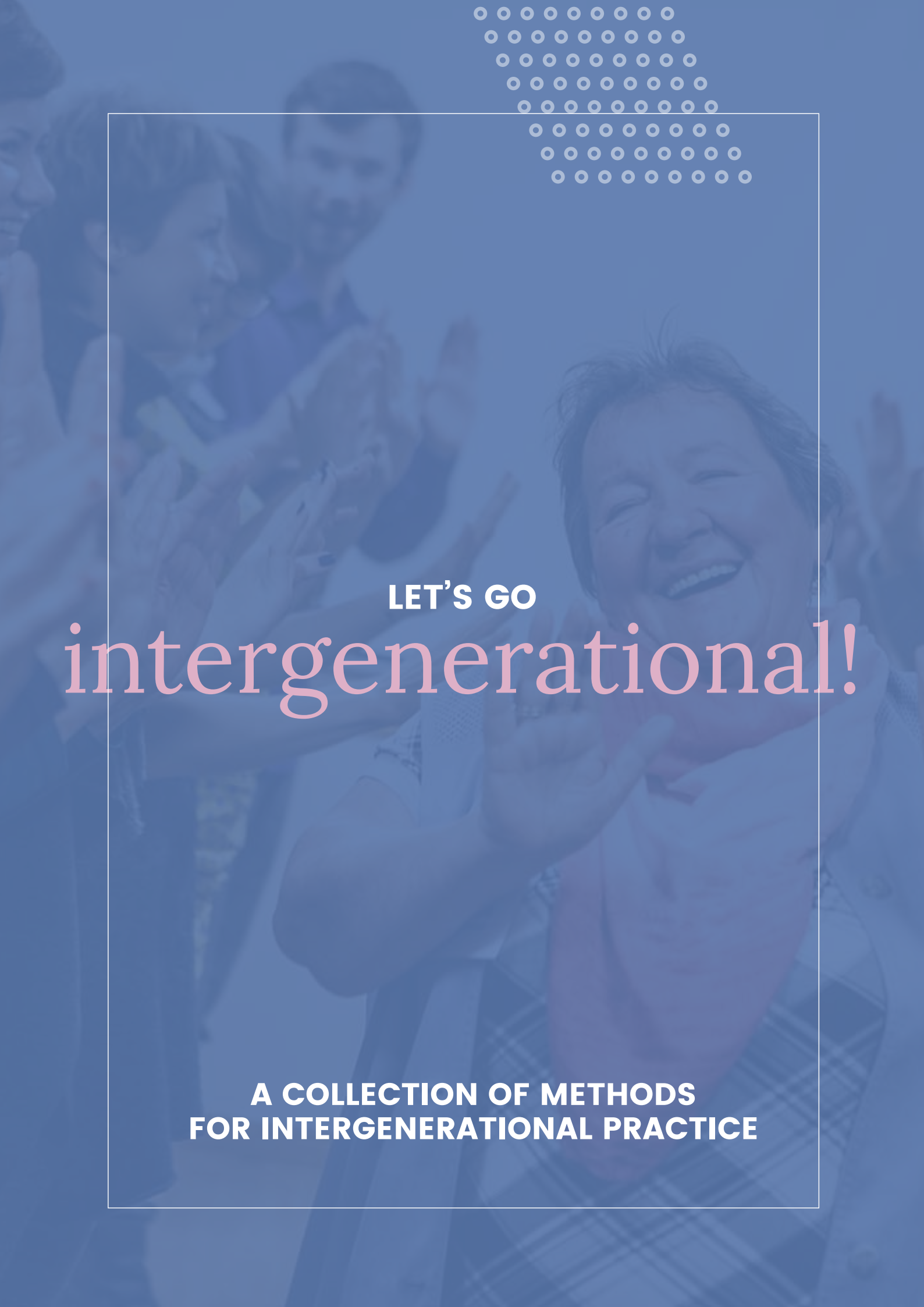

LET'S GO

# intergenerational!

## A COLLECTION OF METHODS FOR INTERGENERATIONAL PRACTICE

## THE PROJECT TEAM:

Noemi Gryczko
Thomas Handrich
Lynn Johnston
Nina Lüders
Dominik Mosiczuk
Lisann Nolte
Michael Teffel
Vicki Titterington
Beata Tokarz-Kaminska

## PROJECT COORDINATION:

Kreisau-Initiative e.V.

## EDITING:

Lynn Johnston, Michael Teffel

## LAYOUT:

Magdalena Arażny / magdarysuje.pl

## METHODS PROVIDED BY:

Dagmara Gortych
Lynn Johnston
Agnieszka Pajączkowska
Karolina Pluta
Kinga Rabińska
Michael Teffel
Vicki Titterington

## PUBLISHER:

Kreisau-Initiative e.V.
www.kreisau.de

Linking Generations Northern Ireland
(Beth Johnson Foundation)
www.linkinggenerationsni.com

Association for Creative Initiatives ‚e"
www.e.org.pl

## FOR QUESTIONS, FEEDBACK AND INFORMATION:

English:
Lynn Johnston - Lynn.Johnston@bjf.org.uk

German:
Lisann Nolte - nolte@kreisau.de

Polish:
Beata Tokarz-Kaminska - beata.tokarz@e.org.pl

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Erasmus+

This publication was developed within the frame of the two year strategical partnership ‚Archipelago of Generations" and was funded by the Key Action 2 of the EU-program Erasmus +.

Berlin, Warsaw, Belfast, 2017

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# Dear Reader,

For more than 27 years now, the Kreisau-Initiative has been organising workshops, training and meetings for different target groups. Our projects are international with participants coming from all over the world, belonging to different generations and having different educational and social backgrounds. Moral courage, social and political engagement, commitment to democracy and human rights are the main focus of our work. During these projects we use the unique opportunity of non-formal learning to foster intergenerational dialogue, as we think, that solidarity between generations will be a crucial issue for Europe's future.

As a practitioner of international youth work you might ask yourself, why we follow such an approach of opening up our international youth meetings to people of all ages. As already mentioned, we believe that the broad spectrum of methods of non-formal learning, which have been developed within the last decades and are constantly used in international youth meetings, also enable multipliers to focus on the aspect of intergenerational dialogue. The tools are there, we just need to change our perspective a little to gain the benefits of intergenerational dialogue: people of different ages learning about each other, from each other and together with each other. We are sure, that this mutual intergenerational understanding, which is created in our projects, is highly needed to cope with the on-going demographic change in Europe.

Within our two years project "archipelago of generations" we developed various outputs, one of which you are reading right now. In this publication we would like to offer you methods to foster intergenerational learning. While some of them will be familiar to you, they might still yield a different outcome, when used in an intergenerational setting. We invite you to try them out, adapt them to your own needs and redevelop them.

Let's do more intergenerational projects to discuss our common future together with people of all ages!

Best regards,

Nina Lüders, Executive Director
Michael Teffel, Trainer
Lisann Nolte, Project coordinator

photo:
Kreisau-Initiative e.V.

# Dear Reader,

People of different ages collaborate and pursue dialogue as a regular part of their daily lives. Family life teaches us the basic skills in intergenerational communication. But due to the changing shape of families and economic migration, less and less people live in multi-generation households. Bonds loosen up. Interdependence of grandparents, children and grandchildren grows weaker. It seems that the meeting of generations is a meeting of different cultures - a confrontation of tribes that share no common language. We are currently facing the challenge of developing spaces for intergenerational contact outside the family (e.g. among neighbours, at school, at work). Can we collaborate? Are we able to listen to one another and learn from one another? How do we avoid the trap of age-related stereotypes? How do we make sure that the groups we create nurture openness to differences and curiosity about others?

The Association of Creative Initiatives "ę" has been supporting residents, cultural facilitators and local leaders for 15 years now, so that they can develop their ideas of socio-cultural activities across Poland. At first we focused on young people but it wasn't long before we realised that ideas and the will to act for the sake of our surroundings are completely unrelated to age. We began to invite mature people to action. We encouraged idea submissions from facilitator duos: a person older than 60 and a person younger than 35. In our activities we encounter people of different ages and from different backgrounds: from towns big and small, of different professions and interests. This diversity is the basis for creativity and the exchange of experiences.

More than 400 local intergenerational projects were conducted across Poland with our support. We built a network of 70 flying facilitators of culture and sociologists. They conduct workshops and consultations that offer support and inspiration for developing activities that bring generations together. We gathered many examples proving that collaboration of younger and older people facilitates the integration process in local communities and contributes to solving specific problems. We want the number of such activities to grow. We want teachers to invite old residents to history and handiwork lessons. We want seniors in nursing homes to have the opportunity to create and to talk with young people. We want a world in which the elderly are not afraid of young people standing in front of their apartment building. We want the employees of community homes and libraries to experiment and give as much space for action as possible to people of different ages.

In order for an intergenerational group to be established, for its members to listen and to learn from one another, an facilitator - a leader - is essential. His or her skills, self-awareness and attention given to the group are of great importance as they strongly influence the mood of collaboration as well as the quality of relationships and activities undertaken by the group. We want to share this publication with practitioners of intergenerational collaboration as well as those who want to develop such activities. It offers a collection of useful scenarios, exercises and thoughts on working with intergenerational groups.

It is based on the experience of our organisation as well as on that of our partners from Germany (Kreisau Initiative) and United Kingdom (Linking Generations Northern Ireland, Beth Johnson Foundation) who are intergenerational activity leaders in their countries.

Thank you for the creative collaboration and all heated discussions!

Noemi Gryczko, project coordinator: Archipelago of Generations
Beata Tokarz-Kamińska, Member of the Board of the Association of Creative Initiatives "ę"

photo: Association for Creative Initiatives „e"

# Dear Reader,

Welcome to this publication, which captures expertise from partners across Europe working together to build a society for all ages.

Linking Generations Northern Ireland (LGNI) is part of Beth Johnson Foundation (BJF). BJF is a national charity in the United Kingdom dedicated to making a future for all ages. Our initiation was supported by Beth Johnson Foundation and we have gained much from the mentorship of our respected ex-colleague, Dr. Alan Hatton-Yeo, MBE.

LGNI has a vision of an Age-friendly Northern Ireland (NI) and since 2008 we have worked to achieve a Northern Ireland where all generations are respected, understood, connected and engaged together in their communities. We work with many partners to connect generations across NI in all sorts of places and for all sorts of purposes. We adhere to the core principles of intergenerational practice, meaning that we work collaboratively, our work is participatory, asset-based, well planned, culturally grounded, challenges ageism, builds community and provides mutual and reciprocal benefits for participants.

We advocate for intergenerational practice; acting as expert catalysts, offering advice and expertise; facilitating learning; and running demonstration projects to help establish awareness, learning and skills in the field. We have lobbied government departments and have had success with the recognition of intergenerational approaches as building trust between younger and older people in order to improve community safety. We have worked in over 150 schools and many other age-segregated spaces across NI and we have strong evidence, through our internal and external evaluations, that intergenerational practice has positive outcomes for community building, social isolation, well-being, confidence, community safety and cohesion and enhancing digital skills of older people, to mention a few of our proven outcomes.

We support the World Health Organisation Age-friendly movement and we want NI to be Age-friendly. Intergenerational practice has an important role to play in building and Age-friendly Europe. It tackles ageism and brings people together in purposeful, mutually beneficial activities. It is globally recognised as an appropriate response to both tackling the challenges and embracing the opportunities of our ageing planet.

We are delighted to be part of the Archipelago of Generations Erasmus project between 2015 and 2017, as it has enabled us to collaborate with new European partners, sharing our learning and learning from them.

We hope that this manual will be useful to you, to develop your practice and join us across Europe in building a society for all ages.

Lynn Johnston, LGNI Regional Development Coordinator
Vicki Titterington, LGNI Manager

photo: Linking Generations Northern Ireland

## WHAT ADVICE FROM YOUR OWN EXPERIENCE WOULD YOU GIVE SOMEBODY WHO IS NEW IN THE WORLD OF IG-LEARNING PROJECTS?

Age is an important category that should not be overlooked, but common interests and the same wave length are often more important for bonding.

Dorothea Traupe
participant of „Archipelago of Generations“ / DE

photo:
Kreisau-Initiative e.V.

# INTRODUCTION

## DEMOGRAPHIC CHANGE AND SOCIAL CHALLENGES

Demographic change and ageing societies present a huge challenge for European societies. We could call this phenomenon a 'mega-trend'. Average life expectancy is increasing and the balance between young and old is undergoing immense change. There will be consequences for almost every social sphere (e.g. social security, care, public infrastructure, shifting populations, etc.). In such a situation dialogue between different generations becomes more and more important to find new solutions, regarding the needs of different age groups.

But, there is a danger that an inappropriate discourse of generations is used to legitimise political decisions, pitching generations against each other for example. There is no clear "either/or" when it comes to a closer inspection of intergenerational relations in European societies. There probably will be no "war of generations" as well but it would be naïve to ignore the potential for tensions between generations given the unprecedented demographic changes we are all living through.

It can be observed that due to increasing individual mobility and other accompanying factors, relations between people of different ages are changing. There is less opportunity for intergenerational dialogue in families. Thus, organised intergenerational activities become more important, the less intergenerational contacts are going to happen "by the way". In this light, one should try to perceive demographic change not only as a threat but also as an opportunity.

## INTERGENERATIONAL PRACTICE AS A TOOL

We believe that the big questions within the 'mega-trend' should be solved with a consequent intergenerational approach as a part of a general strategy. The knowledge that can be passed between generations in an intergenerational dialogue, is essential to help to solve future problems of European societies. Regarding questions such as sustainability, it becomes clear, that generations must find a democratic way to negotiate scenarios for future living, ensuring equitable representation of each age group. As the idea of "age" undergoes powerful changes we should also pay attention to the stereotypes, naming discriminatory structures and opening our minds for new images of "age". There are a lot of things to do! In our opinion it would be the best, to do them together, using intergenerational approaches, offering a space for representatives of all generations to bring in their ideas and needs. This seems to be very important, as very often both the youngest and the oldest generations are marginalised in political decision-making.

## DEFINITIONS OF INTERGENERATIONAL PRACTICE

Within the working contexts of the partner organisations of the project "Archipelago of Generations" we identified a need for concrete methods, which enable our respective facilitators to implement intergenerational activities in such diverse areas as community work, local socio-cultural art-projects and international short-term meetings and many other settings. Our overall aim within our intergenerational practice is a fair and balanced learning process between all generations. Therefore we need facilitators, who are able to create a space for meeting, exchange and collaboration, responding adequately to various needs within intergenerational groups. We believe, that intergenerational practice is more than "bringing generations together", it needs preparation, reflection, awareness and above all concrete methods for intergenerational practice.

Bringing generations together in different settings on purpose, is quite new but has various roots across Europe. Even if there are definitions, which seem to work as an orientation for practitioners, there is still an ongoing theoretical debate in Europe how to fix the terms. It is not the aim of this publication to provide scientific background, but we would still like to highlight some theoretical insights, which might have an influence on how you apply these methods. To begin, it is worth mentioning that there are more distinctions than "young" and "old", when it comes to intergenerational dialogue. We find different generations within a family (dealing with social roles), within social contexts (speaking about people making similar

photo: Linking Generations Northern Ireland

experiences, e.g. the generation of young people, who were born after 1989) and within the educational system. So remember: belonging to a certain generation does not automatically mean being a certain age!

Besides this the question of defining intergenerational practice is also very important. At this point we stick to the Beth Johnson Foundation definition, which states the following:

> "Intergenerational practice aims to bring people together in purposeful, mutually beneficial activities which promote greater understanding and respect between generations and contributes to building more cohesive communities. Intergenerational practice is inclusive, building on the positive resources that the younger and older have to offer each other and those around them"

We would like to add that in our practice, generations can learn from, about and together with each other, thus underlining that intergenerational practice is no "one-way-road" delivering knowledge from the elder towards the younger generation, or vice versa.
We conceptualise intergenerational practice as a part of a broader diversity approach, keeping in mind, that there might be other factors of distinction in a society, which influence people's lives, such as social origin, "race", gender, disabilities, sexual orientation, etc. When focusing on age we should keep an eye on those factors as they might be interconnected with age.

## OUTCOMES OF INTERGENERATIONAL PRACTICE

But what are the concrete educational and social outcomes of intergenerational practice? In what way can participants of all ages and communities profit from such an approach?

Participants of all ages have the opportunity to pass on their experiences and knowledge to the other generation. This leads to positive outcomes for all age groups. Other outcomes include: older people stay better connected in society, overcome social isolation and practice life-long-learning competencies which contribute to positive ageing. Younger people gain important knowledge for their further professional and personal development, developing and sharpening life-strategies while exchanging viewpoints with older people. They also receive individual rewards, by experiencing themselves as learners and teachers at the same moment, what goes beyond our classic social role models. Apart from this they learn how to interact in socially diverse groups.

Besides this there are joint outcomes for younger and older individuals relating to understanding, confidence, enjoyment and friendship. This helps to foster community cohesion and increases volunteering in the wider community[1].

infographic overleaf below is adapted from Springate, Atkinson and Martin (2008).

[1] Springate, I., Atkinson, M. and Martin, K. (2008). Intergenerational Practice: a Review of the Literature (LGA Research Report F/SR262). Slough: NFER.

# OUTCOMES OF INTERGENERATIONAL PRACTICE

## OLDER PEOPLE

Reduced Isolation
Health & Wellbeing

## YOUNG PEOPLE

Self-esteem
Skills

increased understanding
friendship
enjoyment
confidence

## COMMUNITIES

community cohesion
diversification of volunteers
other community-related policy areas
increased involvement in community of educational institutions

## THE CORE PRINCIPLES FOR IG PRACTICE

We adhere to the core principles for intergenerational practice. To a certain extent they apply to all groups of people one might work with and, as with all group work, there are challenges within group processes. Applying the principles is an effective guide for your intergenerational projects.

Intergenerational practice is based on the principle of all participating generations gaining mutual benefit within a fair and balanced learning process. Methods should be shaped in a way that no generation would be excluded. We need to ensure that we use appropriate questions, which make sense for people of all ages and use methods that everybody is able to take part in physically. Intergenerational projects should be participatory, asset based and culturally grounded, meaning oriented towards the daily life of participants. If possible, they should be community grounded, so that participants are able to transfer their reflections to daily life. Furthermore, they should have a reflective focus on the participant's biography, but also deal with group processes, which participants of multigenerational groups experience, as they might differ from any experience in educational settings they made so far. Doing some concrete things together in an interactive way helps participants to overcome potential irritations, developing "normal" contact with people of other ages. Due to this, there should be much time within intergenerational projects for simply "getting to know each other".

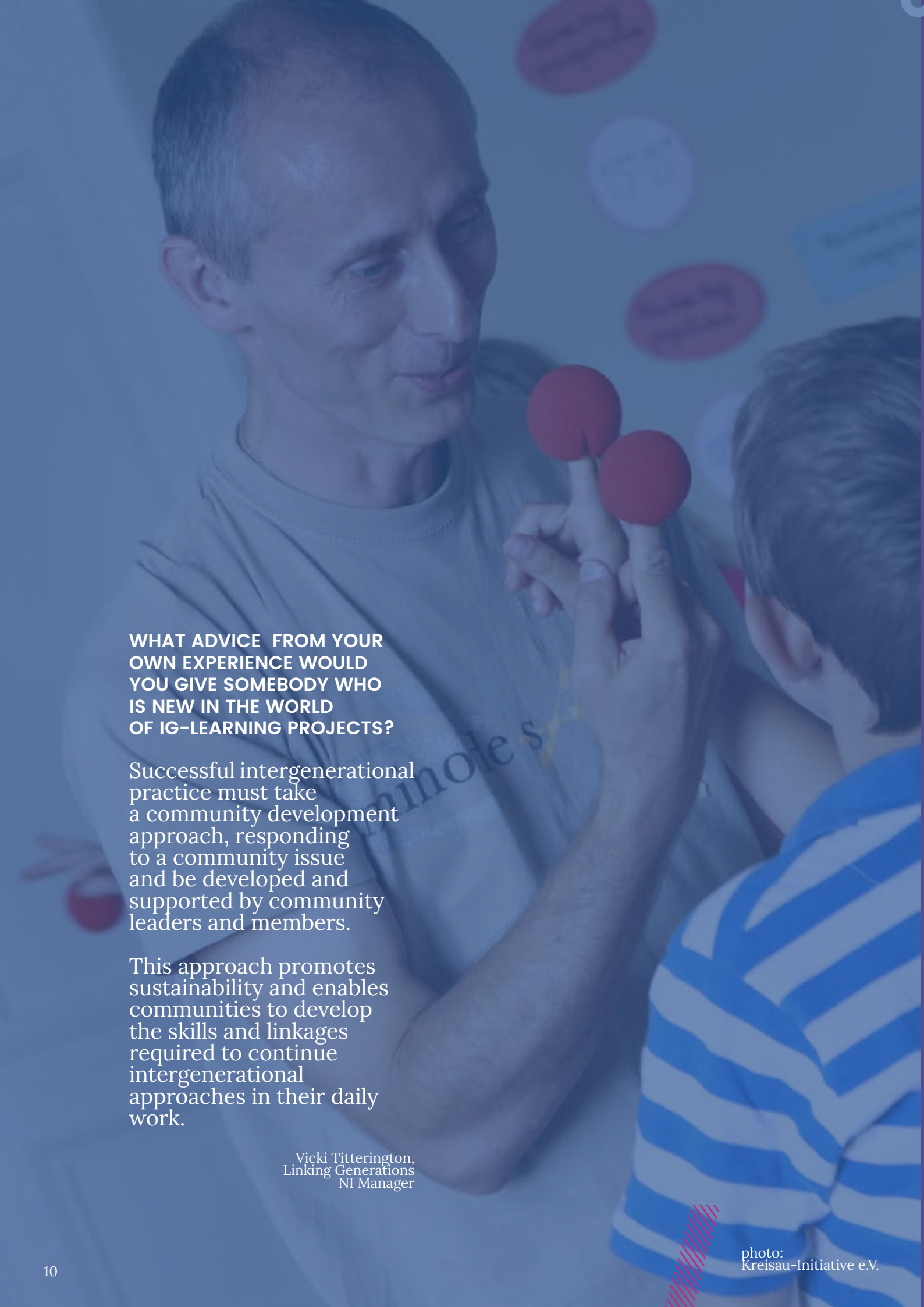
What might also help to foster intergenerational group processes, is making communication itself a topic, in order to overcome "classical" communication patterns, where youth is listening, while elders are reflecting upon their life-experiences. At the same moment stereotypes connected with age could be a topic of every intergenerational project, using the unique possibility to discuss them with representatives of the "other" age. To which degree one will focus on these issues depends on the specific project, of course, as there might be many other possible focal points in any intergenerational project.

One very important remark in the end: never forget about diversity and check, if there are other factors (as mentioned above), which might also play a role in solving a problem or finding a solution for a social challenge. It's not always just about "age"!

## LET'S GO INTERGENERATIONAL!

Intergenerational practice as a tool to solve social problems, which are unlikely to be solved by only one generation working in isolation is becoming increasingly relevant. It enables social change in a productive way, mediating and negotiating moments of tradition with those of innovation. As it is not done "by the way", we hope that you, dear reader of our publication, will find some ideas in it, which help you to continue your intergenerational journey.

infographic adapted from: Springate, Atkinson and Martin (2008)



**WHAT ADVICE FROM YOUR OWN EXPERIENCE WOULD YOU GIVE SOMEBODY WHO IS NEW IN THE WORLD OF IG-LEARNING PROJECTS?**

Successful intergenerational practice must take a community development approach, responding to a community issue and be developed and supported by community leaders and members.

This approach promotes sustainability and enables communities to develop the skills and linkages required to continue intergenerational approaches in their daily work.

Vicki Titterington,
Linking Generations
NI Manager

photo:
Kreisau-Initiative e.V.

# PART I
# BASIC METHODS

# GROUP CONTRACT

## GOALS

1. Establishing rules for the time of the seminar
2. Reflection on intergenerational communication
3. Raising consciousness for one's own behaviour in a group

## APPLICATION

The method is suitable for a group size of more than 12 persons of all ages. Minimum age of participants should be 7. The methodcould be used in the very beginning for getting to know each other or after some days, to make intergenerational communication a topic.

## USEFUL SKILLS FOR THE FACILITATOR

The facilitator should be aware that the division on the basis of age implies the risk of putting participants into age boxes. It should be made transparent, why the given method uses this approach. Eventually participants can group themselves.

## MATERIALS

A flipchart for every "age"-group.

## EQUIPMENT

Flipchart and markers.

## SPACE

A seminar room, with some tables to put the flipcharts on.

## TIME

30-60 min

AUTHOR's COMMENT:

DON"T: When dividing the group, facilitator could use age ranges to avoid terms like "young", "middle" and "old".

DO: Facilitator should invite participants to be honest, but constructive, when formulating the most important points.

Eventually a contract for the whole group could be made in the end.

# PROCESS

## CONDUCTING THE ACTIVITY:

**Stage I: working in generational groups (10-20 min)**

The method offers space for representatives of various generations to speak about intergenerational irritations or just to formulate their understanding of a good handling of a seminar. Facilitator divides the group on a voluntary basis in two or three "generational groups" (e.g. young, middle, old).

After that, all groups have 15 min time to put down the most important points, answering the following questions:

"What do you need, to have a good experience in this seminar, a successful learning process and to feel comfortable in the group? Is there anything, preventing you from this? Are there any negative issues, which you have already experienced?

**Stage II: presentation of results (10-20 min)**

The groups are presenting the results to each other. There is no discussion foreseen, participants are only allowed to ask for a complete understanding.

## WRAP UP:

**Stage III: short full group discussion (10-20)**

The final discussion could be moderated, using some of the following questions:

What is your opinion concerning the points of the other group(s)?
Would you like to add something?
Do you totally disagree on a certain point?
Is some point of special interest for you?
What role does "age" play in the communications in this group?

## CONTINUATION:

The contracts should be fixed to the wall. In case of inner-group conflicts, facilitator can refer to them.

METHOD SUBMITTED BY:
Michael Teffel

# AGE QUOTATIONS

## GOALS

1. Understanding one's own attitude towards age.
2. Broadening one's way of thinking about age, youth and old age.

## APPLICATION

The method is effective in groups of 12-18 participants. It is a good start for a workshop about intergenerational collaboration or an exercise for integration workshops of longer projects.

## MATERIALS

Envelopes, paper for taking notes, pens or felt pens.
See Attachment 1

## SUPPORTING MATERIALS

Wikiquotes: https://en.wikiquote.org/wiki/Main_Page,

## TIME

20-30 min

AUTHOR's COMMENT:

DO: Encourage everyone to prepare their own sets of quotations.

**WHAT ADVICE FROM YOUR OWN EXPERIENCE WOULD YOU GIVE SOMEBODY WHO IS NEW IN THE WORLD OF IG-LEARNING PROJECTS?**

It might sound cheesy, but I mean it: Watch out for the Moments (yes, capital M) that happen between the different persons of the group and share your joy about them, appreciate them together in the group.

Joel Wardega
participant of „Archipelago of Generations" / DE

# PROCESS

## PREPARATION

Before meeting the group prepare a set of interesting quotations about youth - the young generation and old age - the older generation. The rich resources of the Internet will let you find many interesting quotations, try Wikiquotes. It is important that the quotations in the set have different origins: literature, philosophy, journalistic writing etc. They should also differ in the time and location of origin (different centuries and countries).

Put each quotation on a separate sheet of paper. Put the authors name and the time he/she lived on another sheet of paper. Divide the quotations into sets. The number of sets depends on the number of participants. Each set should include quotations and a separate sheet with the names of authors and dates. Place the sets in envelopes. Each set should include at least 6 different quotations. It will be perfect if 2-3 quotations would be repeated in all sets.

## CONDUCTING THE ACTIVITY:

**Step 1**

Divide participants into smaller teams (e.g. 5 participants per team) in any way of your choosing - it can be counting or another form you like. Pass one envelope filled with quotations and information about them to each team.

**Step 2**

Ask the teams to open envelopes, match quotations to their authors and put them in historical order - from those expressed the earliest to those most recent. A timeline will emerge.

**Step 3**

When all teams are done, compare the effects of each team's work. Then check who said what and when. Do it together. Pay attention to moments when one quotation got assigned to people living in different centuries. Ask each of the groups about the process in which they matched the quotations - was it by chance or were there good reasons? If the latter, what reasons?

## WRAP UP:

Ask participants what surprised them in this exercise, what kindled consideration, what are their conclusions? What images of youth and old age do these quotations present? How different is it from what participants hear about youth and old age in their daily lives? What does this exercise tell us about intergenerational dialogue and how can we use the conclusions in our own activities? Make sure that each voice is heard in this conversation. Finally ask each participant to choose one quotation particularly important to them. Ask each participant to comment on their choices.

METHOD SUBMITTED BY:
Karolina Pluta

# BUILDING A TOWER

## GOALS

1. Enhancing group collaboration skills.
2. Getting to know the group's skills in group work and creative thinking.
3. Enhancing time and resource management skills within the group.

## APPLICATION

The exercise is applicable if the group we're working with will undertake common activities, as it is a great introduction to a conversation about group collaboration. It shows what tasks we undertake while working in a group and the way we do that. It shows a number of methods of achieving the same goal with the same time and material resources. It shows the way from the idea to execution, the factors that influence the success of a plan and ways to cope with crises (e.g. when the tower falls) and with time pressure.

Version: when we introduce silence to the execution phase - it is supposed to limit typical patterns of interaction and help participants be observant of one another and one's work within the group. My experience shows that it has a good influence on the group and helps participants understand the phases of planning and execution.

## USEFUL SKILLS FOR THE FACILITATOR

Basic knowledge of group roles, group dynamics and project phases.

## MATERIALS

paper tape (1.5 m per group), daily papers (the same number for each group), instructions.

## EQUIPMENT

stop-watch

## SPACE

it should be appropriate for the number of participants so that all teams can easily build the tower in the same room.

## TIME

45-60 min

AUTHOR's COMMENT:

DO: It is important to ask if the task is clear and if everyone understands the rules.

# PROCESS

## CONDUCTING THE ACTIVITY:

"I'd like to propose an exercise called the Tower - we will have to make teams of 4-5 constructors. Each team looks for their place in the room where they can erect their tower.

The goal of this exercise is building the tallest possible tower in 20 minutes. Moreover, the tower should be steady, but it can't be attached to anything. And it is supposed to look nice. The stability of the tower will be tested. You will receive very modest building material and that is by design of this exercise. You have to build your tower from newspaper and some paper tape.

**1st phase: Planning.**

It takes 5 minutes. In this phase you can talk and come up with construction ideas and discuss allocation of resources. You can neither touch your materials nor write down or draw your ideas. It is important that you plan the division of tasks because you won't be allowed to talk in the construction phase.

**2nd phase: Action.**

It takes 15 minutes. In this phase you perform your task - you build the tower. In this phase you are not allowed to talk, but you can communicate with gestures. Points will be subtracted from your result for using words.

Remember that collaboration is an important factor: Good luck!

After 20 minutes the facilitator stops the groups and announces a surprise task. Each team has 5 minutes to prepare a 2-minutes-long speech - a tribute to their skyscraper.

After 5 minutes the "opening celebration" of all sky scrapers begins. All participants walk from one construction site to another, gather around the tower and listen to its team's speech.

Once all the towers are presented, tests begin.

Firstly, a jury composed of the facilitator and representatives of all teams give points for the tallest and prettiest tower. The stability of a group's tower is tested by participants from other teams - they stand 50 cm from the tower and check its stability by blowing at it for 60 seconds.

All teams receive applause. Then we move to a summary.

## WRAP UP:

The facilitator should make sure that each group has the same amount of time to express themselves. The facilitator should also point out differences in construction strategies, but without generalising or valuation.

**You can ask some guiding questions:**

Was this task easy or difficult? What was the mood of your team?
How did the planning phase look like in your group? How did you come up with your tower idea? Who came up with this particular idea? How did you choose the construction method? How did you divide the tasks?
Did the ban on verbal communication cause any stress or pleasure?
Did it make team work easier or harder?
How was your collaboration during the construction phase?
Was your idea feasible or did you have to change it during work?
What difficulties and unexpected situations did you come by? How did you cope with them?
What helped and what inhibited your collaboration?
Were there any surprises?
Did you draw conclusions that can be applied in daily group-work?

METHOD SUBMITTED BY:
Dagmara Gortych

# NURSERY RHYMES

## GOALS

1. Buildings bonds within the group.
2. Introducing the participants to social and arts activities that make use of personal stories.

## APPLICATION

The method is effective in groups of 10-20 participants. It is an activity based on memory and creativity. Children aged 6 and more can participate.

Nursery rhymes and children's rhymes are sometimes used to define the order of participants in a game, for fun and for child development purposes. In folklore there was a distinction between rhymes for children, youth and adults. Nursery rhymes can serve as material to work with memory and to follow personal stories.

Currently they are present mostly at kindergartens/play/nursery settings and backyards. But it is still a valuable collection that "adapts" to the surrounding world. E.g., in Poland even foreign words are often "hijacked", Polonised and used in nursery rhymes. Nursery rhymes are practical and open-form. New ones are being created, relating to the times we live in, e.g. "The wheels on the bus go round and round, all the way through the town" - it's unlikely that our great-grandparents used this one in their childhood.

You could broaden this to include all rhymes, but nursery rhymes are more of a sign of the time they were created, and are often better fun!

Another use is: theatrical and acting activities. In case of a long-term project, creating an art-book comprising the gathered rhymes. The rhymes may become a source of inspiration for promotional materials and an arts object (co-created with participants).

Nursery rhymes and backyard oral literature are a sensitive measure of public mood. The character of nursery rhymes and their sometimes brutal links to daily life may lead to examples of racist, anti-Semitic, anti-Roma and other discriminating rhymes. They can become the starting point for discussing the phenomenon of the "stranger". The person conducting the activity may even provoke this topic of conversation.

## MATERIALS

Self-stick notepads (Post-it or similar), A4 format paper, pens, felt pens, paper tape (doesn't leave marks on walls). See Attachment 2

## EQUIPMENT

Space where adhesive notes can be placed

## TIME

40-50 min

AUTHOR's COMMENT:

DON'T: Children younger than 6 are too young.

# PROCESS

## PREPARATION:

The facilitator has a printed list of not very popular nursery rhymes. There are examples of nursery rhymes attached.

The facilitator creates the contour of Poland (or another relevant area) with paper tape on the wall, a flip-chart or on the floor. If the group is supposed to work for a longer time, it's advisable to choose a place, where the map can be left safely.

## CONDUCTING THE ACTIVITY:

**Searching in memory.**

The group is sitting in a circle. The facilitator initiates the activity by sticking a selected rhyme - it is advisable for the facilitator to use a nursery rhyme that s/he remembers from childhood or from parenting experience. Do the participants know it? Are there differences in the versions recalled by the participants? Then the facilitator asks the participants to recall other nursery rhymes and to put them down on sticky notes (assistance may be needed for youngest participants). The facilitator might divide the group into pairs or smaller groups so that it would be easier for them to recall rhymes.

**Stories.**

You could use one of the previously prepared rhymes or select a participant to recite a nursery rhyme s/he recalled. The rhyme presented by the facilitator may become the subject of group analysis. You might ask:

Do participants know the meaning of every word in the rhyme?
What can be the origin of the story described in the nursery rhyme?
Who could inspire it?
What games is it used for?
Is it just a rhyme or is it an independent way to play?
Do other participants know it? Are their versions the same? Are there differences (text, melody)?
What games did they use it for?
Who taught them that rhyme - grandma, grandpa, peers?

The facilitator asks one pre-selected participant to read a nursery rhyme written down on a page. Then the facilitator asks the participant to place the rhyme on the "map" outlined on the wall - in the place s/he was born. The facilitator encourages participants to discuss by asking questions such as those above. This interview is repeated for each participant.

## WRAP UP:

Once all nursery rhymes are used and the map is full of sticky notes, the facilitator asks the participants to share their impressions. Which rhymes were the most memorable and why? That way the participants can compare their observations and conclusions.

## CONTINUATION:

If the group wishes to continue their work, the facilitator may initiate a brainstorm on ways of using the rhymes in future group work.

METHOD SUBMITTED BY:
Kinga Rabińska

# CONVEYOR BELT

## GOALS

1. Participants get to know one another.
2. Integration and developing good mood in the group.

## APPLICATION

This exercise is perfect for the beginning of workshops, right after the participants get to know one another. There should be at least 8 participants for this exercise. If the number of participants is uneven, the animator can join one of the pairs or suggest another person who can join.

As a variation, instead of the conveyor belt , you could have two rows facing one another - the animator can suggest two circles, inner and outer, facing one another as well.

## EQUIPMENT

Some sort of sound signal - a bell, an alarm clock, a gong etc.

## SPACE

so that everyone can easily stand/sit in a row.

## TIME

10-15 min

AUTHOR's COMMENT:

DON'T: If the participants are elderly, make sure the distance between them is short enough for the participants to hear one another easily.

## PROCESS

### PREPARATION:

In order to perform this exercise make sure that there is enough space in the room so that the group can easily form two rows or two circles.

The pairs face one another (at a hand shake distance) the animator explains the exercise and instructs the group about the signal that means "change pairs".

Answers to questions may be spontaneous and casual.

## CONDUCTING THE ACTIVITY:

You might say: I'd like to suggest an exercise that will help us get to know one another. Please come out to the middle of the room and let's shape two rows facing one another. Everyone should be facing a partner.

The goal of this exercise is to get to know each other by means of conversation on suggested topics. The exercise is noncommittal so feel free to give casual and spontaneous answers. We say as much as we find necessary and give our partner time to think.

I will suggest topics and we will discuss them in pairs. We have 2 minutes for each conversation. After this time you will hear a sound that means you are supposed to stop your conversation. Then I will suggest a change of positions, e.g. I will ask participants in the right row to move two steps to the left. That way we will be able to get to know more people. That is why each change of partner is accompanied by a greeting and a good-bye (e.g. Hi, I'm Anna..., ... it was nice talking to you).

Does everyone understand the rules? Let's begin.

Please greet your first partner...
Let's begin lightly. The first topic is: my favourite vegetable (fruit, animal, etc.), is..., because...
(...) another topic: My favourite pastime.

Some examples of questions may include:
My favourite place on Earth.
Tell me something about yourself that I don't already know.
What makes you happy? What makes you sad?
What touches you?
Your favourite childhood memory, etc.
What do you expect from this workshop?
I am here because...

Then you can use sentences that need an ending, like:
When I get up in the morning I think...
I am inspired by people who...
I admire people who...
I associate youth with...
Old age to me is like...

Then move to abstract and amusing questions:
What would you take to a deserted island?
If you won 5 million in the lottery, what would you do with it?
If you could make your biggest dream come true, what would it be?
What would you change in your town if you became president/mayor? etc.

## WRAP UP:

We are about to begin the last round, the topic is...

Time's up. Thank your partners for the conversation. Thank you all for active participation in the exercise. You can get back to your seats now.

What are your impressions after this exercise?

METHOD SUBMITTED BY:
Dagmara Gortych

# HOW OLD IS SENIOR?

## GOALS

1. Reflecting on age and old age.
2. Drawing attention to the subjective perception of old age.

## APPLICATION

A short exercise for the beginning of groupwork. This exercise may begin a workshop in which a group plans on activities aimed at seniors or intergenerational groups.

## MATERIALS

Adhesive notepads, pens, felt pens, flip-chart.

## TIME

15-20 minutes

AUTHOR's COMMENT:

DON'T: In some intergenerational groups the words 'senior' or 'old' cause a lot of controversy. Make sure that the discussion doesn't shift to finding a 'suitable' alternative word. This may be a task for another exercise.

photo:
Kreisau-Initiative e.V.

# PROCESS

## PREPARATION:

Draw a line in a visible place. It will serve as a timeline where you can place the participants' answers.

## CONDUCTING THE ACTIVITY:

**Step 1**

To begin the meeting, discussion or workshop hand out coloured adhesive notepads. Ask participants to write down the answer to the following question: how old is a senior? Ask for specific numbers. You could also ask 'How old is 'old'?'

**Step 2**

Gather the sticky notes and write all answers down on the flip-chart, preferably on the previously drawn timeline. If any numbers are repeated write them down as many times as they appear. Order them from lowest to highest value. Check the inclination of the group - what kind of answers are in majority? If there are participants around the age that appears on some notes, ask them if they feel like seniors and what that means to them.

**Step 3**

Analyse the answers with the group. How far are the answers spread? It may happen that you'll receive answers ranging from 55 to 90. Notice that there is as much as 35 years between a 55-year-old and a 90-year-old. It is more than a whole generation! The condition, needs and lifestyle of people those ages are completely different!

## WRAP UP:

Our perception of when old age begins is very much influenced by our own age and it depends on whether we meet older people on a daily basis.

Consider the following questions in the group:
When does old age begin?
What influences it? Age, social role, breaking point in life - retirement, physical health, etc.

You can bring up the internal age classification prepared by the World Health Organisation. The debate will be the more interesting, the more age-differentiated the group.

# SUPPORTING MATERIALS / GLOSSARY

Pre-senile age according to the WHO: 45-50
Early old age according to the WHO: 75-89
Mature old age according to the WHO: 90 and more, longevity

METHOD SUBMITTED BY:
Karolina Pluta

# A NICE MEMORY

## GOALS

1. Icebreaker, creating a pleasant mood.
2. Establishing closeness among group members.
3. Preparing them to thinking about the future

## APPLICATION

The method is effective for groups of 12 participants and more. The exercise is an effective warm-up before working with the past - memories, local history etc. It helps the facilitator assess the group's openness level.

## MATERIALS

White paper sheets/cardboard, identical felt pens, writing support or a table, paper tape.

## TIME

30 minutes

AUTHOR'S COMMENT:

DO: The facilitator can also become a participant.

photo: Association for Creative Initiatives „e"

# PROCESS

## CONDUCTING THE ACTIVITY:

METHOD SUBMITTED BY:
Agnieszka Pajączkowska

The task is composed of 4 parts:
1.Visual warm-up
2.Writing down a memory
3.Getting to know other people's memories and selection process
4.Presentation of the selection - network
5.Conversation about impressions and observations

**Step 1. Visual warm-up**
Participants gather in one place. They are sitting or standing in a way that lets them all see one another (around a table, in a circle or half-circle). The facilitator asks them to close their eyes and not talk during the exercise. The facilitator speaks in a calm and soothing voice: the facilitator asks the participants to recall a pleasant early childhood memory. The participants are given some time. Additional questions may be asked:

What can you see? What happened?
What are the colours and smells?
Where are you? Is anyone there with you?

Then the facilitator asks each person to try and recall their first day at school. The participants are given some time. Additional questions may be asked. Finally the facilitator asks each participant to recall a PLEASANT childhood memory - a special moment when something really nice happened, when the participant felt well and special. The facilitator gives the participants some time and then asks them to open their eyes.

**Step 2. Writing down the memory**
The facilitator hands out paper and pens. The facilitator asks the group to individually write down their memory. The facilitator asks the participants to say focused. The form of putting the memory down is individual - it can be a single sentence, a note, a description of an event, a selection of words, a dialogue. It is important that the memory is on one side of the page. Once the memories are ready the facilitator asks the participants to leave their memories by their chairs on the table or to stick them to the wall in the place of their choice.

**Step 3. Getting to know other people's memories and selection process**
The facilitator invites the participants to get to know the memories of other participants - to read them carefully and stop by one of them. The choice should be made by the level of similarity to one's own memory and experience. When a participant finds a different person's memory that feels close/similar, he or she stops or sits down by it.

**Step 4. Presentation of the selection - network**
The facilitator invites the first person to read the selected memory and explain in short why they stopped by that one (describe their own similar memory). The person whose memory was selected speaks - so that the whole group learns whose it was and can see two people sharing a similar memory (despite an age difference). That way the whole group interconnects - by giving voice to the person whose memory was selected by the predecessor.

## WRAP UP:

**Step 5. Conversation about impressions and observations**
This exercise is aimed at noticing closeness and similarities in pleasant childhood memories, which are alike - despite our age. Experience shows that participants often write about Christmas Eve, receiving a present, their first bicycle. It is an important task of the facilitator to observe feelings that emerge in the group during the exercise and to invite the participants to share their observations and thoughts related to this common experience. The conversation can take form of a "round" or a loose conversation, but always with a rule that everyone listens to the person speaking.

# SHARING LINE

## GOALS

1. To build awareness of participants' own thinking about age
2. To promote discussion about diversity and in particular age diversity

## APPLICATION

This works with any group which has people of different ages in it. It will work in a large conference room and in a small workshop, as long as space is available for participants to move about. The minimum number would be around 10 people.

## USEFUL SKILLS FOR THE FACILITATOR

You need to be able to feel relaxed with the group, respond to what is being said and use your skills to promote discussion. Don't be afraid to ask a question and then be silent for a while, allowing others to fill the silence with their thoughts if they wish to.

## SPACE

There needs to be enough space for the group ( whatever size they are), to be able to line up in a single line, either from front to back of room, or across it, or around it.

## EQUIPMENT

Space where adhesive notes can be placed

## TIME

It can be adapted to be shorter or longer, but best used as an introductory session, as a 'warm up' to conversations about age. Because people are being asked to stand, it is best to keep it short.. between 10 and 20 minutes

AUTHOR's COMMENT:

DON'T: Don't do this with a group with mobility issues

DO: Keep the timings tight – police the silence, praise the achievements, keep energy levels high

# PROCESS

## PREPARATION:

Check if participants are able to walk about the room and stand for a few minutes. If there are some with mobility issues, it may not be appropriate to use this method.

## CONDUCTING THE ACTIVITY:

**Searching in memory.**

**Stage 1**

Ask everyone to stand up to take part in an ice breaking activity. You can present it as a team challenge, raising energy levels by presenting the activity as setting a series of challenges for the group.

The facilitator will call out a series of tasks for the group as a whole to do. The rules are firstly, that the group has a limited time to complete the task (you might adjust the time depending on the number of people in the room, but generally 1 to 2 minutes maximum, to keep energy levels high).

The group must complete the task without speaking. The first set of tasks you give the group should be around personal information that people are rarely concerned to share. You are asking the group to line up, from one side of the room to the other, in silence, in one minute.

Start with information such as
- height order (tallest at one end to shortest at other),
- shoe size order,
- how many pets they have,
- how many brothers and sisters,
- and others you might think of.

You should congratulate the group on their team work, keep it moving quite quickly to keep energy levels good.

**Stage 2**

Then the final thing you ask is for them to line up from oldest to youngest. This will involve finger counting and gestures that they will have used in the previous tasks. When this is complete, you simply ask did it feel different to line up by age in relation to the other pieces of information. If it did, why was this? How does it feel to be at the end of the line, in the middle of the line? If the discussion is going well, you can extend this activity to enable discussions between age groups. Eg, do those in their 70s have any advice to give those in their 20s? Do those in their 30s have any advice to give those in their 60s? etc. It is common in this activity for people to deny their age, to say that it is not important and perhaps even refuse to share it and this can be a very interesting discussion as to why we might deny age?

## WRAP UP:

Mention to the group that age is often regarded as much more personal than, for example, your height, or how many pets you have. Age is a special feature because of the stereotypes that are associated with it.

METHOD SUBMITTED BY:
Lynn Johnston

# BUILDING AGE AWARNESS

## GOALS

1. To provide opportunity for participants to reflect personally on their own perceptions of age
2. To enable participants to share openly with others the stereotypes they hold about age

## APPLICATION

This can be used with a group at any stage, but it is useful to initially 'out' the ageist perceptions that we all have. Too often we think that others have ageist perceptions and we do not. This activity helps us to recognise that we all have ageist attitudes to some degree or other.

## USEFUL SKILLS FOR THE FACILITATOR

Be very careful not to judge the participants – it is important that you give space for people to talk about ageism openly, and this will not happen if the facilitator is showing disapproval for another's opinion/contribution. The point is to encourage honest reflection.

## MATERIALS

For each small group of between 3 and 5 people, you will need:
- Large sheet of paper (flipchart or similar)
- Marker pens/ pencils, art materials/craft items/glue/things to stick on and colour/paint or any other creative items

## SPACE

Working in small groups

## EQUIPMENT

Space where adhesive notes can be placed

## TIME

30 – 60 minutes, depending
on size of group and flow of discussion

AUTHOR's COMMENT:

DON'T: Don't judge others for their ageist comments – just discuss these.

DO: Use 'we' and 'us' – remember that it's not just participants that have to work on recognizing their prejudices – we all do. Show some humility.

METHOD SUBMITTED BY:
Lynn Johnston

# PROCESS

## PREPARATION:

Check if participants are able to walk about the room and stand for a few minutes. If there are some with mobility issues, it may not be appropriate to use this method.

## CONDUCTING THE ACTIVITY:

Divide the group into small groups – these can be inter-age groups, or can be single age groups. The activity works with either scenario, but bear in mind with single age groups, that there is the risk that the ageist things they say about the other group may be taken badly.

Each group is asked to draw a 'typical' 'young' or 'old' person. You can change the words you use here to play about with the method. If you have 4 groups, you want 2 to be doing 'old' and 2 to be doing 'young'. You give them up to 20 minutes or so to draw the image. Some people will be quick to want to draw, others not so much, so you can encourage by asking them to write words they associate with the image around the outside of the page. It's important that participants are honest and say everything that comes to their mind, however non-politically correct this might be...

When the groups have finished, ask each group to present back about their drawing and about what they discussed. This will spark a lot of discussion.

## WRAP UP:

It is important to remind everyone in the room that we ALL stereotype people on the basis of age, race, gender etc. grouping people is a human trait to help us to understand the social world. But it is VERY important that we work to recognise the negative stereotyping that we ALL do.

I often point out how socially unacceptable it would be of me to ask a group to draw images of 'typical' people of one religion or another, of one race or another and point out that the group did not find it particularly uncomfortable to do it for age.. this is interesting!

**WHAT ADVICE FROM YOUR OWN EXPERIENCE WOULD YOU GIVE SOMEBODY WHO IS NEW IN THE WORLD OF IG-LEARNING PROJECTS?**

To facilitate group learning in intergenerational groups rather than create a room for autonomous exchange or offer a 'perfect' and ready-made programme. This does NOT mean to let chaos reign and let go of all goals. Do never underestimate the ability and will of any ("young" or "old") to work hard together on a goal. Still - and this is the danger of a 'perfect' programme - do not put too many goals for the group to find a common focus either.

Joel Wardega
participant of „Archipelago of Generations" / DE

METHOD SUBMITTED BY:
Lynn Johnston

# PEOPLE BINGO

## GOALS

1. To break the ice by enabling people to talk to each other and share a little about themselves
2. To energise the group

## APPLICATION

Introductory/ice breaking activity. Typically used when a group is coming together for the first time.

## MATERIALS

Copies of the bingo card for each participant (see Attachment 3 – you can adapt this for your group of course) and pens/markers

## SPACE

you will need to have enough space for people to walk and move around the room

## TIME

This should be timed to be a quick activity – a deadline of 5 minutes to see if anyone has called 'bingo' yet.

AUTHOR's COMMENT:

DO: Keep it light hearted and good fun. Perhaps have a prize for the winner? Feel free to alter the fields in the Bingo-card, depending on your group.

## PROCESS

### PREPARATION:

You will need to have most members of the group able to be mobile and move around the room – although it could still work with some remaining seated

### CONDUCTING THE ACTIVITY:

This is a very simple game, the format of which most people are already familiar with. It's a game of bingo! The difference is that the participants are seeking to find people with certain characteristics, which are placed in the bingo card squares.

Each person gets a bingo card and the group is given 5 minutes to play bingo. Each participant is asked to find another person who has the characteristic on each square.

### WRAP UP:

After 5 minutes you are seeking a winner of the game. The winner is the person who has marked off all of the boxes and calls "Bingo"! If this has not happened, you may want to extend the time, or find the person closest to winning. The game was to be fun, create some energy and provide opportunities to talk to all or most of the group in the room.

**WHAT ADVICE FROM YOUR OWN EXPERIENCE WOULD YOU GIVE SOMEBODY WHO IS NEW IN THE WORLD OF IG-LEARNING PROJECTS?**

There are so many more categories than age: be aware of them and don't be limited by any "single story" of age.

Which basically means, that you should try to avoid the cliché trap. Also young people have life stories, and also elder people are computer literate. Be open for and foster "surprises".

If it comes to methodology, use "real" objects, art, songs etc. Be aware of different learning styles and patterns.

Still, different age groups often have different needs, attitudes or questions. So do not deny the existence and reality of age - people may be young at heart, but their body isn't necessarily.

Open a space of trust: all ages have to be cherished and respected in the same way - no meritocracy by age or glorification of youth.

Heike Fahrun
participant of „Archipelago of Generations" / DE

photo: Association for Creative Initiatives „e"

# STEREOTYPING STATEMENTS

## GOALS

1. To provide opportunity for participants to reflect on how we stereotype others on the basis of age

## APPLICATION

This can be used as a quick way to enable people to reflect on how we stereotype people on the basis of age.

## MATERIALS

The stereotyping statements in attachment 4.

## TIME

10 – 20 minutes

## PROCESS

### CONDUCTING THE ACTIVITY:

Tell the group that you are going to read out some statements. Read aloud the first statement and then ask the group 'is that about older people or younger?' You will probably get some mumbled answers of 'older' and 'younger'. Do the same for the second statement and ask the same question as you read out each statement. By the end of the 9 statements, it is likely that someone will have said 'both age groups'.

### WRAP UP:

The point to recognise is that the statements are frequently applied to both age groups. How can this make sense? It exposes the ludicrous nature of age stereotyping.

I also make the point here that the group members were reasonably happy to shout our 'older' or 'younger', but if you were to conduct a comparable activity with stereotyped statements about, for example, race, gender, religion – you would very quickly be told that it was unacceptable to speak in those terms. Why would it feel OK to do this about age?

METHOD SUBMITTED BY:
Lynn Johnston

AUTHOR's COMMENT:

DO: Move quickly through the statements, keep discussion to the end.

# PART II
# ADVANCED METHODS

# LIVING MAP

## GOALS

1. reflection on family history
2. putting individual biographies in a larger historical context
3. making flight and migration a topic

## APPLICATION

The method is suitable for a group size of more than 12 persons. Application could be rather short or quite intense, depending on the group and its capability of reflection. Age of participants should be minimum 16, to enable everybody to answer the questions.

There are several issues in the methods to draw attention on. Flight, migration, intergenerational dialogue in families about that or the influence of historical events on people's lives.

There should be a certain trust among members of the group as telling personal life stories, can be quite intimate.

## USEFUL SKILLS FOR THE FACILITATOR

The facilitator should be able to moderate participants, while telling their stories. This might be hard sometimes, but is absolutely necessary to give everybody the chance to speak up.

## MATERIALS

Outline of a map on the floor (virtual or physical, e.g. paper or with the help of tape), adapted to biographical realities of the participants

## EQUIPMENT

Flipchart and markers for visualization of the discussion

## SPACE

A bigger seminar room, which enables participants to take their position on the living map. The method can be implemented outside, alternatively.

## TIME

40-60 minutes

AUTHOR's COMMENT:

DON'T: Facilitator should make clear in the very beginning that the method is not about geography! The map is only a vehicle for getting to participants' family histories.

Facilitator should be sure to give every participant the possibility to tell at least one story. It might be thus necessary to interrupt some, while telling theirs.

Facilitator should create an empathetic atmosphere to make participants comfortable, when sharing their stories.

Be aware of the danger of historical relativism, which might emerge from individual life tales.

DO: It could be useful to give younger participants the chance to do some "research", by informing them the day before, to make up their minds on the history of their family.

# PROCESS

## CONDUCTING THE ACTIVITY:

**Stage I: take your position on the map (20-30 min)**

Facilitator explains to the participants, that the following method is about getting into their own and other participants' family biographies. On the floor an imaginary map is established (which might be shown with some tape). The seminar venue might be the central point of the map. Facilitator defines all four directions and makes sure, that everybody has orientation.

The participants are now invited to position themselves in the room, answering the following questions:

Where did I come from to attend here today?
Where was I born?
Where were my parents born?
(Participants decide for themselves, if they refer to their father or mother…)
Where were my grandparents born?
(Participants decide for themselves, if they refer to their father's or mother's side…)

After everybody has taken his/her position, the facilitator invites all participants or only some to name their place and shortly tell their story. It will be interesting to get to know, why somebody changed position between question 2 and 3.

Alternatively facilitator can prepare maps on flipcharts, one for each working group. Participants than just draw in their migration lines, providing a discussion in the small working groups. This is recommended, when the group is so big, that listening to all stories would bore participants.

## WRAP UP:

**Stage II: whole group discussion (20-30 min)**

Here are some questions, which might be suitable for wrap-up. Regarding what the facilitator wants to stress, he or she will have to choose only some of them.

How did you experience the living map?
What happened between the different maps?
What were the reasons for the changes?
Did you have any surprises?
Do we all have a migration background?
Do you discuss family history with your relatives? If yes, how?
Did you ever quarrel about a historical event within your family?

## CONTINUATION:

The map could sustain on the floor as a basis for references within other discussion in the seminar.

Method submitted by:
Michael Teffel

# MATRIX OF GENERATIONS

## GOALS

1. reflection upon the social construction of “age” and its concrete impact
2. discussing discrimination experiences connected with “age”
3. exploring intersectionality (multiple discrimination)

## APPLICATION

The method is suitable for any group size. Application could be rather short or quite intense, depending on the group and its capability of reflection. Age of participants should be minimum 16, to enable everybody to answer the questions from the matrix.

It is highly recommended to do the method in age-mixed groups, so that “relativity” of age will become obvious very soon.

The discrimination experiences will differ, depending to the person who fills out the matrix. Multiple discrimination might be an important issue besides social construction of age.

The method is suitable to deepen group processes and take a first step towards bigger issues like “discrimination”, “adultism” and “ageism”.

## USEFUL SKILLS FOR THE FACILITATOR

The facilitator should be able to handle different aspects of discrimination, when discussing experiences of participants. Basic understanding of intersectionality thus helps to deepen the discussion on the influence of “age”.

## MATERIALS

worksheet “matrix” (See Attachment 5)

## EQUIPMENT

pens for participants, flipchart and markers for visualization of the final discussion

## SPACE

a seminar room with some retreat-corners for pairs discussing their worksheet

## TIME

60-90 minutes

AUTHOR’s COMMENT:

DON’T: Stage II might be quite intense and intimate. It is thus recommended to ensure that everybody works together with a person he or she feels comfortable with.

In the beginning of stage III it should be made clear by the facilitator that sharing of experiences is 100% voluntarily.

DO: Visualisation of key findings in stage III enables the group, to clarify the role, which “age” plays in our daily life.

# PROCESS

## PREPARATION:

The facilitator should have the worksheet ready and printed out for every participant (appendix).

## CONDUCTING THE ACTIVITY:

**stage I: think (10-15 min)**

Hand out the working sheet to each participant, inviting him or her to fill it out individually.

**Stage II: pair (25-45 min)**

Regrouping participants in working groups of 2-3 persons (depends of the size of group). Invite them to share their matrix, having a look at the following questions:

Was it easy for you to fill out the matrix?
Which role does "age" actually play in my daily life?

## WRAP UP:

**Stage III: share (15-30 min)**

Moderated discussion with whole group with orientation on some central questions:

How do you feel about the exercise?
Was it easy to find examples for every field of the matrix?
Did you have any surprises?
Which role does "age" actually play in our daily lives?
Who decides, how young/old we are?
Is there anybody, who did not experience any "age" discrimination in his/her life?
Does everybody experience the same "age" discrimination at certain life stages?

## CONTINUATION:

A possible follow up could be a method, which focuses clearly on adultism or ageism, to deepen the reflection.

**WHAT ADVICE FROM YOUR OWN EXPERIENCE WOULD YOU GIVE SOMEBODY WHO IS NEW IN THE WORLD OF IG-LEARNING PROJECTS?**

Ask for passions and daily life practices: all humans share certain needs, fears, wishes and dreams...

Maria Krause
participant of „Archipelago of Generations" / DE

Method submitted by:
Michael Teffel

# SONG OF MY LIFE

## GOALS

1. intergenerational exchange about music
2. people from different generations learn about their social realities
3. discussing political relevance of music

## APPLICATION

The method is suitable for a group size of more than 12 persons of all ages. Minimum age of participants should be 16. The method could be used after some trust has been built within the group.

It deals with personal biographies and the relevance of music, opening a fruitful space for intergenerational dialogue and understanding

## USEFUL SKILLS FOR THE FACILITATOR

The facilitator should pay attention to the personal processes when participants fill out their 'personal music chart'. The task my trigger some intense memories and emotions.

## MATERIALS

A flipchart for every participant. An example of a 'personal music chart'.

## EQUIPMENT

Flipchart and markers.

## SPACE

A seminar room, with some tables to put the flipcharts on.

## TIME

90-120 minutes

AUTHOR's COMMENT:

DON'T: Facilitator has to make clear, that sharing of personal experiences in pairs or small working groups is completely voluntary. There might occur some heavy triggers, connected to the favourite song.

DO: Facilitator should ensure enough time for the sharing of the personal music charts.

# PROCESS

## PREPARATION:

Facilitator might say some words on the meaning of music for human beings, inviting participants to explore their personal music chart. Participants can be invited before the beginning of the seminar to bring their most favourite song with them.

## CONDUCTING THE ACTIVITY:

**Stage I: explanation and individual work (20-30 min)**

The personal music chart has an x-axis and a y-axis. On the x-axis participants put down their age in range per five or ten. On the y-axis they put down numbers from one to ten, what describes the personal meaning of music to them. Every participant now individually makes up his / her mind, which personal meaning music had for them in different ages. To very important points they can add a written comment. It is helpful, if the facilitator has an example on Flipchart, when explaining the task.

**Stage II: exchange in pairs/working groups (30-45 min)**

Participants are asked to go together in intergenerational pairs or small working groups of 3-4 persons maximum, to exchange on their personal coordinate systems. Facilitator should underline, that everybody should get the chance to tell his / her story.

## WRAP UP:

**Stage III: listening to some music and final discussion (30-45)**

The following questions might help facilitators to stimulate the final discussion, wrapping up experience, participants made within the exercise.

How did you experience the exercise?
Which role does music play in our lives?
What could we learn about a period of time in which a song was written or popular?
Did you recognise differences or similarities between people of different generations?
Does music connect generations or does it rather divide them?

If there is enough time, facilitator might foresee the possibility of playing the beginning of every song in plenum. Everybody might say shortly, why he / she has chosen the song. This is a very intimate moment, as your favourite songs tell a part of your life story.

## CONTINUATION:

The songs could be used for an intergenerational disco in the evening.

Method submitted by:
Michael Teffel

# IMAGE(S) OF OLD-AGE

## GOALS

1. Looking behind stereotypical age descriptions
2. Discussion of demographic change & future care systems
3. Creating intergenerational empathy / change of perspective

## APPLICATION

The method is suitable for a group size of more than 10 persons of all ages. Minimum age of participants should be 14. The method could be used after some trust has been built within the group.

It deals with stereotypes of old-age, offering the opportunity to discuss demographic change and future care systems. It could be a first step for discussing general mechanisms of stereotyping as well.

## USEFUL SKILLS FOR THE FACILITATOR

The facilitator should encourage participants to try their own writing. This might be accompanied by some methods of creative writing.

## MATERIALS

A worksheet with the poem "What do you see, nurse?!?" (see Attachment 6)

## REFERENCES

Recommended websites and links:

https://www.carepathways.com/anoldladyspoem.cfm
(the poem could be found on several websites)

https://www.youtube.com/watch?v=WhYA0NwQmIs
(there are several videos on YouTube)

## EQUIPMENT

Pens and paper for everyone

## SPACE

A seminar room, a nice setting outside

## TIME

110-135 minutes

AUTHOR's COMMENT:

DON'T: Facilitator should not force anyone to write a poem or to present it. Hesitations should be met with a warm invitation to try it out.

# PROCESS

## PREPARATION:

Facilitator hands out the poem and invites the participants to read it carefully. This might also happen the evening before. If you do this, be sure to have some extra copies for those, losing their worksheet.

## CONDUCTING THE ACTIVITY:

**Stage I: discussing the poem in working groups (20-30 min)**

After everybody has read the poem, participants are invited to come together in working groups of three persons, discussing the poem with the help of the following questions:

What did your feel, reading the poem?
Is the image of old-age, described in the poem appropriate to your personal experience?
What do you think about the circumstances, the old woman is complaining about?

**Stage II: discussion in whole group (20-30 min)**

Aim of stage II is to bring together impressions so far, discuss stereotyping mechanisms and encourage participants to take a creative initiative, writing their own poems. Facilitators might use the following questions:

What did you discuss in your working groups?
Have you experienced situations like the old woman yourself? Have you ever been described only by surface?
Do you remember situations, when you only saw the surface of an old person?
What are the social consequences of such treatment of old persons?

**Stage III: individual writing (30-45 min)**

Participants are invited to write their own poem, referring to a situation from their personal work context. They do not necessarily have to describe an old person, if this better fits into their realities. Any text is welcome, participants might just note some points, not creating a poem at all.

## WRAP UP:

**Stage IV: presentation of the writings (20-30)**

Voluntarily participants are invited to present their writings. Afterwards the session might be summed up, with some general questions:

What are your thoughts after this workshop?
Are there any general comments, reflections?
What could be done, to change pictures of old-age?

## CONTINUATION:

The writing could be collected, copied and handed out in the end of the seminar.

Method submitted by:
Michael Teffel

# INTERGENERATIONAL DIALOGUE IN MOVIES

## GOALS

1. Consideration of the rules of establishing intergenerational collaboration
2. Defining the core of intergenerational activities

## APPLICATION

This method is effective in groups of 10-16 participants.

## USEFUL SKILLS FOR THE FACILITATOR

debate facilitation, knowing the specificity of intergenerational activities

## MATERIALS

Optional: computer, speakers, screen, projector

## TIME

70 minutes

AUTHOR's COMMENT:

DO: Intergenerational projects are important because they integrate generations, strengthen bonds and trust between people and lead to an increase in the sense of security - people stop being strangers to one another, they understand each others' needs. This way of thinking increases the significance of intergenerational activities.
It enables a broad look at them, not just in the context of fun and a nice way to spend free time. Thanks to good social relations and bonds social security institutions and other institutions have less work.

**WHAT ADVICE FROM YOUR OWN EXPERIENCE WOULD YOU GIVE SOMEBODY WHO IS NEW IN THE WORLD OF IG-LEARNING PROJECTS?**

An age-sensible and intergenerational approach means to live a paradox: it simultaneously acknowledges age as a dis-tinctive and distinguishable feature as well as recognizes it as a non-distinctive and sometimes even out-of-date [sic!] characteristic of a human being!

Doris Enders
participant of „Archipelago of Generations" / DE

# PROCESS

## CONDUCTING THE ACTIVITY:

**Stage I: discussing the poem in working groups (20-30 min)**

**Step 1**

Present the goal and the schedule of the exercise. Then divide the group into 2 smaller teams. Present 2 films from the "ę" Vimeo channel. Ask team 1 to focus on the first film and team 2 - on the second film. While watching pay attention to relationships between protagonists, forms of communication and methods of teamwork.

Film ‚Równe babki":https://vimeo.com/64298417
Film ‚Kurs upiększania świata":https://vimeo.com/28616483.

**Step 2**

The films present two integrated and well-collaborating groups. The task of the participants is to imagine what happened before and to present it in the form of film frames. What must have happened before the presented groups started working together? Help the teams with a number of questions:

What can you see in the frame?
Where is it happening?
How many participants are there?
What could the protagonists talk about?

Make sure you don't focus on technical issues related to bringing the protagonists' projects to life (e.g. acquiring approval for painting a staircase). Focus on the meeting and the relationships in both groups. What made them collaborate? Ask each team to describe 3 takes, situations that might have happened before. The frames could be presented in the form of collage (using magazines, for example).

**Step 3**

Listen to the teams as they work. You can help with some guiding questions if you notice there is need for it, e.g. if the groups can't come up with ideas for new situations:

Where did the group meet? How did it come to that?
What was their first action?
Where there any challenges on the way? What kinds of challenges?
What did group leaders have to do to make these events happen?
What were their profits?

**Step 4**

After another 10 minutes ask the teams to finish their work. Meet together and present the results in teams. Each team presents their vision of events preceding the film.

First, one team describes their work and presents the ideas of situations. Make sure that everyone can see the collage of each group. You can hang it on a wall or put it on a table or on the floor.

Are there any common elements suggested by both teams?
What are they? For instance, it may be:
- an idea resulting from watching the surroundings and knowing their own needs,
- the moment of the first meeting and taking the decision to work together,
- some participants departing before the beginning of work.

**WHAT ADVICE FROM YOUR OWN EXPERIENCE WOULD YOU GIVE SOMEBODY WHO IS NEW IN THE WORLD OF IG-LEARNING PROJECTS?**

‘Have an enthusiastic person who will act as co-ordinator to keep everyone involved, informed and on track.

Take lots of photos/short videos to record what takes place as you go along.

Enjoy celebrating the projects’ achievements and outcomes and make plans to sustain it and build on the community links.

The interaction over a period of time can have a positive, life-changing effect on participants of ALL ages’

Lynne Bennett
Linking Generations NI
Development Worker

photo: Association for Creative Initiatives „e“

Ask the group that didn't focus on this film about their impressions regarding the presentation. Is it in any way surprising? Maybe someone has another idea? Spend some time talking about alternatives.

Can the presented scenarios serve as a basis to answer the question about the most important factors in kicking off intergenerational activities? Is it the time to get to know one another and integrate, understand the goal of the common action or is it best used for something quite different?

## WRAP UP:

Discuss the benefits from presented intergenerational activities noticed by the teams:
- benefits for young people,
- benefits for seniors,
- benefits for the community.

Then ask participants to recall their own memories of intergenerational activities and ask them about benefits.

In the summary you can present the definition of an intergenerational project coined by UNESCO (see: references).

Spend some time discussing the UNESCO definition (see: glossary).

Do the films presented before meet the ideas comprised in the definition?
What is the most important part of this definition and why?
Is anything missing? How can the definition be supplemented?

## SUPPORTING MATERIALS:

**Websites (UNESCO definition)**

https://www.rpo.gov.pl/sites/default/files/Biuletyn%20Rzecznika%20Praw%20Obywatelskich%202013%2C%20Nr%208%20%C5%B9r%C3%B3d%C5%82a.pdf / p. 44

**The "ę" Vimeo channel:**
https://vimeo.com/user2150566

Film "Równe babki":
https://vimeo.com/64298417

Film "Kurs upiększania świata":
https://vimeo.com/28616483

Method submitted by:
Karolina Pluta

# STROLL SUPPORT GROUP

## GOALS

1. Building relationships between participants by sharing daily experiences.
2. Common reconnaissance in the direct neighbourhood to see how people use public space.
3. Preparing subjective stroll routes

## APPLICATION

The method is based on getting to know the public space together and planning routes for subjective strolls. It can be used in longer periods of group work set in a specific location. Participants have to come from the local community, they should use the public space in question on a daily basis.

The number of participants should exceed 10 as the most important aspect of this activity is integration and sharing experiences - it will be more effective with a large number of participants.

**Version:**

The Stroll Support Group is useful for activities initiating social consultations in areas undergoing revitalisation, because it can also serve the purpose of gathering information about the way common space is used by a variety of groups and about interactions between them. It can be a form of building a forum of citizens, an introduction to participation & urbanism workshops or part of the creative process for arts in the public space.

## MATERIALS

Maps of the area in question (number of copies - one for each group), felt pens, sheets of paper, pens, adhesive notepads, transparent foil.

## SUPPORTING MATERIALS:

Suggested references:
GoogleMaps: www.google.pl/maps
Google EarthApp

## EQUIPMENT

Optional: computer, smartphone with a voice recording app and a video camera, Internet access

## TIME

At least 1 day. If you need to get better knowledge of the area,
it is worth considering spending more time at it.

# PROCESS

## PREPARATION:

The person conducting the activity prepares maps and a set of questions. Clear maps have to be prepared so that the groups can mark locations on them and recognise landmarks. The form and size of maps is decided by the person leading the activity (they can be e.g. Google Maps printed out from the Internet or tourist maps).

If the person conducting the activity has access to a computer and a projector, they can present the questions on a screen. If not, the set of questions can be put down on a big sheet of paper and hung up in a visible place in the room.

Some examples of questions may include:

Where do I live?
Where do I relax?
Where do I walk my dog?
Which streets/paths do I keep away from?
Where do I like to spend evenings with my friends?
If I were to spend an afternoon with my grandpa/grandma/grandchild, which place would I plan on visiting?
Which places are gone now, though still present in memory?*

The questions should tackle daily experiences and activities. The questions shouldn't be too general, e.g. which places do I like? Which places don't I like? Where do I go most often? - so that participants would relate to specific moments of their day while looking for new traces and making the route.

* Eg: in my home town there is a White bridge which is a meadow that used to be near a small bridge. The bridge is long gone but the name is still alive among the people.

## CONDUCTING THE ACTIVITY:

**Step 1. Divide participants into teams.**

The facilitator divides the group into teams. The number of teams depends on the number of participants and the time you have. The mapping process serves the purpose of integration and sharing daily experiences so it's important that each team has at least 3 members.

The person leading the activity can divide the participants according to age - each age group makes a map of its own - but it may be difficult for a smaller number of participants. It is also possible to create intergenerational teams.

Once the teams are formed, the facilitator should present the goal of the meeting as well as the area to explore (which area will be explored, in detail). Participants define common rules: what places do we look for, what should be the main theme of the stroll etc.. The facilitator may (but doesn't have to) suggest a common topic for the strolls, e.g. "A stroll across greeneries" or "A stroll along the district's latest history".

The facilitator gives each team a map of the area in question (estate, district, small town, village). Larger areas can be divided into subareas and assigned to different stroll support groups. The facilitator defines the timeframe in which the groups have to accomplish their task. All participants can use adhesive notes, pens, felt pens and sheets of A4 paper.

**Step 2. Preparing subjective stroll routes**

The facilitator invites the teams to prepare subjective strolling routes. Team members should answer questions about the area prepared by the facilitator.

Then the facilitator invites the participants to identify and describe the places through their own experience: why do/don't I like this place? does it bring good or bad associations? is there a story connected with this place? Team members write down the stories and define the final shape of the strolls - they can be topical, sentimental etc. The teams present the routes on maps.

**Step 3. Conducting subjective strolls**

All stories about the identified places should be archived: recorded in audio/video or put down in writing. The facilitator invites the groups to present the routes of their strolls.

If the area isn't too big and if there is time, it is possible to take the strolls and visit all the places along the routes. Then the facilitator should spend some time preparing a plan of the strolls. Teams would act as guides on their strolls, they divide stories to tell between members, they compare memories.

If there is less time, each group can only take one stroll - along their own route. In this case photographic documentation has to be prepared which can be later used to present the route to other participants.

In case of bigger areas or limited mobility of participants, the route can be presented in the form of a talk: by presenting the map and photos or using an online app (e.g. Google Earth), telling stories about places. In this case the facilitator should plan some time to explain how to use the tools of choice.

The facilitator invites participants to share experiences and identify crossing points and spots of conflict. This part is aimed at the best possible recognition of a location and an attempt of beginning dialogue among the participants about public space and memory.

If the group goes out it is also good to look out for barriers and difficulties experienced by public space users represented in the group.

**Step 4. Shared map**

After taking the stroll (in reality or in the virtual world) the facilitator summarises all suggestions. It is good to mention places that were selected by more than one group. Then teams select common places - those seen positively and negatively. The final route of a common stroll created by all participants in the course of discussion and compromise and with regard to the common theme may be drawn on tracing paper placed over the map of the area in question (or drawn directly on the map). Participants use coloured felt pens to mark selected locations - that way participants create an alternative version of the map without destroying its initial shape. The map and the tracing paper can be placed in a visible spot.

AUTHOR's COMMENT:

DON'T: If you decide to take the strolls you have to take under consideration any mobility problems of the participants and the amount of time you have. Participants can use Google Maps to assess the time needed to complete the strolls.

Method submitted by:
Kinga Rabińska

## WRAP UP:

The facilitator invites the participants to share their thoughts about the task.

What did they learn about other participants and their needs related to public space?
Did they get to know new places in their neighbourhood?
Would they like to revive a forgotten place or change it?
Did they manage to identify the source of conflict in spots of conflict?

You might even aim at finding solutions to problems and showing the real power of dialogue - it may suffice to place a rubbish bin, a bench or to talk about how much the sound of a ball hitting a wall disturbs inhabitants.

Summarising the whole exercise and gathering opinions/observations from participants, including those about the execution of the exercise: what was working in intergenerational teams like? Did they learn anything from one another? etc.

## CONTINUATION:

All stories about identified places should be archived: recorded in audio/video or put down in writing. The recordings, routes and maps can be used for educational and promotional purposes. E.g. the common map may become a subjective guide of the estate/district etc. and recorded stories (remember to acquire the authors' consent) can be presented on a website and become its background.

## GLOSSARY

**crossing points** – places in public spaces where the paths of different groups of users naturally cross e.g. park, shop, town square etc.

**spots of conflict** - places in the public space that may be friendly for one or more groups of users, but the way they are used by a specific group causes opposition from other users, e.g.. a backyard where kids play ball in the afternoons; a bench used by the youth in the evenings under the windows of others; entrance to a restricted parking lot where the security sees the sound of the car horn as a signal to open the gate etc.

**WHAT ADVICE FROM YOUR OWN EXPERIENCE WOULD YOU GIVE SOMEBODY WHO IS NEW IN THE WORLD OF IG-LEARNING PROJECTS?**

Before you issue a call for participants or address them in your project think about the language that reaches different people with their individual background, knowledge and abilities. Keep it simple and appreciative.

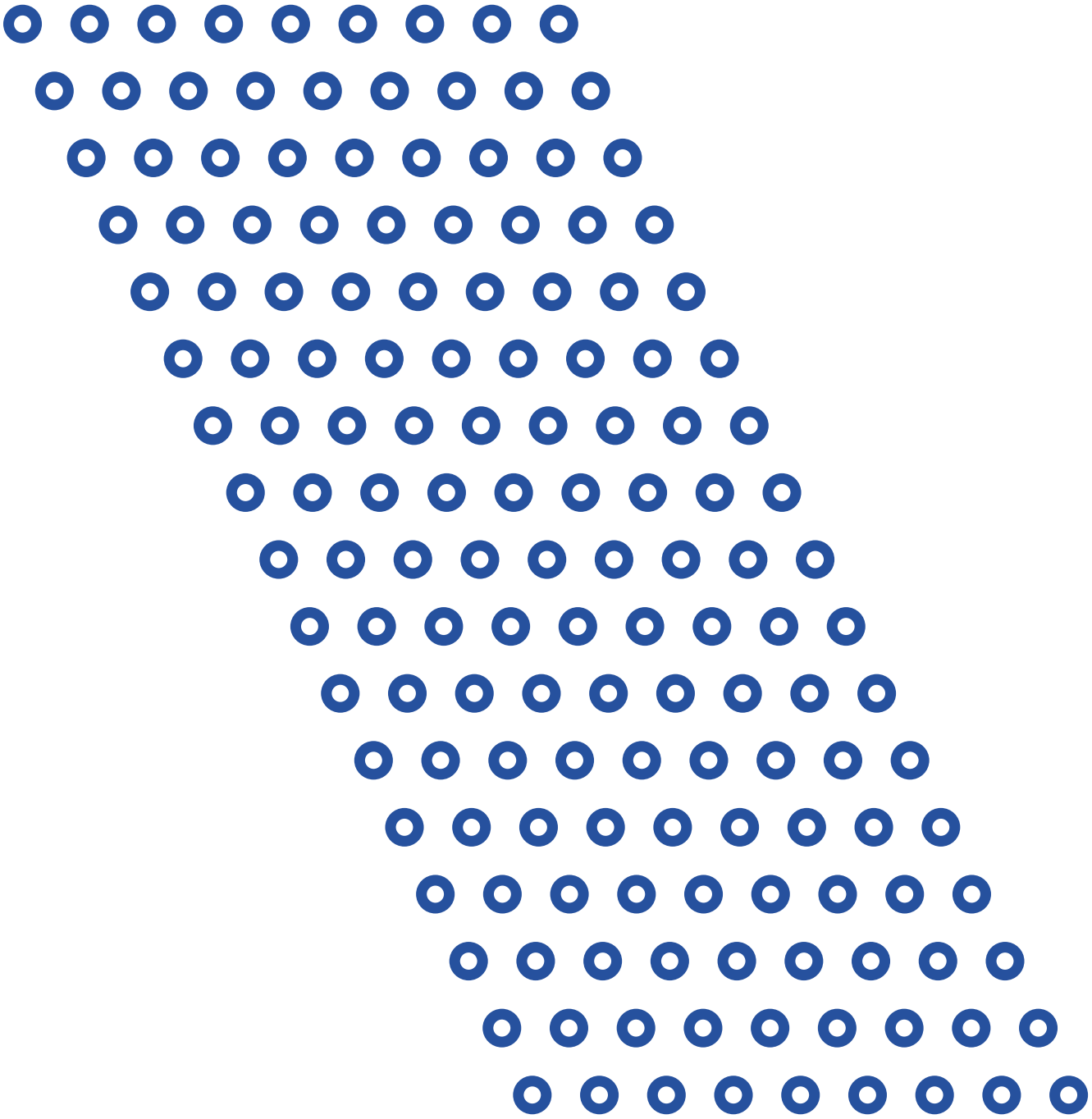
Maria Krause
participant of „Archipelago of Generations" / DE

**WHAT ADVICE FROM YOUR OWN EXPERIENCE WOULD YOU GIVE SOMEBODY WHO IS NEW IN THE WORLD OF IG-LEARNING PROJECTS?**

‘Refer to the 8 principles of intergenerational practice, for me, they are the best guide as to how to get things right. Just relax and enjoy the special moments this work creates.’

Lynn Johnston,
Linking Generations NI
Development Coordinator

photo:
Kreisau-Initiative e.V.



# ATTACHMENTS

# ATTACHMENT 1:

## SUGGESTED REFERENCES FOR METHOD "AGE QUOTATIONS"

"Young men soon give and soon forget affronts;Old age is slow in both."
Joseph Addison, Cato, A Tragedy (1713), Act II, scene 5

"Our elders are always optimistic in their views of the present, pessimistic in their views of the future; youth is pessimistic toward the present and gloriously hopeful for the future."
Randolph Bourne, §II of "Youth," The Atlantic Monthly 100, no. 4 (April 1912), p. 438. Quote republished in Murray N. Rothbard, "Left and Right: The Prospects for Liberty," Left and Right: A Journal of Libertarian Thought 1, no. 1 (Spring, 1965), p. 22.

"Youth holds no society with grief."
Euripides, line 73

"If youth only knew; if only age could."
Henri Estienne, Les Prémices (1594).

"Youth is happy because it has the capacity to see beauty. Anyone who keeps the ability to see beauty never grows old."
Franz Kafka

"Older men declare war. But it is youth that must fight and die."
Herbert Hoover

"The surest way to corrupt a youth is to instruct him to hold in higher esteem those who think alike than those who think differently."
Friedrich Nietzsche

"I do not think, sir, you have any right to command me, merely because you are older than I, or because you have seen more of the world than I have; your claim to superiority depends on the use you have made of your time and experience."
Charlotte Brontë, Jane Eyre

"The older I grow, the more I distrust the familiar doctrine that age brings wisdom."
H.L. Mencken

"At the age of six I wanted to be a cook. At seven I wanted to be Napoleon. And my ambition has been growing steadily ever since."
Salvador Dalí

"Parents can only give good advice or put them on the right paths, but the final forming of a person's character lies in their own hands."
Anne Frank

"Youth ends when egotism does; maturity begins when one lives for others."
Hermann Hesse, Gertrude

"It`s not how old you are, it`s how you are old."
Jules Renard

"That's the trouble with you young people. You think because you ain't been here long, you know everything. In my life I already forgot more than you ever know."
Neil Gaiman, Anansi Boys

# ATTACHMENT 2:

## EXAMPLES FOR METHOD "NURSERY RHYMES"

### (OLD)

There was a man, he went mad,
He jumped into a paper bag;

The paper bag was too narrow,
He jumped into a wheelbarrow;

The wheelbarrow took on fire,
He jumped into a cow byre;

The cow byre was too nasty;
He jumped into an apple pasty;

The apple pasty was too sweet,
He jumped into Chester-le-Street;

Chester-le-Street was full of stones,
He fell down and broke his bones.

### (MODERN)

Enter, enter, hit to play,
Press that button now I say!
Click that there,
And drag that here,
And we'll have cakes and tea my dear!

### (CONTEMPORARY)

One, two, three, four, five,
Once I caught a fish alive,
Six, seven, eight, nine, ten,
Then I let it go again.
Why did you let it go?
Because it bit my finger so.
Which finger did it bite?
This little finger on my right

### (CONTEMPORARY)

FIVE little speckled frogs
Sat on a speckled log
Eating some most delicious bugs
Yum Yum.
One jumped into the pool
Where it was nice and cool
Then there were FOUR speckled frogs (OR) Now there are how many frogs? FOUR!
Glug Glug.
FOUR little speckled frogs
Sat on a speckled log
Eating some most delicious bugs
Yum Yum.
One jumped into the pool
Where it was nice and cool
Then there were THREE speckled frogs (OR) Now there are how many frogs? THREE!
Glug Glug.
THREE little speckled frogs
Sat on a speckled log
Eating some most delicious bugs
Yum Yum.
One jumped into the pool
Where it was nice and cool
Then there were TWO speckled frogs (OR) Now there are how many frogs? TWO!
Glug Glug.
TWO little speckled frogs
Sat on a speckled log
Eating some most delicious bugs
Yum Yum.
One jumped into the pool
Where it was nice and cool
Then there was ONE speckled frog (OR) Now there are how many frogs? ONE!
Glug Glug.
ONE little speckled frog
Sat on a speckled log
Eating some most delicious bugs
Yum Yum.
He jumped into the pool
Where it was nice and cool
Then there were NO speckled frogs (OR) Now there are how many frogs? NONE!
Glug Glug.

## ATTACHMENT 3:

## WORKING SHEET FOR METHOD "PEOPLE BINGO"

| B | I | N | G | O |
|---|---|---|---|---|
| IS LEFT HANDED | HAS 2 GRAND-CHILDREN | IS STUDYING ENGLISH | HAS MADE A NEW YEAR RESO-LUTION AND KEPT IT | LOVES TO SLEEP IN |
| LOVES TO READ BOOKS | USES FACEBOOK EVERY DAY | HAS MORE THAN ONE SISTER | WEARS GLASSES | IS THE OLDEST OR ONLY CHILD |
| EXCERCISES MORE THAN 3 TIMES EACH WEEK | HAS BEEN SCUBA DIVING | IS OVER 70 YEARS OLD | NAME BE-GINS WITH THE SAME LETTER AS YOURS | HAS WATCHED THE SAME MOVIE 3 TIMES |
| FAVOURITE COLOUR IS BLUE | HAS GIVEN BIRTH | KNOWS HOW TO PLAY A MUSICAL INSTRUMENT | HAS BEEN TO AFRICA | HATES SPIDERS |
| HAS 2 OR MORE PETS | HAS PLAYED TWISTER | HAS BEEN TO A CONCERT IN THE LAST 3 MONTHS | LOVES KARAOKE | HAS BEEN MARRIED FOR MORE THAN 30 YEARS |

# ATTACHMENT 4:

# STATEMENTS FOR METHOD "STEREOTYPING STATEMENTS"

## THE STEREOTYPING STATEMENTS

They always stick together and keep their distance from other age groups.
I hate the way they drive, they are a menace on the road!
They think the world owes them a living.
They think they know everything.
They're never satisfied, always complaining about something.
Don't they have anything better to do than hang out at park and shopping centres?
Why are they always so forgetful?
I wish I had as much freedom as they have.
Why don't they act their age?

## ATTACHMENT 5:

## WORKING SHEET FOR METHOD "MATRIX OF GENERATIONS"

**REMEMBER TWO SITUATIONS, IN WHICH YOU FELT OLD! WRITE DOWN A NEGATIVE AND A POSITIVE ONE.**

| POSITIVE SITUATION | NEGATIVE SITUATION |
|---|---|
| (I was alright / I felt safe and strong / I got what I wanted) | (I was confused / I felt unsecure and weak / something was denied to me) |
| | |

## REMEMBER TWO SITUATIONS, IN WHICH YOU FELT YOUNG! WRITE DOWN A NEGATIVE AND A POSITIVE ONE.

### POSITIVE SITUATION

(I was alright / I felt safe and strong / I got what I wanted)

### NEGATIVE SITUATION

(I was confused / I felt unsecure and weak / something was denied to me)

# ATTACHMENT 6:

## POEM FOR METHOD "IMAGES OF OLD-AGE"

### WHAT DO YOU SEE, NURSE?!?

What do you see, nurse, what do you see?
What are you thinking when you're looking at me?
A crabby old woman, not very wise,
Uncertain of habit, with far away eyes.

Who dribbles her food and makes no reply
When you say in a loud voice, "I do wish you'd try?"
Who seems not to notice the things that you do,
And forever is losing a stocking or shoe.

Who, resisting or not, lets you do as you will.
With bathing and feeding, the long day to fill,
Is that what you're thinking? Is that what you see?
Then open your eyes, nurse, you're not looking at me.

I'll tell you who I am as I sit here so still,
As I use at your bidding, as I eat at your will.
I'm a small child of ten with a father and mother,
Brothers and sisters, who love one another.

A young girl of sixteen, with wings on her feet,
Dreaming that soon now a lover she'll meet.
A bride soon at twenty, my heart gives a leap,
Remembering the vows that I promised to keep.

At twenty-five now, I have young of my own,
Who need me to guide, and a secure happy home.
A woman of thirty, my young now grown fast,
Bound to each other with ties that should last.

At forty my young sons have grown and are gone,
But my man's beside me to see I don't mourn.
At fifty once more babies play around my knee,
Again we know children, my loved one and me.
Dark days are upon me, my husband is dead,
I look at the future, I shudder with dread.
For my young are all rearing young of their own,
And I think of the years and the love that I've known.

I'm now an old woman and nature is cruel,
'Tis just to make old age look like a fool.
The body, it crumbles, grace and vigor depart,
There is now a stone where I once had a heart.

But inside this old carcass a young girl still dwells,
And now and again my battered heart swells.
I remember the joys, I remember the pain,
And I'm loving and living life over again.

I think of the years, all too few, gone too fast,
And accept the stark fact that nothing can last.
So open your eyes, nurses, open and see,
Not a crabby old woman, look closer - see ME!!

SOURCE:

http://www.stargazerdownunder.com/general/reading/see.html

When an old lady died in the geriatric ward of a small hospital near Dundee, Scotland, it was felt that she had nothing left of any value.

Later, when the nurses were going through her meager possessions, they found this poem. Its quality and content so impressed the staff that copies were made and distributed to every nurse in the hospital. One nurse took her copy to Ireland. The old lady's sole bequest to posterity has since appeared in the Christmas edition of the News Magazine of the North Ireland Association for Mental Health.

# INVOLVED PARTNER ORGANISATIONS

## KREISAU-INITIATIVE

www.kreisau.de

As committed citizens of the European continent we are supporting the integration of Europe and "New Kreisau". Based on the ideas of the Kreisau Circle and Central and Eastern Europe opposition movements we connect people of different origins through active remembrance, mutual perception and constructive creation.

Kreisau-Initiative is an important partner of the "Krzyżowa" Foundation in Germany and a creative mind in the Kreisau network. We want to keep on being a vivid nongovernmental organisation in the future, one that people from all over Germany get involved with. Furthermore, we want to deepen and broaden the connections of Kreisau/Krzyżowa with the civil society in Germany and Europe, introduce Kreisau-Initiative to a broader public and win over decision makers to help the realisation of our ideas.

## LINKING GENERATIONS NORTHERN IRELAND (LGNI)

www.linkinggenerationsni.com

LGNI is part of The Beth Johnson Foundation (BJF). BJF is a national charity in the United Kingdom dedicated to making a future for all ages. LGNI has a vision of an Age-friendly NI and since 2008 we have pursued our vision of a Northern Ireland where all generations are respected, understood, connected and engaged together in their communities.

We work with many partners to connect generations across Northern Ireland in all sorts of places and for all sorts of purposes. We adhere to the core principles of intergenerational practice, meaning that we work collaboratively, our work is participatory, asset based, well planned, culturally grounded, challenges ageism, build community and provides mutual and reciprocal benefits for participants.

## ASSOCIATION FOR CREATIVE INITIATIVES „E"

www.e.org.pl

Since 2002, we have been realizing socio-cultural projects all over Poland. We carry out projects arising from our passions and the way in which we observe the world. We incubate socio-cultural and intergenerational projects. With our support animateurs of all ages realize their own initiatives in their neighbourhoods, cities or villages. We run a network of flying animateurs, gathering experienced trainers from all over the country - to support the local leaders. We promote young documentary work in Poland and abroad.

**WHAT ADVICE FROM YOUR OWN EXPERIENCE WOULD YOU GIVE SOMEBODY WHO IS NEW IN THE WORLD OF IG-LEARNING PROJECTS?**

Stick to the best practice guidelines (no shortcuts), get a consensus about the project activity, make it fun and watch creative relationships being formed. It is a joyous experience all round

Ken Irvine,
Linking Generations NI
Development Worker

photo: Linking Generations Northern Ireland