

# Moving Stories and Generations

## Games Venues and Favourite Places: An Audio Tour

Handbook with testimonials, educational guidance, tips and  
teaching-/ learning materials for an  
intergenerational media project



This handbook was produced in 2009 and 2010 under the auspices of the European Union Lifelong Learning programme. The co-authors come from partner organisations in Italy and Germany. The main objective of the project *Moving Stories and Generations* was to develop and run courses, which promoted intergenerational communication through active media work. The course examples and course curricula in this handbook can be used free of charge for non-commercial purposes.

*Moving Stories and Generations* is an integral part of the international project *Crosstalk*, in which nine partner organisations- free radios, media initiatives and universities- all worked together. Their objective was and is to give all those people in Europe who normally do not have a media presence, those whose social, political and cultural experiences are rarely published, the possibility to participate actively in the creation and production of media. The learning and teaching materials so far produced are available for download free of charge from <http://www.crosstalk-online.de>

Published by the University of Education Freiburg (Germany), October 2010

EU-Project Number: 141823-LLP-1-2008-1-DE-Grundtvig\_GMP  
Grant Agreement: 2008-3430/001-001

## **Participants**

Dr. Traudel Günnel (project co-ordinator),  
Anja Bechstein (assisting project co-ordination),  
University of Education Freiburg, Germany

Gesine Kulcke,  
freelancer in media education and journalism,  
Stuttgart, Germany

Carmen Kunz, Anke Halbritter, Petra Gottselig,  
Freiburg Youth Work Foundation, Germany

Dr. Giulia Pelillo,  
University of Heidelberg, Germany

Prof. Dr. Beatrice Barbalato,  
Mediapolis-Europa, Rome, Italy

This project has been funded with support from the European Commission. This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

## INDEX

<b>1. Introduction .....</b>	<b>- 3 -</b>
1.1 An Audio Tour of the Neighbourhood: Project Contents and Objectives .....	- 3 -
1.2 Handbook Content and Structure .....	- 4 -
<b>2. Intergenerational Communication .....</b>	<b>- 5 -</b>
2.1 Young and Old in Conversation .....	- 5 -
2.2 Play Venues, Games and Favourite Places as Conversational Stimuli.....	- 5 -
2.2.1 The Question about Play Venues and Games.....	- 6 -
2.2.2 The Question about Favourite Places.....	- 7 -
2.3 How do I approach a person who is sixty years older than me? .....	- 7 -
Bibliography .....	- 8 -

### **Freiburg, Ebnet: Play Venues: An Audio Tour of the Neighbourhood**

→ <i>Example of a project implemented at a primary school, with individual pupils in the afternoon</i> .....	<b>- 9 -</b>
1. The Venue: Freiburg Ebnet (Germany).....	- 10 -
2. Realization of the Project .....	- 10 -
2.1 Informing the public about the project.....	- 10 -
2.2 The Participants .....	- 11 -
2.3 The Individual Project Sessions.....	- 13 -
3. Perspectives for the Future .....	- 27 -

### **Games and Play Venues : An Audio Tour of the Neighbourhood and a Compendium of Games**

→ <i>An example of the integration of the project into the school curriculum</i> .....	<b>- 28 -</b>
1. The Venue: Castelluccio Valmaggiore (Italy).....	- 29 -
2. Project Realisation .....	- 29 -
2.1 Preparation / Publicising the Project.....	- 29 -
2.2 Participants .....	- 31 -
2.3 Timing/ Individual sessions.....	- 33 -
3. Conclusions/ Future Perspectives.....	- 48 -

### **Favourite Places: An Audio Tour of a Neighbourhood**

→ <i>An example of an extracurricular youth work project</i> .....	<b>- 50 -</b>
1. The Venue: Freiburg St. Georgen (Germany) .....	- 51 -
2. Project Realisation .....	- 51 -
2.1 Publicising the Project .....	- 51 -
2.2 Participants .....	- 52 -
2.3 Individual Sessions .....	- 54 -
2.4 Conclusions on the Realisation of the Project .....	- 66 -
3. Summary and Outlook .....	- 67 -

## **APPENDIX**

## **1. Introduction**

### **1.1 An Audio Tour of the Neighbourhood: Project Contents and Objectives**

It is the aim of numerous initiatives developed by schools, youth clubs, community centres, senior citizen day centres, as well as towns and villages, national and regional institutions, and the European Union (EU) to promote and sustain genuine cooperation between young and old.

This handbook describes how this cooperation between the generations may be achieved within the framework of a media project. The project presented here, "Play Venues and Favourite Places - An Audio Tour of the Neighbourhood" invites senior citizens and children/young people to communicate, and then through working together get to know each other and create a joint media production. Senior citizens and children/young adults visit their past and present play venues and favourite places, interview each other in turn and produce an audio guide, which takes the listener directly to the actual venues.

In the course of the project, the participants acquire technical expertise, although this is not the focus of it. Primarily the objective is to provide senior citizens, children, and young people with the desire, self-confidence, and necessary expertise to make an active contribution to their own community and the local media through their stories.

It is not only the participants who profit from the results of the project, but also those who later use the audio guide and take the tour to explore the neighbourhood and thereby enriching the social fabric of the community.

Groups from schools, youth clubs, senior citizen day centres, and other meeting places in a neighbourhood or small community can undertake the project, „Play Venues or Favourite Places- An Audio Tour of the Neighbourhood“. In this handbook, the implementation of the project is presented drawing on practical examples from three very different pilot project courses, which took place:

- in spring 2009 in Freiburg-Ebnet (Germany) with primary school pupils and senior citizens,
- in May 2010 with 2 school classes (5<sup>th</sup> year primary school, 1st. year middle school) and senior citizens in Castelluccio Valmaggiore (Italy) and
- in May/June 2010 with young people and senior citizens from the suburb, Freiburg-St. Georgen (Germany).

## 1.2 Handbook Content and Structure

The handbook is intended for educationalists, teachers, social workers, employees of media or community centres and public local radio stations. Its main objective is to encourage people to try similar projects and to give relevant assistance. It describes the overall project and provides tips, ideas, and concrete suggestions.

From page 10 onward three different project implementations are presented, corresponding to the differing circumstances:

1. as an after school activity at a primary school, p. 10
2. as an integral part of the school timetable (Years 5 and 6) p. 30
3. as extracurricular youth work p. 55.

Any of these can be used as required as a basis for a similar project.

In addition, the handbook provides a number of suggestions as to how the project may be adapted to suit the differing national and international circumstances, thereby ensuring the successful realisation of the project in many different places.

Before the sample courses are described in detail, section 2 discusses the idea of intergenerational communication and intergenerational learning, with reference to the following three questions:

- *Young and Old in Conversation*: What prejudices does each side have? What do they know about each other or rather what do they think they know, even if they have never spoken to each other?
- *Play Venues, Favourite Places as Conversational Stimuli*: What lies behind the idea of visiting play venues or favourite places with children, young people and senior citizens, which is what all three courses tried and tested?
- *How do I approach a person who is sixty years older than me?*

## **2. Intergenerational Communication**

### **2.1 Young and Old in Conversation**

Children make a lot of noise, are not interested in other people, have no manners, and do not give up their seats in the tram, no matter who gets on: Three years ago an Allensbach Institute survey discovered that more than half of the elderly questioned consider a lack of respect and egotism to be typical character traits of young people.<sup>1</sup> Whereas the elderly imagine that even very small children spend all day sitting in front of the television or computer, young people assume that senior citizens are exclusively concerned with their own pasts and simply ignore modern developments.

In fact, senior citizens make intensive use of new technologies: Nowadays more of the over-sixties surf the net than the under-twenties.<sup>2</sup> It is also a fact that children watch far less television than older people believe: Three to thirteen year olds watch on average eighty-seven minutes of television a day, which is less than a third of the time senior citizens spend in front of the television.<sup>3</sup>

The pilot project demonstrated that through face-to-face, intergenerational communication a widening of perspectives and a revision of entrenched views can be achieved: At the end of the pilot project one girl remarked she had been very surprised at the stupid things old people had done in their youth, and one old lady said that she now had a very different picture of children, "I am amazed at how active the children are and what fantastic games they play."

### **2.2 Play Venues, Games and Favourite Places as Conversational Stimuli**

It would appear that nowadays there are fewer and fewer opportunities for contact between the generations; in the past the prevalence of multi-generational households meant that there was inevitably intensive intergenerational contact.

Individuals' living conditions and places to retreat to are changing. Many children in Germany today have their own room, which was rarely the case in previous generations.

---

<sup>1</sup> cf. [http://www.familie-stark-machen.de/files/pressemappe\\_generationen-barometer.pdf](http://www.familie-stark-machen.de/files/pressemappe_generationen-barometer.pdf), 10.07.2009

<sup>2</sup> cf. [www.zeit.de/online/2008/18/silversurfer](http://www.zeit.de/online/2008/18/silversurfer), 10.07.2009

<sup>3</sup> cf. [http://www.media-perspektiven.de/uploads/tx\\_mppublications/Gerhards\\_01.pdf](http://www.media-perspektiven.de/uploads/tx_mppublications/Gerhards_01.pdf), 10.07.2009

To the extent that communication between the generations can no longer be taken for granted, either in or outside the family, professionally organised meetings become more important. The three courses described in this handbook, demonstrate how the question about play venues and games (the focus of the courses in Freiburg-Ebnet and Castelluccio) or the question about favourite places (the focus in Freiburg, St. Georgen) can lead to genuine conversation between senior citizens and children/young people.

### *2.2.1 The Question about Play Venues and Games*

Playing outside is still enjoyed, especially by six to thirteen year olds, for whom playing outside is one of their favourite pastimes.<sup>4</sup> Children have places in the open air, where they meet, let off steam, and learn to understand their world, in spite of PC and television. They are unlikely to meet senior citizens in these places, and yet senior citizens are also present in these places in their memories.

The older people are, the more they think about their childhood: they remember people and even places from their childhood. The essential substance of memory is childhood, which is associated with lightness and freedom from care.” If the feeling of being young is reactivated in a person’s imagination by recreating images and feelings, then it is possible to re-experience, things which in reality were lost long ago” (cf. Faust 2009).

Many adults like to talk about their childhood. Older people especially are good at taking the time to retell stories from their childhood in exciting detail, so that children enjoy listening to them. In old age people often recapture a view of the world, which is scarcely possible in the daily routine of middle age. In old age, now they finally have the time and leisure and experiences of life to do so, many older people devote themselves to reappraising their surroundings, trying to discover and understand them anew. Thus, the moment may assume the same importance for senior citizens as it does for children.

The childhood memories of the elderly are affective, and similarly for children, play is an emotionally charged activity: it entertains, is fun, and creates encounters. Play is freely chosen, without external pressure, obligation, or purpose. The project, "Play Venues: An Audio Tour of the Neighbourhood" employs the emotions engendered by playing games and by the places too, where people play or used to play, because they promote communication and are the starting point for stories.

---

<sup>4</sup> cf. Southwest Association for Media Education Research: <http://www.mpfs.de/index.php?id=138>, 10.07.2009

### *2.2.2 The Question about Favourite Places*

The same holds true for the question about favourite places. A favourite place also has emotional connotations.. With proper educational guidance and supervision, the question about favourite places is just as suitable as play venues and games for enabling different generations to get to know each other without prejudice. Questions about places, where they met friends, or where they retreated to, or places they will never forget encourage both young and old to reveal their emotions and exchange experiences with each other.

### **2.3 How do I approach a person who is sixty years older than me?**

Inhibitions and awkwardness, which may impede or even prevent communication between young and old in everyday life, can be overcome through appropriate questioning and interviewing techniques. In everyday life there are no hard and fast rules for initiating and maintaining a conversation, for example from the very beginning the question arises as to how an older or younger person should be addressed, what register should be used, what etiquette should be followed. On the other hand the interview format imposes rules, which do not replace socially accepted codes of behaviour but redefine them, thereby providing a new motivation: I do not ask questions in an open and interested way, because that is how I am expected to address older people, but because I, in my role as radio reporter, want to find out as much as I can about my interview partner. In the traditional distribution of roles, the experienced, older person decides, whether to meet the younger one, whether a conversation takes place, and what role each is assigned, i.e. whether the child should explain or talk about something. In the project traditional roles are replaced by functional ones. In the project, "Play Venues: An Audio Tour of the Neighbourhood" it is not the older person who decides who should be the interviewer and who the interviewee. This is determined in advance through working together on a subject of common interest.

The project provides the topics; topics which are attractive to both young and old and which because of their affective content will encourage real dialogue between the generations, something which rarely happens in their normal everyday lives. How the given topic – Play Venues Past and Present – is developed then depends on the people working on it. The information about who played what and where does not come from an external source but from the participants themselves: What play venues in the neighbourhood are visited, what interviews are conducted, what stories are told are all determined by the participants, who no matter whether they are young or old are in demand as experts for their own play venues as well as being reporters researching the



play venues of the other participants. Then from the resulting recordings they compile an audio tour of their neighbourhood, which at the end of the project can be made available to other inhabitants of the neighbourhood, so that the dialogue between young and old may continue.

## Bibliography

Faust, Volker. „Meine glückliche Kindheit. Die Glorifizierung von Kindheit und Jugend in der Erinnerung älterer Menschen“ in:

<http://www.psychosozialegesundheit.net/psychohygiene/kindheit.html> (05.07.2009)

Günzel, Traudel & Ulrike Werner. *Interview ist nicht gleich Interview. Handbuch für die medienpädagogische Ausbildung im Audibereich*. München 1999.

Maerker, Daniela, Anna Peper, Frauke Picht, Andrea Sievers & Yvonne Vockerodt. *School's out!-Radio präsentiert: 3,2,1, On Air. Ein Handbuch für junge RadiomacherInnen*. München 2006.

[http://www.familie-stark-machen.de/files/pressemappe\\_generationen-barometer.pdf](http://www.familie-stark-machen.de/files/pressemappe_generationen-barometer.pdf) (05.07.2009)

<http://www.zeit.de/online/2008/18/silversurfer> (05.07.2009)

[http://www.media-perspektiven.de/uploads/tx\\_mppublications/Gerhards\\_01.pdf](http://www.media-perspektiven.de/uploads/tx_mppublications/Gerhards_01.pdf) (05.07.2009).

<http://www.mpfs.de/index.php?id=138> (10.07.2009)

## Freiburg, Ebnet: Play Venues: An Audio Tour of the Neighbourhood

CROSSTALK- Moving Stories From Across Borders, Cultures, Generations

→ **Example of a project implemented at a primary school, with individual pupils in the afternoon, after school and with senior citizens from Freiburg-Ebnet.**  
(project partner in charge: University of Education Freiburg / Crosstalk-project leader: Dr. Traudel Günnel)



by Gesine Kulcke, July 2009

Translation: Angela Sprotte

## **1. The Venue: Freiburg Ebnet (Germany)**

Ebnet has been part of Freiburg since 1974 with its own administration and town hall, which dates from the time when Ebnet was still an independent entity. As such, Ebnet has a centuries-long history, to which the small 18th century stately home bears witness.

This neighbourhood with its village character lies to the east of the town and to the north of the Dreisam River and has 2,200 inhabitants. There are extensive meadows and pastures, and farms, but also new streets and homes. Ebnet is idyllically situated at the foot of the thickly wooded Galgenberg (Gallows Hill).

Mainly families with children live here, and many elderly people, some of whom have lived here all their lives. This means that the neighbourhood was an ideal choice for the realisation of our project.

## **2. Realization of the Project**

### **2.1 Informing the public about the project**

In addition to approaching senior citizens and schoolchildren in clubs and institutions, it is also possible to attract participants through posters and flyers. If participants were to be recruited in this way, people who actually did not know each other might get into conversation with each other.

#### **✱ Our Experience**

In addition to the primary school, several venues for senior citizens, the parish council, the church and local politicians were approached to find participants for the pilot project. As well as this posters were hung up in the neighbourhood and flyers distributed in places which senior citizens often visit: the local council office, the church, the baker's the doctor's...



Translation of the flyer:

The Freiburg University of Education invites you to take part in the project:  
Play Venues - An Audio Tour of the Neighbourhood.

**Where in Ebnet did you play as a child?**

“Are you over sixty? Did you grow up in Ebnet? Then come and join us: learn about making radio programmes at the University of Education. For further information please see the other side...”

Sponsored by the EU programme “Lifelong Learning”

Nobody was actually recruited to the project through the flyers and posters: but the flyers and posters were successful in publicising the project, so that most people we approached in Ebnet had already heard or read about the project. We also announced the project in official publications and the local newspaper.

## 2.2 The Participants

### Number of Participants:

Ten to twelve

### Age of Participants:

There should be about the same number of young and old participants so that an Evenly balanced dialogue can develop.

### **Requirements for Participants:**

Half of the participants should be between eight and twelve years old, as this is the age when children are still very much enjoy active games, and do not find the interviewing and recording techniques necessary for the project too daunting.

The senior citizens who participate should have grown up or spent part of their childhood in the neighbourhood where the project is conducted. It is also important that they should walk well enough to visit the play venues on foot.

It is not necessary for any of the participants to have had previous broadcasting experience.

### **How to find suitable participants?**

1. Senior Citizens: The best area for the project is an old part of town where many of the citizens have lived for a long time. The best places to make contact with senior citizens are:

- Day Centres for the Elderly and their representatives
- Local churches
- Parish councils
- Old People's Homes
- Choirs and Music Societies
- Sport Clubs
- Charities and their patrons
- Local politicians

### **Useful Tip**

The project is more likely to succeed if the elderly participants know each other slightly, since it is not just the younger participants who find it easier to approach the older ones if their friends are with them; the older participants are also more self-confident, if they are surrounded by familiar faces. Perhaps it would be possible to recruit all the participants from one club or association.

2. Schoolchildren: It is of course possible to approach children in a number of different places. However, there are several advantages if the children all come from one institution:

- *Both parents and children trust it*
- *The parents can always be reached through the institution*
- *Information about the project can be distributed to the parents and children by the institution*

### **Useful Tip**

The local primary school was persuaded to take part in the pilot project in Freiburg-Ebnet. The dates and times when the project would be introduced to the third years (9-10 year olds) during lessons were agreed with the school. The school eventually became the meeting point for the project afternoons: a central location that everybody was familiar with – the children, their parents, and the senior citizens, some of whom had actually been pupils at the school in their youth.

## **2.3 The Individual Project Sessions**



- The course consisted of 6 afternoons (1,5 h) and took place between the middle of march and the middle of april 2009.
- For a sustainable implementation of the outcome of the course, several presentations and further city tours took place soon after the end of the course.

The following table gives an outline of the principles of the course in the form of brief, pedagogical guidelines for the individual sessions. Interesting experiences and tips on what to pay special attention to when running the course can be found in a more detailed description of the individual sessions at the end of the table.

<b><u>SESSION 1 Getting to Know Each Other and Technology</u></b>				
<b>Timing</b> (varies with number and age of participants)	<b>Objectives</b>	<b>Content</b>	<b>a) Methods b) Materials (*Appendix)</b>	<b>Total project time</b> (1 h 30)
35 min	Introducing the project, getting to know each other, collecting favourite places	Course leader introduces him/herself, Participants introduce themselves and their favorite play venues in the neighborhood and enter them on a map	a) moderated discussion, group work b) map of the neighbourhood or town (at least A2), pencils, erasers, where appropriate. Illustrative material showing the results of previous courses	35 min
35 min	Teaching basic knowledge of recording techniques	Participants make provisional recordings, eg. of one of the chosen play venues nearby, during which the course leaders explains recording technologies	a) short explanations with the recording device and "learning by doing" b) at least one recording device, headphones, cable, a microphone, as necessary a boom pole	1 h 10
20 min	Feedback, planning next steps, evaluation	Group gives feedback, further sessions are discussed and if necessary how to attract more participants. The participants fill out an initial questionnaire and contact list (with younger children the questionnaire can be filled in orally).	a) moderated group discussion b) initial questionnaires for children and senior citizens (QP1*), with younger children perhaps recording equipment), Contact list of participants	1 h 30

<b><u>SESSION 2: Questioning Techniques and Initial Interviews (if necessary Practice Interviews only)</u></b>				
<b>Timing</b>	<b>Objectives</b>	<b>Content</b>	<b>a) Methods b) Materials (*Appendix)</b>	<b>Total project time (1 h 30)</b>
25 Min	Preparation of tour and interviews. Participants learn questioning techniques.	Participants gather round neighbourhood map with play venues marked on it and collect ideas for questions the course leaders use these questions to illustrate different questioning techniques. Members of the group are each allocated a specific task. (recording device, boom pole, photos...)	a) Moderated group discussion, brainstorming b) the large map with play venues marked on it, pencils, index cards for the “question cards”, (possibly materials for Introduction to the Interview*)	25 min
50 Min	Recording first interviews for practice (possibly not yet usable)	Participants visit several venues and conduct (preliminary) interviews	a) Interviews b) Camera, recording device, headphones, cable, a microphone, a windshield, if possible a boom pole, spare batteries for the recording device	1 h 15
15 Min	Reflection, future activities	Group listens to extracts of the first recordings and gives feedback. Discussion on which venues will be visited next session	a) moderated group discussion b) loudspeakers for the recording device	1 h 30



<b><u>SESSION 3: At the Venues</u></b>				
<b>Timing</b>	<b>Objectives</b>	<b>Content</b>	<b>a) Methods b) Materials</b>	<b>Total project time (1 h 30)</b>
20 Min	Agreement on the route to be taken	Starting point is again a short discussion, while gathered round the neighbourhood map. The participants agree on the play venues to be visited and the route they will take and note it down.	a) Free group discussion with moderation as necessary b) Neighbourhood / town map, marker pens/pens, notepads	20 min
1 h	Further recording of interviews(or possibly first actual recordings for the project)	Participants visit the play venues, and as far as possible take over and organise recording technology and interviews themselves	a) Interviews b) technical equipment, see Session 2, if necessary, "question cards"	1 h 20
10 Min	Conclusion and planning	Brief feedback session: How was the tour? What did you enjoy? What problems occurred? Perhaps participants listen to extracts of the interviews, photos are shown Course leaders talk about next steps	a) moderated discussion b) possibly the map, loud speakers, laptop, digital projector	1 h 30

<b><u>SESSION 4: At the Venues</u></b>				
Same as Session 3				
<b><u>SESSION 5: Recording the Accompanying Texts</u></b> → If at all possible plan in more than 90 minutes!				
<b>Timing</b>	<b>Objectives</b>	<b>Content</b>	<b>a) Methods b) Materials (*Appendix)</b>	<b>Total project time (1 h 30)</b>
20 Min	Compiling the tour of the neighbourhood	Group considers how to link the venues together to form a tour. The play venues are arranged in the right order on the board.	a) structured discussion in the group b) the large map with the venues on it, board/flip-chart or similar., marker pen	20 min
30 Min	Writing the accompanying texts	Small groups (ideally at least one senior citizen with max. 3 children) create texts, describing how to get from one play venue	a) Work in small groups b) pens, paper, if needed computer	50 min

		to the next and also introduce the following interview. The texts are written so that they are easy to read when recording.		
35 Min	Finalising the recordings for the audio tour of the neighbourhood,	Group chooses speaker who records the linking texts,	a) Recording with the help of one of the course leaders b) Recording equipment	1 h 25
5 Min	Evaluation	Filling in the final questionnaire	b) Evaluation questionnaires for children and senior citizens (QP2*)	1h 30

**Editing suggestion:** If it is possible to offer more than 6 afternoon sessions, then the participants can be introduced to the editing programme (eg. Audacity/ non-commercial), and enabled to edit and assemble the interviews on their own.. If not the course leaders can bring the play venue interviews already edited to Session 5 and the participants can then put the tour together. .

#### **SESSION 6: Dress Rehearsal and Feedback**

<b>Timing</b>	<b>Objectives</b>	<b>Content</b>	<b>a) Methods b) Materials (*Appendix)</b>	<b>Total project time (1 h 30)</b>
ca.90 Min	Reflecting on and presenting the project (e.g. friends and relations from the neighbourhood are invited), To achieve a long lasting effect with the course	Short presentation of the project by the course leaders, followed by information how to use the playback device and about the tour. Take the tour or parts of it and finally a feedback session	a) short talk, technical instructions, tour (listening to interviews), moderated feedback session b) Computer, mp3-players or CD-players and headphones depending on the number of participants/guests. If necessary, splitters (2 people can then share a playback device), neighbourhood-/ town maps (DIN A4, possibly laminated) with the tour on them, A2-map showing the tour	1 h 30



## **Session 1: Getting to Know Each Other and Technology**

**Objectives:** The main idea of the project is presented and the participants introduce themselves, so that any previous knowledge they have, their ideas, and interests can be integrated into the project. They are taught basic recording skills.

**Materials:** at least one recording device (in the pilot project a Marantz PMD 600 was used: a device which is very clearly-arranged and easy to operate), headphones, extension leads, a microphone, a map of the neighbourhood (at least A2), pencils, erasers, a camera

**Activities:** a talk and structured conversation in the group

**Timing:** ninety minutes

For the group conversation, the participants sit round a large table, on which the neighbourhood map has been spread out. There is a short presentation of the background to the project, the probable content and order of sessions. Then the participants introduce themselves mentioning not only their names, ideas and interests but also one or two play venues: Each participant marks his/her play venues on the neighbourhood map with a pencil and explains briefly what sort of venue it is and how to get there.



### **Useful Tip**

In Germany a large-scale, detailed neighbourhood map can be obtained from the town hall: on request the land survey office will provide a high-resolution excerpt from the official town plan for cultural and educational projects.

### **Proceed with Care!**

The mere act of searching for the play venues on the map is a great conversational stimulus. The participants will very soon begin to talk animatedly about venues that many

of them know and about what they do or used to do there. As many of these stories might otherwise be lost for the planned recording sessions, the project leader should intervene and limit each participant's contribution to a few minutes.

### **Useful Tips**

During the introduction phase, a list should be passed round for participants to add their names, addresses, telephone numbers, and e-mail addresses. Perhaps there are people at the first session who are unable to be regular and active participants, but who are willing to be interviewed in the course of the project. During the search for participants in the pilot project, many people were interested but felt unable to take on a regular commitment over several weeks. These people were, however, often prepared to come once or twice to tell their stories.

The recording device is demonstrated and tried out in the first session to prove how easy the technology is to use. One of the play venues nearby can be used for a trial interview. This also makes the idea behind the project clearer.

The first recording attempts should primarily be an exercise in learning-by-doing, where the most important functions of the device, such as how to adjust recording levels or use a microphone are explained:

- *Always direct the microphone towards the source of the sounds or those speaking*
- *Distance from the microphone: ten to twenty centimetres from the person who is speaking at the time*
- *Make a loop in the microphone lead to avoid static noise from it*

### **Proceed with care!**

Minor difficulties often occur during first attempts at recording, which result in a recording spoilt by intrusive background noise. If the first recordings are made at a play venue a beautifully told story may be useless for the final production because the background noise is just too loud.

### **Useful Tip**

If the participants find it difficult to use the recording device, then it is a good idea in the first session to let the participants try it out in the round of introductions as well: The

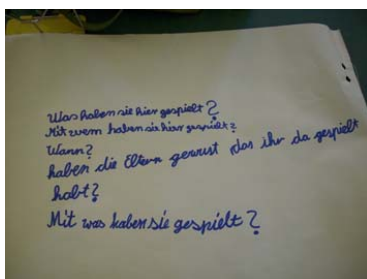
recording device is passed round so that each participant has a chance to record what the person sitting next to him/her is saying.

### ✳ **Our Experience**

After the participants had entered the play venues on the neighbourhood map, I explained the recording device. I let the children assemble the headphones and leads and then asked everybody whether we were brave enough to visit the first venue. As it was raining hard, I suggested that we should start at the school, which one of the older participants had marked on the map as a play venue. We gathered under the school porch and I asked the schoolchildren, if they wanted to try out the recording device and conduct their first interview. They were very interested but unsure of themselves. I encouraged them to ask any question that entered their heads. Their interview partner replied at great length. Whenever the children ran out of questions, I suggested a few more. Gradually the children began to think of more questions themselves. I also mentioned at this point that the microphone was directional and that the recording would be improved if the microphone were held towards the person who was speaking at that moment. Even if from time to time the distance between microphone and speaker became too great or the background noises too loud, I did not constantly interrupt as I wished to avoid them becoming afraid of the technology and additionally to avoid disturbing the conversational flow.

### 👍 **Useful Tip**

As the children are much smaller than the senior citizens, a boom pole is useful.



## **Session 2: Questioning Techniques and First Interviews**

**Objectives:** The participants learn questioning techniques; formulate ideas for questions they could ask about the play venues, and visit some of the play venues they put on the map of the neighbourhood in the first session.

**Materials:** a map of the neighbourhood (at least A2), a blackboard/ large sheets of paper or index cards, a camera, a recording device, headphones, leads, a microphone, a windbreak and if possible: a boom pole, spare batteries for the recording device

**Activities:** a talk, brainstorming, interviews

**Timing:** ninety minutes

At the beginning the participants gather round the map of the neighbourhood spread out on the table on which they had marked their play venues in the previous session. This has the effect of both reintroducing the participants to the topic and getting them together for a short talk on questioning and interviewing techniques. Following this the participants collect their ideas for questions they could ask each other about their play venues, either on the blackboard, on large sheets of paper or on index cards. The project leader uses the suggestions to explain

- *The difference between open and closed questions*
- *The importance of asking for more information and of anticipating listeners' questions*
- *The role of the interviewer in directing the conversation*
- *The function of the introductory question: conversational stimulus or "invitation to talk"*

### ✳ **Our Experience**

As in the previous session everyone-not just the children-had found it difficult to find questions we collected the questions together. The children wrote the questions down as well and were the first to make suggestions: What did you use to play here? Who did you play with? What did you play with? The senior citizens collected questions too: What did your parents say about that? When did you play here? When someone asked whether their parents had allowed them to play the games, I explained that this was a closed question, that is one which can only be answered "Yes" or "No" and therefore not really suitable for an interview.

### **Useful Tips**

The participants then decide, which play venues, they will visit together. They also decide who will interview the child or senior citizen whose play venue is visited; who will be in charge of the recording device and who the boom pole depending on who wants to do what. A child should always be interviewed by one or more senior citizens and vice versa. After the first interviews everyone should be encouraged to try out all the different roles: the role of interviewer, production manager, and sound engineer.

### **Our Experience**

When we got to the Eschbach (a small stream) we first screwed the microphone onto the boom pole, connected the leads, checked the settings on the recording device, and distributed the tasks. The children all wanted to wear the headphones, carry the boom pole and also to ask questions. I was pleasantly surprised how actively one of the senior citizens participated in the technical preparations: she sorted leads, attached the microphone to the boom with one of the children, while two girls adjusted the recording levels and connected the leads to the correct sockets. While the senior citizen to be interviewed positioned himself on the bridge, a pupil sat down beside him and started to ask questions. With a little encouragement, other children began to ask questions. Thanks to the boom pole this question and answer session went very well: the child who held the boom pole was always able to see exactly who was speaking and hold the microphone in that direction.

### **Useful Tip**

If the participants take photos of the play venues, they can later illustrate the map of the neighbourhood with them or mark the venues on the map.



## **Sessions 3 and 4: At the Venues**

**Objectives:** The participants go to the venues, take over the organisation of the recording technology and conduct the interviews there completely independently. They can fall back on the questions they collected in the second session.

**Materials:** a map of the neighbourhood (at least A2), a camera, a recording device, headphones, leads, a microphone, a windbreak and if possible: a boom pole, spare batteries for the recording device, "question cards"

**Activity:** Interviews

**Timing:** ninety minutes

At the start of the session the participants once more gather round the map of the neighbourhood: they decide which venues they will visit that day and by which route. The number of venues visited each session, depends in part on how far apart they are and in part on how much there is to say about a venue. It is therefore important to react flexibly to each situation.

Every session should contain venues chosen both by the children and by the senior citizens, so that both have the chance of taking on the role of interviewer and interviewee. If the questions collected in the second session are recorded on index cards, they provide a good starting point in these two sessions. In order to prevent the interviews at the various venues becoming too predictable, the interviewer should not always be the same child or senior citizen. After a few interviews have taken place the participants should be encouraged only to use the question cards as aide-mémoires and instead to focus on what the interviewee is saying so that interviews are created in which each situation, and each venue bears the individual stamp of the personal memories and experiences of interviewer and interviewee.

### ✱ Our Experience

At the old sports field –one of the senior citizens' play venues the children on their own initiative asked an elderly lady, who just happened to be on her balcony, whether she would like to be interviewed by them. The senior citizens knew the lady on the balcony and she had already heard of our project. She even knew some of the children by sight, so that she immediately agreed to be interviewed, which was an extremely good motivation for the children. At first they just asked the questions collected in the previous session, but it was not long before they forgot about the cards and began to ask the lady



spontaneous questions. One girl eventually started a discussion with the lady about the relative merits of childhood today and in the past.

### **Useful Tip**

If the group listen to already completed interviews together, it is easy to highlight examples of questioning and recording techniques - recording levels, direction of the microphone, background noises- to demonstrate how they affect the quality of the interview.



## **Session 5: Editing and Presenting**

**Objective:** Compilation of the tour of the neighbourhood

**Materials:** a map of the neighbourhood (at least A2), a blackboard/ flip chart etc., paper, pencils, a computer with an editing programme (e.g. Audacity), recording equipment. Ideally, this session takes place in a recording studio; the linking commentary could, however, be recorded on a portable recording device

**Activities:** structured conversation in the group, small group work

**Timing:** ninety minutes ( if possible more time should be planned for this session as children find writing a linking commentary extremely challenging)

The play venues actually used in the interviews are now clearly marked on the map of the neighbourhood. Together consideration is given to how the play venues can best be organised into a tour and then the correct order is written up on the board. In small groups-be sure to include, both children and senior citizens in each group- linking texts are created, which describe how the listener gets from one venue to the next. In order to

create a linking commentary the groups listen to the interviews again and reconstruct the routes between the individual play venues on the neighbourhood map. The linking commentaries are then written, practised and recorded

### **Useful Tip**

If the linking commentary is not recorded in a studio, it is better to record outdoors. Because the commentary combines the individual interviews into a tour by describing the route from one venue to the next for the listener, the commentary can be recorded while walking along the actual route as in a report for radio: in this way the background noises will complement the commentary.

### **Important!**

If the linking commentary is recorded outdoors, it is essential to have more time.

### **Our Experience**

As a result of their different ages the twelve participants had very different needs: the younger ones wanted to move around the studio constantly and try everything out, while the more elderly first had to talk things over. The senior citizens soon assumed control in the small groups, but found it very difficult to meet the needs of individual schoolchildren and to include them in designing the commentary.

### **Useful Tip**

The editing of a project should not be attempted in the larger group. Editing requires concentrated and detailed listening. This is best done alone. If it is possible to have more than six sessions, the editing programme can be explained to the participants, so that they can work on the interviews individually or in pairs. Otherwise, it is preferable for the project leader to bring the already edited versions of the interviews to the session, so that the participants can use them to create their tour



## **Session 6: Dress Rehearsal and Feedback**

**Objective:** Time for Reflection and Presenting the Project

**Materials:** Computer/ laptop, mp3 players and headphones (enough for all the participants and invited guests), small maps of the neighbourhood (A4) on which the route has been marked, a large map of the neighbourhood

### **Useful Tip**

If there are not enough mp3 players available, headphone splitters can be used. Perhaps some of the participants will have their own mp3 player, which they can bring. It is also easy to make CDs of the tour, so that portable CD players can be used as well.

**Activities:** Tour with the Guests followed by Feedback

**Timing:** ninety minutes

Parents, grandchildren, friends, and acquaintances are invited for the afternoon, in order to find out whether outsiders can follow the tour. The completed version of the tour is copied as an mp3 file from the computer onto the mp3 players. Before the group try the tour of the neighbourhood together, the route is shown again on the large- scale map of the neighbourhood. For the tour, every participant gets a small map on which the route has been marked. After the tour, suggestions for improvements can be made, for example that some of the interviews should be shortened or put in a different order.

### **Our Experience**

After the tour, we sat down together and exchanged our views on the project. One of the girls said that she had enjoyed getting to know places she had not known before. Repeatedly the children expressed their surprise that the senior citizens had been so

mischievous in the past. Two of the children thought it was a good idea to visit the venues and so moved around a lot. One of the senior citizens said that what she had liked most was that through the play venues it had been easy for young and old to talk to each other. Her main criticism was that the children sometimes could not concentrate for very long. The mother of one of the girls said she was so fascinated by the stories she could listen to them over and over again.

### 3. Perspectives for the Future



This project utilises the fact that even today one of the most important points of contact between young and old is storytelling. Traditionally the old have told the young stories, passed onto them their store of knowledge and experience, and given them an insight into their world, so that the thoughts and views of each generation can be taken into consideration and revised the next. The

pilot project in Freiburg- Ebnet also had an effect on everyday communication: One of the senior citizens mentioned that since the project finished the children always greet her when they meet by chance. One of the children had even noted when her birthday was and come round to wish her a “Happy Birthday”.

The final version of the audio tour of the neighbourhood could be used to maintain communication between young and old after the end of the project: the tour could be used as learning material in schools, senior citizen day centres and other such places in the neighbourhood. Other venues could be used for similar tours: favourite places, hiding places, places where secrets were/are revealed or treasure buried are all emotionally charged venues and therefore lend themselves to storytelling.

Six sessions are not really enough for such a project, since the participants need enough time and space both to get to know and trust each other enough to initiate communication and to become familiar with the necessary technology. During the pilot project, there was for example an animated discussion between the children and one of the senior citizens about football, which ended in an agreement to watch a football match together. Informal discussions of this kind facilitate communication between the young and the old and help to remove inhibitions about working together. Time and space could certainly be used more effectively if two people and not just one ran the project.

## Games and Play Venues : An Audio Tour of the Neighbourhood and a Compendium of Games

CROSSTALK - Moving Stories from across Borders, Cultures and Generations

→ **An example of the integration of the project into the school curriculum in a 5<sup>th</sup> year primary class (Scuola Primaria Antonio Salandra) and a 1<sup>st</sup> year middle school class (Scuola Secondaria Virgilio) in Castelluccio, Apulia (Italy).**



by Traudel Günnel, July 2010  
Translation: Angela Sprotte



## 1. The Venue: Castelluccio Valmaggiore (Italy)



Castelluccio Valmaggiore (1,500 inhabitants) a small town at the foot of the north Apulian hills about 45 kms from Foggia. It is a predominantly agricultural area, there are few jobs, and the young people are often forced to leave the area to find work. In spite of this Castelluccio is a lively place, for which the schools and their motivated teachers are in no small part responsible. Two schools in Castelluccio Valmaggiore participated in the activities of the project, "Play Venues: An Audio Tour of the Neighbourhood", the primary school Antonio Salandra and the middle school Virgilio.

## 2. Project Realisation

### 2.1 Preparation / Publicising the Project

In contrast to the other courses described in this handbook, which were extracurricular activities, the course presented here was integrated into the school timetable. In addition to the "Audio Tour", we researched games old and new and produced a compendium of games (see appendix).

If the initiative does not come directly from the staff of a school but, for example, from a university or media centre, then it is advisable to have flyers and posters printed to draw attention to the project and to find interested teachers. These flyers and posters could be distributed to schools and teachers. Direct contacts to schools can be established in various ways, through individual teachers, school heads, or parent representatives. Teachers' meetings and conferences are also good places to inform people about the project and to make initial personal contacts.

If the impulse to realise the project comes directly from the staff of a school acting on their own initiative, then, as preparation, they can download examples and materials from the CROSSTALK website ([www.crosstalk-online.de](http://www.crosstalk-online.de)), present the project in a school conference or staff meeting, and take decisions on content and timing (possibly the allocation of teaching hours)

As soon as the general framework and the delegation of responsibilities are agreed on within the school, the recruitment of senior citizens to the project can begin, depending on local circumstances, either in the town or the neighbourhood. It is helpful to contact the local press, those in positions of responsibility and representatives of the community/ neighbourhood, to publicise the project and obtain support.

### **✳ Our Experience**

The proposed project in Northern Apulia was presented to a regional conference, attended by teachers from various towns in the region. The first meeting of those potentially interested took place during the conference. The results of the pilot project in Freiburg-Ebnet were presented, and there was a discussion about how to implement a similar project in one of the small towns in the region. Following on this contacts to the primary school, Antonio Salandra, and the middle school, Virgilio, in Castelluccio Valmaggiore were established, facilitated by Alfonso Rainone, a teacher at the middle school, who also took on the task of local project coordinator. He presented the project both in the municipality and in conferences in both schools. The schools decided to participate and allocated one lesson a week to the project for each of the participating classes. Four teachers in all ran the project together

### **👍 Useful Tips**

The content matter of the project can be integrated into various school subjects, for example in history, English, local history and civics. It is also especially suited to interdisciplinary teaching and can then be conducted with a team of 2 or 3 teachers working together. It would also be possible to run it in a project week, but then it would be essential to have completed several steps beforehand, for example contacting the senior citizens.

## **2.2 Participants**

### **Age:**

11 to 14 years old (schoolchildren) and over 60 (senior citizens).

### **Numbers:**

One or two school classes.

If the project takes place in the project week: 10 to 20 schoolchildren and at least 8 senior citizens (many more can be accommodated).

If the audio tour is conducted with complete school classes then it can be assumed that there will be significantly more children than senior citizens. In this case the pupils can work together in small groups and interview a single senior citizen as a group. Within the group individuals take on various functions, e.g. holding the microphone, interviewing, helping the interviewer with additional questions, recording, checking the sound levels. . If the senior citizen is interviewed more than once, roles can be exchanged, so that everyone in the group has the chance to ask questions or be interviewed.

If the audio tour is produced during a project week with a smaller number of pupils, there will, in the most favourable circumstances, be the same number of pupils as senior citizens, so that they can take it in turns to be the interviewer or the interviewee.

### **Requirements for Participants:**

The project is suitable for pupils aged eleven and older.

The senior citizens participating in the project should have grown up in the municipality or neighbourhood, where the project takes place, or at least have spent part of their childhood or teenage years there. They should be mobile as the participants walk to the individual play venues. Alternatively, cars could also be used.

For both, young and old, previous experience of radio is not required.

### **Finding Participants:**

Senior Citizens: The project is easiest to realise in old neighbourhoods or small municipalities, where there are many long-term residents. Contact to the senior citizens should be made –if possible- by the school/ participating teachers through e.g. pupils and parents/grandparents. In addition, senior citizens can be found through:

- Senior citizen associations/clubs/representatives
- Churches
- Old people's homes



- Civic associations
- Choirs and music associations
- Sports clubs and their patrons

What should be stressed is that personal, face-to-face conversation is crucial in persuading senior citizens to participate in the project.

The possibility of interesting whole groups of senior citizens from an association or club in participating is to be especially recommended. In the first place, it is an advantage if they have friends and acquaintances among the participants and can help each other, for example when using the recording equipment. In the second place, it is easier to find a contact in an association, someone who might be willing to be in charge of organisational matters and also to ensure that the participants remain with the project.

### **Our Experience**

In Castelluccio, both the pupils from the top class of the primary school (19 pupils, 11 years old), and from the first class of the middle school (20 pupils, 12 years old) took part in the project. In addition to the actual content of the project it was hoped that including two different types of school would bring the pupils from the two schools together and so facilitate the transition from primary to middle school for the younger children.

The senior citizens were found through the contacts of the children's grandparents to friends and acquaintances.

Because of a lack of time and in part because of its arduous nature most of the senior citizens did not complete the whole tour, some came only to the place where they were to be interviewed.

### **Useful Tip**

It is necessary to leave enough time beforehand to make and build on contacts with senior citizens. On the day before a senior citizen is to be interviewed or conduct an interview, one should perhaps ring him/her to check s/he is able to come and, perhaps offer to collect him/her. Sometimes it may be possible to fit this into the actual tour.

## 2.3 Timing/ Individual sessions

- The project activities were prepared and in some cases practised in one lesson per week over 7 months
- This was followed by 2½ project days.
- Later the results of the project were presented in a public forum.

The following table gives an overview of the course, activities and dates. It may serve as a basis for the implementation of similar projects. More detailed explanations, experiences and tips arising from these can be found in the report at the end of the table.

Unit/ Timing	Objectives	Content (*Appendix)	a) Methods b)Equipment, Materials, Aids (*Appendix)	Total Project Time
<b>PREPARATION PHASE</b>				
<b>Preparation</b>  <b>1 lesson per week (over 7 months)</b>	Getting to know, finding and identifying play venues and games of today and yesteryear  Getting to know various research models and sources. Learning interview techniques  Research local history on the topic of "Play Venues and Games"  Collect games and write them up  Find out about games of	Pupils collect their own and traditional games and identify play venues locally  Pupils learn to access sources.  Pupils learn interviewing techniques  For their research they use 1. printed materials and books from archives and libraries. 2. oral reports of elderly residents  Pupils write up the reports and produce a games compendium*  Pupils try out games of yesteryear	a) Activities are integrated into lessons throughout. b) Neighbourhood-/ town map (large)  a) Teacher input structured class discussion, pupils work alone and in small groups, excursions  a) Integration of external learning venues: library and archive visits, investigation of play venues, contacting and talking to elderly residents b) Writing materials (or Notebooks)  b) – –	1 lesson per week spread over ca. 7 months

	yesteryear		Equipment that's needed for several games, possibly a camera	
	Learn to read maps: pinpoint play venues, Acquire competence in planning	Pupils work with plans of their neighbourhood and learn to read them, they work with their town map. They pinpoint relevant play venues and work out a tour linking the venues	b) Neighbourhood-/town map (large)	
	Learn how to conduct a journalistic interview and practise this	They think of possible interview questions and prepare lists of questions	a) Teaching the basics of interview technique b) Visuals*, Handouts* to introduce to the interview practice, Writing materials	
			Practising interviewing without technical equipment: simulate microphone with a biro	
Unit/ Timing	Objectives	Content	a) Methods b) Equipment, Materials, Aids (*Appendix)	Total Project Time
<b>PROJECT DAYS</b>				
<b>Day 1 Unit 1 3 h</b>	Participants are introduced and the plan of the project	First meeting of all pupils and senior citizens  Brief introduction to the project and its objectives. Survey and exchange of information about preparatory work, discussion  Presentation of interview venues and timetable  Brief revision: introduction to the interview as a	b) PC, Projector,  compendium of games which was developed in the preparatory phase,  Large map of town/neighbourhood with play venues marked on it  b) Visuals for interview training and how to hold	3 h
	Acquiring know-how: interviewing			

	and recording techniques	journalistic genre  Introduction to recording techniques, position of the microphone, adjusting sound levels  Test recording to get used to the technology in groups of 3-4 pupils/senior citizens  Evaluation: participants fill in a questionnaire on previous experience and expectations	a microphone*  b) Recorder and microphone  b) Initial questionnaires for children and senior citizens (QP1*)	
<b>Day 1 Unit 2 3 ½ h</b>	Conducting interviews, photographing the venues on the tours (Part 1)	The chosen venues for the tour are visited.  Each small group in turn conducts an interview at one of the venues.  The tasks and responsibilities were delegated in advance for each group at each recording venue: technology (ca. 3. people): microphone, recording, interviewing (ca. 3 – 4 people)  Other participants take photos	b) Recording device, microphone with windshield, headphones, perhaps a boom pole, camera, list of questions	6 h 30
<b>Day 2 Unit 3 30 Min</b>	Presentation, preliminary results	In a short PowerPoint presentation selected interview extracts and pictures from the previous day are presented and commented on.  Discussion with participants and their feedback.	a) PowerPoint presentation: selection of edited interviews and pictures from the previous day (prepared by the team leaders)  b) PC, projector, loudspeakers	7 h

<b>Unit 4</b>  <b>ca. 3 h</b>	Conduct interviews photograph activities at the various venues along the route. <i>(Part 2)</i>	Visit the venues along the prepared tour route that have not yet been visited  Different groups take it in turn to conduct an interview at a specific venue.  The tasks and responsibilities were delegated in advance for each group at each recording venue: technology (ca. 3. people): microphone, recording, interviewing (ca. 3 – 4 people)  Other participants take photos	b) Recording device, microphone with windshield, headphones, perhaps a boom pole, camera, list of questions, map of neighbour-hood / town	10 h
<b>Unit 5</b>  <b>2-3 h</b>	Learn how to write for radio (writing for listeners)      Large groups are divided up for a first lesson in the basics of digital audio editing	In small groups, the participants compose commentaries or texts, which link venues on the tour route together. They read and record the linking texts.  If the group is too large: the group is divided. The second group is given an introduction to digital audio editing in the computer room.	b) Recording device, microphone, headphones, a quiet room (recording studio)  b) If the group has to be divided: computer or computer room, digital editing software <i>Audacity</i> (= Freeware)	13 h
<b>Day 3</b>  <b>Unit 6</b>  <b>ca. 1-2 h</b>	Presentation and discussion of preliminary results      Evaluation	Meeting of all participants and selected guests (E.g. the mayor), presentation, discussion.    Evaluation discussion and Evaluation by questionnaire	a) PowerPoint presentation: selected, edited interviews and pictures of the project as a whole (prepared by the team leaders).  b) PC, projector, loudspeakers  b) Questionnaires for evaluation for children and senior citizens (QP2*), if desired, recording device, to record feedback comments	15 h

<b>Unit 7</b>  <b>1-4 weeks later</b>  <b>ca. 2 h</b>  <b>(if the tour takes place, more time is needed)</b>	Public presentation of the project results  Taking the tour	Beforehand send invitations to the interested people: participants, friends and relations of those involved, teachers, cultural and political representatives of the town and neighbourhood.  The internet presentation of the whole tour is shown (extracts from it), followed by a discussion and feedback session.  Finally there is a tour of the venues (or some of them) for anyone who is interested.	a) Web presentation of the tour route (prepared by the team leaders).  b) PC, projector, loudspeakers  b) For the tour: MP3-players with audio files, map (A4 size, laminated), portable loudspeaker	17h  (without the preparation in class)
--	---	--	--	---



## PREPARATION PHASE

**Objectives:** the pupils acquire geographical and historical knowledge of games and play venues. Method and media competence: they learn how to conduct research, how to interpret written sources (archive records, books), how to find contemporary witnesses and interview them, how to write up material they have researched and how to read maps.

**Materials:** books, archives, libraries, witness reports, traditional and contemporary games, town or neighbourhood maps, if available: recording device, microphone, headphones, teaching and learning materials, visuals "Introduction to the Journalistic Interview".

**Methods:** teacher input, structured class discussion, working alone and in small groups, excursions.

**Timing:** for 7 months one school lesson per week.

**Content:** The pupils make a collection of their own (contemporary) and traditional games. For their research, they use 1.written materials and books from libraries and archives and 2.oral reports of their grandparents and other elderly inhabitants

The pupils try out the games of yesteryear. They write up their reports and produce a compendium of games.

In addition, the pupils work with maps and plans of the town and neighbourhood and learn to map read. They pinpoint the relevant play venues, and create a tour route, which links the play venues.

They learn the basics of conducting a journalistic interview and recording techniques (if recording device and microphone are available) and conduct practice interviews.

During the tour, the pupils collect questions for the interviews and develop a structured list of questions.

### ✳ **Our Experience**

In Castelluccio the teachers of the participating classes agreed on the individual steps and contents, but then implemented them independently in their own class. This allowed for flexible integration of the project contents of each class's curriculum.

As in preparation for the project days there was no recording device available on the days when the interviews were conducted in Castelluccio, the pupils simulated an interview, using a biro as a microphone.

### 👍 **Useful Tips**

- It is often possible to obtain town or neighbourhood maps from the local authority / local land surveying office.
- Recording devices can normally be borrowed from district media centres, sometimes from local school authority and or /media centres.
- It is easy to simulate an interview without a recorder. A room divider can be used, behind which the interview partners stand for the interview. They then cannot be seen by the rest of the class, who have to concentrate solely on listening.

## PROJECT DAYS



### Day 1, Unit 1: Getting to Know Each Other and Technology

**Objectives:** project presentation, introduction to how to conduct an interview and recording techniques, ascertain the extent of any previous experience.

**Materials:** PowerPoint presentation, visuals: “How to Conduct an Interview”, map of town/neighbourhood, recording device, microphone, headphones, spare batteries, camera, questionnaires.

**Methods:** input, structured discussion, small group work.

**Timing:** 3 hours.

**Content:** at the first meeting of all the participants (teachers, pupils, senior citizens) the project leader (the teacher responsible for the coordination of the project) introduces the participants, gives an overview of the preparatory work already done, looks at previous projects in other places (PowerPoint presentation) as well as introducing the compendium of games and explaining the project timetable for the project days. In addition, there is another short introduction to the subject of conducting an interview. At the very least the following should be explained:

- The difference between open and closed questions,
- The importance of follow-up questions and asking questions for the listeners and
- The directorial role of the interviewer in the discussion.

This repetition of the short introduction is especially important for the senior citizens, because they are not directly involved in the preparatory phase.



The participants are shown how to use the microphone and the portable recording device and in small, mixed generation groups then make short test recordings. They familiarise themselves with the camera.

At the end of the session, a questionnaire to be used in the evaluation of the project (statistical information such as age, gender, previous experience, expectations) is distributed and filled in by the participants.

### **✳ Our Experience**

In the practice interviews the senior citizens were much more reluctant to tackle the technology. They had to be individually encouraged and assisted to take their turn at being responsible for the technology. As the senior citizens had so far received no systematic introduction to the journalistic genre “interview”, interesting questions they could ask the children on the tour were discussed together. The senior citizens tended to prefer talking at length about their own childhood games and play venues rather than asking questions about the games and play venues of the younger generation. It was, therefore, especially important to encourage them in their role of interviewer and occasionally to provide support (e.g. in the form of suggestions as to what else they could ask the pupils).

### **👍 Useful Tips**

- It is helpful if pupils, and more especially senior citizens, make a note of key words on topics and questions for the interview on index cards. On no account should this be in the form of complete questions, so that the interview does not sound as if it is being read.
- If the participants take photos of the play venues during the tour, they can illustrate the town map with photos afterwards or mark the venues on the plan.
- Technical Tips for Recording Interviews:
  - It is sensible, to separate the roles of interviewers and technicians, so that one person can concentrate on the content, while the other concentrates on the quality of the recording.
  - In general, and especially if outside recordings are made, a windshield (pop filter) should be placed over the microphone, to filter out extraneous noises.
  - As a general rule: the head of the microphone should be held about 10-15 cms below the speaker's chin. This produces the best recording quality and the microphone is not then in the speaker's field of vision, which often allows them to speak more naturally.

- The “reporter’s loop”: to protect the easily broken cable connection between the recording device and the microphone (where the cable leaves the microphone socket) and to avoid breaks in sound, and clicks and pops, the cable should be loosely looped round the hand



### **Day 1, Unit 2: Interviewing at the Venues, *Part 1***

**Objectives:** pupils and senior citizens visit their play venues and conduct their interviews there on their own.

**Materials:** town or neighbourhood map with the play venues marked on it, recording device, microphone with windshield, headphones, spare batteries, “question cards”, camera.

**Methods:** in small groups conduct two-way interviews and take photos.

**Timing:** 3 ½ hours.

**Content:** the first play venues along the agreed tour route are visited. Small groups take it in turns to record one interview at each venue. The teachers in charge of the project decide beforehand, who in each of the small groups will perform which task, and who will be responsible for what at each separate recording venue: technology (ca. 3 people): microphone, recording and interview (ca. 3 – 4 people, depending on the number of pupils). If there are many more pupils (e.g. a whole school class) than senior citizens, then one senior citizen can ask questions of several pupils at the same venue. Some participants can make a photographic record of the event. On the tour it is important, wherever possible, to alternate between the venues where the senior citizens used to play and those where the pupils play today, so that both generations play both roles, namely that of the interviewer and that of the interviewee. The participants should be encouraged to use their question cards only as backup and instead to react to what the interviewee

actually says. This tends to produce fascinating, unique interviews, which reflect personal experiences.

### ✳ **Our Experience**

The pupils in Castelluccio were extremely keen, to conduct interviews and to be solely responsible for the recording technology. The division of tasks was entirely unproblematic. In any case, the participating members of staff knew precisely whose turn it was to conduct the interview or to be in charge of the technology at the individual venues, and intervened when a pupil didn't want to hand over the microphone or recording device. A handicapped pupil was also completely integrated and conducted an interview quite independently.

The exchanging of roles between pupils and senior citizens was, however, more problematic. The senior citizens much preferred talking about the past to asking the schoolchildren about their games and play venues. Some of them did not take part in the tour either, but only joined the tour at the venue, where they were to give an interview. They were not in the least interested in the recording technology, so that in the end the pupils did all the recording.

### 👍 **Useful Tips**

- In order to ensure a good quality recording, while still allowing the participants to conduct and record the interviews themselves, the course leader should just glance at the recording device from time to time and, if necessary, suggest they correct the position of the microphone or adjust the recording level.
- During the interviews, it is essential to ensure the senior citizens and pupils take on both roles. If the senior citizens cannot think of any questions, whispered suggestions can be made during the course of the interview. These can later be edited out.
- The senior citizens should be given information about interviewing techniques before the actual project days, so that they will be more self-assured when conducting an interview. They could either be invited into the classroom during the preparation phase or come together for a session, organised especially for them by the project coordinator.



## **Day 2, Unit 3: Presentation of Preliminary Results**

**Objectives:** reflection on the project so far and viewing the products of the previous day.

**Materials:** laptop, digital projector, loudspeakers.

**Methods:** short lecture with PowerPoint presentation, discussion and feedback.

**Timing:** 30 minutes.

**Content:** the project leader shows a short PowerPoint presentation (3- 5 minutes, produced at the end of the first project day) with selected pictures of the play venues and extracts from interviews, recorded the previous day. Based on the presentation, participants discuss their experiences and impressions of the previous day. The course leader encourages them to contribute questions, criticisms, ideas and suggestions for improvements, which could then be implemented in the further course of the project.

### **✳ Our Experience**

In Castelluccio the participants were very pleased with the preliminary results. The pupils, especially, really looked forward to conducting more interviews. Some participants found it very strange to hear their own voices on tape.

### **👍 Useful Tip**

The selection of interview extracts for the PowerPoint presentation can also be used to demonstrate very successful or perhaps less successful passages and so give pointers for the following interviews.

## Day 2, Unit 4: Interviewing, *Part 2*

See above, same as Day 1, Unit 2



## Day 2, Unit 5: Compilation and Linking Texts

**Objectives:** compiling the tour, writing for listeners, recording the commentaries and linking texts.

**Materials:** recording device, microphone, headphones, a quiet room, or, if available, a recording studio. Learning/teaching materials on the topic “radio language”, map of town or neighbourhood.

**Methods:** lecture, structured discussion on the topic of radio language, small group work to produce the linking texts, recording the linking texts (individual participants act as readers). Possibly work in small groups on digital editing in the computer room.

**Timing:** 2-3 hours.



**Content:** The project leader gives a short introduction to the special characteristics of radio language:

- Writing just as one speaks
- Short sentences, not too much information in a sentence
- Dramatic/expressive language.

The tour route of the play venues, where the interviews were conducted, is checked against that marked on the town or neighbourhood map and a final order decided on. In small groups, the participants produce the commentaries, which introduce and link the individual interviews.

In the recording studio, or alternatively in a quiet room, one of the participants reads a linking text aloud for practice before recording it.

If there is a very large group, it should be divided for this task. The second group then works on the basics of digital audio editing in a computer room, using the editing programme *Audacity* (Freeware).

### **Our Experience**

In Castelluccio nearly all the pupils but none of the senior citizens came to the session on producing and recording the linking texts. This was a pity because it meant there were no intergenerational groups to write the texts.

While the texts were being recorded, it proved difficult to occupy and keep the many pupils, who were not directly involved, quiet enough to ensure good quality recordings in the next room. It probably would have been better to have divided the pupils into a small group to produce and record the texts, while the other group learned the basics of digital audio editing in another room (e.g. computer room).

### **Useful Tips**

- Perhaps the senior citizens should again be personally invited to this session and asked to contribute their own knowledge and ideas to the production of the linking texts.
- Peace and quiet is necessary for recording texts. With inexperienced presenters, better results can often be achieved if the text is first recorded, corrected, listened to together, and then re-recorded.
- Enough time must be allowed for this session, as it is impossible to know in advance how many times it will be necessary to record certain passages or sentences.
- During the recording attention should be paid to speech tempo, pronunciation, and intonation. In this project dialect is not a disadvantage. It is best if the text is read aloud at least once before recording, so that the course leader has the chance give hints and tips.
- Wherever possible the final version of the linking commentaries should exist in printed form beforehand. If there is not enough time to include the participants' suggested alterations and reprint beforehand, then at the very least those who have agreed record the texts should correct their own manuscripts, so that they are clear and legible for them.
- If the group is too large, it should be divided. One group takes on the production and recording of the linking texts, another group learns the basics of digital audio editing in

another room. The free software *Audacity* is suitable for this, but must be installed on the computers beforehand.



### **Day 3, Unit 6: Initial Results, Feedback**

**Objectives:** presentation of extracts from the tour, evaluation.

**Materials:** laptop, digital projector, loudspeakers, questionnaires.

**Methods:** brief lecture with PowerPoint presentation, discussion and feedback.

**Timing:** ca. 1-2 hours.

**Content:** meeting of all participants. The project coordinator shows a short PowerPoint presentation (ca. 5 minutes) with selected pictures of play venues and extracts from interviews with the linking texts and commentaries. Based on the presentation, those present discuss their experience and impressions of the whole project. The date for the public presentation of the final results is fixed. Questionnaires aimed at evaluation of the project are distributed and filled in.

#### **\* Our Experience**

In Castelluccio the participants were really pleased with how the project had developed and with the products of it, which they only saw and heard extracts of at this point. The mayor (the father of one of the pupils taking part in the project) came to the presentation and was also very favourably impressed. He promised to try to find funding for the acquisition of a recording device, so that the work could continue in the schools. Very few of the senior citizens came to this session on a Saturday morning either.

### **Useful Tips**

- This meeting can be an occasion to continue the contacts between the generations and to plan further projects. For example, it could be arranged for individual senior citizens to come into school as guests to talk about their own past experiences in certain subjects (e.g. History, General Studies or Music).
- If in addition to the audio tour of the town or neighbourhood a website is planned as a continuation of the project together with the participants, the pupils could help the senior citizens with work on the computer, for example to edit the interviews or to process the photos and graphics for the website.
- If the final version of the project tour (interview editing, editing of map and pictures) cannot be produced together with the participants (e.g. due to lack of time), then the project coordinator takes on the task.
- In any event, a date should be fixed for the public presentation of the final results, so that everyone involved can publicise the event and invite guests.



### **After 1-4 Weeks, Unit 7: Presentation**

**Objectives:** public presentation of the final results, taking the tour.

**Materials:** laptop, digital projector, loudspeakers, laminated town or neighbourhood maps, MP3-players, headphones, if required. Headphone splitters to allow two sets of headphones per device to be used.

**Methods:** brief lecture presenting the electronic neighbourhood map, with the venues marked on it (when one clicks on the button the selected audio file of an interview and the corresponding photos appear on the screen), discussion und feedback. Taking the tour.

**Timing:** ca. 1½ - 3 hours, depending whether the tour takes place, and whether in its entirety or just sections of it.



**Content:** in addition to the actual participants in the project, parents, grandparents, friends and neighbours, colleagues from other schools, representatives of the community and neighbouring communities are all invited to the public presentation of the results. This helps to advertise what has been achieved and may provoke consideration of how similar projects could be realised in other places. One could arrange with the municipality to put the electronic neighbourhood or town map on the municipality's website. The municipality could also offer the audio tour to guests and tourists.



**Useful Tips:**

- If there is not enough time after the presentation to do the whole tour, then just a few venues could be visited.
- If a lot of people want to take the tour then it is advantageous to form pairs (two people to an MP-player with a headphone splitter for two sets of headphones fitted to it). Alternatively, small groups could be given small portable battery-powered loudspeakers so that several people can listen to the interviews at any one time.

### **3. Conclusions/ Future Perspectives**

In Castelluccio, the pupils were extremely interested and committed to the project from the very beginning, doubtless in no small part because the topic "Play Venues and Games" inspired them. They sought out the senior citizens in the community and questioned them with great élan about their memories of play venues and games of yesteryear. On this topic young and old were able to converse on the same level. The pupils eagerly visited the venues and tried out the games that are no longer played today. The senior citizens, on the other hand discovered that many games are still played today even if the streets and squares have changed. This prompted senior citizens and schoolchildren to think about the differences between the generations and the changes in their small community.

A project such as the one in Castelluccio can be realised in many other places, provided the teachers are prepared to fully commit themselves to it. The content can be easily integrated into normal lessons, for example in subjects such as English, History, Local History, and General Studies etc. Each single person involved does not just develop media, method and language competence, but also acquires a wide knowledge of various

subjects and as the project experiences beyond Castelluccio have shown, everyone has a great deal of fun while learning.

## Favourite Places: An Audio Tour of a Neighbourhood

CROSSTALK - Moving Stories from across borders, cultures, and generations

→ **An example of an extracurricular youth work project**, conducted by the Freiburg Youth Work Foundation (YWF) (Crosstalk-Project Partner)



by Anke Halbrittter, Juni 2010  
Translation: Angela Sprotte

## 1. The Venue: Freiburg St. Georgen (Germany)

St. Georgen, a neighbourhood with an over 2200-year history, was incorporated into the city of Freiburg many years ago. It is nestled scenically at the foot of the Schönberg (literally: beautiful hill) and its wine-clad slopes. Like Ebnet, the old centre has preserved its village-like character, but nowadays, St. Georgen is much larger with several schools, modern residential areas, and many single-family homes from the immediate post-war period. About 12.000 people live here. St. Georgen has its own infrastructure, many open spaces, play parks and a stream running through it. It is especially attractive for families with children, but there are, of course, also senior citizens, who have lived here all their lives.

## 2. Project Realisation

### 2.1 Publicising the Project

As a first step, the project should be advertised by means of posters and flyers and also presented in the local press. Flyers can also be given to contacts who have offered to help find participants. If these potential contacts have already read about the project in the newspaper, or seen posters, or can be shown a newspaper article they are, in our experience, much more inclined to support the course leaders.

In addition to this, both senior citizens and young people should be approached directly in clubs, schools and other public places and asked to take part in the project. We found one of the most effective strategies for attracting project participants was to motivate individuals from the target group to persuade others from their circles to join the project.



### ✳ Our Experience

In our case, to find suitable participants, we contacted senior citizen facilities, the local Citizens' Association, the church, schools, Youth Centres and clubs –In addition we hung up posters and handed out flyers in places in the neighbourhood much frequented by local people, such as the ice-cream parlour or the church.

The project was also publicised both in Freiburg's daily paper, the Badische- Zeitung and in the neighbourhood paper, the St. Georgener Bote.

To present the findings of the completed project to the general public another article was placed in both newspapers

Over and above this we were also in contact with a member of the community, who. was actively involved in producing the St. Georgen home page and who, from the very beginning was interested in making the tour of the neighbourhood accessible to the people of St. Georgen on their own internet page.

## **2.2 Participants**

### **Number:**

Twelve to fourteen

### **Age:**

Adolescents: approximately 12 - 15 years

older participants / Pensioner: 60 years upwards

In the best case, is the group composed of equal numbers of participants from both generations, so that they can take it in turns to be either interviewer or interviewee, thereby producing evenly balanced discussions.

Naturally, other group configurations are also possible. If, for example, a whole school class is taking part in a project but only a few senior citizens, the pupils could form small groups and agree on a division of tasks: holding the microphone, supporting the interviewer with additional questions, doing the recording, making sound checks. Even if just one senior citizen is interviewed several times it is still possible to organise the sessions so that everyone in the small group has the chance to ask the questions or be interviewed in their turn.

### **Requirements for Participants:**

The project is suitable for pupils aged twelve upwards. Sometimes it can prove difficult to attract older teenagers. This is especially true in a neighbourhood like St. Georgen with its village character, where older teenagers often turn to the inner city for their leisure activities, and where their favourite meeting places are no longer in their own neighbourhood.

The senior citizens taking part in the project should have grown up in the neighbourhood or at the very least have spent part of their youth there. They should be able to walk well

as the participants visit their favourite places together on foot. Moreover, in our project, it proved a good strategy to visit some of the more distant favourite places by bike. Alternatively, of course, one could use cars.

Neither young nor old participants require any previous experience of radio programme production.

### **Finding Participants:**

Senior citizens: The project is especially suited to old neighbourhoods, where there are many long-time inhabitants. The best places to attract senior citizens are:

- Day Centres for senior citizens/clubs/councils
- Churches
- Old People's Homes
- Civic Association
- Choirs and Music Associations
- Sport Clubs
- Charities and their representatives

Young People: Pupils/young people can also be approached in clubs and institutions. However, it is preferable for various reasons for the young participants to come from a single organisation

- The young people (and where appropriate their parents too) trust the institution,
- From an organisational point of view: the participants can be contacted by the institution and if necessary rooms requested there
- Members of staff at the institution can pass on information about the project to the young people (and where appropriate to their parents).

### **✱ Our Experience**

The question of how to find interested participants took a great deal of thought, time, and effort in the initial phase of the project. The best method appears to be to attract a whole group from a club or association. Firstly, it is an advantage for an intergenerational project with young and old participants, if they take part together with friends and acquaintances. In our experience both generations are more ready to approach each other if they already know others in the group. . Secondly, it is easier to find an actual contact in an association, who is willing to support the course leader both in the organisational implementation and in retaining participants.

Our senior citizens were recruited from the St George senior citizen dance group, where we also had a highly motivated contact person.

In the target group, young people, we were unfortunately unable to attract participants from a single group, for example from a school, community (Catholic Youth Group, altar

servers), scouts, or Youth Centre. This was possibly because we were unable to find a contact person with his/her roots in the neighbourhood, who could have introduced the idea behind the project to the relevant groups.

### **Useful Tip**

We would recommend recruiting designated contacts to have the best possible chance of actually spreading the idea of the project. This also guarantees close and immediate collaboration, completely independent of bureaucratic school administrations.

## **2.3 Individual Sessions**

- The course consisted of 7 one to two hour sessions and took place in the neighbourhood of St. Georgen in Freiburg/Breisgau (Germany) between the end of April and the middle of June 2010.
- Soon after this, at the beginning of July the audio tour round the neighbourhood produced in the course was shown in public for the first time at the annual church fete.

The following table gives a brief outline of the 7 separate sessions and can be used as an outline for similar courses. More detailed information on the individual sessions, together with specific insights and tips resulting from these, can be found in the report at the end of the table.

<b>Session/ Timing</b>	<b>Objectives</b>	<b>Content</b>	<b>a) Methods b) Materials (*Appendix)</b>	<b>Total project time</b>
Session 1/ 1hour	Introducing the project, Getting to know one another Technical Introduction	Background information, project content, and objectives are explained and discussed in the group. How to operate mobile audio recording equipment is briefly demonstrated and everyone has the opportunity to try out the equipment.	a) Input and moderated discussion b) Recording equipment, microphone	1 hour.
	Project evaluation	Participants are asked about their previous experience, motivation, expectations of the course, etc.	a) possibly group discussion, completion of the questionnaires in individual work	

			b) Initial questionnaires for children and senior citizens (QP1*)	
Session2/ 1 hour	Presentation of the results of a previous project, favourite places are marked on the neighbourhood map	Presentation of the results of a previous project with laptop and digital projector  After this the participants gather round a section of the neighbourhood map and enter their favourite places on it	a) Presentation, guided exchange of views between participants b) Laptop, beamer, map of town or district (large)	2 hours.
Session3/ 1 hour	Completion of favourite places map, agreeing on dates to meet	The map of participants' favourite places is completed the course leaders provide a general framework for the interviews Then the dates of the individual sessions have to be fixed. These are arrived at by mutual agreement	a) Partially moderated group discussion, brief Input, free discussion b) Map with marked favorite places, project- time table	3 hours
Session4/ 2.5 hours.	Journalistic introduction to interview techniques, visiting the favourite places, conducting interviews	The basic techniques of interviewing are presented. Favourite places are visited and participants interview each other about them	a) Input, practical exercise, conducting an interview b) Possibly visuals and handouts for interview training*, laptop/beamer for lecture, camera, recording equipment	5.5 hours
Session5/ 2 hours.	Reviewing the material and compilation of it	The participants can listen to all or part of the uncut versions of the individual interviews and look at the photos. The suggested route and the texts about it are discussed and edited; the participants then make a recording of the texts jointly agreed on in the sound studio.	a) Input, text writing in the group, voiceover b) Laptop, beamer, loudspeaker, camera (+pc-cable), the large map, text proposals (if available), pencils/paper, recording equipment	7.5 hours.
Session6/ 2 hours	Teaching technical skills and final cut.	The participants are given a brief introduction to digital audio editing (e.g. Audacity) and then with the help of the	a) Presentation of the editing programme on the PC with relevant	9.5 hours



		course leaders first edit the individual interviews and commentaries separately and then put them together.	examples, after this the participants as far as possible work independently with the technology, the course leaders provide technical assistance, as necessary b) Computer and beamer or a number of computers with installed software for digital audio editing (e.g. Audacity = free software), any sound recordings and interviews stored on hard disk	
Session7/ 2 hours	Try out the tour of the neighbourhood	The participants (perhaps accompanied by invited friends, acquaintances and relations) walk from place to place with a mobile playback device (e.g. an mp3 player), onto which the course leader has already recorded the completed audio tour, listen to the interviews, and check whether they have described the route clearly. (It is advisable to hand out an A4 neighbourhood map with the route marked on it as well- especially as the audio-guide is intended to be used by others	a) Tour with the whole group accompanied by the course leaders b) Portable players (e.g. mp3-players) with recorded audio tour, headsets, maps of town/district for participants with round tour marked (possibly laminated)	11.5 hours
	Project evaluation (could also be filled in after the fifth session as not all participants may complete the course)	Inquiring about learning effects, experiences in the course ... etc.	a) Group discussion, fill in of questionnaires in individual work b) Possibly equipment for feedback discussion, questionnaires for evaluation for children and senior citizens (QP2*)	

## **Session 1: Presenting the project and an introduction to the technology**

**Objectives:** The course leaders introduce themselves, the participants get to know each other, the idea, content, and planned timetable of the project are presented. The participants are given a brief technical introduction into working with the mobile recording devices. At the end of the session a questionnaire to collect essential data for the evaluation of the project (Age, previous experience, expectations of the course, etc.) is distributed

**Materials:** Flyer, recording device, microphone, headphones, neighbourhood map, photo camera, questionnaire

**Methods:** Input und moderated discussion

**Timing:** approx. 60 minutes

The potential participants and the course leaders sit together in a circle. Background information, contents, and objectives of the project are presented and discussed in the group. The functions and operation of the mobile audio recording technology are briefly explained and then the participants can try out the recording device.

### **✳ Our Experience**

At this first meeting participants knew varying amounts about our project. Some had already informed themselves from the flyer which had been distributed in advance, others had come to the session without any clear idea of what the project was about. It was therefore essential not only to present the project in detail, but also to make clear that this was a social and educational project and not a commercial one. Some of the senior citizens doubted whether they would be able to manage the technology. After the session, one senior citizen reported that she did not wish pictures of her or anything she said to be published on the Internet. Her reservations about the Internet were considerable and could not be dispelled in the course of further conversation.

### **👍 Useful Tips**

- At the first meeting, and wherever possible beforehand, it is important to make clear, what the background to and the objectives of the project and its protagonists (group leaders) are.

- Emphasis should be placed mainly on the contents, which are the experiences and memories of the participants and not so much on the technology. Nevertheless, part of the idea behind the project is that technical aspects should be explained and used by the participants in the compilation of the course content. For the young people the technical realisation can be a motivating factor to take part in the project while the senior citizens are very interested in learning something new and in some cases overcoming their misgivings about technical matters. Here too intergenerational communication can develop. In our case, for example some of the senior citizens were very good at producing texts and speaking, while some of the young people were already proficient at audio editing.

#### **Technical Tips: Using the recording equipment**

- It is sensible to separate the roles of the interviewers and the technicians, so that one person can concentrate on the content while the other concentrates on recording quality.
- In general and especially when recording outdoors a microphone windshield (pop shield) should be used to filter out wind noise.
- As a rule of thumb, the microphone head should be held about 10 to 15 cms below the chin of the speaker. This ensures the best possible recording quality and the microphone is not in the interviewee's field of vision, which often produces more unselfconscious contributions.
- The "reporter's loop": To protect the easily broken cable connection between the recording device and the microphone (where the cable leaves the microphone socket) and to avoid breaks in sound and clicks and pops, the cable should be loosely looped round the hand.



#### **Session 2: Marking Favourite Places on a Large Neighbourhood-/Town Map**

**Objectives:** The presentation of results of a similar course should give the participants a better idea of what they themselves might produce and so raise their motivation level. After this, the participants mark their favourite places on the neighbourhood map.

**Materials:** Project documentation (list of participants, map of the neighbourhood), laptop, digital projector, possibly a screen, CD with the results of previous projects, camera

**Methods:** Presentation, guided exchange of ideas between participants

**Timing:** 60 minutes

The participants find a seat in front of the screen.

If there are any new participants at the second session, everyone introduces himself or herself briefly again.

After a short introduction by the course leaders the results of another similar project are presented everything is presented and moderated by the course leaders. Using the interactive map of the previous project as an example, the participants listen to the individual audio contributions from that tour of the neighbourhood.

In a second step, the participants gather round the selected section of the neighbourhood map.

### ✱ Our Experience

Because it had been necessary to continue to contact and advertise, two more senior citizens came to this session that wanted to find out about the project.

The presentation of previous project results proved helpful in giving the participants – especially the older ones- a real idea of what the final version of our joint work should look like. Being able to see and hear examples created greater enthusiasm to try “it”. Immediately people came up with ideas as to what form their tour of the neighbourhood might take (e.g. a presentation on the neighbourhood home page).

Marking favourite places on the neighbourhood map led to an extremely lively discussion, as everyone of course, knew most places. What most interested the participants was the neighbourhood as it was and as it is today. The reports and discussions took up a lot of time and were dominated to a certain extent by the senior citizens, probably also because they were in the majority at this session.

An unplanned part of the session was a discussion on acquiring participants. Because, as already mentioned, this had proved difficult; there was a lengthy exchange of ideas about how to find young participants.

### **Useful Tips**

- Make sure that any new participants enter their details on the list at the beginning of the session so as to be able to contact them again.
- The presentation of the results of a comparable, previous course is very motivating and can reduce inhibitions and reservations.
- The task of marking favourite places on the map must be moderated; as otherwise, the somewhat lengthy contributions of some participants will push others' into the background or create a problem of time

### **Session 3: Completion of Favourite Places Task and Agreeing on Dates of Next Sessions**

**Objectives:** Participants should mark their favourite places on the neighbourhood map. Dates should be found for visiting the favourite places and for the interviews

**Materials:** Project documentation (list of participants)

**Methods:** Partly moderated group discussion, brief input, free discussion

**Timing:** 60 minutes

The participants sit in a circle. There is a somewhat longer round of introductions as three new young people have joined the group. After the round of introductions, the map with the favourite places on it is completed. Once again, there are lively conversations, which this time are much more evenly balanced than at the previous meeting.

The course leaders provide a general outline for the interviews:

- Who is to be interviewed?
- Where are we?
- Description of the favourite place
- What makes it a favourite place? Local conditions? Memories? Special experiences and stories linked to this place?

After this, dates for the following sessions are chosen in free, open discussion.

## ✳ **Our Experience**

This session was run in this way mainly because three, new young people joined the group. A shortened version of the contents of the previous sessions was worked on. . This meant input could be kept quite short. This time one of the group leaders took over the marking of favourite places on the map and so was involved in the participants' dialogues and was able to act as moderator as well.

Defining the basic format of the interviews proved rather difficult as those participants who had been there from the very beginning were annoyed about the number of preliminary sessions and wanted to proceed with the interviews, as quickly as possible

During the timetable planning of the interviews the participants expressed the desire to have a session with the whole group.

Initially it was difficult to find suitable times, but in the end, we managed it as all except one pair could manage an upcoming public holiday. Those who could not come then were prepared to organise a separate time themselves.

## 👍 **Useful Tips**

- In our case, it was to some extent extremely difficult to organise the visits to the favourite places as a group. However, it is worth persevering, since the tour is then much more communicative event and more content comes to light in the form of anecdotes.
- As far as possible, the course should take place on a specific weekday. This was unfortunately not feasible for our participants and this made running the project much more complicated.



## **Session 4: Introduction to Interviewing Techniques, Tour**

**Objectives:** Journalistic introduction to interviewing techniques, inspecting the favorite places, conducting interviews

**Materials:** 2 neighbourhood maps with favourite places marked on them, 2 recording devices, 2 microphones, 2 headphones, 2 photo cameras.

**Methods:** Input, practical session, conducting an interview

**Timing:** approx. 150 minutes

Basic principles of interviewing are outlined: these are open questions, no directive questions, the interviewee is the focus of the interview, always focus on the subject, but allow new aspects, rephrase questions. The individual favourite places are visited as a group and at each one an interview team (reporter/interviewee) is formed, the interviews are conducted.

### ✳ **Our Experience**

Before we started there was a lively discussion about the neighbourhood of St. Georgen of the childhood and teenage years of the senior citizens. Some of them had brought photos of that time with them, which were passed round and discussed.

The main topic was how the neighbourhood used to look and how it had changed over the years. Some childhood experiences were related. The favourite places of the young people were two playgrounds and a meadow, those of the senior citizens a meadow orchard, a hiking hut on the edge of a wood and a church. As not all the senior citizens could stay for the whole afternoon the tour was limited to the time all the participants could spare. The young people and one senior citizen used the technology with absolute confidence, while two senior citizens wanted nothing whatever to do with it.

### 👍 **Useful Tips**

- The interview partners are sometimes much more nervous during this session than during the practice interviews, so that content and technical considerations tend to be forgotten. For this reason it is sensible for the course leaders to be present, in order to be able to act as a corrective, should it prove necessary.  
To ensure that there are no hitches during the recording, there should be two sets of all the technical equipment (recording device, microphone, headphones, cable, batteries, photo camera).
- The course leaders and participants should take photos of each other, to have a pictorial record of the session from various perspectives and with varying focal points.

## **Session 5: Reviewing the Materials; Assembling and Producing the Final Version**

**Objectives:** presentation of the results, producing and recording the accompanying commentary.



**Materials:** PC with slide show function, PC sound editing software, PC with word processing programme, studio microphone, mixing console.

**Methods:** Input, group text production, recording

**Timing:** approx. 120 minutes

As preparation a suitable route is chosen on the map and suggestions made as how best to describe it. The participants can listen to the uncut versions of the original interviews, or extracts from them and look at the photos. The route chosen and the suggested linking texts are discussed and edited. Then the participants record the version agreed on by the group in the recording studio (or in a quiet room with a recorder).

### ✳ **Our Experience**

In our case the senior citizens were particularly committed to finding the best route and were more than willing to use the microphone to record the written commentary. It took time and patience to record the whole of the commentary.

In the end everyone was completely satisfied with the final version and the senior citizens were justifiably rather proud of their achievement.

### 👍 **Useful Tips**

- The long-time residents of the neighbourhood are likely to produce the best route and the least complicated descriptions of it.
- Peace and quiet is necessary for recording. With commentators who have little experience better results can often be achieved, if the text is pre-recorded, then listened to and corrected by the whole group and finally re-recorded.
- For this session extra time should be allowed, since it is not possible to be certain beforehand how often it will be necessary to repeat individual passages or sentences.
- The person recording should pay special attention to tempo, speech melody, and pronunciation. In this project, dialect is not a disadvantage. It is best if the speakers read the text aloud at least once, and if the course leaders are on hand to give useful tips.
- Wherever possible the final version of the linking commentaries should exist in printed form beforehand. If there is not enough time to include the participants' suggested alterations and reprint beforehand, then at the very least those who are going to



record the texts should correct their own manuscripts, so that they are clear and legible for them.

### **Session 6: Teaching the Basics of Audio Editing, Participants as far as possible produce the Final Version of the Tour Independently**

**Objectives:** Participants acquire essential rudiments of sound recording so that they are able to make use of the technology for their own purposes.

**Materials:** at least 1 PC with audio editing software, (for preference open source materials, e.g. Audacity, which the participants can download free of charge at home any time), perhaps a digital projector

**Methods:** Lecture and group work

**Timing:** approx.120 minutes (depending on the number of interviews and previous technical experience)

The course leaders provide a technical introduction by demonstrating the editing programme on the PC and then- if there is time- introduce a few short practical tasks for the participants. After this the participants use their newly acquired skills to edit .and assemble their audio tour. Whole group work) the course leaders provide assistance as and when it is needed and can also encourage that the participants take turns at the editing desk.

#### **✳ Our Experience**

Not all of our participants wanted to take part in the final editing. Firstly, it was difficult to find another date when everyone could come. Secondly, the young people already knew the editing programme from their work with the radio production team of the Youth Work Foundation, while some of the senior citizens were intimidated by the technology.

#### **👍 Useful Tip**

From the very beginning, the participants should be trusted and given responsibility, so that they see themselves as the producers of the audio tour- especially as far as the technology is concerned. This can create sufficient commitment to actually produce the final version. The participants can be motivated to take on tasks, even when this

sometimes requires compromise and /or overcoming inhibitions. For this reason the editing, session/s should be presented as an essential component of the course from the very beginning.

### **Session 7 (open to guests): Tour and Feedback**

**Objectives:** The participants try out the completed production, feedback for the course leaders and project evaluation

**Materials:** MP3 player with completed contributions, neighbourhood maps (A4, if possible, laminated), perhaps CDs with the interactive map for the participants to take with them, questionnaires

**Methods:** Tour with MP3 players, listening to the audio guide, feedback in group discussion (in addition to filling in the questionnaires individually)

**Timing:** approx. 120 minutes

The group meets at the starting point of the tour. There is a short introduction to the MP3 players, after which the tour begins with listening to what is said about the first favourite place. Then the whole route is followed listening to the contributions in the relevant places.

In a final discussion round in the ice-cream parlour, the participants are asked for their feedback, which is then documented. The feedback session is moderated and can lead to a free exchange of ideas, including raising the question of how best to find opportunities present the project in public, and to ascertain what, if any; resources are available to the participants (in clubs etc.) At the end participants are asked to fill in the questionnaire (could also be done after session 5).

### **✳ Our Experience**

Again several of the participants did not attend this session. For those who did it proved an important and successful conclusion to the project. They loved the final product of all their efforts; the tour was really easy to follow from their directions. More than anything else everyone found listening to the interviews in the favourite places a fantastic experience.

There were few problems with the easy-to-use MP3 players.

Afterwards we had a short feedback session. The participants wanted to take their time over the questionnaires and so took them home with them.

Some of the participants were very interested in presenting the project in the neighbourhood. One possible opportunity to do this arose during the feedback discussion due to one participant's connections to a parish church community. It was agreed to present the tour of the neighbourhood at an upcoming church fete.



### **Useful Tips**

- This session should have a definite place the project and executed, as it provides an ideal conclusion (find a time when most, if not all, the participants have time to come).
- It is essential to visit the favourite places of all those present, as for all of them listening to the interviews in the actual places is extremely significant experience
- If necessary have stamped, addressed envelopes with you for the return of the final questionnaire.
- Participants should be encouraged to play an active role in seeking opportunities for presenting the tour in the neighbourhood/town.

## **2.4 Conclusions on the Realisation of the Project**

It is important to stress that all six sessions should take place in as short a period as possible, which is only possible if the search for participants is completed before the beginning of the project. In our case, it proved very difficult to find enough participants, especially among the young people and the search continued into the first weeks of the project. This, in turn, caused some of the senior citizens to become impatient with the delay and demand that we get on with the project.

It is also advisable to limit the time needed to find suitable dates for the sessions, by having several dates fixed in advance, this, of course, means that it is not possible to grant every single participant's wish, but it does simplify the organisation of the timetable considerably. Overall, the number of time slots we had was essential, as the participants need the opportunities these time slots offer, to get to know each other, to start really communicating and to become familiar with the essential techniques. It would, in fact, be better to allow for longer sessions than we suggest. Eventually the work in the sound studio, or with a PC, the technical aspect of the production and the independent compilation of contents for the tour are essential components of this media education project. The generations should work together as a team to create something and to overcome apparent obstacles and any existing fears- for example of technology.

What must also be taken into consideration is some participants, especially senior citizens, will be unable to attend every session. Some of them, in our experience, are only prepared to take part in single sessions. They made abundantly clear to us that they were not interested in participating in any project that went on too long. Here, too, it is possible to react flexibly to the senior citizens' needs. If the need arises, one or two senior citizens should be allowed to attend just the introductory and concluding sessions together with "their" interview sessions, so that they do not have to do the whole tour. The project therefore, needs to be well prepared, structured, and meticulously planned.

### 3. Summary and Outlook

In this project, the participants' emotional approach to their favourite places was used to enable young and old to meet and in the course of the meeting between the generations to come into contact with each other or rather, actually talk to each other. Merely by taking part in the project, both young and old have testified to their open-mindedness and demonstrated their interest in the others' generation. Away from conventional role models, it is possible to develop a type of communication, characterised by mutual interest in each other and by the ability to empathise with the other person. This is also encouraged by the participants switching roles to become alternately, interviewer or interviewee. Both parties, therefore, have to ask about and retell experiences. As a result of insights into another world of experience gained from the project, attitudes and perceptions about the other generation have to be reflected on, and to some extent, revised.



The audio tour of the neighbourhood had its premiere at a church fete at the beginning of July 2010. Visitors to the fete evinced great curiosity about and interest in the project. At the time of the presentation, the local press published another article about the completion of the whole project and the publication of the results of it on the neighbourhood homepage ([sankt-schorsch.de](http://sankt-schorsch.de)) together with the contact details of people to approach about the results of the project. This it is hoped will promote and sustain the contacts between young and old after the end of the project. The produced audio tour can be used by school classes, any community-groups, single persons or visitors of Freiburg-St. Georgen. Additionally both the results of the project and this handbook should encourage others to undertake similar intergenerational projects themselves. Places and topics such as Hiding Places, Places where Secrets were Revealed or Treasures Buried are all emotionally charged and invite storytelling.

## **APPENDIX (English)**

- Initial (QP1)-and final (QP2) questionnaires for children and senior citizens
- Teaching- and learning materials to prepare and deliver interviews:
  - o Graphics
  - o Checklist Interview
  - o Glossary of Journalistic Terms
  - o Basic Question Techniques

**The documents are marked with an asterisk \* in the table for each course.**