

Conny Groot, artistic director Music Generations, the Netherlands

A1.

I am artistic and business director of Music Generations, an intergenerational talent development program where music is the expression. In addition, I am also active as an organizer of festivals about film and photography that show how age is represented. In this project we work with students from vocational education and older people.

A2.

The aim of the activities is to work on the perception of age of different generations and to make people think about this.

We mainly work with students, students and the elderly. With young people you see that it is a challenge to talk to them about this subject.

B1.

The atmosphere between the participants is good, sometimes it needs some start-up time. But once the participants know each other, they have an interest and appreciation for each other, for each other's music, each other's stories. This creates a basis for a joint performance.

B2.

In the projects with students from a vocational education, you see that the students get rid of a negative attitude, they enter into a dialogue with each other, and start talking more easily.

The majority of the students have a cultural-diverse background, they meet older people from a different generation and from a different cultural background.

B3.

The participants in the projects learn from each other and get more understanding for each other, and for the differences between the generations. There is a hatch open in their head: that's the way it is.

C1.

Yes. My projects are always focused on bringing together people from different generations and, where possible, from different cultural backgrounds. This is the basis of all projects that I do.

C2.

Positive effects are that you see that people with large differences, interest in each other and are open to each other. Many students get the ambition to move on to a higher education. 70% of the participants will take follow-up steps in social networks.

With some groups of participants, you need to pay more attention and make sure that their naturally negative mindset does not determine how they are in the project.

C3.

We recruit our participants through intermediaries, such as refugee organisations, asylums, informal circuits, Facebook, senior citizens' associations.

Within MusicGenerations we work with a good musical leader, who is also a graduated

psychologist. We pay everyone a voluntary allowance, which makes the project expensive, but gives an appreciation to the participants.

D1. Governments do not see the importance of these kinds of projects, or not enough. It remains difficult that we are dependent on subsidies and enthusiastic people to carry out these projects. It would be nice if we also looked at the content of a project and proven success. We invest in this kind of projects in society, and that is not or not enough seen.