



# GENERATION pilot project

## Meeting report / ГЕНЕРАЦИЯ, MAY 4-5, 2012, Sofia, Bulgaria

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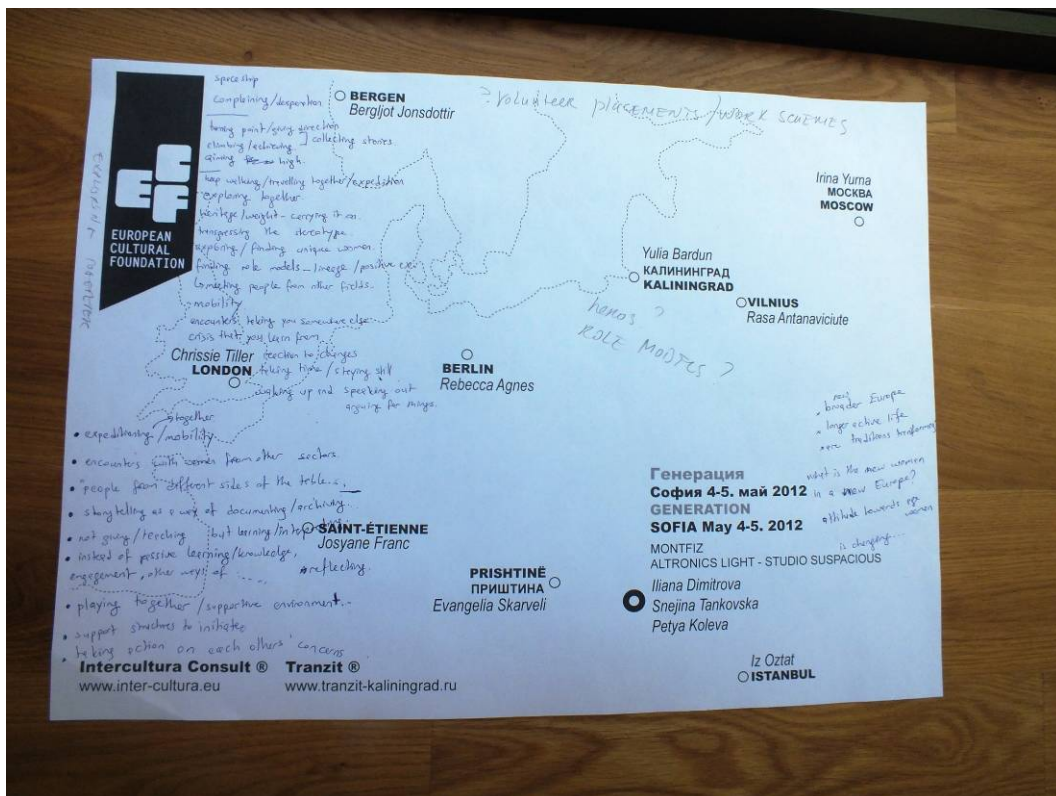
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## 1. Summary of the discussions

### **Introduction**

On 4-5 May 2012 a group of 10 women from across Europe met in Sofia to exchange and reflect upon intergenerational learning. The group was composed of professionals in the 55+ and 35+ age groups. Coming from a diversity of European countries, including Eastern Europe and the Balkans, they did not claim however to present any type of geographical or professional representativity. Each participant was selected on the basis of a shortlist of potential candidates proposed by the first Amsterdam group. They were contacted via personal invitations to share their reflections on professional practice, looking both backwards (to their past experience) and forwards (to their future projects). Two of the twelve participants who had agreed and prepared to participate in the meeting had to be excused due to force major circumstances occurring in the last days before the meeting.

This meeting was the first of three sessions to be held in 2012 in the context of the GENERATION pilot project initiated by the European Cultural Foundation (ECF). It was prepared following the project guidelines, and with coordination support from the core ECF (Odile Chenal) and project staff (Daphne Tepper) and the two meetings held in Amsterdam in 2011. The Sofia session was developed in close collaboration by Petya Koleva (Sofia) and Julia Bardun (Kaliningrad) – the two hosts of the meeting – and with the help of Chrissie Tiller, member of the group who initiated the project. The experience of these three participants in the GENERATION meeting in Amsterdam in 2011 was carried over to the Sofia meeting.

A main, shared conclusion of the two-day meeting was that the dialogue between generations was extremely enriching, and that it should be explored as an innovative tool for improving professional practices, as well as for triggering informal learning and personal development.

From the 10 personal stories (12 written contributions and creative maps prepared ahead of the meeting) shared during the first part of the meeting, 4 key issues were identified and worked out through interviews and discussions:

1. Balance
2. Change
3. Borders
4. Trace

In the last part of the meeting, tentative follow-up steps were explored, as well as the possibility to transform this experiment in a longer term, more open project.

The meeting of the GENERATION group was documented with photos from the day of their arrival till the moment of their departure. Short interviews were recorded on video and audio supports, and symbolic contributions left traces of the discussions. These are presented in the annexes to this report.



## Notes from the meeting

### Day 1 - introduction, presentations and expectations

On May 4, participants met at the MONTFIZ arts schools centre for a first afternoon of presentations and exchange. The aim of this first session was to hear what each participant had to say about the triangle Woman-Europe-Culture, at both a professional and personal level, as well as about their expectations for the meeting.

The opening of the GENERATION session in Sofia had been carefully prepared to include a video intervention from the project coordinator, Daphne Tepper. Technical problems with the audio quality of the recorded file prevailed in the decision to defer this material to the individual use of participants at the moment they were to fill their evaluation questionnaires. A welcome word was given by Chrissie Tiller, one of the initiators of the GENERATION project in 2011. She presented the reasons why the European Cultural Foundation was supporting this pilot project (to enhance the informal learning in the European cultural sector, to boost its image and capacity for development, and growth, to tackle generational imbalances), and wished all participants to share the project by working with its general 2012 objectives and enriching its outline.

The starting point of the GENERATION participants' reflections was the triangle **Woman-Europe-Culture. This was reflected in the non-formal biography and statement** that each participant had been asked to send in advance. Based on short contributions written ahead of the meeting by all participants (see Annex 3), those presentations raised many issues and questions. It was already clear that the participants found the inter-generational perspective of this project of interest.

Those documents reflecting the vision and personal and professional choices were shared among the group. Also in advance of the meeting and with the permission of the participants the individual bio and statement were provided to the artist Rebecca Agnes, also taking part in the meeting. She had prepared for everyone a '**personal GENERATION map**' made of a selection of biographical and geographical locations and personal **turning points**.

A first part of the first *tour de table* followed, during which all participants presented themselves, and gave their **personal views about the triangle Woman-Europe-Culture**. Each participant was asked to reflect on their 'personal GENERATION map' and to comment on aspects and dimensions of the triangle Woman-Europe-Culture that were perhaps not included or on those aspects that had been omitted by the creative interpretation or in the process of preparing the individual contribution to the meeting reader. Because of the diversity in age and experience (4 'more sophisticated ladies', reaching the last stages of their professional route and 6 'younger' ones, in their 30ies, with already some experiences but still at the beginning of their careers), the presentations were rich and diverse.

The first *tour de table* was enriched by a perspective on the significance of generational turning points highlighted once more by Odile Chenal, who successfully participated in the meeting via a video conference connection. Her intervention elaborated on **turning points** shaped by professional and personal events in the lives of the participants that might also be **manifestations of solidarity** within or among generations that have **political and social significance** for the European space we share.

Many common topics were raised in the presentations, and were quickly identified as issues to be further explored during the next day. Here are some key statements, issues and questions which appeared during the first *tour de table*:

- ⤴ Almost all participants claimed to have been deeply influenced throughout their personal and professional lives by **early encounters with cultural influence** (family migration, education, interest in arts and languages). In most cases the family context triggered that interest but there was also a clear choice for independence that had made this into a turning point and a departure point for a professional path of development. *Is the turning point for a professional career cultural or is the cultural experience a turning point?*
- ⤴ The relation to gender specific issues and to feminism was not very central to the discussion, or at least had not been reflected upon as such. However, the influence of specific professionals or 'mentors' formed a great part in the sense of career development that women of different ages have benefited from. The position of women as leaders in the cultural sector was not seen as their main motive to choose this career. However, the lack of female leadership might be a reason for the

limited interaction among generations. *Is there a need for a structured context for informal learning in the intergenerational network supporting culture and the leadership of women in this sector?*

- ⤴ Almost all participants defined their **relationship to Europe** as strong, even if its cultural space was perceived as 'complex', sometimes 'isolated' or even 'messy' by many of them. 'Younger ladies' did not necessarily speak of Europe as an 'old and limited cultural space' rather as a challenging project, Europe as a cultural 'map' with many internal borders and tensions that is a source of criticism and frustrations in the globalised world.

*What are the different identification processes to Europe connecting younger and older generations in the cultural space and work? Can we seek solidarity for intergenerational exchange in shaping again an inclusive Europe with a high intensity of cultural exchange?*

- ⤴ The place of **culture within the European project** was considered by all as a key element of a diverse, democratic and inclusive Europe, even if it might be of secondary priority to politicians today.

*How can culture professionals deal with traces of their professional input in the European process? What are the resources that may be produced by informal encounters among culture professionals?*

In the second 'tour de table', participants expressed their expectations for the meeting. All claimed to be extremely interested by the dialogue to be established between the generations, agreed that learning should happen in both directions, and that the richness of the meeting will be made of all individual stories (informal learning and spontaneous encounters count more for change), as well of the ways participants will manage to share them.

- ⤴ All participants agreed on the importance of '**turning points**' in life.

*Can turning points be identified and managed as a professional career? How is a cultural encounter central to the turning point on personal and professional levels? Can we compare it to the professional opportunity that leads to a new learning curve or to a 'strange attractor' in the libidinal economy where desire takes over rationality and opens up a new choice?*

- ⤴ Both generations pointed out the **limited intergenerational exchange** and fragmented feedback among generations in their professional lives. Almost all the 'experienced ladies' admitted that archiving their experience was not the priority of their work life, and it seemed only two of the younger participants were working creatively with this issue.

*How are generations interacting and how to capture experience and knowledge on the work place in an accessible way? Can a fictional character/vocational project be a tool to capture experience and how can generations encourage more mutual learning?*

- ⤴ All participants admitted they were conscious of a choice to work in the cultural sector and were satisfied with this decision. They also pointed out there are many difficulties especially when, as women, they needed to negotiate the **work/life equilibrium and interconnect various physical locations** balancing the stability of a family with the journey of a professional. Also the vocational drive defined the output. Women seemed to work with more focus on processes than on products, and associating quality to collective change, thus paying less attention to promoting one's 'oeuvre' or to 'archiving' the generational trace.

*How to reconcile life and a fulfilling professional career? How to transfer the benefit from the traces of knowledge and experience accrued by one generation to another one and share perspectives across? How to be process-based and also find mechanisms to create a meta perspective so experience of cultural management is accessible across generations?*

- ⤴ Almost all participants said they chose their career because the cultural sector carries important values of **freedom**, and **social change**. Experienced ladies shared their view on the limits of knowledge and all participants agreed that they are *sceptical about the 'mega' projects of cultural transformation but rather see the benefits of grounded action* that arises out of the networks seeking the change.

*How do you evaluate the impact of one's professional action on society? Is there an intergenerational solidarity around the capacity of culture to 'improve' personal/social development and awareness of the dimensions and limits of knowledge?*

The day ended with a spectrum exercise led by Chrissie Tiller. Generations, Europe, women, culture and femininity were straight away on everyone's mind in a fun and inclusive way!

It was agreed that the three coordinators would capture what had been said in this first session, distil the main outcomes, and propose a series of topics for deeper discussions for the next day. The roleplay and moderation of sessions was not divided among generations, instead the sessions were planned in a way balancing group and individual contributions within an intergenerational exchange.

The meeting was closed, and all participants enjoyed a very nice dinner!

## Day 2 - deepening the reflections and looking ahead



The second day of the meeting, on 5 May was held at Altronics Light – Studio Suspacious in the heart of Sofia. The day started with warm up exercise led by Rebecca Agnes based on the prearranged request that all participants bring an object/idea/favourite snack to share with the group. These contributions were discussed in the group and are documented in the creative report (Annex 4).

After the warm up exercises Petya and Julia put on the board the 4 topics that had been identified as key preoccupations during the first session. Participants were asked to choose one of them that 'speaks' closest to their personal interest. On this basis groups were formed in pairs

or three who reflected separately before presenting these personal reflections to the whole group to trigger a general discussion.

### 1. Balance

During the discussion the participants found out that the following aspects of the issues of balance can be discussed:

- Personal life (family) vs. work balance;
- Objectives/obligations/being wanted/stress vs. enjoyment/one's own inner motivation/agenda for oneself;
- Work as enjoyment vs. what comes, when it is finished?
- Flexibility/ openness/ being accessible (which is very much needed in cultural field) vs. lack of time and balance of principles;
- One's own inner world / need / personal choice vs. what society wants from you/being wanted/ imposed by society (e.g. retirement, children etc.);
- Results vs. process.

Women working in the cultural sector often don't make the separation between work and the other dimensions of their lives. The personal and the professional life balance is a complex goal. Perhaps part of the problem is that we feel the need to be needed? It might be that women tend to invest more of their personal life into work because of the inherent desire for achievements that are collective and process- based. The rational logic of working to reap material rewards and recognition was not mentioned in describing the reason for pursuing through turning points in culture occupations, notions of satisfaction and accomplishment were pointing at overall, total positive outcomes.

Balance is also a key word about the way we manage to do things in culture. Often we are focused on results but we also want to enjoy the process. *Flexibility* is about the balance that is linked to openness. We must also recognise that sometimes a crisis is productive. *Balance is something women seek to position between the results and the process. This message may be a useful tip for self-awareness when planning work/life balance.*

Participants agreed that in general working hard is a female default position. Usually men do what they want to do while *women do 'what needs to be done'*. Women sometimes cross the border of doing things that need to

be done and enter the world of 'achieving the 'impossible', which sometimes destroys part of them. *Professional bias can be carried over in the personal life*, when we start to treat family members (e.g. kids) as 'projects'.

Balance is an aspiration and perhaps not an achievable fixed result. It has to do with regular alignment with the axis – professional, physical, generational. There are intensive moments in the professional life and in the personal life when we are seeking the balance. On those occasions it is important to 'breathe', to enjoy the fights and not be aggressive. It also helps to have *support from other cultural managers, from the friend's network or a 'mentor'*.

## 2. Borders

Borders are the ambiguous constructs of complex, real or symbolic spaces. They can be:

- Imagined or physical – e.g. EU mobility - the borders do exist if you are a migrant, however privilege allows you to transgress them
- Felt or imposed – they can be personal - yours, what you make for yourself, or they can be 'social' yet 'personal' because of what others make for you
- Cognitive, e.g. in languages we can be 'Lost in Translation' and we might misinterpret how we comprehend the world
- Virtual – e.g. technological, controlled via the internet or via markets and adverts.
- Group boundaries – we can decide to include or exclude people; groups can be intergenerational or only for one gender, they can be visible or secretive ...

Borders are associated with bridges, with islands and with isolation. We impose borders for our abilities or we open borders to new opportunities. There is a permeable nature of borders. Fear is a strong border. Culturally we are defined by patterns that code our choice. For example, there are contradictions between the philosophies of the Western way of life versus the Eastern. When confronted by a problem or a threat people in the East exhale and get prepared to face the situation - which brings peace. In the West, we tend to inhale and collect energy to attack - this puts us in the conflict zone.

Thinking about solidarity and when it is there through friendships, relationships and connecting generations we should also recall there is *competition* between artists and generations and between organisations. Competitions are inbuilt in the system, for example we rival for funding or for power over certain territories. *The will to cooperate and share defines the boundaries for exchange.*

The physical body can be a border, and borders can be felt as physical. When we experience the limitation of 'borders' we can shift our perspectives. We can create our own borders for a purpose. They contribute to a *favourable milieu, giving us the necessary space to exchange with each other.*

## 3. Trace

Working in the cultural sector, many fundamental questions that are both personal and universal appear throughout a career. What is the relation between your own work and the world at large, how is the context of the cultural sector changing in the course of your career?

The cultural management work is about *setting up relationships*. Sometimes this work is positioned in the belief in friendship, and it is often a project on solidarity. The traces of what is created in this sense are not dependent on time. Friendships or mutual understanding – the solidarity of a generation or across - can be provoked in an instant – sometimes one talk or one encounter is enough and this contact can be resumed just as quick with one reminder or a call/email, years later. *There is a certain connection to the future that is inherent in this field.*

The participants identified "process based" work as being the method for most projects in culture and a chosen responsibility of women. Certain traces are regularly created and passed on, especially in the legacy of artists or creativity projects. The men among the artists and managers are prone to keeping archives and creating a legacy. Institutions and organisations are strong if they have a sense of solidarity but the cultural sector is made primarily of the efforts of individuals whose legacy can disappear if it is not passed on among generations. In that aspect we can *ask ourselves what is the role of strategic leadership for women, how much of cultural management work is tangible and to what extent it is intangible?*

The role of paper archives and material documentation and real social work is not to be substituted by the

impact of online work and virtual networking. Both have an important role in shaping solidarity. There is also the *role traces play for memory* – individual and collective. In that respect the use of technology is positive (traces can be collected and shared across space and time) but there must also be *mechanisms to trace, record and differentiate mediated and authentic encounters so they could be useful*. Photos can disappear or can be shared, sometimes whole projects disappear and sometimes there is no longer a trace of the actual process. *The interaction and relations among generations are based on the memory*. We encourage work that will exchange information and knowledge; *this is a type of solidarity that promotes cohabitation in the same cultural continuum*.

#### 4. Change

It was striking that all participants seemed to define turning points with a moment of change not only in their personal lives but also in the professional context and vice versa.

Change is almost always positive. It means to be open for things, it indicates flexibility (and is needed in balancing process and results *see above*). It includes a routine change of roles or playing several roles at the same time - all different. Change allows you to take a role without being limited by a stereotype. *Being able to be flexible and change roles is central to cultural management*.

Women look at the world holistically; this makes the presence of men positive because they make us more alert and competitive. However, in *the generation group boundary of female exchange allows us to say certain things because there is a non-hierarchical relation*. Somehow it is 'OK' to be unstructured, not censored. We can find the inner focus of our work.

The third *tour de table* was on the topic of turning points. The question of the possible concrete outcomes of this pilot project was furthered by asking each participant to reflect on their individual GENERATION map again. The contributions were directed at checking if the turning points are presented on the map and, if yes, which were they, if not, to put them on the map.

Is it possible to capture turning points that are shared in the personal stories? While we considered the transfer of experience among generations we were reminded of the *phases of energy: Generate - Transmit - Distribute*. The nature of continuous transformation of energy among different states is cyclical and process-based, which is a management approach we considered typical for female cultural managers. (*Nikola Tesla's energy generation projects come to mind - <http://www.teslasociety.com/index.html>*)

In the discussion of personal turning points, **both generations shared stories of 'exile'**. A common pattern appeared to be a *sense of 'letting go' and the search for new experiences that would enrich the perspective*. The turning points signified also a sort of exclusivity, one's conscious choice to define a special position aside from the "mainstream". The turning point could be considered a sort of **rite of passage** between spaces marking the exit from the familiar 'place or state' to the appeal of the unknown or new knowledge in a next phase. Turning points have to do with a clearly 'irrational' vocation. For instance rather than becoming a lawyer one would express the inner preference for a career that eventually leads to cultural management and another would chose to study art history over international relations, new training is often integrated in the turning point. The turning points can be happen at a specific age (e.g. 30) and they might represent a conscious choice to abandon previous life choices (personal such as a marriage or professional such as a specific job) and lead to taking up new risks.

Certain turnings points that have bearing on the professional career are provoked by incidents in the personal life that affect one's viewpoint as do serious illnesses or the loss of close relations. In some respects the exposure to external change (e.g. economic or political upheavals) might be the origin of what becomes a turning point that marks the choice for a career in this sector.

While both generations identified clearly with the notion of turning point as a moment of transformation that could be radical, the older generation seemed to look upon those *phases as offering plenty of opportunities* next to the clear economic or social challenge. The younger generation seemed more aware of the *strict implications of economic and social instability that turning points would bear on the personal life*, so that one's choice for a cultural management career might be a precarious one even though we still make it.

## The way forward: possible next GENERATION steps and tools

In the final part of the afternoon, participants were split in **two groups – mixing generations** - in order to reflect upon the topics of the meeting so far. The start of the brainstorm about the **possible tools that might be leading to concrete outcomes of the inter-generational encounters** was based on a game with 'actions' dice. These consisted of one participant in turn in either of the group's throwing a set of two dice depicting actions – e.g. someone is talking and there is a knocking at a door. The person throwing the dice would interpret the message according to what they consider relevant to the GENERATION activities. The rest of the group would contribute to this interpretation or direct it to more pragmatic or concrete suggestions.

Both groups were asked to focus, in particular, on the 'intergenerational learning' aspect of the exchange. Results of these brainstorming sessions were then presented to the whole group. Group one came up with the suggestion of several focus points that could carry forth the positive energy of the project:

1. Make the voice of women cultural managers be heard, create a space for traces
2. Be proactive in breaking the glass ceiling by playing with the "imposed barriers"
3. Pursue the organic relations in the network by ringing the 'right door' when recruiting new participants, collaborators and supporters to the cause of the inter-generational learning project
4. Focus on activities engaging artistic input-output that will inspire more people to support the sector and the powerful intergenerational solidarity message of cultural managers
5. Enjoy confrontation among generational viewpoints by accepting that some results may appear in places that were not foreseen
6. Share the 'scientific' aspect of the cultural management work keeping the balance between hard work and a smile
7. Feed knowledge across generations, focusing on the process of sharing both directions

Group two came up with the several concrete suggestions for activities:

8. Collect intergenerational stories by aiming high and exploring together the Europe – women – culture dimension in an expedition (an initial suggestion for such a story might be - what is the new role of women in the 'new' Europe?)
9. Define a goal oriented 'cultural research / management / training mission for the intergenerational exchange
10. Seek out turning points and recruit exceptional, visionary women who have become leaders in their generation in various fields of activity – e.g. science, sports, politics, economics etc.
11. Pay attention to creating moments for reflection – create space that will balance the diversity of a group with the supportive environment of a community



Finally, each participant was asked to reflect on their current engagements and preoccupations – personal or professional - and share those that came to mind spontaneously during the meeting. In the discussions came up *references to similar networks of (women) cultural managers* who might be eager to test this practice; to projects that use the *method of story telling as a tool for exploration* of collective memory; to arts projects which connect distant locations via sound, image or other *symbolic languages*.

One specific idea that had been shared by both groups in the action dice game was discussed in more detail. This was the possibility to create a **GENERATION residence program**. *In that model a group of different generations (6 to 10 people) would travel to a location where they would volunteer to do a job. The notion of a trip or expedition interwoven in the inter-generational exchange is crucial.*

The 'problem' could involve manual jobs like repair work, or intellectual tasks like organising an archive or sharing creative skills such as a research task aiding a cultural proposal to enhance local cultural resources or a task to enhance artistic legacy or management skills in the planning of a cultural process etc.



In a special program, the group will have input sessions based on informal exchange such as the activities in the pilot project, but also input of intergenerational learning via self-organised training. The sessions will be specific to the selected group and its key problem-solving exercise. For example there can be training in a cultural management skill for instance, or a workshop on using new technology to create a story or to promote a specific method for archiving or sharing knowledge sessions or a tool for an artistic product that promotes some vision of European culture and the role of women etc.

The idea is that this cultural managers' intergenerational residency or expedition will offer the participants a reason to work together towards an outcome that is practical, fun and achievable and balance this work with explorative moments of informal inter-generational learning that opens up the exchange on turning points and European dimensions of the cultural space.



## **2) Contribution to the objectives of the project**

**Professional turning points** identified by participants during the meeting. Where those turning points identified as context (geographical, generational) specific? Were some turning points shared by all participants?

- Specific public policies have had an impact on the position of female cultural managers in defining certain opportunity for a career in the former socialist states.
- Encounters with a mentor or the support of a colleague can provoke a turning point. Turning points are inherently the centre of a change process, either triggered by a personal or by a professional recognition of the desire to open borders. A change of location or role - or both - is often involved, and in all cases a new horizon of knowledge is built.

**Key words and issues**, which triggered intergenerational debates among participants (including the topics chosen for deeper discussions on day 2). Was there a clear generational divide in the perception of those issues?

- Balance - Women often strive to strike a balance between results and process. A useful tip for self-awareness when trying to reach work/life balance?
- Borders are the ambiguous constructs of complex, real or symbolic spaces. We impose borders to our abilities or open borders to new opportunities. There is a permeable nature of borders. The will to cooperate and share open up boundaries to genuine exchange.
- Trace - The cultural management work is about setting up relationships. Traces also play a role in constructing a memory - individual and collective. There is a certain connection to the future that is inherent to our field. The interaction and relations among generations are based on memory. We encourage work that will exchange information and knowledge; this is a type of solidarity that promotes cohabitation in the same cultural continuum.
- Change - Being able to be flexible and change roles is central to cultural management. In the discussion of personal turning points, both generations shared stories of 'exile'. A common pattern appeared to be a sense of 'letting go' and the search for new experiences that would enrich the perspective.

**'Solutions'** proposed by participants to address those issues. Were strategies proposed - at short or long term - to address the barriers identified by participants in their personal and professional development, as well as for society development at large?

- The position of future women cultural managers should be promoted with appropriate policy tools.
- Non-hierarchical relations should be promoted, and we should also accept to be unstructured, not censored. This way we could more easily find the inner focus of our work.
- While we considered the transfer of experience among generations we were reminded of the phases of energy: Generate - Transmit - Distribute. The nature of continuous transformation of energy among different states is cyclical and process-based, which is a management approach we considered typical for female cultural managers.
- We can ask ourselves what is the role of strategic leadership for women, how much of cultural management work is tangible and to what extent it is intangible?
- In that respect the use of technology is positive (traces can be collected and shared across space and time) but there must also be mechanisms to trace, record and differentiate mediated and authentic encounters so they could be useful.

**Tools** for triggering the most inspiring debates between generations. Which 'tools' were suggested by participants to tackle the issues discussed? Were there concrete proposals on ways to better bring together generations in the workplace? Any concrete suggestions on how to give life to a 'network of professionals' in the European cultural field, or beyond, focusing on intergenerational issues and how it can bring change across Europe at professional and societal level?

- A GENERATION residence program - The notion of a trip or expedition interwoven in the inter-generational exchange is crucial to this model. A group of different generations (6 to 10 people) would travel to volunteer for a job. In a special program, the group will have input sessions based on informal exchange such as the activities in the pilot project, but also input of intergenerational learning via self-organised training. The sessions will be specific to the selected group and its key problem-solving exercise. The idea is that this cultural managers' intergenerational residency will offer the participants a

reason to work together towards an outcome that is practical, fun and achievable and balance this work with explorative moments of informal inter-generational learning that opens up the exchange on turning points and European dimensions in the cultural space.

**Project next steps** and ways to share its outcomes. Any proposals on specific online or live tools to disseminate the ideas which emerged during the different sessions? Was there an identified need to broaden the project approach to new participants? And if so, which kind of participants and how to reach them?

1. Make the voice of women cultural managers be heard, create a space for traces
2. Be proactive in breaking the glass ceiling by playing with the “imposed barriers”
3. Pursue the organic relations in the network by ringing the ‘right door’ when recruiting new participants, collaborators and supporters to the cause of the inter-generational learning project.
4. Focus on activities engaging artistic input-output that will inspire more people to support the sector and the powerful intergenerational solidarity message of cultural managers
5. Enjoy confrontation among generational viewpoints by accepting that some results may appear in places that were not foreseen
6. Share the ‘scientific’ aspect of the cultural management work keeping the balance between hard work and a smile
7. Feed knowledge across generations, focusing on the process of sharing both directions
8. Collect intergenerational stories by aiming high and exploring together the Europe – women –culture dimension in an expedition (An initial suggestion for such a story might be - what is the new role of women in the ‘new’ Europe?)
9. Define a goal oriented ‘cultural research / management / training’ mission for the intergenerational exchange
10. Seek out turning points and recruit exceptional, visionary women who have become leaders in their generation in various fields of activity – e.g. science, sports, politics, economics etc.
11. Pay attention to creating moments for reflection – create space that will balance the diversity of a group with the supportive environment of a community
12. Explore the potential of the dialogue method of exchange in training;
13. Promote longer programs for intergenerational learning;
14. Search online and offline models for archiving and tracing cultural management skills and experience
15. Stimulate creative exploration on communication among generations via artistic methods.

