



How to learn about diversity in the city?

Curricula about creative and collective practices on using urban space



Co-funded by the
Erasmus+ Programme
of the European Union

"The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein."

Written by: Rita Brito, Veronika Hackle, Antti Kauppinen, Marián López, Clara Malkassian, Anna Végh

Partners: Artemisszió Foundation, Elan Interculturel, Ethography Museum of Budapest, Helsinki Art Museum, Rede de Jovens para a Igualdade, Stand 129, Universidade Complutense de Madrid





Content:

Introduction. Cultural mediation – from the museum to the city

The general framework of the local processes

Diversity from two angles

Social context

Target groups and neighbourhoods

Addressing undervalued neighbourhoods through the use of the city as an exhibition

How to arrive from the museum to the city? – two examples

Creating personal connections in the Centre Pompidou and at the suburbs of Paris

Mapping the invisible – example from Madrid for a working process focusing on gender and diversity

Institution extends its space to the public space – the examples of the Museum of Ethnography in Budapest and the Helsinki Art Museum

Public space, public art

Ethnography and the city

Approaches and methodologies

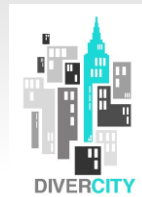
Co-authorship with the target group - Participatory video methods in Vienna

Working without censorship and judgment - the Lisbon example



stand129





Mapping the “feels like home” places – looking for connection between city spaces and memories in Budapest

Education in the 21st century – engaging youth audience in Helsinki by involving technology

Making cities also liveable for women

Sociocultural mediation as a tool to foster intercultural dialogue





INTRODUCTION

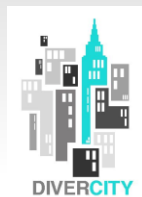
DiverCity project is a work of seven dedicated partner organizations from six different countries, of institutions that are very different from each other, from university to museums, from youth organization to NGOs, academics, trainers, art therapists, museum educators.

Due to the work in different contexts the outcomes vary in a wide range, but have all the same aims: to explore the horizons and the possibilities of cultural mediation. We wanted to open the doors of the museums to groups who wouldn't consider themselves an audience, to change the role of the institutions from the guardian of high culture, cultural capital to a field of discovery and self reflection. To experience and learn from and through the museums and based on this explore possibilities of mapping cities from a personal point of view, creating connections, affections, telling stories that is more than about a place or an individual, but show a community and it's landscapes.

The core methodology of our project is to work in close collaboration with the target groups to whom we wish to dedicate the product, to ensure that instead of a top down imposition of actions, methods, wording the outputs are fruits of a real collaboration, of real participation.

The focus on a participatory method implies understanding culture as a common product rather than mere consumer goods, or an imposition to which assimilation is expected. It opens new perspectives for the participants as well as for the institutions (and their staff). In this document we would like to explain our methodology by giving examples of the project's pilot projects. In order to tackle the complexity of the processes and foster inspiration we would like to offer different type of descriptions and examples. The reader can come across methodologies and approaches that one partner used with one of the local group, presentation of bridging the process in the museum and in the city, inspirations to work focusing on a special target group and issue as gender or women,





but first of all, the explanation of the bigger framework, to have a common understanding on diversity and underprivileged areas in the city.

We also included some hints and tips for professionals who plan to take action on the same field, in order to share what we have learnt and believe that help to consider during similar processes.

We hope that this way, examining processes from different angles we can provoke the curiosity of our audience about other results of our project, more details can be found at the descriptions about the working processes in the museums (Workshop materials for an initiation to cultural diversity and museums thematic itineraries) and exemplary activity descriptions, strengths and weaknesses in the following documents: *Training materials on cultural ethnicity and migration itineraries*, *Training material on age diversity itineraries* and *Training materials on gender diversity itineraries*.

If you are interested in our vocabulary and the most important notions concerning the project you can take a look at *Working with diversity in museums* document. And to come to know the foundation bricks of the working frame, see the documents about the good practices and the thesaurus of the most important works and writings in the subject (*Collection of Good Practices* and *Foundation Bricks*) Every product is available at our homepage what you can find at the end of the document together with the contacts of the partner institutions.

This text should encourage readers to take action and it shows how diverse even our own perspectives on the topic were within this European partnership, which we embrace as something powerful. We invite everybody to mix and match and further develop our methodologies. Let's start this journey! Have a nice trip!





Cultural mediation – from the museum to the city

The general framework of the local processes

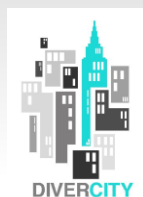
When we started to think about this project we noticed that all of the cities in Europe have a very large and interesting proposal regarding exhibits and museums. However, these spaces in the city seemed not to be visited by all of the inhabitants as if they were a fortress of Culture with a capital “C” and a good part of the society censored themselves out of these institutions. On the other side, well trained visitors of museums often consider the museum as the monopolized space for culture consumption – as if what was outside these institutions could never be considered “culture”.

It is in this scenario that our DiverCity project proposes an “out there-in here” experience. It is in this gap that the project wants to show how both, inside and outside of museums’ doors we can experience diversity and culture together. With the strong believe that every citizen can create a feeling of belongingness between the city they live in, the big institutions that represent it, and their own surroundings. The idea was to deconstruct the preconception that museums are reserved for artists, wealthy people and “connoisseurs”, sometimes for tourists but let all kind of visitors discover and have an unique experience at the museum. Helping to make the museum a space of cultural encounters for audiences with a risk of exclusion from these spaces (young people with disadvantaged background, elderly people, newcomers, migrants etc.) and in terms of the pedagogical experience: being able to learn about cultural diversity of ages, genders, cultures through the museum experience.

The first step while working with the target group was to invite them to discover a museum in their own way. We organized a minimum 24 hours long workshop to experience, to feel and live the museum. We wanted to learn alongside the museum staff how diversity was expressed in the museum, exchange practices and create a process together.

We set up the objectives for the group during their stay in the museum: to introduce the participants to the engagement in art education and other creative and participatory





activities, gaining access points to cultural institutions of the dominant society gaining familiarity with related cultural practices, developing vocabulary and social skills. To learn concrete tools from museum pedagogy in order to adapt and use them in the following step of the project: building their own itineraries – paths of city walks in the city, guided by the participants, using their imagination, creativity and knowhow. To work alongside and in collaboration with museum professionals and volunteers and any other staff member of the museum (artists, guides, guards)

***Hint:** To achieve these aims try to set up a partnership with a local museum. If you have the chance to work with museum professionals or art mediators it will be easier to gain a sensibility to the subject and the questions raised. If you are working in a museum, try to find an organisation that works with local sor with target groups you would like to see entering to your institution. This way both of the sides will have an increased awareness of existing best practices elsewhere, gaining inspiration and a willingness to adopt such practices in the local context. Finally you can exchange techniques on how to reach out for new audiences, how to make the institution more receptive as well as invite new audience to TAKE PART in the institutional context.*

Diversity from two angles

We started this chapter by saying that we wanted to show diversity from different angles, let's see a possible definition of it:

“Taken from the field of biology, where it refers to the degree of variation of life forms within an ecosystem the concept of ‘diversity’ applied to the social world denotes the plurality of ethnic, religious, age, gender, functional references – i.e. cultural references in a wide sense. Diversity is often used in a normative context, which calls for a need of tolerance and promotion of this plurality. In both biological and social context diversity can be claimed as necessary for the system. We all belong to different groups defined by





ethnicity, gender, sexual orientation, socio-economic status, age; physical abilities, religious beliefs, political beliefs, or other ideologies, but none of these groups define us. We are all individual and unique.” (Diana Szántó, Artemisszió Foundation)

In accordance to the definition of being unique and diverse we wanted to reflect this reality in spaces of the city and in the museum. With the aim of raising consciousness of cultural diversity, with a view to improve the perception of diverse environments, appreciate the potential inherent in cultural diversity.

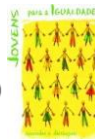
We also said that we needed to deconstruct the idea that the museum was a “no go zone” for some of the population, but this deconstruction needs to be worked from both sides, from the visitors, the audience and from the institution too. All members of the community can bring their singularity into the museum and find a link with this space. We can then say that the aim was: to engage audiences that are typically excluded from museums and cultural institutions – not necessarily by the physical material borders of financial conditions and geography, but the representation that “Art” or “Culture” are not for them.

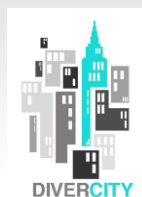
One of the premises that could explain this statement is the idea that the “diversity” that each visitor represents is not reflected in the museum, as if in this kind of institutions some wouldn’t be able to find something that speaks to them. This leads us to our second premise about diversity: addressing the issues of cultural diversity through thematic pedagogical programs (e.g. gender itineraries in Spanish museums).

To address this second statement each partner worked on different path to show how diversity is represented in museums. Let’s go deeper into these pedagogical categories. The French team alongside the Hungarian and the Austrian team worked on the topics of diversity concerning ethnicity, migration and multiculturalism while the Spanish and the Portuguese team worked on diversity from a gender perspective and last but not least the Finish and the Hungarian Museums worked on generational diversity.



stand129





Social context

Target groups and neighbourhoods

Our target group of this project were young adults that are outside of the educational system (youths in NEET – Not in Education, Employment or Training). This target group is especially eligible as there is great potential that often remains unutilized.

Youth unemployment is a big problem in our time and those who come from deprived areas are always more affected. In addition to other programs that focus on this issue, we wanted to give a different perspective and open a new space for them. The people we worked with dispose of such a big creativity and energy. We consider it essential to foster this potential and offer a working frame. In the run of the project we were continuously surprised in how many ways ideas can get shaped and beautiful results confirmed that a lot can happen in such a short time as long as the participants get the chance to develop their own ideas.

Every partner organisation worked with a core group of 12-15 young adults on a regular basis. Our workshops were held either on a weekly level over a certain period of time or in form of an intensive workshop week with daily sessions, depending on the need and conditions that we faced in each of our cities and with our project partners. It is important to state that especially with this target group, consistency and regularity are of high importance. Many of the problems of our target group stem from a lack of endurance and the need of structure from part of the young adults. Especially those who have been unemployed for a while, often face difficulties when it gets to having a daily routine. Small things like being on time, keeping brakes, concentrating on one task at a time might be a challenge to them. We consider it part of the main work to provide the structure needed while also giving a lot of space to the participants to develop their own ideas and foster creativity. A balance between keeping the group together and leading it





on the one side, and having an open structure to see what comes from the group is needed.

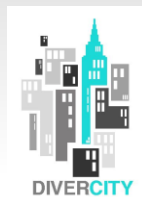
By cooperating with (mostly inner-city) cultural and art institutions on the one hand and focusing on the city outskirts or deprived areas on the other hand, we try to build a bridge between two parts of the city that usually do not intersect. In Vienna, for example, some of the youngsters we have worked with, had not been to the first district (city centre) before we had our workshop at MUMOK museum– even though it needs just a 15 min subway ride to get there. This example shows that the so-called „city outskirts” must not necessarily be far away from the city centre. Rather than using a geographical term, we think of city outskirts as those parts of the city, which 1) are usually not frequented by people who do not live and/or work there, 2) have a certain (bad) reputation within the population of the city, and 3) do not have considerable (cultural) offerings. The banlieus in Paris are maybe the best known example for such areas, but in other cities, these areas might be right in the city center, such is the case in Budapest. This is why we speak of „deprived areas” rather than city outskirts.

Addressing undervalued neighbourhoods through the use of the city as an exhibition

We targeted people living in disadvantaged areas to work together on the link connecting them to the BIG museums of the city they live in. Through this link we were able to work on developing new skills and competences related to communication, collaboration and creativity. To reinforce their feeling of belongingness or starting building it, we wanted to create and work on the link between the participant, his own neighbourhood and the museum.

Hint: *To work with the targeted group we suggest you to create local partnerships with youth organizations, job-seeker institutions, NGOs or associations working with newcomers and social inclusion projects, carrier councillors, elderly homes etc.*





Our thematic urban walks (itineraries) and our “How to learn about diversity in the city?” curriculum focuses on the city as a space for creativity and collective learning. This is particularly relevant for young people living in peripheral districts, which are often perceived by their inhabitants as a restriction, rather than a safe space, yet without the resources to leave the environment. As we did in the museum it was time to deconstruct the idea that out of the walls of the institutions we cannot find good quality culture manifestation. This is why our new proposal was to look at the city as an open air museum. Art pieces became people, sculptures became buildings, paintings parks, tags, trees and any other common landscape in the city.

With this concept in mind that our open air museum is built we needed to adjust our participant’s view, use the art mediation techniques we had learnt in the museum to create a new set of glasses to look and rediscover our surroundings. As in the museum: go and have a unique sensorial experience in the city, start to look for spaces to create stories. As it was mentioned already, in other documents related to the project you will find different practical exercises to do with your group in the city using different methodologies (storytelling, video, art craft, Forum Theatre exercises...)

Getting to play and experience the city in a different way helped the participants to discover places in a new way. As in the museum their attention was caught by different places, shapes, colours and things. The following step was then to continue this dialogue between the city and them by creating a story that could connect these places, shapes and structures. This is the way we mapped the city and proposed an itinerary that shows the existing diversity in the city.

Hint: For trainers, educators and social workers working with the targeted group, with this curricula and the following narrative experience you can try to take the experience even further by proposing to your participants’ ideas of entrepreneurship. They can push this experience as far as they would like to, by creating a website with a virtual visit to





their proposed urban walk, to work on a script to accompany the video and to work on a story to tell. To value their experience they could show to others their itinerary and even make it as a part of an official City Tour.

The aim of working with the targeted group in their own neighbourhood is also to help them bond with the local society, to be included and not feel as an outsider anymore but as an active agent of the community. This action will accompany them on their adaptation and integration by discovering new entry points to understand and narrate the city. These new community members are a precious added value to the local society as they bring diversity and an innovating aspect to the neighbourhood.

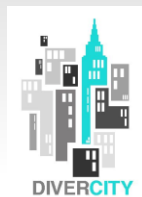
How to arrive from the Museum to the City? - two examples

Creating personal connections in the Centre Pompidou and at the suburbs of Paris

The French team was working in the museum Centre Pompidou alongside with the Pompidou staff, they designed a short itinerary in the museum that touched subjects related to our path. An example for the work was when they selected four art pieces that respected the criteria below:

- “The otherness” when we arrive to a new environment we often feel lost and without any orientation, we lack tools to cope with what is happening around us.
- “Emotions” linked to mobility (stress, anxiety of the new thing but also from the opportunity of new discovering.)
- “Learn” from the new environment, we become students again to learn a new language, new behaviours etc.
- “Identity changes” how do we see ourselves, how others see us





So the answer to our question if we can sense diversity is yes! Let's share an example on how we can work with art pieces and diversity:

At Centre Pompidou the team visited four art pieces that represented the feelings linked to migration and multiculturalism and while visiting these they took the time to reflect on the story of the artist and his production. Piece: It is the first time dear that you have a human shape (spider) – 2012.

“Young Balkan artist Petrit Halilaj makes work based on personal and collective stories connected with the region of his birth, ravaged by the Kosovo War of 1998-99. The present work reflects on his family's flight from his childhood home in the village of Runik, which showed them end up in a refugee camp in Albania. Able to take with her only a necessary minimum, his mother buried her jewellery in the garden, and this sculpture is an oversized replica of one of those pieces, here partly covered in sand from the ruins of the house, destroyed in the war.”

When the group visited this sculpture they had a discussion on how each of them felt in front of this big art piece and try to guess what it represented. The art mediators then shared the story of the artist and we reflected on how our life path could lead to creative ways of telling a story. But this wasn't the only way we worked on this art piece, we also decided to engage our bodies and dance with it, allow our movements to interpret the story (you can find the video of this moment at our homepage).

Following the aims above and using wisely our time in the museum we were inspired to go back to the neighbourhood where the participants live and reproduce some of the experiences we had on the museum. Art education and gaining access to cultural institutions can provide an entry point for the participants to create a link between themselves and the museum. We noticed that every participant saw something different in the museum and liked or disliked different things: some of them liked colored painting while others were fascinated by grey sculptures or decorative patterns. The most interesting thing about this first step was to get to discover how each participant identified with an art piece. By the end of our stay in the museum they could say “MY





museum”, “MY painting”, in “MY room” etc. This identification was necessary to start a dialogue between the participants and the museum, and from this dialogue we could then start to work on a story (it could be a personal one, it can be a fiction, it can be a collective production a tale or any other narrative). This was the seed that we were going to continue taking care of outside the museum. We wanted to go find in the city the same emotions we went through in the museum.

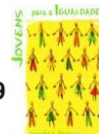
After the experience in the museum the French team went back to the suburbs of Paris (where the participants came from) and continued working on how to experience diversity in the city. Together they re-discovered a park where they printed personal stories and made the audience experience these stories by a multiplicity of senses (the public heard and felt stories blinded, they walked blinded in the park and discover new feelings by playing with the light, they smelled magic jar that made their mind fly back in time and find a memory or souvenir from the past linked to that exact smell).

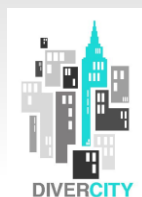
During the project many hidden talents came to light. Each participant found a voice, an expression to communicate with the city. They had a specific role according to their preference; it could be on the performance but also on the production side, communication and presentation of the itinerary.

***Hint:** As we mentioned before, the heart of the project is the engagement of the participants, the same feeling of belongingness that they create with the museum and with the city space would support the feeling of connection and ownership with the project itself.*

Mapping the invisible – example from Madrid for a working process focusing on gender and diversity

While some partner focused on the cultural side of diversity during their processes, some others addressed gender diversity, in different ways.





From a democratic and inclusive point of view, gender approach should not be an option, but a must, that should be considered by any cultural policy that wants to be called inclusive. Women have contributed to the cultural development of any civilization through creative thinking, esthetic objects production and cooperative practices and their achievements have to be studied by new generations not only in order to raise the same cultural status as men had, but also to consider women and men role models at the same level for new generations. Empowerment comes also from the recognition and recovering from the past facts and products made by subjugated or silenced groups (as anti-colonial and postcolonial theories do). In order to empower socially excluded groups it is essential to recover their own history, their silenced practices of culture in museums and cultural centres.

The University Complutense of Madrid has been working on highlighting former women's presence through the creation of gender itineraries in several museums. We have created, along with museums guides and educators, itineraries at the National Museum of Archeology, Prado Museum and Contemporary Art Museum Reina Sofia, among others. In them, Women's presence can be studied from their political power decision, their active role in economy, education, working areas, public spaces and culture. Pictures of the past are often testimonies of their presence and can be used as a matter of reflection for every group.

In the Thyssen Bornemisza Museum, University Complutense worked with the gender perspective, enabling the youngsters to think also from them as men and women: asking them to feel what they considered "male" or "female" in the pictures and why and inviting them to reflect themselves on their prejudices, expected roles, ambivalences, and discuss them in common on a friendly and safe atmosphere. Pictures where women or men are depicted in a certain way, in a certain pose can be used to reflect on historic





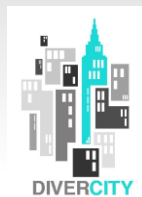
behavioral expectations from society then and now, trying to put into question if these roles also appear nowadays for example in advertisements or publicity, for example. All these reflections served to reinforce the idea that society is in a constant change and that this change has to be done by their citizens, men and women, deconstructing past and building a new present based on respect, sharing and dialogue.

Some ideas that the staff of UCM considered important while working:

- Gender is a constructed item that has to be reconsidered by every group and generation. It is not a solid and stable item, it is a product of a social agreement that has to be restructured by each generation. Each generation has, thus, the power to reconstruct their own role in the human activities of caring and production.
- Gender, like any other aspect as origin or class, helps us to pre-judge. It is sometimes a defense mechanism for not having to make the personal effort of knowing the “other”, judging before knowing.
- Young men have the right to reconsider their role in caring and production and can build their identity also in terms of nurturing, caring and emotions as well as young women have the possibility of choosing more proactive and independent character. Men and women are part of the same citizenship and have to be responsible for each other..
- Youngsters, as moving themselves in an age where their own identity is under construction, have to cope with gender roles and prejudice. To dare to be different also passes through gender stereotypes. We can help them to get to know different perspectives, more free and valiant.

Hint: Many museums already offer women’s itineraries. It can be very useful to use these itineraries to prepare activities related to deconstruct gender roles, preconceptions and stereotypes. Either if the itinerary is based on women authorship or women presence in the art products, both topics can lead to an interesting reflections on how gender roles have contributed to highlight or silence several achievements in the society and how these





assigned roles have helped women –from every origin- or made it difficult for them to develop their own creativity and potential.

For the next steps, to create itineraries in the city, the facilitators reconsidered the target group and dived in a more intrepid task: as the city rarely considers women's presence (no monuments, street names, facts or spaces), why not trying to present the emotions and narratives of a variety of women?

That's how the idea of Madrid, City of women arose. UCM contacted several associations (organizations dealing with women with mental health problems, from institutions for migrants, students, or prostitutes to ones for homeless, artists, etc), with some of whom the team has been working during the whole group process and with others only in some parts. UCM contacted a variety that could show also the different emotions the city arise.

Some aspects UCM wanted to make visible during the working process:

- Spaces are not neutral but lived spaces. Their signification can make a mark in identity.
- Gender is an important perspective in the city. Most public spaces have been thought in a male mind for traditionally male activities. Activities traditionally considered female such as caring or nurturing have been erased from urban planning.
- Women often do not feel safe in the city, sometimes they don't feel that they own the city they live in. That has to be reconsidered by urban planners and politicians.
- All these women's emotions have to be visible in order to consider them.
- It is possible to create emotional itineraries that help to empower women to talk about the city.
- Women's presence of the past must be recognized and should arise in the city.

At the end the Spanish team made two types of itineraries. The first type was to create video editions regarding women's facts in the past. Locating women's past presence in streets, places and buildings, not only as individual women but also as a movement to





conquer civil rights. There are two exemplary videos where the wider public can find information where the women rights movements or the women artists are presented with the relevant urban places.

The second type of the itineraries started by inviting women from the associations noted above, to locate emotions related to a life narrative in the city. The trainers proposed some images on the city from the Thyssen Bornemisza Museum, to open discussion of which type of city the participants identify themselves, to motivate them: <https://es.pinterest.com/educathyssen/ciudades-de-museo/>

While creating the subjective itineraries in the city the facilitators and the participants worked with the following emotions: anger; fear; sadness; surprise; disgust; happiness, joy; humor; love, friendship; balance. The team of UCM invited women to make an itinerary of emotions in the city. All these narratives were situated in a common map of Madrid (hand made, drawn, and also electronic maps).

Hint: *This activity could be accompanied by photos, pictures made by them, writing narratives, poems, words clouds, etc.*

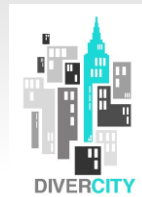
Institution extends its space to the public space – the examples of the Museum of Ethnography in Budapest and the Helsinki Art Museum

Public space, public art



stand129





The public space is an essential part of public art. When a project of a new public art work is started the area in which the art will be placed plays an essential role. The problem has been that although in the mind of the artist and art museum the public space is essential part of the public art, the role of the citizens has never been taken seriously. Eventually the citizens of the area are the ones spending way more time with the public art than the artist or art museum workers. That is why the staff in HAM have been increasingly interested in what art means to people. How does public art link to the life of the citizens living next to it?

HAM has done public art tours for years, giving school groups the possibility to learn about history with public art etc. Lately the museum has opened a new web page of public art tours that people can do on their own. Those projects have shared the information what museum has about the public art, but the staff was also interested in the stories that they don't know. HAM wanted to give more visibility to the everyday life side of public art, and did this in connection with the DiverCity project. It was the public art memory project in which the museum, through interviews all around the city enabled people to tell their own stories related to the public art in Helsinki.

Nowadays, as multiliteracy is becoming an increasingly important part of everyday life, also the art museums have to foster different kind of narrations. The traditional art historical explanation of art objects is just one tool to open the experience called art, but there are many more.

In HAM's public art memory project, the citizens were given the power to define the voice that was used. The stories of people without art historical education were taken in the spotlight.

Giving away power and getting out of the offices was not that easy for art historians. Engaging people about the art in their neighbourhood was the first attempt to find new ways of making the public art part of citizens' lives.

In many ways, museums and other institutions are already out of their walls, extending their activities outside of their usual spaces. The internet and social media are everyday





parts of all museums' work. To give museums web platforms for the public to use is just another step toward better audience engagement. The institutions can't hold the power over defining how public art has to be seen. Our only option and task is to give people the voice their everyday memories deserve.

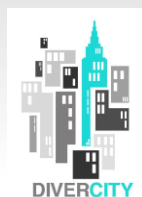
Ethnography and the city

Ethnography is curious about the diverse everyday culture of people. Ethnographical museology is trying to express the findings of this science through objects and exhibitions - so the everyday stories of everyday people. Within the DiverCity project, the Museum of Ethnography tried out a totally new method by widening the field of ethnographical museology to reach the city space and change the perspective of the expert to the perspective of the visitor. The aim was to organize an intergenerational workshop connecting concrete buildings in the town, concrete objects from the museum with concrete personal stories of the participants.

The experts of the museum worked together with young adults to find connections between the museum, the town and themselves. The trainers tried to find connections between the museum collections and the different fields of interest of the youngsters, and the youngsters looked for connections between themselves and the city. In this way we could identify spots in town that connected the story of the place, the story of a participant and a collection or a specific object from the Museum.

The participants encountered topics that were present at the collections and exhibitions of the museum that are ethnographic notions and dimensions of our everyday life as well, like power relations, healing, concept of safety or rules of receiving guests. To ground the concepts more between two workshop days they had homework too: to observe these notions being present in their normal, everyday life. This way ethnography and its content comes down from the academic stratosphere and becomes





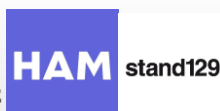
an everyday experience, and in the same time the young adults could experience the excitement of observation and discovery from the role of the researcher.

***Hint:** The city space can be used as a history book (especially in Budapest where we can find hypermodern buildings and next to them old houses with bullet holes of the last revolution, that happened 60 years ago), where the co-presence of different epochs and styles are vivid and organic in its ways, so emblems, functions, representations, past and present can be discussed through walking in the city space.*

Another important notion is the (ethnographic) collection that can be understood as the total of (exotic) objects from one field, place or topic collected from an expert view. The reinforcement of the inner expert and the connection between the field of ethnography and the “real life” happens by discussing and examining personal collections that most of us have or had in the past, like collection of coins, stickers or chocolate papers. At the end of the process the participants could arrive to the conclusion, that there is ethnography everywhere on the way, everywhere in our life, everywhere in the museum, so the New Museum of Ethnography can be a place of everyday life, everyday spaces and everyday people.

Hint: Many museums and art galleries already have programs to try to bring new visitors to their institution. We recommend to NGOs and associations to collaborate with them for the whole process of the project so their expertise can also come outside museum’s walls. Their input can be very useful when the participants create the itineraries in the city.

Approaches and methodologies





Co-authorship with the target group - Participatory video methods in Vienna

At the beginning of our project, we asked ourselves the question how projects like ours can be successful in terms of creating an aftermath that will outlast the project period. It is, in our opinion, essential to involve the participants in every stage of the project. This means that we do not develop concepts that we later „apply” in the field, but we do go out to develop something together. To do so, we need to leave a blank space that can be filled little by little.

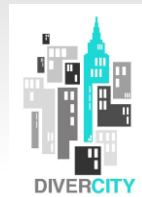
Of course, certain planning is needed and decisions have to be made before a project can start. Therefore, no project can be a hundred percent participatory. However, once you are conscious about that fact, you can try to lower the amount of decisions you make on your own and start including the target group you aim for in the whole process of the project.

Hint: Inclusion of the target group does not necessarily mean that you have to develop everything with one group. It could also mean to get involved in the area before thinking about possible topics or make one or two workshops to see what works well and later go back to conceptualizing the rest.

Inclusion of the target group means also to be open to changes. Maybe the ideas you had about a certain topic are not the ones that your participants find most interesting. Or maybe the structure you had in mind is not suitable for the particular group you're working with. When thinking process orientated, changes of program are not a disadvantage but a way of reacting to the reality you face.

In Vienna, the team of Stand 129 worked with the methodology of participatory video making, together with theatre and body work. In the first part of the project, they concentrated a lot on the participants themselves, did body work and many creative activities. In the second part of the project, they planned on applying the topics they had so developed and the discussion they had done on the topic of the city on a video that would be made by the participants themselves.





Participatory video means that the participants are actors in each and every part of the process of video making, from conceptualizing and discussing the topic, storyboarding and filming, until the final cut of the video. Doing video work with non-professionals needs an introduction to the techniques which is also done in a bottom-up way. Rather than teaching the technical staff, facilitators encourage participants to explore on their own and learn through their own mistakes. This needs patience and the loss of control on part of the facilitator is key to a successful project.

What is the process? It starts with brainstorm and looking for ideas, discussion, development, implementation, finalization and presentation. Every step of it is of equal importance and every step of it should be done in co-authorship with the target group. Sometimes, a first conceptual planning needs to be done before „going in the field”. In this case, it is important to stay open and be ready to adapt and alter the ideas together with the participants.

If the ideas come from the participants, the product will also be seen in a different way and participants will feel to have ownership over their product as well as the process. It is important to always state the question of what the target group is REALLY interested in. Exploring together and being ready to change direction in the course of the process are important preconditions for a successful project that asks questions rather than implement subjects. Detours are just another way of reaching the goal and it might be right there, where the most interesting things or topics are found.

Hint: *Inclusion of the target group in all parts of the process can sometimes be difficult and there is no guarantee that it works in all the project phases equally well*

In Vienna, for example, when it came to a joint planning of the video, all the ideas that the participants had expressed before, seemed to be gone and the participants were hardly participating in the planning process, even though it was well structured. The





team of Stand 129 learned that abstract thinking and planning is hard for many of them and also that language barriers kept them from chatting easily about the subject. This seemed to create pressure on some of the participants. We therefore tried to loosen up the situation and due to other happenings we could not influence (bad weather on the shooting day) we had to throw over our concept anyhow. In the end, however, the result reflected all the questions we had posed and all the topics we had reflected on in a certain way anyhow. This proved to us how important all parts of the process are and that you should not underestimate the potential of the first steps you're going with a certain group, because they will anticipate what happens later.

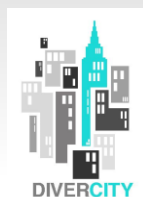
Working without censorship and judgement - the Lisbon example

REDE, the Portuguese partner worked with Roma communities in the DiverCity project in Lisbon. The methodology used was based on networking with human rights NGOs and women's rights associations to raise a group of people who fit the profile, and also would be interested and excited to participate in the project.

REDE started the project by implementing the rule of active participation, so the selection process was quite interesting since the staff had already worked with some of the young women and for that reason it was already known that they would voluntarily and effectively participate.

After the beginning of the project, REDE always used the methodology of non-formal education, where the young women could freely express themselves without being afraid of censorship or judgement. As explained before, this type of methodology allows the participants to interact with the trainers and work with the topics of the training at the same level of communication, where the answer to problem presented is given by the participants, and not the trainers. In Portugal, Rede worked with Roma communities, during the DiverCity project, and the reason we think the project was a success was due to the work we developed with the Portuguese partner organisation





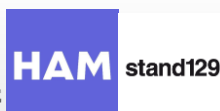
AMUCIP. Alzinda Carmelo was the cultural mediator that gathered the participants and allowed Rede to work with them by mediating the entire process. She was one of the most important assets to facilitate the intercultural dialogue.'

Hint: it is a great opportunity to access a local community to work with a cultural mediator, who can create a bridge between the community and the institution, help during the process by being a "cultural translator" for both of the sides. (see more details about the role of the mediator in the chapter about socio-cultural mediation)

It was essential in the cooperation from one side that the young women have a strong willingness to participate and from the other side that REDE showed openness, flexibility and understanding toward the group, supporting the process, considering their needs. For this reason, we developed a number of teambuilding exercises that aimed to reinforce the group spirit, not only among the women but also creates bonding with the staff of REDE too. The result was a unified family, where huge bonds were created along the participants and the trainers.

The third step, after the group was created, after the group was consistently bonded, we developed a strategy, where we the non formal methodologies put into action, were the participants developed their own artistic concepts, by including their family in the process. They were involved in the storytelling, yet not in the workshop (they never participated in the whole group process in the training room) - but for example three elder women (from the participating girls families) that told stories about the neighbourhood as well. They were not interviewed on the spot by the group, only by their relatives.

Their homework was to reproduce some activities at home and bring back the results. This exercise was very useful for them and for REDE, because together we were able to construct a better content and a better project.





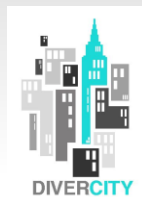
Mapping the “feels like home” places– looking for connection between city spaces and memories in Budapest

While creating itineraries of different cities the partners of DiverCity worked with diverse target groups, with different methods. Before starting the processes of the workshops the partners shared different educational methods among each other for inspiration and further use. From creative writing to painting, from drama methods to museum pedagogy, the aim was always to trigger the participation of the group members and to support the inclusion of everybody

In the methodologies shared, a common aspect was that the focus is on the process, not on the artistic value of the final result. It can be funny, serious,... the most important is that the participants’s experience of creation, turning their personal understandings, feelings, experiences and observations to something that is more than a verbal presentation, or starting the exploration and understanding from the creation and not from cognition. A drawing or painting, a performative action or a human sculpture can be read in different levels and diverse ways.

We believe those artistic or creative methodologies, where the activity is based on acting, painting, dancing or making some sort of music (rhythm or voice), are useful from several aspects. One very important and obvious is the flexibility and liberty of having the possibility of not using the main language of communication or any tool of verbal expression. It can happen that within a group where there are big differences in verbal skills, due to several reasons (non-native background, different level of education, etc.) it is a big advantage for participants to express themselves equally to the others. It also uses different parts of the brain than speaking, and helps this way explore the creative potential and inner resources of the participants.





This leads to one other important aspect is what Augusto Boal (famous Brazilian director and the creator of the methodology Theatre of the Oppressed) calls demechanization, what covers this discovery of creativity, spontaneity and playfulness together with stepping out of the comfort zone. He claimed that everyone has the potential of acting and reacting on stage (and in his frame of thinking it is very important to empower people to remember to this skill, because in Forum Theatre plays there is a chance to change the direction of a downhill story of oppression, and if one experiences this collective brainstorming about solutions, can try to change a position in real life too, to make the change in the wider society). The obstacles are the usual ways, the patterns and frames we use, the mechanisms we have that limit the horizon of our actions. The solution is to demechanize the body and the mind, to find and try out unknown paths that can result in change.

***Hint:** try to combine the activities so that every participant can find a way where s/he has ease in expressing her/himself. We mentioned that the non-verbal tasks can erase the language barriers, but also for some people verbal expression creates more comfort in communication.*

In Budapest one of the groups trained by Artemisszió Foundation was mixed of migrants and Hungarians living in the city. During the process of creating itineraries the aim was to evoke memories and gain personal knowledge of the city space they were working in. It was not always necessary that the participants have former knowledge of the district (although it was a strong added value in certain moments); the aim was to create the sense of belonging by spending time with observation and discovery.

The staff in Artemisszió wanted to create a safe and in the same time open space, where the participants can change their perspective and look at the district in a way they had never looked at it, to create a set of subjective experiences and reflect on them, so that they can use the tools we used to create more personal and subjective itineraries, thematic walks. After asking the participants to collect “material” by observation or digging for personal memories that are somehow connected to the space they were asked to turn them to an individual or collective result, trying out different methodologies such as image theatre, free performance, storytelling. This way they created a sonorial exhibition, images of the





participants taken at a place where they feel like home, and in a framework of a storytelling process they told each other standing next to their photos; small performances – based on their reflections on the space – of sounds or acting, involving tools that they designed or drew, or making human sculptures. Through these processes they could get closer to their inner artist, who expresses feelings, memories, gives voice to observations about the society.

Education in the 21st century – engaging youth audience in Helsinki by involving technology

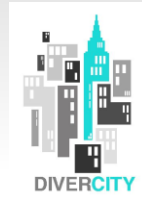
The art education as a process is something that the Helsinki Art Museum is constantly interested in. Lately and especially in the DiverCity project have tried out new ways of communicating with the audience. One important revelation was that the Museum should work with new audiences through young adults. This task was realized through the DiverCity project.

HAM gave a group of 15 young adults the task and the tools to communicate with audiences that the Museum had not addressed before. The staff didn't dictate the ways the group would address the audience, it was more that they were studying the ways the young adults interacted with the people on the streets as they were collecting the public art memories.

***Hint:** To hear non-professionals explain public art is really good experience for an art educator to understand how things should be explained.*

HAM also studied the ways to interact with audiences through WhatsApp, Facebook etc. The project was created as a part of young adults' everyday life not as a strictly museological workshop construction. Freer methodology and being part of young adults' everyday life gave the staff a lot of information on how people nowadays want to be interacted with. Museum education is easily trapped to its traditions. There is the certain time limit for the workshops and certain structure of a guided tour. What if that wouldn't be the case? From a personal perspective opening the dialogue, being in a WhatsApp-group with the young adults, and, letting everyone write their stories on the museum's web page was a really interesting experience. It doesn't mean that the museological knowledge of an art educator





would not be needed, but there are so many ways in which the art history information can be given.

It is a bit difficult to pin down this whole process as a method, but it involves a combination of going to where people are in the city, going to where the young adults communicate and through those trying to get people to believe that their stories are relevant. We used a lot of time convincing the story collecting youngsters that their stories were important so that they could do the same to the people they would meet on the streets. During the process the participants did a long narration construction to try to formulate stories that are not only statements, but interesting narrations. All of the stories are interesting if they are told right and the right way of telling the story is to believe that the story is important. When the staff managed to convince the youngsters that their everyday stories were interesting to the museum, they were able to do the same for the citizens on the streets.

Making cities also liveable for women

The group at the Complutense University of Madrid (UCM) worked with different groups of women (with migrants, women with mental health problems, etc.) focusing on gender approach. This point of view needs to reflect on how cities have been constructed, planned and designed.

City has been defined in terms of work production and economic effectiveness. Capitalism has extended the planification of the city in order to make the most out of it, disregarding in much cases the wellbeing of their inhabitants, overall the groups in risk of exclusion or expelled from the economic benefit. But, when society starts to think about different groups, standards of living and diversity, it often handles women as a non-group or invisible one. As Woodsworth points out (Woodsworth, 2005) when city planners do consider the impact of

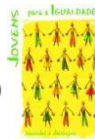


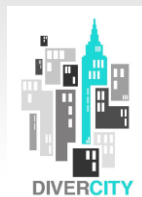


their plans, they consult seniors or youth or the disabled or the multicultural community but do not disaggregate the data to find out if the results are different for women¹. Much of the space that women occupy is invisible. For instance, if we made a map of the city that looked at how women spent their days doing unpaid work, would we —as Woodsworth continues to ask— configure our spaces(roads, child care centers, schools, and shopping centers)in a different way? If we mapped how women used their time in both paid and unpaid work, would our spaces look different? Would we design our buildings with a child care centre in the middle so that parents could look out from the home or work space to see if their children were safe and happy? (Woodsworth, 2005). Jacqueline Tivers (1985), for example, explored the daily lives of women with young children in south London, UK, focusing on their experiences of socio-spatial constraints. She described how responsibility for the care of young children, which continues to fall primarily to women, is often associated with highly circumscribed everyday geographies, limited by an array of social and physical constraints. Tivers (1985) also documented the detrimental effects of lack of choice on many women’s quality of life, especially those in poorer households and those without access to a car. Her study conveys a powerful sense of recurrent features of women’s subjective experience of urban life, including, for example, frustration at limitations that impoverish some women’s lives, and exhaustion resulting from the daily effort to negotiate urban environments designed without consideration of the needs of those carrying infants, pushing buggies, and/or accompanied by toddlers (Bondy, L., 2005). While men’s and women’s employment opportunities may be becoming more similar, it is women rather than men who continue to negotiate and manage competing, sometimes shifting, hours, times and modes of paid work, at the same time as co-ordinating the myriad activities of social reproduction required for them to “go on” (Jarvis 2002, 340).

There are already many indicators through which we can see how a community can develop and implement their human, interlinking and creative potential. There are also observable

¹ Making Space for Women in Cities, ELLEN WOODSWORTH, Federation of Canadian Municipalities and Femmes et Ville. Women and the City. Available at www.icmd-cidm.ca or www.ville.montreal.qc.ca/femmesetville





indicators through which we can assess whether a creative action has the potential to improve the lives of the people in the medium term, or at least make it less burdensome in existential terms.

There are missing, however, indicators that measure, for example, if:

- Fear is reduced in adolescent girls or women in general to walk alone around town or neighbourhood at night;
- If the crime has a specific genre in the neighbourhood and ways to reduce it in educational terms;
- If the measures of citizen reconfiguration, has reduced the violence to women , including domestic violence deaths;
- If the concept of masculinity associated with violence has been changed ;
- If other ways of understanding what is to be a boy, associated with caring the others have emerged;
- If the sense of self-esteem, ability to take risks in girls and women have increased .
- If citizens' initiatives by women and men are taken into account equally.
- If co-education influences improving neighbourhood relations, occupation of public spaces, reappropriation of spaces of Sports, leisure and games.
- If the Community measures involve a sharing of tasks of work, reproduction and caring.

If we include the gender perspective, we open a wider panorama not only for women but for the whole community, because the historical socialization of women has always been involved with the caring of others and not the caring of themselves. If we care the carer, we raise the level of welfare. If we all care each other, we raise the welfare of society in general.

Taking the terms of previous classification provided by the Health Development Agency, and including equality, we could propose some indicators useful to size Women wellbeing in the cities:





Health and wellbeing

- Support for vulnerable, low-income and/ or retired women, due to their dedication to unpaid care.
- quality of life in older women and women with family responsibilities without a partner.

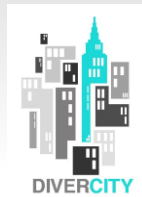
Social cohesion

- Promotion of neighbourhood safety , especially for adolescent girls and women.
- Rehabilitation of offenders for crimes against women.
- intergenerational contact . Care for older women living alone .
- Increased contact with other cultures, especially those where there is a control over the female body and girls' education.

Community Empowerment / Self-Determination

- Empowerment capacities and family organization developed by women.
- Enhancement of the capacities of women for everyday conflict resolution.
- Control over their own lives and bodies.
- Feedback: partnership between public administrations and residents .
- Local democracy
- Involvement of neighbourhood women in decision -making.
- Increased feeling of women's rights .
- Women with involvement in the future of the neighbourhood .





Local Image / Identity

- Development of local identity/ sense of belonging . Feeling that being a woman is a neighbourhood pride.
- reassert the Image of marginalized women as homeless women, prostitutes, mental health, etc.
- Changing the perception of the public and local governments on women.
- more positive feeling of women about where they live .
- Women interested in helping in local projects.

Change of perspective

- Increased sense by the women of the community to be creative and confident.
- The women / professional women try new things / change their ideas.
- The art influences professional practice.
- Professionals become more sensitive to the interests and views of the community, especially women.

Life improvement

- Improved dialogue with health and social services. appropriate treatment of women at risk of exclusion, eliminating paternalism.
- Pain reduction of women.
- Reduction of the sense of time poverty of women.
- Improved individual happiness of women (friendship, etc.)





Local commitment

- Change of lifestyle (double day, sharing in child care, etc.)
- Stress Reduction women.
- Increased quality employment of women.
- Increased assertiveness of women.

Personal growth

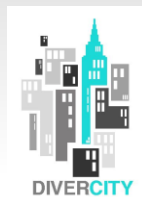
- Number of women involved in the planning.
- Using play areas / new public spaces.
- Reduction of crime or fear of crime, especially by women.

Public Art creation

- Increased confidence of women.
- Involvement of women in community activities.
- Search for new skills of women.
- Find personal development of women through training.
- Employment of women.
- Increased number of activities and art workshops made by women.
- Involvement of women participants beyond the local ones.

Finally if, as Woodsworth advises, we engage women in creating participatory budgets and get their advice on how to spend city funds in ways that work for women and the community, it is possible to create a city planning process that develops city spaces that work for women and families. An urban space needs to be designed by all participants who live, work (both





paid and unpaid), play, sleep in homes or are homeless, walk, ride public transit, wheelchairs, bicycle or drive in it.

EXAMPLE in Madrid

In Madrid Project, the UCM group envisages two different perspectives in the city:

- the need of reaffirming valuable traces of women in the space of the city of Madrid, as models for young generations and as a recognition of the value of Women in constructing a better society.
- The inclusion and fight of stigma of groups of vulnerable women such as migrant women, homeless women and women with mental health problems. For all these groups, space can be seen as threatening one, as a space that doesn't belong to them and in which they don't feel comfortable at all.

The UCM group, along with the women collectives was working on emotions and feelings of belonging to a space, reflecting for example what is feeling at home, feeling safe and happy linked to a space. The main idea was to rehabilitate spaces of the city and, above all, emerge in these women at risk of exclusion the right to think the city in a different way and to denounce those spaces where these women don't feel at ease. With all these reflections the associations that participated in the UCM project created a common map of emotions and feelings with the title "Madrid, city of women", as an on-going proposal where every woman can add her own vision of the city.

Socio-cultural mediation as a tool to foster intercultural dialogue

Socio-cultural mediation is a technique used in order to build bridges between communities. It has been used in Portugal, since the 90s, but only recently has been valued. The practice of mediation, which appears initially linked to the term negotiation, is currently assumed as a fundamental resource for social development in several





countries. It has a key role in the intercultural communication, particularly at places that are characterized by a strong socio-cultural diversity. In fact, the mediation appears as a variant of the negotiation process which involves the use of a third party - the mediator - it must be neutral and helping parties in finding solutions, valuing positively the conflict.

In this sense, social mediation arises as a method of solving conflicts between one or more parties, which would have to be an element that would help in its resolution, developing within latent conflict contexts or declared, that would become necessary to reach an agreement.

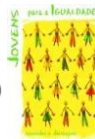
The association REDE was working with in the DiverCity Project called AMUCIP, is constituted by women that have careers in socio-cultural mediation, and the participation of this organisation in the process was that one specifically. Alzinda was the mediator that worked with the team throughout the entire project, and she was the reason we could have young Roma women participating on the project.

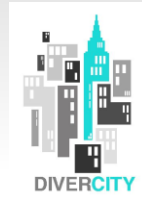
The process of mediation started before the project itself when Alzinda had to go and talk to all of the youngster's families, to get their permission for them to participate on the project.

Since their participation was hanging on thread (this was one of the problems REDE faced during the project), we had to make compromises, we had to negotiate, we had to mediate.

So the young Roma women could only participate if they would not be, during the project, in the same room with a non Roma man, if they would get accompanied every time by an older Roma women (in this case, Alzinda), and also, if they would get transport, with Alzinda, to every activity within the project. In the beginning, if, for example, the workshops, would last longer than the scheduled preview, we would get angry phone calls, from their relatives.

In the beginning of the workshops, it was somehow difficult to engage, but by the middle of April, not only their families had accepted the fact that the young Roma





women were participating in a project, as well as the girls would already dedicate more time for the project itself because they wanted to!

This was an huge empowerment tool because by making it a process in time, there was in fact time for new behaviours, such as, more freedom for the young women, to be adapted and absorbed.

Considering the above mentioned we can conclude that the mediation operates in a wide range, one time can extend to several areas of interest: social, cultural, environmental, civil, commercial, insurance, community, sports, family, labor, criminal, political mediation, among others.

However, as we have seen, by its action features, as power provides greater individual responsibility, mediation can also provide greater social responsibility, which is fundamental to the full citizenship.

This feature seems to be particularly useful, if we think that this can be used as an intervention strategy in communities, that are, by several circumstances (social, cultural, economic, political, etc.), are deprived of certain goods and essential services such as education and health, for the integration and social cohesion.





Partner details

Coordinating institution:

Universidad Complutense de Madrid (Spain)

Contact person: Marián Fernandez, Dimitrina Jivkova

email: mariaanl@edu.ucm.es, d.jivkova@ccinf.ucm.es

28040 MADRID

<https://www.ucm.es/eartdi>

Partners:

Artemisszió Foundation (Hungary)

Contact person: Anna Végh

1016, Budapest, Mészáros utca 10., Hungary

email: anna.vegh@artemisszio.hu

www.artemisszio.hu

Elan Interculturel (France)

Contact person: Clara Malkassian

82, Avenue Denfert Rochereau | 75014 Paris

Email : info@elaninterculturel.com

T +33 (0)7.62.48.95.33

www.elaninterculturel.com

Helsinki Art Museum (Finland)

Contact person: Antti Kauppinen

email: Antti.Kauppinen@hel.fi

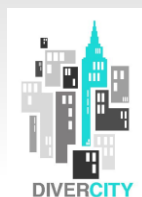
Eteläinen Rautatiekatu 8, 00100 Helsinki

www.hamhelsinki.fi



stand129





Museum of Ethnography (Hungary)

Contact person: Emese Joó and Hannah Foster

email: emes.joo@gmail.com,

1055, Budapest, Kossuth Lajos tér 12.

www.neprajz.hu

Rede de Jovens para a Igualdade (Portugal)

Contact person: Nora Kiss

Rua António Pedro 66, 1esq., 1150 037, Lisboa, Portugal

<http://redejovensigualdade.org.pt/>

<https://www.facebook.com/RedeJovensIgualdade>

Stand 129 (Austria)

Contact person: Veronika Hackl

Marktstand 129-132, Viktor Adler Platz, 1100 Wien

Tel. +43 664 88 79 88 21

Mail: veronika.hackl@caritas-wien.at

www.facebook.com/stand129

