
Festival d'Aix-en- Provence

European

Symposium

Culture & Education

Fourth edition

*Productions for young
audiences and
intergenerational
projects*

Outline

14th and 15th July 2012



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Introduction

The European "Culture and Education" Symposium 2012, a joint initiative organised by Festival d'Aix-en-Provence and RESEO, the European Network for Opera and Dance Education, discussed two aspects in keeping with the theme of the European Year: productions for young audiences and intergenerational projects¹.

Ms Vassiliou, European Commissioner for Education, Culture, Multi-lingualism, Youth and Sports introduced this Symposium by highlighting the grassroots dimension of culture and its close connections with education. Culture significantly contributes to personal development and the ability of citizens to participate and integrate into society. It allows us to feel a sense of belonging within a cultural community and, in this specific case, to a multi-cultural European society. Ms Vassiliou underlined the notion of integration via culture, whether dealing with minority cultures or people on the fringes of society, an idea known, particularly in terms of skills, as the importance of creative education. She highlighted the European progress made in this area, in particular, the potential increase of funds directed at the Creative Europe Programme to support all aspects of creation, creative industries and access to culture. In the context of fairly austere budget cuts in various European countries and on-going concerns over decisions made by the Commission, Ms Vassiliou's optimism lifted spirits at the start of this Symposium.

Today, intergenerationality is a key factor in European societies, which have been confronted with major changes, such as: increasing life expectancy and the need to be more mindful of the older generation; families and relationships taking on new structures; three to four generations now frequently living under the same roof; youth culture; new insecurity faced by young professionals; social and cultural life organised into peer

¹ Symposium Programme 2012

Part 1: Production(s) for young audiences.

The Symposium is opened and put into perspective by **Bernard Focroulle**, General Director of Festival d'Art Lyrique d'Aix-en-Provence, and by **Ms Vassiliou**, European Commissioner for Culture, Education, Multiculturalism and Youth, with *Integration of Europe and the regions, of politics and culture* as the theme.

Session introduced and moderated by **Lucie Kayas**, responsible for initiatives aimed at young audiences at Théâtre du Châtelet, Paris.

- *About Atelier Opéra Création (AOC) and the audience workshop.*

Atelier Opéra, for young audiences, is a new workshop which forms part of the Opera series under development. It is run by composer **Betsy Jolas**, supported by stage director Véronique Samakh and baritone Xavier Legasa, with whom she recently produced *La Maison qui chante*, by composer Jean Marc Singier, and choreographer and stage director Thierry Thieû Niang. Ten young composers, playwrights, stage directors, scenic artists, conductors, authors and stage designers have all played their part in a multi-disciplinary approach to reflect on young audiences and their characteristics.

Participants: **Betsy Jolas and AOC students**

- *Production(s) for young audiences: experiences and projects.*

Participants: **Marga Wobma-Helmich**, Director of Education, Participation and Programming at Amsterdam Music Theater. **Damien Caille-Perret**, stage director of Opéra de la Lune and **Julia Dehais** - Head of Cultural Development - young audiences at Opéra de Dijon, **Airan Berg**, CEO of the Mannheim2020 project, **Andreas Richter**, General Manager of the Mahler Chamber Orchestra.

Part 2: Being young has nothing to do with age. Intergenerational projects.

Session introduced and moderated by **Philippe Fanjas**, Director of Association Française des Orchestres.

- *About the ECF workshop* (European Cultural Foundation and British Council): **Odile Chenal**, Head of Research and Development at the European Cultural Foundation, **Daphné Tepper**, Coordinator of the pilot project GÉNÉRATION (ECF), **Laetitia Manach**, Head of Arts at the British Council, Paris.

- *Experiences and intergenerational projects*: **Chahinez Razgallah**, Head of Cultural Action at Orchestre de Paris, **Thierry Thieû Niang**, choreographer and scenic artist, **Laura Graser**, TRAFFO-Carré Rotondes, Luxembourg, **Emmanuelle Taurines**, socio-artistic service of Festival d'Aix-en-Provence and **Sybille Wilson**, stage director of the *Fantaisie radiophonique* project.

Debate and conclusions in view of the RESEO Conference in Varsovie, organised around the same theme in October 2012.

groups rather than intermingling between generations; fear of young people and the forgotten older generation - not to mention siblings separated through migration. The result of these countless societal evolutions is that intergenerational relationships are made complicated, difficult or just plain impossible.

The cultural world is accosted by these transformations. Without innovative and proactive policies (some do exist, and they have been successful) auditoriums are attracting relatively uniform audiences in terms of age. Cultural and social segmentation of audiences is a phenomenon that is often accompanied by generational segmentation.

The new-found attention given to this matter, going beyond the solely social sphere, could therefore be the sign of the change and consternation that frames today's intergenerational relations.

This relatively recent concern for cultural institutions and the initiatives they generate may be understood in various ways. From a pragmatic perspective, it may relate, even in part, to the desire to mobilise regular audiences in a different way or to attract new audiences by touching on current trends. Moreover, intergenerationality undoubtedly reflects the spirit of the times.

However, for the majority of the participants and institutions represented at the Symposium, intergenerational concern forms part of the desire to play an active role on the political and social scene. This is the latest stage of a process which commenced long ago. Indeed, concerned with cultural democracy and citizenship, cultural players have, in some cases, been striving for extensive cultural participation for two or three decades now. They have led this charge, first and foremost, for children and young people, notably through the implementation of measures directed at schools. They then turned their focus towards so-called fragile or "marginalised" audiences. These initiatives primarily targeted generational audiences, whether children or adults, and the previous editions of the European Symposium largely highlighted the importance and the effects of this considerable task.

Nowadays, cultural institutions integrate mixed-age audiences into these openness policies: young people, adults and senior citizens, whether or not they are linked by family ties, some of whom, as in the generational initiatives mentioned above, are unfamiliar with the artistic and cultural sphere. Cultural institutions create openness in two ways: by developing their artistic ideas and/or initiating expressly intergenerational participation projects.

Marrying up these two approaches, the Symposium offered two distinct sessions: one devoted to productions for young audiences and the other centred on the presentation of and the debate surrounding intergenerational projects.

Bernard Focroulle opened the first session, emphasising that since cultural institutions have, for many years, been making artistic proposals specifically designed for young audiences, this creative work significantly nurtures all artistic productions created by the institutions. Thus, the lost phenomenon of audience integration and intermingling is pieced back together through creation.

The talks and debates that took place during the first session of the Symposium perfectly demonstrate this notion.

1. About the production(s) for "young audiences".

1.1. The manifesto of young people from the Academy.

This session began with a real manifesto, presented with energy, intensity and skill by the young artists of Atelier Opéra Création, developed within the framework of the Academy of the Festival d'Aix-en-Provence. Singers, stage directors, composers and playwrights, they revealed what inspired them during the week of work and reflection on the topic of productions for young audiences.

Young audiences or new audiences? They favoured the second option, including in this category audiences of all backgrounds and all ages. They say that this perspective expanded their horizon of thought, obliged them to break away from the clichés surrounding new audiences and to lay down the basics: creating or making an

artistic experience a reality, committing to simplicity and clarity without losing quality or complexity, putting forward an artistic idea that could resonate with the audience.

In so doing, they caused the generational perspective to soar from the outset. Creating for young audiences, for new audiences or for audiences accustomed to opera, theatre, concerts or any other artistic medium, is first and foremost a matter of invention. Requirements do not vary according to the age of the target audience. And, launching into the substantive issues raised today with all those responsible for art and culture, how, in today's world, do we create opera? How do we revitalise the creation process?

How do we work towards new audiences? What subjects should we tackle? What forms of representation should we create? Young artists revealed a genuine protocol for creation, successively alluding to subject, forms of representation and creation processes.

Opinions were divided in terms of subject: no distinction between the different strata of audiences, no overly educational or didactic focus, nor anything taboo. The auditorium supports this point of view, noting the fairly significant gap between the audacity of "young audience theatre" and the relative caution of opera directed at this same group.

Referring to the task of composition, young artists testified that small, medium and large forms entail the same requirements and care. Above all, it is about creating and finding the theatrical form that will give clarity to each work.

On the issue of the form of representation or how to create for all audiences and find new methods of representation that transform the relationship between audience and artist, they happily listed the horizons deemed new and indispensable to the revival of live performance: new places; light, mobile and nomadic forms; opera series cut into short and successive sequences; bilingual or bi-cultural operas that do not require translation; use of new technologies and social networks to create new relationships between artist and audience.

In terms of the creation process, on the basis of the fascinating experience in which they participated, they set forth interest in tasks based on the integration of skill and collaboration. They state that the same should be true of creative work, which they hope will be interactive, erudite and mutual from start to finish.

After all, they did not fail to point out, like Lucie Kayas during her introduction, that times are tough for creators. The start-up of small or medium size projects faces an increasing number of financial, legal and institutional difficulties. The crisis, of course, is making these difficulties all the more acute. They listed the institutional obstacles: infinitely lower funding than that awarded to large-scale productions; the recruitment of young artists at a good price; the use of these projects within the construction of a "righteous" cultural image. Everyone is calling for resolute commitment on the part of cultural institutions for research into and development of forms which target new audiences. Moreover, they resiliently stated their willingness to commit and create in spite of everything.

1.2 Stories from the field

Participants following on from this stimulating presentation illustrated, added to or qualified the statements made: *l'Opéra de la Lune*, an opera for young audiences by Brice Pauset based on a Prévert libretto created at Opéra de Dijon, *l'Enfant et les Sortilèges* presented within the framework of the Festival d'Aix-en-Provence, and Wagner's *Ring* adapted by the Amsterdam Music Theater all primarily target young audiences. In the minds of those who designed these productions, it is nevertheless an "inclusive" audience that is called to see these works and who, in practice, does see them. The adaptation works mentioned with regards to the *Ring* (adapted for young audiences but acclaimed by all for its inventiveness and humour), the issues of design in the case of *l'Opéra de la Lune* or of stage direction in the case of the *l'Enfant et les Sortilèges* stem from logic touching on that existing for large-scale productions: cooperation, dialogue, exchange, collective

inventiveness. Furthermore, it is about mobilising new audiences, states Marga Wobma-Helmich (Amsterdam); we must accept that results will take time. We must also, of course, deploy suitable mediation devices.

With regards to the subjects evoked by the works, taking into account the audience workshop she led based on *l'Enfant et les Sortilèges* with a group of children and parents, Betsy Jolas declared to have been impressed by the political awareness of the children. She confirmed that exchanges with the young artists had revealed that the children could, much more so than the adults had imagined, approach all matters with a considerable degree of lucidity.

The three productions mentioned above certainly did not adopt one of the new forms of representation suggested by the young Academy artists (dividing an opera into a series of sections, alternative places or bilingualism, relay via social networks) but they did demonstrate, just like Mahler Chamber Orchestra when highlighting their experience, initiatives taken to revitalise the show or concert experience, in such a way as to take them a step closer to their various audiences.

In terms of the process, and this is something that concerns both new creative work or repertoire and participation projects leading up to a production, everyone was in agreement, like the young artists, that team work is essential. In the case of *l'Opéra de la Lune*, it closely connects the composer with the stage director. Beyond this, it even links the numerous groups which, over the course of a year, carry out parallel staging works, set and costume design, in preparation of the viewing of this production. This collaboration was expressed differently in Amsterdam: it comes down to institution and organisational structure. Marga Wobma-Helmich, Director of Education, Participation and Programming at the Amsterdam Music Theater, works closely with the Management. Thus, she can involve productions for young audiences, or any audiences for that matter, in the heart of the work carried out by the House, giving them international scope.

With Airan Berg, the notion of creation, of audiences and of places is expanding. Creation, a heavily participation-based notion, escapes from the agreed locations and invades public space. It is the result of the population, intergenerational in nature, being invited into a specially-designed project, within its very own territory. The projects mentioned by Airan Berg, as conceived within the framework of Linz 2009 or as led in Istanbul, to a large extent mobilised the population whatever their status, skills or age. These projects strive to uncover the creativity of each and every one of us. Creative work is conducted with local and international artists and leads to startling undertakings which transform the public space, emerging from performance, representation and urban entertainment. In a quite remarkable way and undoubtedly more easily than productions embedded in their traditional territory, these projects provide a synoptic overview of artistic adventure, cultural mediation, social inclusion and the shared exercise of urbanity.

These projects, rather ideally, also connect with the second chapter of the Symposium.

2. About intergenerational projects

These form the basis of the second chapter of the Symposium and, from the outset, a stimulating change in perspective. As indicated in the preamble, the matter of intergenerationality has specific economic nuances in our societies: the increase in life expectancy brings about paradoxical effects within the world of work. This means that even well-educated young people struggle to be accommodated and are assigned new and cruel instability. Professional life has a tendency to be cut short; senior citizens are paying the price for this, being pushed aside increasingly earlier as a result of their age and their cost.

2.1 The *Generation* project

These movements must be examined in cultural enterprises: why not in terms of women, or better still, European women? The European Cultural Foundation and the British Council have launched the European project *Generation*, the fourth session of which took place in Aix-en-Provence on the fringes of the Symposium, following London, Amsterdam and Sofia. Odile Chenal, Head of Research and Development at the European Cultural Foundation, Daphné Tepper, Project Coordinator, Laetitia Manach, Head of Arts at the British Council in Paris, reported back on this project: a fascinating and challenging reflection uniting eight European women, culture professionals, belonging to two different generations. The conference tackled gender issues: do women go into the professional universe of culture because they are female? Does this sector treat generational issues differently to other industries? Is European diversity marked? Does generational division, as observed in auditoriums, extend to cultural enterprises? Is intergenerational concern, as manifested by cultural enterprises towards audiences, translated by innovative initiatives with regards to their personnel?

The women attending the workshop demonstrated, with the pleasure and keen interest that they shared, these issues in a brand new model. Two generations of women linked exclusively by this project. No hierarchy, no stakes of any sort outside the exchange of opinions within a context of freedom of speech and expression. The matters dealt with included:

- the persistent male domination with regards to management, all cultural and artistic sectors included, despite women contributing heavily in these areas. How many women are there at the head of a European opera?
- the never-ending difficulty of balancing professional ambition and personal aspirations in a sector where flexibility is required almost across the board.
- the increasing ferocity of the world of work accentuated by the current crisis. Young women bear witness to the increasing number of temporary posts and the difficulty experienced in creating a coherent career path.
- the loss of "transfer" and skill bases in companies, including cultural enterprises, allowing quality personnel to leave at the end of specific tasks.
- the need to consider the issue of intergenerationality in terms of reciprocal contributions and exchanges. The young people at the Academy demonstrated this brilliantly!

The participants fascinated by the experience promised to continue to pursue the adventure, by potentially opening it up to men so that the gender issue does not excessively overwhelm the generational issue. They also proposed to the present and receptive audience to, at the heart of their own institution, specifically focus:

- on the welcome given to young professionals and the ability of the institution to quickly entrust them responsibilities they can assume.
- on the issue of "two-way" transfer: from young people towards more senior professionals, and the other way around. On exchange rather than forced transfer.

2.2. Artistic and intergenerational participation projects: stories, reflections, debate.

A bouquet of examples illustrate the intergenerational participation projects implemented by various cultural institutions: Orchestre de Paris with a significant two-year project, the Passerelles socio-artistic service of the Festival d'Aix-en-Provence with two different projects, *Boras* and *Fantaisie radiophonique*, Traffo-Carré Rotondes in Luxembourg based on a Requiem project. Aside from their particular size characteristics (a large-scale project for Orchestre de Paris and more intimate initiatives such as *Personnes(s)* in Brussels or *Fantaisie radiophonique* in Aix), these projects have certain common features.

- What they share

Let it first be said that these projects are long standing. Many organisations, often members of RESEO, well before the launch of this European theme, proposed productions and participation projects aimed at intergenerational audiences. The defined and common ambition was to create a symposium that is no longer self-evident within the creative locations: taking on board children, young people and adults in a creative experience where the cultural location and its artistic ideas become familiar.

The desire to welcome an infinitely more mixed-aged audience, compared to that seen today, into auditoriums is obviously largely shared. The first part of the Symposium illustrated this will to discover an artistic language to fully transcend all ages and mobilise a diverse audience. This desire is fulfilled in all of the "family" initiatives deployed by the cultural institutions at the very heart of their programming: often extremely inventive cultural mediation involving generational diversity within the audience. It should moreover be noted, and this is a vital aspect, that some institutions, including Festival d'Aix-en-Provence, support these initiatives via a pricing policy aimed at encouraging intergenerational cultural practice. These initiatives do not, therefore, necessarily open the artistic and cultural area to the so-called "marginalised" audiences; they do not transcend the mechanisms of cultural reproduction; **they do, however, revitalise the cultural practice of regular audiences of the creative locations.**

These projects reveal a strong concern among citizens. Cultural institutions are willing to act within the political and social field. For several speakers, establishing links with the population within their close environment and making proposals for access and participation is a significant concern. This involves appealing to this population in all its status, origins and ages. These intergenerational or indeed other projects attract public and private funding much more easily if they form part of these social inclusion strategies. In this context, expansion to mixed-age audiences is a positive phenomenon, the welcome addition of existing initiatives generally directed at "peer" targets, whether children and young people (for the formal education sector), or adults (for the voluntary/ community sector).

Another aspect these projects have in common is that they are often the result of transfer or extension. The desire of a cultural institution to move on to the intergenerational stage flourishes gradually. In the case of Orchestre de Paris, although a number of cultural institutions have experienced this "progression", the appeal to parents and grandparents occurs following an initial musical creation project led with young people from schools in the area. Using the interest displayed by the families who have, up until then, been relatively removed from auditoriums as a basis, a significant, long thought out initiative is created, which is designed for schools and parents, combining the composer, librettist, schools, families and the musicians of the orchestra itself. A two-year project, and yet significant funding is still to be found (the Symposium's participants point this out) beyond the structural resources of the Orchestra.

These projects forcefully and naturally integrate the dimension of transfer: this is particularly true in the Boras project as such is the origin of the project, even before the Passerelles service of Festival d'Aix-en-Provence was specifically interested: collecting traditional lullabies sung by Comoros women during important family or community events and giving them a new lease of life in the Comoros community of Marseille. This project, led by the Sound musical School association (La Savine – Marseille), was the starting point for staging and putting lullabies to music. Responsibility for the music was entrusted to Marc Withers of LSO and the scenic artistry to Thierry Thieû Niang. Eight Comoros women participated in the project, along with their children and numerous young people already involved in the Passerelles service participation projects. The *fantaisie radiophonique* project designed by the same department from *l'Enfant et les Sortilèges* develops in successive episodes presented by disadvantaged children and adolescents from specialist establishments, and then by older citizens from Aix. The project, put together by sound, music and urban poetry professionals under the direction of Sybille Wilson, stage director, led to the production of a sound form composed during a creative workshop in Aix, in July. This united a group of fifteen children, young people and adults who turned

what had come before to their advantage. Inventive in its design, audacious in its form of sound, this collective creation was presented to the participants of the Symposium. The Requiem project led by Traffo/Carré Rotondes in Luxembourg is also based on dialogue between adults and young people. Three projects entirely built on the notion of passage and transfer.

In short, these projects share the same utopia and are exposed to the same danger: one should be mindful of this same challenge in all cultural mediation policies. Here we consider the necessary balance between the positions demonstrated, the values defended in terms of institutions and their realisation. Undoubtedly, the ever possible return to the "good cultural word" syndrome should be permanently guarded against and tightly monitored. Making distance and respect obligatory, favouring artistic ambition rather than social ambition (something which is as excessive and illusory as repairing the tears in the social fabric is not the responsibility of cultural institutions), residing in the logic of the exchange and the shared proposal rather than that of the often dangerous "gift". Thus, obstinately striving for creativity and efficiency in order to achieve greater cultural inclusion. In this respect, we readily take up the comments of Marc Withers, Musical Director of the projects led in Aix-en-Provence with the London Symphony Orchestra (LSO): "*The issue is not why the Festival d'Aix-en-Provence leads this type of project, but the contrary, knowing why all festivals do not*".

- Their necessary uniqueness

If the Orchestre de Paris project involves an initiative the scope of which is relatively defined before implementation, the various projects mentioned by Thierry Thieû Niang, choreographer and scenic artist, above all demonstrate a personal artistic desire. Creating, with men and women of all ages, in new contexts, by changing scales, by moving time boundaries, by using different places (prisons, museums, care homes) or creative locations (theatres or operas). Offering this work where today's men and women may be fragile, injured, rejected, lost. But not only that. In Europe and beyond. Of course, the Boras project in Aix and Personne(s) in Brussels, like that established around Sacre du Printemps, exist as a result of the desire of cultural institutions; but that is not their main characteristic.

We see it even more in the artistic logic intended by Thierry Thieû Niang. Being available to attentively listen to what these people of varying ages can create in an "*ensemble*" arising at random, seizing the matter of bodies, words, gestures and sensitivities to make an artistic form gradually emerge, whether proposed or not, in each case, with those outside looking on, taking on an artistic experience verging entirely on appearance, enigma, and a previously undefined future. Progressing freely, in a reflected work process, designed, borne by all and largely open to all stages of progress. The unique beauty of the productions presented by Thierry Thieû Niang, their formal requirements and their force impressed the auditorium of the Symposium. They provoked a number of reactions. The power of these offerings results from the unusual meeting of different generations (no doubt provoking a particular emotion), but even more so in our opinion, from the requirement and artistic quality of the work carried out.

The connection of a mixed-age audience may or may not involve parenthood: Orchestre de Paris unites children, parents and grandparents; Boras unites mothers and children in lullabies; whilst other projects are built on the vagaries of the encounter. This applies to the projects organised by Airan Berg in Linz and Istanbul, within the Personne(s) project of Théâtre des Tanneurs in Brussels, within the Requiem project and within *Fantaisie radiophonique* in Aix. Thus, adoption parenting emerges: these projects make it possible. We have seen how, in the Boras project, young people caught between Comoros mothers and their children are naturally given the place of the "older brother", recreating, during the project and with apparent happiness, an improvised sibling relationship.

Lastly come troubled family ties. The strongest perhaps. The performances of *Personne(s)* demonstrated the relationships and alliances, silent and beautiful, established at the heart of the show. The grace of some support the fragility of others, the glances and smiles show the links that have been created. The youngster protects the old man, the child leads the adult; fragility, softness and energy are present where they are not expected. Emmanuelle Taurine highlights this: an intergenerational project awakens within us what is child, adult and old person. There is an artistic and human nature to these projects: everything is therefore possible, from the harsh to the soft, to the serious to the happy. Moreover, everything is unique.

To conclude

Stimulating and necessary sharing

The European Culture and Education Symposium once again confirmed how exchange, the sharing of experiences and the clash of points of view are stimulating and necessary. The narrative and analysis with regards to the various projects, their successes or difficulties contribute significantly to enhancing practices and their revitalisation.

A fashionable topic

Great timing as far as opera is concerned! On a more serious note, linking the significant changes in the family structure with the more general societal evolutions, this Symposium has clarified all the reasons the cultural institutions are interested in integrating the generations: the desire to break down the barriers of their usual audiences, to open new audiences up via new offerings, to advance towards the disadvantaged or "marginalised" people who find themselves far removed from creation and the knowledgeable and reputed cultural institutions involved in the field of cultural and social inclusion. To all this we must also add, in many projects mentioned, a profoundly artistic desire. It is this, in particular, that gives meaning to the intermingling of ages and it seems, subjectively, that this dimension must, like in all projects led with peer audiences, take precedence over all other considerations.

Intergenerationality providing nourishment

Changes have demonstrated exactly how these intergenerational experiences, as diverse as they may be, artistically feed the institutions themselves. Innovation, movement of the boundaries in terms of creation and cultural education all supply the artistic work of the opera or dance houses. Nourishment: the incredibly fertile encounter between Betsy Jolas, the young artists of the Academy and then the children of the audience workshop, or the brand new and fascinating meeting within the framework of the European project *Generation*.

Because, in reality, there is nothing more natural than intergenerationality. We said it in Aix, it is not something that can be decreed, it just is. What remains, indeed, is to pursue it, or to ensure it continues, beyond our excessive segmentation. On this point, the urban projects of Linz and Istanbul and the questions posed by the *Generation* project have been very useful in raising the issue beyond the cultural and artistic area.

Enigmatic intergenerationality

We will retain the beautiful images created by the *Boras* and *Personne(s)* projects and the words evoking the *Requiem* project. Mixing ages is obviously a case of challenging time, life and death. It is, as numerous participants highlighted, a case of bringing out the child, adult and old person in every one of us; entering the enigma of belonging and connections; sabotaging the apparent order; reconstructing joyful and brand new relationships. When the intergenerational adventure is at the heart of creation, as it was in the work of Pina Bausch, mentioned during the exchanges, it enabled wonders to emerge that strongly resonate amongst all audiences, of all types and of all ages.

Transience, an essential freedom

A persistent question during the Symposium. What comes after? Extending, revitalising the experience with the same participants? Leaving them? Can we let them go? Can we remove ourselves from them? This question is not specific to intergenerational experiences and the auditorium's response is undoubtedly valid for all processes. It is not our place to define the artistic and cultural journey of those that accompany us during an experience, a show, a concert, a creative project or a participation project. An insider or an outsider, a regular or a newcomer, this journey belongs to them. The responsibility of the cultural institutions is precisely, as Marc Withers from LSO, Thierry Thieû Niang or Bernard Foccroulle underlined, to open the doors of the institutions and cultural locations as widely as possible and by all means possible.

Sustainable intergenerationality

This cannot be found in the extension or repetition of even very successful creative experiences with the same participants. It stems moreover from the relay constructed, or not, by the cultural institutions. Such initiatives are essential to facilitate, beyond specific experiences, a foreseeable and regular practice of the cultural and artistic offer, if this is what the people, families, and groups involved so wish. This relay takes all the measures possible to facilitate access to the cultural places and performances: on this matter, the pricing policy seems to be one of the ways to go to bring about cultural and artistic practice on a broader scale in intergenerational "tribes".

Communication and diffusion

The Symposium seeks to be down to earth. The issues of communication, diffusion and research arose at opportune moments. Indeed, systematically documenting intergenerational projects, assessing them, examining the initiatives aimed at intergenerational audiences including the initiatives for accessing artistic and cultural facilities: such measures would be very useful for our institutions. No such measurements have been started yet, but what a perfect invitation for RESEO, which could make definitive proposals on this matter.

To be continued maybe, probably, in Warsaw, during the next RESEO conference.