

DIVERCITY: DIVING INTO DIVERSITY IN MUSEUMS AND THE CITY

Foundation Bricks



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Activity Leading Organisation:

Complutense University of Madrid: Marián López Fernández Cao
Asunción Bernárdez Rodal
Dimitrina J. Semova

Participating Organisations:

Complutense University of Madrid (Spain), Caritas der Erzdiözese Wien - Hilfe in Not (Austria) Elan Intercultural (France), Artemisszió Alapítvány (Hungary), Néprajzi Múzeum (Hungary), Helsinki Art Museum (Finland), Rede Portuguesa de Jovens para a Igualdade de Oportunidades entre Mulheres e Homens (Portugal)

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Imagination alone enables us to see things in their proper perspective, to put that which is too close at a certain distance so that we can see and understand it without bias and prejudice, to bridge abysses of remoteness until we can see and understand everything that is too far away from us as though it were our own affair.

Hannah Arendt

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1. What is social exclusion? What is social inclusion?

In December 1997, the UK's New Labour Government established a Social Exclusion Unit (SEU) with a remit to improve the Government action in order to reduce the social exclusion by producing 'joined up solutions to joined up problems'.

According to the SEU, social exclusion is 'a shorthand term for what can happen when people or areas suffer from a combination of linked problems such as unemployment, poor skills, low incomes, poor housing, high crime environments, bad health and family breakdown.' (Cabinet Office, 2000) (Jermyn. H. 2001).

Social exclusion refers to the complex or 'multiplier' effects of social and economic disadvantage. While the importance of responding to social exclusion is increasingly accepted amongst policymakers, practitioners and academics, there is a still limited consensus around the actual indicators of social inclusion (Barraket, J. 2005, pp. 2)

Long et al. (2002) has identified seven indicators of social inclusion outcomes as:

- improved educational performance and participation,
- increased employment rates,
- reduced levels of crime,
- better (and more equal) standards of health,
- enhanced personal development,
- improved social cohesion and reduced social isolation,
- active citizenship. (Long et al. 2002, p.4).

We must recognize that, whatever, social exclusion or inclusion, is a fact of matter that in the recent decades, we are witnessing a very important tendency: the culture needs "the social" to feel itself useful and part of the community.

2. Explaining some concepts related to art and diversity

The Department of Culture, Media and Sport (DCMS) (1999, 2000, 2005, 2007) argues that increased access to art galleries and centers can boost the person's self-confidence and self-esteem, which can, in turn, lead to a greater chance of employment, educational attainment, social networks and life enjoyment, promoting simultaneously the social inclusion (Durrer, V. And Miles, S., 2009). Sandell (1998) identifies four dimensions of social exclusion: first, economic; second, social, thus highlighting the importance of social participation; third, political, including issues of citizenship; and finally, cultural, involving issues of access to cultural organizations and activities. It is in the context of culture where the

arts can be seen more clearly to play a role; however, it is claimed by policymakers that the arts play a role in all four dimensions (DCMS 1999, 2000; Durrer, V. And Miles, S., 2009, pp. 227). As public spaces for the consumption of culture, galleries, for example, can serve as democratic and open forums where socially excluded audiences can access cultural capital (DCMS 2000; Bourdieu 2000).

In the project developed, among others, by several members of DIVERCITY (Elan Intercultural, Artemiszio, Universidad Complutense de Madrid), some aspects of art were pointed out as extremely beneficial to the psychosocial development (2012):

“Art, creation, music, dance and theatre remain in our society, regardless of educational systems to support or eliminate them. Societies, whether encouraged or educated or not, continue to produce art, and individuals, since they are beginning to first see their mark on the ground, their shadow on the wall, their bodies in space, begin to be creators, dreaming of possible and impossible futures or inventing strategies of resistance to their present “ (López Fdz. Cao, 2012)

Part of the values of art are related to:

- The capacity to deal with objective reality
- The capacity to deal with subjective reality
- Tolerance and enjoyment of ambiguity
- Coping conflict. New adaptative strategies
- Standing before the conflict
- Tolerance to frustration
- Learning how to chose
- Learning to make mistakes
- Learning how to plan
- Another conception of time
- Another conception of space
- Another conception of the Keeling
- Capacity of habituation
- Capacity of de-habituation
- Creating as a union of the individual and the common
- Creating is to bet for life.

(Source: López Fdz. Cao (2012)

Art is an excellent way to deal with change, with the capability of rethinking identity, personal and interpersonal trends and new forms of comprehension of the world and of the human being. Artistic

activity is part of growth, of human development. Artists have used this capability to symbolize, to think and feel the world and to imagine new worlds. Art is then an area of possibilities and freedom (Ibidem)

3. Possible definitions: social art, community art, participatory art, art and activism

Define the different types of social art is a complex undertaking. To do this, we followed the theory of Alfredo Palacios (2009), who proposes a comprehensive analysis and an historical overview of the same, whereby, much of the current practices in relation to public art, are associated with the term community art (translation from English of the term "community art"). In a genealogy of public art, community art is in the origin of a "new genre of public art" (Lazy, 1995) and in general, of what we call critical public art and collaborative art practices (2009, 198). It is not easy to define the term community art, depending on the historical time and place, we can find different shades of meaning evolving the evolution of the society itself and art from the late sixties to the present.

Sally Morgan, a pioneer in community arts in Britain, says: "If community art is something, that is the manifestation of an ideology "(Morgan, 1995: 18). An ideology that could be described as a trust in the social relevance of art and the possibility for achieving a true cultural democracy, i.e. for working on a more accessible, participatory, decentralized culture which reflects the needs and particularities of different communities. What is common to all these approaches, is the belief that creativity has a real force of social transformation. All community artists, according to Morgan, share a disagreement with cultural hierarchies, a belief in the co-authorship of the work and the creative potential of all sectors of society (Palacios, 2009, 199).

Therefore, following Palacios, the term community art is associated with a type of practices that seek involvement with the social context, pursuing, beyond all aesthetic achievements, benefit or social improvement and especially, supporting collaboration and participation of the communities involved in carrying out the work. These practices involve a review of modern concepts of artist and artwork. The artist (he or she) delegates part of their traditional functions to the group, thus the concept of artistic work get transformed by its procedural and of social intervention nature. Because of the collaborative, contextual and social nature of these practices, we can also find other expressions that establish connections with community art such as contextual art (Ardenne, 2006), dialogic art (Kester, 2004) or

relational art (Borriaud, 2007) and of course, new genre public art (Lacy, 1995).¹

Since the 1990s, many critics and curators have widely embraced the idea that participatory art is the updated version of political art: by inviting the public to take part in his creative work, an artist can promote new social relations emancipatory character (Bishop, 2012). Following the psychologist Claudia Leah Bang (2013), in a contemporary society, where the relational loneliness is expressed in a strong labilization of neighborhood ties, neighborhood and extended family, as well as guild and political participation, participatory art practices may constitute a space of resistance. The artwork for social transformation, away from purely formal and estheticians conceptions, becomes essentially procedural and enter the social context trying to promote the community benefit (Bang, 2013). The participatory art becomes a form of creativity serving the community, working on conforming links and creative meeting spaces. We could put these practices into what has been called community art (Dubatti and Pansera, 2006), originated in the approaches in the seventies when two key trends were integrated: first, the idea that the meaning of art must be found in the (physical or social) context and not in the autonomous object and the new interest of the public and in the forms to implicate it in the work.

Collective artistic practices allow the implementation of the possibility of transformation of the own realities through a collectively imagine of other possible worlds, and create them along with others in a fictional first test of the potential change. It is the initial putting of the body in transformation, putting the imagination into action in order to meet others, and slowly begin to think and feel collectively as an active subject transforming his own realities, creating an opportunity for change and generating collective trust in this possibility (Bang and Wajnerman, 2010).

¹ Following Palacios (2009), we can highlight in the short history of community art, institutions such as the Arts Council, that launched a program for community art in 1974, and many other public and private institutions that subsidized a large number of projects focusing on community, usually in relation to socially disadvantaged or at risk sectors: seniors, youth, unemployed, ethnic minorities, persons with disabilities, etc. Also, some art galleries (the Whitechapel or the Serpentine in London among the best known), museums and art centers that maintain an active educational policy in this regard. Artists have also created their own associations being the most important in the early years the ACA, Association of Community Artists. Since the 80s, studies regarding contextual and community practices were extended in the United Kingdom and elsewhere in countries like France, Germany or Finland. An example of current studies specifically applied to community art as cultural development can be the Community Arts Degree offered since 89 at the University of Strathclyde, Scotland. The objective of this course is to train people to actively engage in arts to individuals, groups or communities bringing the opportunity to "build self-esteem, build identity and find ways to accomplish a change from the social, cultural or political point of view"(Austin, 2008: 176).

These initiatives don't think art with the aim of producing only a cultural good but as a means enabler to think and create new realities, so that it becomes a generator of new imaginary and social paradigms (Bang, 2013)

As Morgan (16: 1995) notes: "community art was not born completely defined. It grew gradually through a trial and error, through the efforts of artists and communities. It was an empirical movement: testing, evaluating, rejecting and adapting ".

Thus, a strong relationship between community and public art and urban design was developed, in the experiences of regeneration of the public spaces as a dynamic of environmental improvement but also of transformation and social inclusion of people involved. You may find many cases of this type that are managed by local authorities of districts or municipalities that get funding and support of associations of different type (cultural, artistic, commercial, etc.), both public and private, developing collaborative frameworks between residents, schools, artists, neighborhood associations, architects etc.

Among the countries in the rest of Europe, Finland would be another good example of a country that has developed a social and contextual understanding of art and art education through community practices, in a field that joins the public art to be largely connected with working with the environment, in its broadest sense: physical, but also social and cultural. Currently, the University of Lapland in Rovaniemi offers specialization in community art as part of their studies at the School of Art and Design, within the branch of Art Education (Jokela, 2008; Jokela; Huhmarniemi, 2008).

The cultural activist and theorist, Lilian Amaral, notes the importance of collaborative projects in the city. In her opinion, many contemporary art works, configured in the field of contemporary art practices experimentation investigating the urban imaginary from the borders and powers between languages, media and contexts, are based on collaborative processes with prospects of appropriation, belonging and redefinition of the tangible and intangible urban heritage, being the relational/ public art its operational platform. Such processes are based on the enlarged conception of Art as Experience having places - real and imagined - as support for collective creations involving artists and non-artists, encouraging documentation and critical and creative appropriation (Amaral, 2009).

For her, we can identify a significant set of proposals that demonstrated, through inter [in]conventions, tours and urban compositions, "the conception of art based on the rooting of collective social practices, indicating a productive relationship between art and management of the public space [...] resulting in creative inventions of ways of inhabit "(Veloso, 2004-5: 113).

All this presents a dialogic vision between art space, daily life, body and place, firmly believing that it is possible to build and rebuild other cities, real and imaginary. In the (re-)invention of the city, the civil urban planning is exercised by people empowering the urban imaginary (Silva, 2001).

Therefore, production and representation of a story and/or consensual image on the urban regeneration process can be considered a key manifestation of the democratic management of the city, creating lines of action that revolve around policies representation, discursive practices, legitimation and criticism of curatorial models, media and urban visibility. From the performance to the experience of the city, it is passed to the differences between visibility and visibility of the city to the place. A distinction between visibility and visibility is operated, between reception and perception, between communication and information. Among all these differences occurs the metamorphosis of the outlook.

The visibility of the place as a creator of meanings and significance of the city and in the city, makes to review the concepts of near or distant, local and global space and it seems, a rejection of the other being able to be annulled as a difference. In each place, connections between close and distant places are processed, between neighbors or distant, confronting diversity, difference and identities.

The perception of the place does not depend on the form in the city but on the outlook gaze of the reader able to overcome the habit and perceive the differences: a look that is rotated about the city to perceive its dimensions and meanings that the place establishes as border between the city and the attentive subject. To outline a conclusion, although procedural, we evoke the ideas of Lucrecia Ferrara (Ferrara, 2003) as an epistemological basis planning the visibility of the city in the possibility of the subject to lean over the city, his knowledge purpose, to produce it cognitively and to perceived himself as a reader, creator and citizen.

The purpose, says Amaral, is to approximate and/or confront the idea of the contemporary city as a mutant and nomadic museum, open to the creative experience and collaborative processes, having the local micro stories as components of the anonymous and narratives and new cognitive cartographies, new human landscapes of configuring other visibilities in the megacity. And thus, establish citizen dialogues and approaches of contemporary art and everyday urban life.

Another concept expressed by Ramón Parramón (2009), which can be applied to this type of experiences related to art and territory may be the concept of *icosystem*, a neologism where the term

"innovation" appears incorporated (in this case, it comes from the economic field). Juan Pastor Bustamante has articulated this definition to refer to the creation of a cultural environment where territorial and cultural is mixed with the imagination of generating innovation:

"Places where people with imaginative initiatives can relate to each other and develop their projects, products, services, experiences until they become innovators. A proposal seeking that territories can generate their own innovative talents or innovation poles, and of course, attract talent from anywhere in the world. "(Bustamante, J. P.)

As Bourdieu notes:

"The city and the territory are now a field of action that arouses a growing interest in seeking to expand and experiment with new ways through multiple practices. The art is incorporated into this process from its own view, creating a possible performance space. The complexity that requires influence in the public sphere, highlights the need for multidisciplinary approaches which may incorporate aspects of interaction with uninitiated public, that may signal prompting and awakening the critical attitude, which can pose new meanings in the space using existing infrastructure, which can open work processes that are taken up by another".

Paul Ardenne (2006) has theorized under the name "contextual art" a new strategy of art, documenting historically and theoretically the relationship between art and society, confirming the importance of "context" and proposing a new way of developing the artistic practice in relation to the reality. Through many practical projects, it have been worked to reduce the traditional hierarchic view of art, through an "experimental approach to reality" (Ardenne, 45) and proposing a direct connection between art and everyday life. Parramón (2009) notes that the relationship between author, work and audience is blurred and, according to the specificity of the project, the relationship is redistributed according to the degree of involvement that is acquired in each case. This is what raises Miguel Ángel Hernández-Navarro in reference to the relationship established between the artwork and the public when the contextual component is included: "the contextual artist erases the line which separates him from the public and interacts with it, becoming an involved social actor, creating in collectivity and subverting therefore the conception of the individual artist. Unlike that artist, the context does not fall outside of reality to show it to others, but in medias res, in it, living it, experiencing it. So perhaps the key word of this passion for reality is "copresence" -habit with reality, but also "act pareil et autrement" i.e. with reality, within it, as a being among things but in a different way as the daily one, to teach, show and, above all, to experience other forms of relationship with the context "(Hernández. Navarro, 2006). The success or achievement

of this type of practices involves understanding the exchange that can be established between those involved, in which everyone can give but must also obtain (Parramón, 2009).

Therefore, in words of Parramón, the experience should be territorialized, building experiences that generate new possible territories. Not territories to discover, but experiences or various experiments that facilitate or look for a different way of perceiving, inhabiting, participating or interacting in the territory.

Limitations in understanding the social inclusion outcomes of arts. Doubts around community

Palacios points out an element, result of interviews and group discussions, emerging thereafter as a crucial question: the existence of a single collective subject behind the community. What does really unite the members of a community? What features are isolated and which are rejected to define the group? How far certain stereotypes are not projected in the act of defining and naming a community?

This question has strong implications in art projects that seek community involvement. A misunderstanding of identities, histories, territorial and social relations of the group with which you intend to work, can lead to simplification. However, following Palacios (2009), the biggest problem in relation to the community overflows all these models and appears with consideration of the community as a stable concept.

According to Suzana Milevska (2012), the interpretation of community as intrinsically inoperative and fragmentary, helps to understand how participatory art projects function or not, especially when they have to be controlled by institutions. That is linked to Agamben's warning that 'what the State can't tolerate in any way, however, is that the singularities form a community without affirming an identity, that humans co-belong without any representable condition of belonging (even in the form of a simple assumption). "As Jean Luc Nancy (2000), Agamben sees the 'being-in-common' as distinct from the community. In fact, the most frightening community for the State, according to him, is the one that rejects all identity and every condition of belonging, which is based on the uniqueness that doesn't want to belong but to appropriate the belonging itself (1993).

To Innerarity (2006), the "we" inconsistent and contradictory, provisionally defines the dimensions of inclusion and exclusion, is an unstable magnitude, open and mutable reality. Or, as also states Jean Luc Nancy (1991, cited by Kester, 2004) in the same line, our identities are always in negotiation, always in a process of being formed and reformed through the encounter with the other and so a community that is not essentialist, is precisely produced "by recognizing that we have a substantial

identity". So the doubt is precisely on the existence of a single collective subject behind the community. What really unites the members of a community? What feature is isolated and which are rejected to define the group? How far certain stereotypes are not projected in the act of defining and naming a community?

There are examples of projects "failed" normally in relation to the confusions generated in consideration of the community identity in which they worked. Even when the artist is part of the community, it is not a guarantee for the project good results, as demonstrated cases like John Ahearn, and his work in the square of Bronx, New York (Filkepearl 2001, Kwon 2001).

Given these doubts, Kwon (2001) is very skeptical about this questioning any community that is defined based on a common identity. Kester (2004), however, proposes the concept of "politically coherent community" arising "as a result of a complex process of political self-definition. Process developed against a collective mode of oppression (race, gender, class ...) but also within a framework of shared culture and a discursive tradition" (2004: 150). This type of community is more likely to convert itself in a strong partner to the artist and thus guarantee, in this way, an artistic project built on a real bidirectional dialogue away from misunderstandings, mystification or manipulation.

Another question is, according to Milevska (2012), the other part of this "we": the artist, the curator, the art institution, or even the state (in some public art projects) that supposedly cares for the "other", the invisible, marginalized or neglected as the counterpart of the proper "we." The usual problem with this imaginary "we" is, that it mostly exists only during the period of a particular art event, with rare examples where the artists create self-sustainable projects that continue even when the initiative is over (ibid, 618).

Perhaps, continuous Milevska, Baudrillard's interpretation of art works in Marxist terms as social "interstices", using the term "interstice" as a space in the human relations that suggests "possibilities of trade" alternatives "to those operative within this system", explains in the best way the basis for its "relational aesthetics", by which art can leverage these relational gaps where States can't gain control.

The remaining evaluation

Another range of debates -continued Palacios- centers on aesthetic questions related to community projects, from the lack of interest from the traditional art critique regarding such practices, in what we

might call a 'disgrace of the participatory ', to the doubts presented when qualifying as art projects that may be indistinguishable from political or social activism. In this sense, Kester (2004) stresses on the lack of resources in the modern art theory for the analysis of these projects and that the break with meaningful and communicative avant-garde art schemes, makes necessary the development of appropriate evaluation criteria and analysis suitable to this new specificity. Criteria which should address the possible aesthetic aspects, e.g. through studying the visual, sensory or spatial aspects of such projects or considering changes that these projects bring in the perception of a social problem or a community stereotypes as new modes of aesthetic experience. We are not talking only about development of a critical theoretical framework but also of the need to study the benefits that collaborative practices contribute to society. Given that, what we are looking in these projects is to intervene and improve a social problem or achieve educational benefits, it is logical that the result of this intervention can be assessed.

As Coutts says, in relation to the Scottish context, "as a lot of public money is spent to support public and community art, it is reasonable to ask how to know if it is effective, what is the benefit? (...) The projects are rarely documented and rarely critically evaluated "(Coutts, 2008: 212)

Aspects such as the ephemeral feature of many works that leave no physical trace, or the lack of criticism, make necessary an effort to study, document and critically analyze the history of community arts and also, to improve the visibility of current projects. It is important to document and evaluate the processes, methodologies, routes and connections and the impact of the concept "collaboration" not only on the artist-community relationship but also on all actors involved who often remain in the shadow, hiding so the actual cost of the project (Sánchez de Serdio, 2008). Only in this way, the possibility to assess the real nature of collaborative practices, which often involve conflict and difference as is proper of the nature of the democratic public space, avoiding so the mistake to present often these projects as totally consensual where no problematic relationship exists.

Some definitions:

Participatory art: it is proposed to call participatory art the artistic events that actively involve the community, using concrete and real spaces where the everyday life runs, including multiple languages and openly inviting participation and transformative inclusion. The participatory art in public space is carried out by artists who share their productions or coordinate community processes with the aim of presenting a purely artistic work. This form demystifies the idea that art with social, community or participatory purposes is a poor art whose artistic quality would not matter (Bang, 2013).

Among the many different categorizations of various participatory art practices, we can highlight those suggested by the art market researcher, Alan Brown:

- "Inventive artistic participation": engages the public in an act of artistic creation that is unique and idiosyncratic.
- "Interpretative artistic participation": a creative act of self-expression that brings to life and adds value to existing works of art.
- "Curatorial artistic participation": a creative act of selecting, organizing and collecting art according to the own artistic sensibility.
- "Observational artistic participation": covers arts experiences motivated by some expectation of value.
- "Environmental artistic participation": to experience art, consciously or unconsciously, that is not consciously selected (Brown, A.).

Public art: Street art is, generally, an art of expressive synthesis. Synthesis deployed in a space that is characterized by an infinite height, large lateral dimensions and more varying depths. The space used is the redefined urban areas. This may be a theatrical performance in a city place which stage space is not closed, including the urban landscape, making so a dramatic approximation of the silhouette of the city and creating infinite expressive possibilities. The artistic intervention in the public space shows great power, because it forces the viewer to take part, to take position in a situation that challenges him directly leaving the indifference, sensitizing and convening him to record in which extent, he is also part of the asymmetrical relationships. The open and participatory public space enables that art can make from the passer, street dweller, an active spectator of reality /another reality represented theatrically. (Bang, 2013).

Community: For Daniel Innerarity, the concept of community "is a useful image to bring out the contradictions between the economic system and social development; an idea to claim the rights of a repressed group or minority communities; a formula to reclaim the control over the economic power and make better social equality. "the community will be one set of individuals suffering a situation of grievance to the broader mainstream society. That justifies their mobilization and bringing together their forces to combat this situation.

4. Indicators to define “good practices”

A lot of bibliographic references trying to systematize indicators to signal the artistic activities that provide a benefit to communities, has been produced in the recent years. Most of them agree on sustainability, participation in the process, social change, community development, proximity to local needs as well as revitalizing the role of art. Here are some of the features that the theorists have identified:

4.1. Matarasso (1997) has defined a list of 50 social impacts identified through Comedia's study of participative arts programmes

- Increase people's confidence and sense of self-worth
- Extend involvement in social activity
- give people influence over how they are seen by others
- stimulate interest and confidence in the arts
- provide a forum to explore personal rights and responsibilities
- contribute to the educational development of children
- encourage adults to take up education and training opportunities
- help build new skills and work experience
- contribute to people's employability
- facilitate the development of partnership
- build support for community projects
- strengthen community cooperation and networking
- develop pride in local traditions and cultures
- help people feel a sense of belonging and involvement
- create community traditions in new towns or neighbourhoods
- involve residents in environmental improvements
- provide reasons for people to develop community activities
- improve perceptions of marginalised groups
- help transform the image of public

- help people take up or develop careers in the arts
- reduce isolation by helping people to make friends
- develop community networks and sociability
- promote tolerance and contribute to conflict resolution.
- provide a forum for intercultural understanding and friendship
- help validate the contribution of a whole community
- promote intercultural contact and cooperation
- develop contact between the generations
- help offenders and victims address issues of crime
- provide a route to rehabilitation and integration for offenders
- build community organisational capacity
- encourage local self-reliance and project management

bodies

- make people feel better about where they live
- help people develop their creativity
- erode the distinction between consumer and creator
- allow people to explore their values, meanings and dreams
- enrich the practice of professionals in the public and voluntary sectors
- transform the responsiveness of public service organisations
- encourage people to accept risk positively
- help community groups raise their vision beyond the immediate
- challenge conventional service delivery
- raise expectations about what is possible and desirable
- have a positive impact on how people feel
- be an effective means of health

- help people extend control over their lives
- be a means of gaining insight into political and social ideas
- facilitate effective public consultation and participation
- help involve local people in the regeneration process

education

- contribute to a more relaxed atmosphere in health centres
- help improve the quality of life of people with poor health
- provide a unique and deep source of enjoyment

Source: Matarasso, 1997

4. 2 Williams (1997) has defined some key outcome areas for the arts in community cultural development, and different sub- items.

Building and developing communities

- Stronger sense of community identity
- A decrease in people experiencing social isolation
- Improved recreational options for community
- Development of local or community enterprises
- Improvements to, and increased use of, public facilities

Increasing social capital

Improved levels of communication in community

- Improved levels of community planning and organisation
- Greater tolerance of different cultures or lifestyles
- Improved standards of consultation between government and community
- Increased appreciation of community culture

Activating social change

- Increased community awareness of an issue
- Community action to resolve a social issue
- Greater tolerance of different cultures or lifestyles

- Increased in local or community employment options
- Increased levels of public safety
- Improved communication skills
- Improved ability to plan and organise
- Improved problem solving abilities
- Improved ability to collect, sort and analyse information
- Improved creative ability

- Cost-savings in public services or programs (sic)
- Increase in local or community employment options
- Improved standards of consultation between government and community
- Development of local or community enterprises
- Increased business investment in
- community cultural development
- Increased resources attracted into community and spent locally

4. 3 A literature review and expert advice from an advisory panel of experienced practitioner,s enabled the Health Development Agency to identify the following criteria:

- | | |
|--|---|
| <p>Congenial atmosphere:
demonstrating comfort,
congeniality, improved
conversation, etc</p> | <ul style="list-style-type: none"> • cross-sectoral working • improved education • improved physical/social environment • reflective practice • 'valued', rather than 'value for |
| <ul style="list-style-type: none"> • sustainability beyond 'catalytic | |

individuals' or 'individual

champions'

• organic connection with participants • clear mission

statement/vision/agenda

money' projects

• ongoing aims/aspirations

• high-profile and impact artwork • distinctive contribution

• health economic infrastructure

Some others have been:

Health and well-being

• support to vulnerable individuals/groups

• health education

• pleasure – quality of life

Social cohesion

• promotion of neighbourhood security

• rehabilitation of offenders

• intergenerational contact

• increased friendship

• increased contact with other cultures

Community

• building organisational skills/capacity

empowerment/selfdetermination

• transferable organisational skills

• control over lives

• regeneration: partnership between

residents/public agencies

• local democracy

• increased sense of individuals' rights

• individuals with keen involvement in the future

Local image/identity

- development of local identity/sense of belonging
- affirmed pride/image of marginalised groups
- involved community in environmental improvements
- changed perception of public agencies/local authorities
- people feeling more positive about where they live
- people keen to help on local projects

Changed perspective

- participants felt more creative and confident
- participants/professionals tried new things/changed their ideas
- art impacted on professional work practice
- professionals became more responsive to community's views/interests
- professionals became more prepared for risktaking

Making life better

- increased take-up of health/social services
- reduced take-up of health/social services elsewhere
- reduction of visits to GP
- improved dialogue with healthcare practitioners
- reduced waiting lists
- reduction in prescriptions
- reduced area transfers/relocation

- reduced expenditure on vandalism
- pain reduction
- increased individual happiness (friendships, etc)
- lifestyle change (smoking, diet, etc)
- stress reduction
- increased employment
- increased literacy
- increased assertiveness
- improved environments

Local involvement

- numbers involved in planning
- involvement of all sections of community
- people making new friends
- use of play areas/new public space
- reduced crime or fear of crime

Personal development

- increased confidence
- involvement with other community activities
- sought new skills
- sought personal development via training
- developed language/creative/social skills
- employment

Creation of public art

- increased number of art objects in area
- positive peer assessment response – or just any response
- reduced vandalism to artwork

- increased number of temporary arts activities/workshops
- involvement of participants beyond local area

Source: HDA, 2000, reproduced in Jermyn, 2001

5. DIVERCITY: revision of concepts and indicators towards a possible methodology for art and Diversity in Museums and in the City.

5.1. Methodology of data collection:

Within the framework of the project DIVERCITY, *Diving into Diversity in museums and in the city*², a qualitative method was established to reflect on terms like diversity, art, participation, psychosocial improvement in order to point out some indicators of monitoring and evaluation of collaborative art practices and, as well as to reflect on existing literature. One of the tools provided by the research group of the Complutense University, was the group discussion, where art professionals, social educators and mediators, with huge experience, were invited together to take part in an exchange of opinion and insights. In other groups of the network, open semi-structured interview, with museum experts, artists, curators and specialists, were conducted.

Both, from the focus group, group discussion and the semi-structured open interviews, experts from each country were sharing opinion on the methodologies to carry out in an art activity that would improve people's life, both on psychological and social levels.

Next, through techniques such as discourse analysis, we have taken those emerging, recurrent, and outstanding elements which have been related to the existing literature in order to reinforce, challenge or improve outcomes.

² Including the research group 941035, "Aplicaciones del arte para la inclusión social: arte, terapia y educación en la diversidad", of the Complutense University of Madrid; Elan Intercultural (France), Artemisszió Alapítvány and Néprajzi Múzeum (Hungary), Helsinki Art Museum (Finland), Rede Portuguesa de Jovens para a Igualdade de Oportunidades entre Mulheres e Homens (Portugal) and Caritas der Erzdiözese Wien - Hilfe in Not (Austria).

5.2. Discourse analysis

As a fundamental part of our research, we decided to organize several discussion groups on art and social inclusion in order to discuss the professional experiences in the field. As starting point, we focus on the idea that the group dynamic as a technique, makes possible to extract information, both psychological and sociological, allowing us to learn more about the behavior and attitudes of cultural workers in front of their audiences and also, facing themselves. For us, it means making contact with the professional reality expressed through the discourse and the elements of the consensus in the profession emerging in the process of addressing problems in discussing cultural "diversity." Our goal has been to capture the overall ideology behind the proposals practices, values, the imaginary building, the ties that bind a collective, its basic positive emotions, but also its conflicts.

The Complutense University organized three discussion groups throughout the month of March. The first was held on 11 March and involved six professionals: an artist-teacher, a feminist artist, a professor of urban art, two cultural curators and an museum employee. The second was held on 16 March at the Thyssen Bornemisza Museum with the participation of five professionals: a museum employee from the education area, a representative of Cine sin author, an university professor, a cultural facilitator of the Madrid City Council and a theater teacher. Finally, the third group met on 23 Marh: a Pre-School Education teacher working with Roma population, a cultural worker from the Thyssen Museum and a social educator working with adults. There are fifteen testimonies of people linked to the development of cultural programs and projects.

Another discussions were organized in the Helsinki Art Museum (30-31 of March, 2015) with the participation of 6 specialists working in the culture and education field. Furthermore, we include here four interviews with: Dunya Schneider, head of the department of the Art Mediation of the City Museum of Linz (Austria), Eszter Susán, Project manager (MAROM Club Association, Hungary) and Pirsoka Nagy, ethnographer and Hungarian studies teacher and finally, a representative of the Renew the Mouraria Association (Lisbon).

The qualitative analysis of the texts generated in the focus groups and interviews is an exercise of subjective speculation, however, it provides us with valuable information, in this case, on groups that schedule, professionally, activities at museums and cultural institutions related to social inclusion as decisive factor in establishing strategies and actions to approach their users. Both, groups and interviews, are objects that allow us to deduce features of the common ideology (and especially the consensus) that has been generated in practices around the concept of cultural diversity.

In this part of the analysis we will try to observe and analyze the meaning that professionals assign to the concept of "diversity" in their activities and their social situation because people act on the basis of the meanings attributed to themselves and to the others. To do this, we will consider the idea of "role-taking" raised by Margaret Mead in 1934 when she suggested the study of human behavior from the perspective of the actor: each person acts in social life assuming a particular role, subjectively interpreted, but also, learned in the social life. In this case, each art and cultural professional which have participated in these activities, assumed and interpreted a role, talking about himself and his work in an apparently "objectified" way. In our analysis, we look at some of the aspects described by themselves and at activities in their professional life.

Courtes (1997) stated that the spoken discourse is highly connotative because it is imbued with emotional values, ambiguities and contradictions. This is because the discourse is set out individually while statements arise from the collective values and uses. Maingueneau (1980: 75) said that their wealth is that it is not an obvious reality, but the result of a social construction embodied in an individual and unique linguistic act. It is the result of the articulation of a plurality of structures, required in a language. In the analysis of these texts, we will comply with detecting a range of recurrent isotopes (Entrevernes Group: 1979) ensuring that the discourse on diversity and art is coherent and homogeneous for the group of people working in this field in a common way in different parts of Europe.

As a specific method of analysis, we have taken the model of Teun A. van Dijk (2003: 20) proposed in his book *Discourse and Power* where he focused on the need of developing a theoretical model to analyze ideology, implicit in discourses. Van Dijk made the following question: What is the "common ground", the shared beliefs, this knowledge of the social reality that each individual believes to share with others? Ideologies are, according to this definition, the basis of the "social memory" which behave each group or collective. In our case, we will develop the analysis according to the van Dijk's approach consisting in a model around several questions we can make to texts about self-definition of the criterion of belonging to the group, the activities carried out in common, general common objectives, norms and values, and the position kept by each individual or group with respect to others.

1). Criterion of belonging: Who belongs / does not belong to the group?

During the group discussions, it emerges clearly a concept of "us" versus "them." Self-definition is set out in an obvious way from the beginning. The "we" is defined as "professionals from the community social sphere" stressing on the high value of their own work, as they consider, they are developing an important and necessary social function in order to improve the world: "We, who are working in art as a fundamental tool... in with a transforming vision." In many cases, they assign to their work a high value

of transcendence, and the relationship with the art is not defined as economic but as vital and important. For example, some speak in terms of "vital commitment, there is a reason to live engaged" or as "a lifestyle choice".

This "we" is not a completely closed or defined identity; it integrates different groups linked by the use of art as a strategy to achieve the integration of cultural diversity into a common vision. There is a definition of us as artists and educators together in a new figure: the "artist-educator". The sense of the artist is no longer being a "court jester", but someone who is linked to the society and has a responsibility to improve it, making a "symbiosis between the cultural and the social." In this type of self-definition, the concept of citizenship or nation as structures that grant or restrict the rights of individuals, doesn't appear explicitly. Art becomes an unifying element able to cross the national borders. "Defining an artist by his origin, sounds very strange."

The "we" is also composed by mediators and social workers, albeit in an indirect way are not considered as free as artists because "sometimes they are condemned to a paternalistic stance, without being able to generate their own projects."

The group of cultural workers and artists involved in issues of diversity and inclusion, manifest a great sense of social responsibility and recognize themselves invested with great power of influence on the environment in which they operate, so they should reflect and self-control themselves because: "You can generate a disaster in the life of people" if the actions taken are not correct. Work projects appear verbalized as personal life projects, as being involved in community work is an "crazy position". "If we are in community, we have to exhaust". In the social imaginary, the artist isn't longer an introverted person, he lives now at " the service of the people."

The "we" is articulated in an enunciatively otherness through "them", the groups that receive the actions of "us". In the collected discourses, the others are groups in a social disadvantage due to different reasons: poverty, disease, aging, immigration situations, people without documents, prostitutes, Roma, people with dementia, slum dwellers, young people living under surveillance (in hospital), seniors suffering loneliness and social isolation, families with persons with different disabilities. The general discourse on "them" revolves around the need to erase the marks of their difference. One person says: "Others, in art don't exist", art is so powerful that it is able to erase the social and personal differences, or rather, there is a will to recognize minorities as "heterogenic entity" eliminating all the political conflict in the social life, accepting that social diversity is natural and that it continues to increase, as "new diversity groups are born all the time".

2). Typical activities: What do we do?

The collective is defined as a form of "doing together". We should analyze here the self-definition of this "doing together" that supplies relational identity. Firstly, it stands out the idea that the meaning of the work is to develop projects with different "social groups" in two different spaces: either in places they live, or in cultural institutions trying to attract marginalized people through different strategies. Thus, it appears immediately the reflection that this is a bit standardized work that should be adapted to the needs of "each group" as each activity is an experience in itself. To do so, they are aware, they should start working on an analysis of the "rhythm" of each group, analyzing the "difficult situations" and adapting the projects to specific situations, translating the aesthetic experience to "certain contexts".

Here, one of the statements results very interesting: "our work is to break stereotypes (that one population has about the other) of place and people". It is significant that, at no point during the discussion, an analysis of the causes of exclusion was initiated.

Art manifests itself as a liberating and balancing instrument of situations of inequality; "transmitting art" and transforming these art spaces in "living spaces, in our own spaces." Only these spaces seem to provide security in a threatening world: "Either we get together, or we will not survive the catastrophe", says one of the interviewees. Using art seems to be a way of "being against the increasingly limiting world." Again, we see here a self-consciousness to be performing a task of high value because, it appears, "we are in a continuous research, we live on the edge". The projects are guided visits to a certain suburb or museum: it's about the creation of collective artistic initiatives.

3). General objectives: What do we want? Why do we do it?

The professionals assign high priority to their work assuming that it serves to balance social inequality. "Give space for the voice of unseen people" seems to be one of the main objectives: providing tools for the expression. Furthermore, the capacity of expression of the people, is a major concern for the group: "To show young people that it is important to build personal relations. There was no language barrier."

Another objective consists in impose a "transformative vision" to their work so that there would be no difference "between art and life." To do this, all work of social inclusion, needs to "create opportunities"; thus, the traditional institutions (museums, arts and cultural institutions) should be prepared to "break labels" and the so called concepts of "high culture". The main purpose of all this is to create "a kind of more popular culture," adapted to the "user view", based not on what the institution needs but people, bringing together "public and artists".

Finally, the participants focus on the need of visibilization of all the work being done, while, also on the need to document and evaluate processes. In the evaluation, which should be qualitative, the result of

the processes should be defined and clarifying in that way the social profitability: "seeds are being generated and it is necessary to document".

4). Norms and values: What is good or bad for us?

In the debate, it does not appear the question if values declared good for "us" are equally good for "them". It is assumed that values provided by art are suitable to balance any social differences or discrimination situation. "We, we have got accustomed to the museums, theater ...," argues a participant as an element of group identity.

At this point, an identity associated with artistic values has been constructed: for example, the ability to "experience", the "possibility of creating something," the concept of art as "emotional support"; an excuse "to talk about other things that have to do with the meeting point and with making vital consciousness". It seems that the only concept of art is being this of "social art" as the idea that "all art is social" was repeated in several occasions. The experts recognized that, sometimes, the culture and the school "leave some people out" and this is elitist as this kind of training is the opposite of what should be an inclusion action.

In the discussion groups, participants refers sometimes to the pragmatism of taking all resources considered good and appropriate them to a given activity, closely linked at to the experience and the personal estimation. In any case, working collectively, the "networking" are identified as the best ways of acting compared to the "self-management".

5). Position: What are our relationships with others?

According to the people involved in the discussions, maintaining good relations with the users of their projects, is one of the purposes of their work, as several times a desire to contribute to the empowerment of marginalized groups working with, appears. After an activity, you can declare as an element of great satisfaction that "these kids felt important." To do this, relations seeking to be established, are defined as "horizontal", without hierarchies; what must prevail, is the "will" to be not hierarchical, however, it is not easy because "horizontality is complex."

In working with diversity, final results are not so important compared to the ability to facilitate the potential and possibilities for people in situations of inequality by providing appropriate action areas. In this sense, it's something that appears outside the formal school because "it is distant, it does not allow personal itineraries, individualized narratives". Working with diversity suppose, with some exceptions, being regardless to formal education. It seems that only the "public school" is seen as an exception as "the public school has much to contribute." Through this opinion about the school, the participant reject

what they call the "traditional pedagogy", choosing in exchange an "active pedagogy" which encompasses various civic aspects as "gender pedagogy, a reviewed canon, feminist processes ... ". Again, we see a high valuation of these groups of the work they do compared to other groups with which they interact, attributing themselves the ability to "provide citizenship" to the social group.

The most significant concept arising in these debates are obviously the "diversity", which generates semantic networks connected by a high valuation of positive terms, often on border of the poetic and literary. "Diversity is what I see through the other". Diversity is conceived as a relationship with those I consider different but I want them to participate in a full citizenship. In this discourse, it seems to arise sometimes a contradiction between diversity and difference that I have to accept and respect or a denial of difference, asserting that we are all equal. "The otherness is" normal ", " Diversity is a hoax "or" I do not understand diversity, we are all different "show this implicit contradiction in the debates. What is clear is that in any case, the professionals involved in discussions disagree on general policies of the official (vertical) institutions: "to cover the shame of the institution that did not cover the overall needs (for non-different) ".

However, people involved in these debates, are part of cultural institutions that aim in itself to reach the largest possible number of users and intervene in the social change. Therefore, a discourse that justifies and saves institutions as "useful institutions" is produced legitimizing a process of appropriate interaction: "The lump is not the Institutions, but the people". The institutions themselves have changed: "From the institutional point of view, there is something important: Ten years ago no public institution spoke of diversity, now it is a fashion and so, we have to rethink it. Someone who articulates a need, articulates a movement ".

5.3. Analysis of qualitative data

This part of the analysis has been carried out with the NVivo software, a program designed for the analysis of qualitative data that facilitates the coding and content analysis. The program allows us to store, organize and get summary reports of significant data emerging from the analysis. Nvivo, as a tool, has allowed us to combine two dimensions by integrating the narrative perspective (more qualitative) and analytical (more quantitative). In NVivo, the containers for storing themes or ideas are called "nodes" and the same can represent any object/idea, places and organizations to which you can assign data or attributes of different type.

The first step consists in encoding the texts and their subsequent verification. After this initial phase, we proceeded with the extraction of word clouds, branched maps and word trees to see the most frequent words in the selected materials and to explore the context surrounding the concepts. By creating free nodes and the corresponding coding, we managed to categorize and organize ideas.

Table 1 shows the frequently used words in the group discussions and interviews conducted. As we can see, the experts focused on: art, project, people, museum, work diversity, different, social, school, process, public, etc.

Table 1: Words frequency:

WORD	COUNT	WEIGHTED PERCENTAGE (%)
ART	125	1,52
PROJECT	113	1,37
PEOPLE	108	1,31
MUSEUM	92	1,12
WORK	87	1,05
DIVERSITY	61	0,74
DIFFERENT	47	0,57
SOCIAL	47	0,57
PROJECTS	40	0,49
TIME	40	0,49
IMPORTANT	37	0,45
SCHOOL	35	0,42
PARTICIPANTS	33	0,40
EXHIBITION	31	0,38
GROUPS	30	0,36
MAKE	30	0,36
IDEA	27	0,33
PROCESS	27	0,33
NEED	26	0,32
PUBLIC	25	0,30
STUDENTS	25	0,30
COMMUNITY	24	0,29
CULTURAL	24	0,29
SPACE	24	0,29
WORKING	24	0,29
KNOW	23	0,28
LIFE	23	0,28
SEE	23	0,28
SELF	23	0,28

Source: Elaborated with NVivo software

The next step of the analysis consists of text auto-coding based on previously elected nodes, in this case: diversity, social, public and community. Auto-codification allowed us to see some interesting relations. The next table reflects different approaches regarding the efforts of the experts invited to find a definition for the concept of diversity (§ 18 references coded [1,39% Coverage], the table includes 10 of the 18 results).

Table 2: What does diversity stay for?

Reference 1 - 0,05% Coverage	<i>I don't understand diversity, we are all different</i>
Reference 2 - 0,04% Coverage	<i>All ages , all religions , all nationalities is thus (Portugal)</i>
Reference 3 - 0,16% Coverage	<i>Diversity is a hoax.</i>
Reference 4 - 0,03% Coverage	<i>Diversity is what I see through the other.</i>
Reference 5 - 0,03% Coverage	<i>The otherness is "normal".</i>
Reference 6 - 0,29% Coverage	<i>The cooperative activities provided ample opportunity to explore similarities as well as differences between cultures and lifestyles, both between the culture under discovery (Hungarian) and that of the participants, as well as between the various cultures of the participants themselves.</i>
Reference 7 - 0,04% Coverage	<i>... the reluctance of the word "diversity", to cover the shame of the institution that did not cover the general needs (for non-different).</i>
Reference 8 - 0,08% Coverage	<i>First is suffering, then acceptance and finally, enrichment through the other.</i>
Reference 9 - 0,09% Coverage	<i>Not only through our difficulties, but also through the others, such as mental diversity.</i>
Reference 10 - 0,12% Coverage	<i>The diversity comes from different places and the public school has much to contribute by children and their cultures.</i>

Source: Elaborated with NVivo software

As we can see, the definition of diversity is accompanied by concepts like: otherness, acceptance, school, difficulties, lifestyles, etc. There is an interest in the local, in the micro; for example the REDE Association from Portugal share their experience with the *Mouraria* neighborhood project. *The Mouraria para Todos* project is an initiative of *Renewing Mouraria Association* for high quality guided tours aimed to include and show all the cultural diversity present in this Lisbon neighborhood and the benefits of the multiculturalism and also, how it forms part of the Portuguese culture itself. History and stories with people inside is the motto of these visits:³ "What there is, is a huge diversity of different cultures, nationalities, languages etc and that this neighborhood has to deal with. You have to learn the diversity, coping, know and respect different experiences (REDE)."

The following auto-codification summary adds new concepts that allows to introduce new approaches to the definition. In the next table, the auto-codification summary offers the context of the relation of diversity with issues like *recognition-biography-story-history-life and death-otherness* (§ 23 references coded [1,58% Coverage], the table shows the first ten results).

Table 3: Diversity: recognition-biography-story-history-life-otherness

Reference 1 - 0,03% Coverage	<i>The otherness is "normal".</i>
Reference 2 - 0,06% Coverage	<i>You're realizing that the "normal" person does not exist.</i>
Reference 3 - 0,03% Coverage	<i>I work with dead artists. The problem of working with the dead is that you invent the biography.</i>
Reference 4 - 0,05% Coverage	<i>There is a process of give biography and give life.</i>
Reference 5 - 0,03% Coverage	<i>We're getting to life stories.</i>
Reference 6 - 0,08% Coverage	<i>We're getting to the minimal story, "normal", the "quantitative" sounds absurd.</i>
Reference 7 - 0,04% Coverage	<i>Set in the center the personal history.</i>
Reference 8 - 0,09% Coverage	<i>There are a biography, an unwritten history, what we're doing now, has been done many times.</i>
	<i>I can't have goals that I'm not able to get out ... visibility,</i>

³ Web page: <http://www.renovaramouraria.pt/>

Reference 9 - 0,15% Coverage

*normalization... we have agreed on it from the museum,
the work is collaborative.*

Reference 10- 0,14% Coverage

*There has been made quite a few studies in Finland that
the art gives a longer and healthier life and gives meaning
and depth to the life.*

Source: Elaborated with NVivo software

The next step consisted in focusing on *assessment* and *evaluation*. In resume, our experts recommend to "incorporate assessments made along with people" and to continue working on new techniques of self-assessment and continuous assessment. They recognize also that: "All action is organized, is being assessed and evaluated and if not, it doesn't make sense". However, there was no consensus on this issue: "The very idea of evaluation also has to do with capitalism: why the result?, what matters is how it affects and how the result is generated; really I have something to say to the other, or the other to me. We're always debating". Also: "The process is important and not just the result". And: "The evaluation should never be quantitative, should be qualitative; it has to do with fragility".

The results in the next table focus on the relation of diversity with issues like social inclusion, social transformation, hierarchy (§ 18 references coded [1,60% Coverage], 10 shown).

Table 4: Diversity: social inclusion, social transformation, hierarchy:

Reference 1 - 0,11% Coverage

*Just like when we talk about feminism and patriarchy, all
totalitarian systems pretend to eliminate the diversity.*

Reference 2 - 0,05% Coverage

The totalitarian system is based on horizontality.

Reference 10 - 0,11% Coverage

Is there really a bet on the social?

Reference 4- 0,05% Coverage

We must continually review the artistic practices

Reference 5 - 0,10% Coverage

*Diversity sometimes accompanies the totalitarianism of
the system and must be continually reviewed.*

Reference 6 - 0,08% Coverage

*We're getting to the minimal story, "normal", the
"quantitative" sounds absurd.*

Reference 7 - 0,04% Coverage

The question: What are you prepared to give up in a

vertical system?

Reference 8 - 0,07% Coverage

Through art we achieve de-hierarchalising the system, give it sense.

Reference 9 - 0,07% Coverage

That journey to achieve balance between desire and need in the system.

Reference 10 - 0,04% Coverage

Art gives us tools for self-consciousness.

Source: Elaborated with NVivo software

In summary, we can see that the relationship revolves around concepts such as: *horizontality/verticality, de-hierarchalising, totalitarianism, self-consciousness*. It seems that there is a consensus on the need to continuo reviewing artistic practices and to try to avoid verticality perusing "*de-hierarchalising the system*".

Following the results, we should pay attention on another aspect shown in the next table:

Table 5: "Diversity-institution" contextual relationship:

Reference 1 - 0,06% Coverage

The lump is not the institutions, but the people.

Reference 2 - 0,10% Coverage

At the institutional level, not the products but the results must have weight and be of quality.

Reference 3 - 0,11% Coverage

The institution legitimizes the population but also the institution must be legitimized by the people.

Reference 4 - 0,02% Coverage

It is a mutual process.

Reference 5 - 0,03% Coverage

It must be a useful institution.

Reference 6 - 0,08% Coverage

Intergenerational work, much of the adult population has also been migrant.

Reference 7 - 0,27% Coverage

From the institutional point of view, there is something important: Ten years ago no public institution spoke of diversity, now it is a fashion and so, we have to rethink it. Someone who articulates a need, articulates a movement.

Source: Elaborated with NVivo software.

From this last summary, we can see that, our experts stressed on the need of "useful institutions" and institutions facilitating the intergenerational work. They also focused on interdependence in the process of legitimization: "The institution legitimizes the population but also the institution must be legitimized by the people".

ANEXES

Interviews, round tables and Group discussions

UNIVERSITY COMPLUTENSE OF MADRID

Intermediae Group discussion

11.03.2015

Participants:

Lila Insua: multi-tasker, artist, professor of Fine Arts, Local Clearance (S. Vicente Ferrer). With Selina Blasco in Vicedecanato, rethinking artistic practices. "Education should be oriented to plural voices, ending the myth of the romantic artist".

Beatriz Santiago: feminist art, women's groups, migróctones, stage director, works with hybrid formats , community and feminist art, activism.

Paca (Intermediae, since 2007): collaborative and experimental projects, open to participation, developed in Usera, Tetuan, Villaverde, ... creates an open and permeable institution. Interested in connecting them, grab them and distribute them.

Oscar Rodrigo: functional diversity, spinal cord injuries, inclusion. "Las raras"" is a study group working with all kinds of diversities, the link: our fragilities. Host spaces of speaking, being, cares.

Javier Rosa Somateca in Reina Sofía: breaking logical identity, what can we build together, breaking the policy space, the private, pull the fragility, the trans pride, inquietude, visibility.

Alfredo Palacios, prof. Cardenal Cisneros, urban art thesis.

Diversity:

Diversity is a heritage, a heritage treasure. The difference converts us in species and allows us to survive. Just like when we talk about feminism and patriarchy, all totalitarian systems pretend to eliminate the diversity. You have to work on making conscious diversity.

The totalitarian system is based on horizontality. The system has got us the hierarchy in the blood. We must continually review the artistic practices, says Beatriz.

The question: What are you prepared to give up in a vertical system? We don't give up, we win fairly. It is a change of focus. I break the hierarchy, I find treasures and valuable items.

Paca: diversity is diversity of knowledge, we can sometimes be mediators, then curators, other producers, the idea of balancing and sharing knowledge, introduce care. People who are involved feel good (refractivity-rare). How to create spaces where there are no labels?! There aren't specific spaces "for". The idea is that everyone can participate in different spaces and activities. Culture is a meeting place.

Lila coincides with the reluctance of the word "diversity", to cover the shame of the institution that did not cover the general needs (for non-different). One factor that makes us think on how to speak from the other site and what logic are produced from other areas.

Javier: diversity generates power, generates vulnerability against bodies that are not usually visible. Tandem yourself in diversity, which sometimes gets caught from his own logic. Risk of diversity: the self-defined identity.

Alberto: we start with the listening. There are things that have always bothered me: develop complex thoughts that the others don't share. It seems like we're being generous with the other but the horizontality is finishing. We have to understand the other. We work with different skins from the skin of the body to the social skin.

The horizontal generates listening and networking and everything occurs naturally. To give up the role is not easy. Those who need to develop the contents are people.

The work you do means "I accompany you and I hold you" and once you do that, you start to guide. They will redefine your role. And that should be put on dialogue. they are in the same struggle as us. Sometimes the discourse is too complex and we don't reach it.

Paca: The social and its knowledges are essential. What happens with the projects after then? Are they aware that the is essential is what happens to the collective? The association, artist, participants, the institution.

Beatriz: the artistic influences the social transformation. Through art we achieve de- hierarchalising the system, give it sense. Diversity sometimes accompanies the totalitarianism of the system and must be continually reviewed.

Tools in terms of social impact

Alberto: From the institutional point of view, there is something important: Ten years ago no public institution spoke of diversity, now it is a fashion and so, we have to rethink it. Someone who articulates a need, articulates a movement. Reconnecting the community.

To review many things, but is an unquestionable work. On the one hand there are cuts, but otherwise there is a push to want to unify, to want to do; remove mediators but has a projection.

The evaluation should never be quantitative, should be qualitative; it has to do with the fragility. Demonstrate that diversity can't not be.

I'm still scaring the contumacy, not only see the shadow of the other, but not to see the shadow that I project.

Lila: time is crucial: generate communities only as a long-term project.

Javier: In "The Rare", we didn't know where we were and what we wanted to do, the "micro" was fundamental.

Assessment

Alfredo: Assessment is important. It is not easy to find evaluation of projects: documents, achievements, qualitative aspects.; in a accessible discourse. The code sometimes becomes incomprehensible in collaborative practices.

Beatriz: It is important to think about "not intended results". Unexpected results.

Alfredo: in all educational process appear unexpected results.

Alberto: projects must be able to live without people, but they are made by people. Projects function by the bond and trust, by the feeling that the space is yours. People is who dismantled the marble floor.

Regarding evaluation: people are their own stories, not their biologies. Evaluation through professional and through the person. Nothing better than a person speaking about a change.

If you understand and assume your own fragility, it becomes your own strength. A person who has passed an illness, prison, all this becomes an experience.

The disease is not personal, it's social.

That is the support we need to provide from the culture.

Oscar: diversity is a hoax. The otherness is "normal". We are "non-productive" people. I don't understand diversity, we are all different. First is suffering, then acceptance and finally, enrichment through the other.

Alberto: I'm afraid of the word "normalize" the word is "being different". It is a life lesson. You're realizing that the "normal" person does not exist. It must be dismantled.

Recognition is important. Javier says, it is important "to be recognized." See it as a power. A process of accompaniment and of listening.

Alberto: I work with dead artists. The problem of working with the dead is that you invent the biography. I like talking about the biographies of the artists. If all were normal, they wouldn't have created so much. Munch appreciated having gone through a mental illness. There is a process of give biography and give life.

Beatriz: Normalization is against the narrative of life." Migroctones". We're getting to life stories. We're getting to the minimal story, "normal", the "quantitative" sounds absurd. Set in the center the personal history. And that leads to value the care.

Alberto: The lump is not the institutions, but the people.

Paca: Exactly, have time to discuss the value of care, complicity, the work we weave on a small scale.

Javier: this connects with what happens with the 15-M Movement: break stereotypes, start sharing. Networks of solidarity.

Alberto: I'm tired of artists who don't want to share with me how smart I am and just how clever they are. To darken is an instrument of power.

Education, language is a tool and also a tool for the cognitive accessibility to all levels.
Weaknesses?

Javier: Based on our diversity and our rarity, we always talk from outside. When I see that I am part of it, I realize that I am excluded but also produce exclusion. We must start from the micro.

Oscar: with others, you recognize yourself by a different problem issue and how to use it every day. How to confront things. Not only through our difficulties, but also through the others, such as mental diversity. You begin to see life in a completely different way.

Paca: The character of invisibility, intangibility, if procedural, would be difficult to document, musealize them; these are stories dealing with the personal. It is not a product and here is the great power. On the other side, that obstructs the access to funds.

Especially from the field of art, not offering a products, hinders the process. In an institution that every four years need to defend your process, a process that is otherwise unattainable, and that's good, because it can't be manipulated.

Beatriz: Desireneed... between desire and need. I acquire awareness, but I have a need. This ability that the art develops in these processes, exercise this freedom, which is restricted by the system. When I go to the micro, I want to cover my wish, but also my need. That journey to achieve balance between desire and need in the system.

Las poderosas -a space of theatre of the equality from the Guatemala theater, they go to use art and connect with multiple realities, for example, be mayor.

Lila: There is always a labor of education by those in power. It is important to assume that part of experimentation and failure. Many of these things are procedural and sometimes failure resides in them. Like a garden where nobody goes and the plants die.

Paca: Shared responsibility between artists and participants.

Lila: *Tringlados*- pure process that was unsuccessful and where methodologies didn't work.

Alberto: From where you should read what works and what doesn't work? Between doing and make a mistake, I choose to make a mistake. Worse the emission and the crime of silence.

Alfredo: The theme of the process / product, try to make a balance. In the artistic field, it could be about works, gardens. Sometimes, finalization are walls of post-it.

Paca: Missing interfaces that can be replicated. Connect with other institutions or nodes, ... how we transfer the process. If you do not live it, it is impossible to tell it.

Alberto: There are things that begin to be documented and therefore begin to exist now. There are a biography, an unwritten history, what we're doing now, has been done many times.

Being in an area of education involves many reflections. I can't be an activist in my institutional area. To mediators and educators, the greatest weakness is the precarisation of the figure of the educator. The institutions externalize, there is no stability, ... from the knowledge and what we do, we have to go to the need and that can lead to precarious.

People are who are going to articulate. If we don't achieve it, we should ask ourself: what did we miss, where did the empowerment fail; all that, to be able to say "the museum belongs to us" .

The institution is the most disabled. On the other hand, it is an important agent because it enables. If I make activism, the project is ended and closed.

The Thyssen Museum is a self-financing public foundation.

The social is fashionable but there is no sponsorship. The social interests to put it into practice but not support it.

Beatriz: Is there really a bet on the social?

At the institutional level, not the products but the results must have weight and be of quality. This affects the empowerment and capacity.

Product quality is essential. When you are proud of your product, that creates empowerment, rather, a possibility that has been and has performed, is established.

The institutions reflect these products, that good format, so we benefit all, including the artist.

Albert: Sometimes being in the institution benefits us. This may be part of that empowerment.

I'm in a place "that matters".

Paca: The institution legitimizes the population but also the institution must be legitimized by the people. It is a mutual process. It must be a useful institution.

Museo Thyssen Bornemisza Group Discussion

16.03.2015

Moderator: Marián

Ana Moreno, Head of the area of education of the Thyssen Bornemisza Museum, enjoys creating opportunities for dialogue, listening to other voices: We started in the area in 1995, but before there were two educational programs.

We have raised the origin of inclusion in our programs, we believe that from the beginning we were working on various public, of all ages. Diversity is every person, every single visitor who comes to the museum, everyone has expectations. Our work is focused on generating educational activities.

Eva, belongs to *Cine sin Autor*, a desire linked to diversity. It responds not to accept the exclusion of subalternities. In front of this malaise that cultural space is occupied and make you ask yourself if it could be done otherwise and be inhabited by other kind of people. ¿What would happen then? We thought that the idea of creative work will jump into the air. Do not imagine that through some manifestos could change the idea of cinema. In the first manifesto we redefine, then practices are made. There is a collective subject, not individual, we work in the occupied space and represent the occupation of the space *Maravillas*. Then, in a village arises the first film. In what we would consider a critique of the industrial production model, as the author. Diversity are many groups of people, our model is very critical of the capitalist system, we are with the losers, the model is patriarchal, capitalist.

One of our last models is based on the idea of producing communities, we decided to produce "withoutauthor".

Javier Abad: Professor at La Salle, a university affiliated to the Universidad Autónoma. I distort my job working in community, learning where the game can be applied. On the idea that children, young people spend the majority of their time in a formal context; I try to introduce such proposals in these curricular areas. Diversity is possible; it opens to our life history, we are all rare and precious; we seek the states of meeting, relational; we try it from the friendly, from the near, from the routine, the ordinary, generating paths to the extraordinary. Work with families. The diversity comes from different places and the public school has much to contribute by children and their cultures. The proposals on which the curriculum was based, has lost the sense and this is the starting point to construct the new.

Zoe, of *Intermediae* (Matadero), a space dedicated to the arts with an explicit social function. It arises in a context in which culture was public keeping that commitment in an evident way. Public and common would link to diversity.

Diversity has been a key issue. We share ideas with *Cine sin Autor* and in the contact with other communities. Our purpose is to generate artistic projects. The projects are linked with each other. This is a way of understanding the public. Not diversity, the culture is common. There is an idea of Dina Mottman who speaks of "temporary communities" as a way to break the labels; it is the way in which the institution is developed. We don't want to have a target audience, to make a "bypass" is not "just" taking care of that target audience of "the social", we do not exclude the artists, so the best way to understand diversity is being mixed. For artists, for people who for the first time are the protagonists of their own story, it's somehow find a "humus".

Ana Contreras of RESAD (stage direction), directs the Project of collaborative Pedagogy and Discursive Theater, as criticism of the learning process. In this questioning of teaching and learning arises the collaborative pedagogy. We have classes simultaneously, two persons, with various publics working from theatrical processes and so, aesthetic performances arise. These are collectively created projects, from the collaboration with social groups. All that is generated daily belong to all of us; it's material that can be used both by RESAD and the different groups. There is no a unique director. It is otherwise different from the 70s; according to Didi Huberman "to know the diversity, you should take place". That means, we have to know the place from where we are.

The discursive theater is always on controversial issue, it is a learning process. It has to be of social interest. Last year we worked on the graves of the Franco regime. All the participants, without regarding their position or particular ideology, as we are not accustomed to dialogue, we decided to organize the sessions; it started to grow ... people joined the classes, Eduardo Ballesteros developed his work on genocide. Emilio Silva worked on the historical memory. We were working from different points of view. The students did a research from their own families, something hard and exciting at the same time. From there came up four projects; one has been selected in the quadrennial of Prague, a work that has generated many responses, *Marcos Ana*.

This year we work with immigration, with sinpapeles, with CEAR. We never know what will come out.

Key elements:

Javier: Sometimes things happen that are not seen. The transcendence of the project is important: everyday, put it in value, coexist in the process.

Ana M.: I would add normalization. For example March is the month when visibility is given. In our case, the museum becomes a space of standardization. We have a project where people from different areas choose a work and try to explain it, during 12-16 h. They are next to a work establishing a dialogue. They are unlabeled people talking about a piece of art. Works are mirrors and they project themselves

in these mirrors and the work is constructed based on gazes. What is being projected, is the personal story. Our space, which at the beginning can impose, becomes a friendly and familiar space, own space.

We should always incorporate assessments made along with the people. We need to incorporate the voice of those involved.

Eva: In Film methodology, we need to be "open", to open the script ... What is art that is not social, all art is social.

Our methodology consists in opening the cinema operations: screenplay, editing, scenes, reviewing movies in process where we can intervene.

In all processes, there should be a retraining, mediators of constant participation and equality of power. It is also important when we should measure it. It is important to be able to take care of the creative process in time. It seems that it is not a vital process. The evaluation seems a bit useless because it is part of the process itself but evaluation allows us to advance.

Culture leaves people out, as if it could not be avoided... Evaluations would be findings of your own way, then they should be important. Now, they are cyclical, that's why they are not included.

Request an idea of duration.

Access of all persons within: in what places? and from what paths?, to go where?.

Ana C.: Regarding collaborative work, it is necessary to situate it. How to make a gender pedagogy, how to end with a patriarchal vision. Review the canon.

It's not about making political theater, but doing theater politically. If we are working with migrants, the question is how are they included in the process.

Art and life, there is no difference, we don't want, there would be a difference. It seems that aesthetics has nothing to do with science. So we turned to magic linking science and art.

Students demand us an evaluation of the result. The very idea of evaluation also has to do with capitalism: why the result?, what matters is how it affects and how the result is generated; really I have something to say to the other, or the other to me. We're always debating.

I'm worried about evaluation. Continuous assessment.

Zoe feels in between, do not know if we should speak of indicators, if we talk from a museum or a school, the same words have different meanings.

For example visibility. Or the voice. Indicators should be different because they are different learning contexts. Intermediae is the megaproject of other projects. We don't select projects.

This evaluation allows you to correct. Compare sometimes is frustrating or coercive. It makes sense if you can enhance while working, and allow you to CHANGE THE OBJECTIVES IN THE SAME PROCESS. Es an example: the assemblies of Cine sin Auto where the objectives themselves are rethought.

With respect to visibility, sometimes processes must be intimate, sometimes not.

We have come not to select and make things most procedural.

Javier: learning communities. There is an osmosis, complementary discourses, in benefit of all of us. It is not an universal indicator but how to set metaphors, learning how to symbolize the way of thinking about the processes through education, we understand each other through symbols. It is very intangible but it can be reframed.

Ana M.: I understand what you say as variation in objectives. All action is organized, is being assessed and evaluated and if not, it doesn't make sense. I can't have goals that I'm not able to get out ... visibility, normalization... we have agreed on it from the museum, the work is collaborative.

The evaluation is sometimes raised quantitatively. However, it is qualitative, in outcome, in process; profitability is not measured, it is not measured numerical or economic, it is a social profitability, which is to be measured differently.

How to break with labels on institutions (museum, heritage, institutional, ...). From here you can also do radical things, we have to break the high culture, snorkel and see how things are going. Very often, all the work done within institutions is not made visible, such as inaccessible spaces.

Eva: Regarding the idea of evaluation, it appears that when evaluation is conducted, it contains the idea of failure (as things that could be get but they don't). For us, our blog was very useful to dare to state the things we wanted to achieve. It is important to exercise imagination. It is not difficult to include through a field notebook, a mere record, etc. It seems that the potential is subtracted. The achievements must be registered and that helps the evaluation. Knowing that you have to change the road.

The field book in the sense of showing what you did, is also very interesting. That is what helps you to know why it was not achieved.

The evaluation within the emancipatory pedagogy is important not only as an external way to be followed. Why it is not authorized. What are you making visible, what are you making invisible. The self-assessment.

Now we have two completely different processes. But in the end we have to see the valuable.

Alberto Gamoneda question: What is the role of the professionals from the community social sphere. And the dissemination of the projects along the populations. What happens then to the people, a fragile material with which you are working. It has to contain and then what happens? You can generate a disaster in the lives of people. How they work?

Eva: In the case of "Kill me if you can" (Mátame si puedes), our position is not modest, it's crazy. It is their constant, it's ridiculous. In that smallness, we have taken life choices. If we are in a community, we have to exhaust ourselves and that's part of it. It is a vital challenge, a reason to exist, be compromised. "Kill me if you can" is since three years in Inermediae. As ridiculous and unworkable, we called it models of production. Cine sin author is a life choice. Faced with Angelina Jolie, was the author, was production model, we appreciated the idea of art, art must be taken. The artist is a figure that left himself.

Javier: The mission of the social worker is disappearing. How is anchored, transcend. Sometimes it's an incorporation. Being an artist means serving the people.

Zoe: one project, we know, had many difficulties because they spoke of the "good life" and it had nothing to do with art.

Social and cultural workers have much to do; there are artists who make a symbiosis between the cultural and the social, unite and compromise and will evaluate not only the money but the energies.

We work with private capital (volunteers), which drive up the value of the project. What do they learn from the art? Social mediators are surprised by its ability to do so many things.

The important thing is to be clear. You learn from the cultural production. How could it be done. Not only by the film, but by the neighborhood itself.

All this affects the symbolic economy. Containment passes by here. Transparency and communication. The continuity of the projects; spaces can also be continuous, they are vital and however misunderstood.

That means, be careful to make it responsible; containment is of the whole society, we all share that contention and that continuity.

Eva: the artist committed to society, but it is also society that must make a commitment to art. The artist doesn't have to be the court jester.

COE: Social workers also, it appears that their functions are of custody within the system, sometimes paternalistic, they are not allowed to create their own projects.

Alberto: but that happens a little at school. There are agents who are changing.

I refer to a "cosmetic" work.

Zoe: I wish there were more.

Ana: Yes, but working collaboratively is different. We work with affectation, let affect and are affected. Links between people are created. And the results are often unexpected, immigrants get jobs, ... but we also see our limitations.

With art, art begins to have meaning. There is a certain role of art that has now exhausted. The art we renew and update. We're doing something else and we are renewing languages. Work processes are very different and have interest because people are interested in it. Relationships are created and that also form part of the evolution of art.

Ana M.: In the museum, what has happened is that the relationship of the people with the art, has being renewed. The museum is not just a way to protect but also to give prominence to the public. And it open to participation. Network of publics led to that, that the museum became a meeting place where people, institutions are having an appointment as in an agora, or as a forum. It changes radically its positioning.

Enabling/hindering elements:

Ana M.: Enablers: Having people from socio-sanitary space. Working with them and the people. Not only that cosmetic work "for" but "without".

Move forward and build gradually. Not wanting to do everything. What we get from a project, we accumulate it to another. At institutional level, we are fortunate to have the support of the museum.

Often the difficulties are outside your own institution. Sometimes they are internal, but not in our case. Our department is well positioned as any other department.

Zoe: What a luck.

Javier: It is a framework for stability. Transient identity, school and the education are walking in a rush. This area of security, permanently marks a sustainable utopia.

In education there has been something like documenting the processes, which can be shared later with the school community, which helps empower the community. Who I am, who I want to be ... no objectives are set because they put limit ... from the documentation processes, limits are generated. The best raw material would be life itself.

Eva: what has most helped us, was the possibility to enjoy the processes beyond the material difficulties. Doing creates tension, conflict and this has been positive; Also, not pretend to save yourself from nothing. We don't claim to be outside the society. It's about being responsible of what we do. To document it and to put us at risk in relation to the power of life. The "without author" is a voltage. We are "without authors" that are considered authors and that's a tension.

Art can't be out of the contradictions in which it is embedded.

Ana: having this meeting, has been a power. Same is the context where the common is actual. Either we get together or we will not survive the catastrophe. It turns out that many people were interested in the subject. Find on the moonstruck people with whom we have worked as equals. And also the collective, the documentation of the processes, visualize the processes.

These are experiences that are generating seed and generate documentation is important.

Sometimes, there are things that, in the beginning, have generated resistance (that's not art, ...) but that has made us feel able to rethink, we have carried it out and *disagree* is part of the project. This was not an impediment, it was a help. Working without hierarchy for many people is very difficult. And they generate dynamics that are interesting, self-control, ... resistance is an enrichment for the work.

Ana M.: To the theme of documentation, I'll add, to make it public. We must make it public because it is the collective learning. We all are in that line.

Ana: We have left the marginality and we say that we have the right. It seems that the marginal reinforces the "normal" Or not. This is also true.

Ana M.: It's at the same level.

Ana: We claim, we work from art.

Zoe: I would add that the aid is to be attending the processes and it is possible. The passage of time has helped us to be better understood. To avoid having to make aggressive gestures. It has only changed the socioeconomic context. We are affected by the crisis but it has also enabled us. It has made that our way of work has more sense and be more real. You can't be not involved. We can't work disinvolved. Without distance of a project, we have to defend. It is paradoxical.

And the idea of making it public. I'm not sure if we have to document but to make it public, open to everyone, so everyone can tell and counted. We can sometimes document but it should be easy to go, come and see it. And so, you meet the people directly. And they haven't stopped us. We have been respected.

Group Discussion, Faculty of Education, UCM

23/03/2015

Moderator: Julio

July: I should start by explaining what is DIVERCITY. What we have in common is that institutions work with various groups but through art as a fundamental tool, as collective integration in the city, cultural centers, with the idea that they are nodes where to catalyze these elements with a transforming vision.

Alberto Gamoneda: Within this, we started to search, a kind of analysis of good practices and we have found in Spain (smaller than we would like) methodological key, and we have had to distill these methodologies.

Julio Romero presents himself, colleague of Marián, professor of the faculty and member of the research group, professor of the Master in Art Therapy.

Charo Arroyo, social educator: I have worked with adults from 1989 to January this year, in the downtown district. I have worked the relation of the adults to any population, including, inclusion, field work, museums (Thyssen Museum).

Pepe Galdeano: I am a Pre-School teacher and basically my work has been developed in Vallecas in a school with a high percentage of Roma, marginal, with low average socioeconomic profile. I'm interested in art education ... my interests have been drifting with groups like *Enterarte* and collaborative projects in cultural center, garden, managed by neighbors, called "This is a Plaza" "Esto es una Plaza".

Alberto: it is his second presentation. He works on public programs for special needs in the Thyssen Museum. He also works on creating opportunities for inclusion in the museum and using the contents in the socio-communitarian and socio-geriatric field.

July: the three are perfect candidates for being here, in the clearest areas of our project, with groups that interest us much. What you do all three is, being in touch with diversity. I want to ask you now about the idea you have of diversity.

Charo: there is an enormous diversity as we deal with people from 60-65 to 90-95, four different generations, forty years of difference; the economic level they have; people still in prostitution; people with very high cultural level living in a big flats of 250 m². You can find people with dementia, Alzheimer .. with many or few resources. The professional has to adapt what they will do to each group. If you also work with other groups, however you find common grounds. It was nice to find common threads, the same words or feelings about the same things.

Pepe: it has to do with what you say. In the workplace has to do with ethnicity, precarious resources, the diversity of countries backgrounds, of South America and elsewhere. This creates a great diversity. Besides the special needs involving individualized rhythms, difficult family situations, single-parent families, prostitution, jail, that on the one hand. On the other hand, this is a square; the community garden is the diversity of the social fabric; the Pakistani population-the children begin to integrate with other children, the local people coming from different social and cultural extract ... coexists with people from other extracts where everyone brings their knowledge.

Charo: Lavapies is a village, right?

Pepe: It is very multicultural.

Alberto: it is that has changed most in population but not in essence. Intergenerational work, much of the adult population has also been migrant.

July: what Charo says: in the distance is sometimes the proximity.

Pepe: It also happens in Vallecas, in resettlement areas, where people used to live in small houses in the era of Franco; the whole area was destroyed...

Alberto: In Carabanchel , it's the same, just outside some perimeter zones.

Pepe: many people came. Lavapies is the multicultural neighborhood; it is not as gentrified as the *Neighborhood of the Letters*, ...

Alberto: it has a historical tradition.

Pepe: yes, still stands. A walk lets you see from the headquarters of the CNT in Tirso de Molina to the headquarters of *Podemos* ...

July: There are differences ... all have a migration legacy, but ¿are there any barriers?

Charo: it's the people who has the barriers; many times ... people working on the entrances, they haven't enter the museum, and now when they do, they seem to have to dress. We must offer it.

Pepe: You have to see, what spaces say to people What does the Royal Palace tell me, if I have never been there. How do the people identify with the museum. It has been changing.

Alberto: Stereotypes are on both sides. Maybe I'm not going to Salamanca area because I have prejudices. There are stereotype of invisible borders within the city. Our job is to break stereotypes. Coexistence is breaking down the stereotype of the place but also of people. We, as students of EGB, we were taken to the theater, we were taken to the museum, we have become accustomed that these centers belong to us; they have led me to children's theater, adapted theater ... in the same way as in Pueblos Unidos there are young girls doing design. Stereotypes work in two directions and sometimes the auto stereotype is very large.

Pepe: yes, but museums have had to do an exercise in adaptation, in the last twenty years. They had to stop doing a show exercise.

For example, the component of the Reina Sofía Museum.

Alberto: I think the model is the *Casa Encendida*. The Reina Sofía Museum, the discourse itself leaves many people outside. It reminds (*Casa Encendida*) the idea of a public square, where people can come to play, watch a movie, to study. They are best conceived as cultural centers.

July: they still have a lot of work to do.

Charo: Lots to do, volunteer only tells you the history of painting; they don't ask you for your expectations or what you take from the museum.

Pepe: teaching planning that you raise is important, where one engages from a little child.

Alberto: it draws the attention that you know what happens in León but other programs remain unknown. There's a job that refers to the barriers. It strikes me that we don't know each others, we, who are doing similar things; we've known us, in many cases, in these discussion groups.

Alberto: In the Thyssen Museum, cases can be studied. I come from the world of disability and I'm sick of actions of distraction. I want the people get involved. We have abused of the concept of charity. Then we should rethink these concepts. It is not a consumer activity, it is an education activity.

The Thyssen Museum is a self-managed foundation pursuing, a low as possible final margin of debt. Gratuity is on Mondays from 12-16 h. the work with groups is different. And there's a sponsorship that allows it.

July: listening to what you describe, I think you have it clear things about payment, dignity, ... would be interesting to put on the table each of them, recognize the values in your practice

Alberto: We have worked with Núñez de Arenas. They have told us that they are satisfied, how it works.

Charo: one of the most beautiful projects was intergenerational, with groups at risk. We stressed on identification with the city of Madrid, which sites could be found through the collection; then they told a story in pairs young-adult about the painting. They made a photographic tours of the district seeking similar to the pictures images. The photos were pure art ... these guys were like that feeling where you feel important. They were put in pairs young-adult, describing how they related it to their life. So, an encounter was produced between them, between their life stories.

The camps consist in that the adults "adopt" the so called "children-key"⁴ and a senior adopts a child, it takes the croquette, ... The kid that "will scare", he knows him since a little child because he took care of him... It is responsibility of all of us to break the stereotypes, which respond to certain realities. For us, this is the price, which is the tip of the iceberg.

Charo follows: at the moment when the adult or the young was before the public, their feelings were the same- they were unified in their insecurity. When the oldest had a higher cultural level, it was worse but when the opposite, the younger started to help him and they became more equal.

Pepe: I value the ability to experiment, to do things. You can find some architects who can be uneducated people and on the same time, you can meet a bricklayer who knows more than the architects and their theory.

⁴ Children age between 6 and 13 who stay alone at home in the afternoon while the parents are on work.

What is important, is the ability to create something. The museum gives you, but on another level of experience- you, as building things; it leads to a more horizontal level, with many possibilities to be explored.

Charo: We have always sought the experience, take pictures, create, ...

Pepe: Sometimes it is better to distill the essence of what those artists say and do the translation. The contact with the artwork has a value but sometimes overly hyped by the "value" on what they should "think", ...

Alberto: Be careful, the school does the same.

Pepe: Yeah, and that I also criticize it.

Alberto: The horizontality is complex and sometimes is very sustained by some individuals, ... sometimes certain individuals need to survive ... they finish working on closed doors ... these balances are auto generated ... we need to learn the way to go together ... is it possible? I'm seeing in these three tables that it's possible ... sometimes it's the stereotype.

July: how is that horizontality built?

Pepe: so, there is the will to be horizontal. When you define your function keys, there are still problems, but it remains the intent.

Alberto: the important is the will that exists. For me the important thing is not to focus on the differences but the potential, the possibilities.

Pepe: I argue that there should be more sites that work similarly.

Charo: but it is very difficult. What Alberto tells is only a part.

Alberto: in an institution, the will of horizontality is complicated.

Pepe: I enjoy very much being in a museum where the children roam freely accross, sit on the floor, feel comfortable, ... I want to defend another type of culture, more popular; it can be done and it is another way of generating cultural sense through make common, expanded art, social art, whatever you want to call it; the same like democratize the artist's vision and culture and make it accessible to children in Vallecas ...

Alberto: That's what we also do in the museum with the kids. When we have worked with memory, with Joseph Cornell, we have worked with boxes where the children were putting their lives. You work with

orchards and we work with gardens and metaphors. It can be in a garden but also in the museum and a Moroccan woman can speak better about a painting of Gerôme, because she knows the keys of the Arab culture. Or a woman with Alzheimer explaining better a work where bobbin appear. You can work with the popular in the museum.

I love that the square is a self-managed space or at school that there is a way of working that is marked by the need ... you adapt your work or you finish in the psychiatric institution. It is the user's need, not our one. Think of the people need, not of the institution need. I don't care if it is a garden, a museum, or any other space.

Pepe: art, as nothing, is not useful, if I can't be more myself and along with the neighbors ... the rest are resources.

Charo: It's about using en every moment what you are seeing, which suit better, the most facilitator.

Alberto: it's marked by the need. Without converting it in a distraction, a "disneylandification".

July: I would like that we talk about art. In relation to the objectives. Which forms does the art take?

Alberto: The visit generates an experience. You work with dialogue, listening, focusing on the work that generates many things, becomes a living space. "The Garden Miquel Marti Pol", Vic: it's a place where people at risk of exclusion transforms the space into a garden. And Vic makes that the wasteland become gardens. There is a networking, coexistence, self-management.

In our case, to be able to find in the museum a space that can be shared and that belongs to them and their life; this is also an intangible heritage. The artwork is an object but also a support and emotionality is provided by the viewer. As Pepe said, some of them did not studied, but they have much to teach.

Charo: To us, it has helped us more the art in micro. Stop and see your reflection in the artwork. We collected so much.

Alberto: is about awareness... that the vision is subjective. Once you've learned something, you can't delete it. You are generating a capacity of dialogue ...

Pepe: I remember a situation I lived last year with my students of 5 years of age. We went to see some works; previously,we had worked with an artist Lygia Clark, distilling ideas she had transmitted; it resulted that they had similar experiences. They had worked with experiences in artistic key without knowing that it had to do with Lygia Clark. In the museum, there were objects the students couldn't touch because it's the World Heritage. Previously, they had played with almost the same objects but now the experience became more visual, not tactile.

Alberto: To me, this is not a problem. The school has also its contradictions. We must learn to work with the limits. What I don't believe? A step in the wrong direction can make us close doors.

Pepe: No, what I wanted to talk about was perhaps to relate it to the original work or the replica. I wanted to get to the meeting place. The square is a meeting place. Awareness is important: become aware of the space we are building, what it generates with regard to the city. We have made a study of the neighborhood: there no "meeting" zones where the people themselves can define what they want, trying to recycle, exchange with other groups, with very little budget... All this is generating an awareness of active citizen, it makes you think that what is happening goes beyond a garden or a compost ... it helps us to establish relationships with what is and connections and relationships that can be established, in 98% of the cases, with other things, which is what should be the work of art, an excuse to talk about other things ... that has to do with meeting points and making vital consciousness. Become aware of yourself.

Alberto: We work on different levels. What you accounts in your square, occurs in the museum too. When I hear you I realize that that's the kind of work we do. It may arise from different areas, an awareness and self determination. It's a question participation and involvement, of exercising the conscience.

Pepe: Of course, it should be this way.

Charo: with a given methodology

Alberto: there are many visits and many squares. Some of them are like malls. Our duty is to prevent them from becoming commercial spaces.

What is a artwork? I don't know. I have many definitions. But I don't know.

The emotional engagement that people have with contemplation, it's difficult to have it in another place. Space is a sacred space, as you in your square. As a place where things happen, it's a playground. For us, this is the museum. It has to do with this complex structure generated.

Art just happens. It has to do with the creation of meaning.

Alberto: What is Shakespeare without someone who read him? It is clear, highly idealized. I work with professionals; worth professionals who understand the person as protagonist.

Pepe: The school is far away from this because it doesn't allow personal itinerary, individualized narratives.

Alberto: But there are those who transcend because they feel passionate about the other. What matters are the people. And it is true that projects must learn to live without the people, but people matter, because they leave their mark.

Pepe: From my deep observation of the art, the work I do consists in trying to translate that experience to other very specific contexts. That intention to transmit the art ... see, make questions... Hans Haacke, who puts on question the museums based on why, where and who has bought ... if things are worth questioning myself and asking in an increasingly limiting world.

Charo: If we are in a continuous research...we are going to see, to live into the limit, to break the limits...

Alberto: I think, there are models, for example in Colombia, how to regenerate communities, the museum of the favela, the community museum, ... there is a possible world from there.

Regarding art, I believe that a work must have a conflict. A great work exerts great pressure, exerts questions, doubts, questions that live together. You can learn in the square, and in the museum and in certain classrooms with certain teachers.

Landro had a garden you could only visit with him. In each museum, there is a museum for every visitor.

Pepe: it's an exchange.

Decisions are not trivial. In the beginning, we received an aid and it was difficult to achieve one, so we decided not to charge anything,.

What you bring to the city?

Pepe: brings Citizenship.

Charo: they make it habitable.

Alberto: tell us where you can go.

Although everything is institution.

Brings what it should provide the education. So that you don't need me.

Pepe: A meeting of social relations. Confluence of interests. We discuss horizontally, with a distinct identity. A project of defined identity.

Charo: This is the site that will make them find themselves as equal. But older people are not stupid. Everyone goes to their interests. Another thing is that you can transmit to them that they can ask for more, and from there, you can extend.

Pepe: Yes, in the square are generated dynamics, where it's shown that behind it, there is a work of giving self-confidence, security. It's a fiesta.

The square is a review of what was the village.

Charo: the concept of village that should be recovered.

Pepe: There is a democratizing element connecting with the School. The democratic teacher must also be in a democratic school, with more room for family involvement, open, didactic, socially conscious.

Some steps are being taken but a framework of democratic governance should generated.

Alberto. Inside the museum, there are many visions of the museum itself.

No methodologies, these must be under constant review.

Julio: we have returned to the starting point, right?

30th and 31st of March 2015

We had two round table discussion of 6 specialists working on the field of curating of education. The discussion was divided into 4 parts: multicultural diversity, young people, elderly people and other types of diversity. The participants talked about projects they have been making in past years, some projects are still going on. We talked about the processes, how projects changed and whether they were successful or not and how. At the end we had a short discussion of meaning of diversity and a discussion of art as a medium to achieve social inclusion.

The discussion it self was very organic, but in this transcription I've tried to put the comments coherently by specific project.

Multicultural diversity

Babel-project

The art museum hired a person to make contacts with the multicultural artists living in Finland. The refugees and immigrants that work as bus drivers and cleaners, but have had an education in visual arts in their country of origin. The artists were hired to to a series of workshops on the materials and techniques they use in their own art. They had part of the responsibility to do the advertisement of the workshops. The idea was to get a wide range of multicultural audience interested in the workshops.

The Babel project was a success in many ways. The problems were that cultural minorities are a heterogenic entity. Many of them doesn't want to be just a cultural minority. People find it more interesting to be defined by other qualities they have. Also most of the artist didn't see them self and multicultural artist, but just as artist. The defining art by the origin of the artist feels odd to most of the artists.

The project find many borderlines of toleration becoming a defining tool. The “others” in art doesn’t exist.

The beginning idea was to show how many interesting artist live in Finland. The project crated many good things that weren’t in the preliminary ideas. The artists formed later an association of transcultural artists Ptarmigan. They have done many projects together. The project manager got a position in arts promotion centre Finland. And the Babel-project has been adapted to many other museums and cultural institutions. Although the museum didn’t broaden its audience on permanent level the activity that refugee and immigrant artists created after the Babel was even better outcome that was expected.

Somalian public art tour / Woman’s club’s public art tour

The public art in Helsinki represents the history of Finland. Public art tour about Finland’s cultural and political history has been created for first with a Somalian that contacted art museum about the possibility to do such. With him was created an art tour and he took the responsibility of advertisement of the tour. The project was not a huge success, but it got some attention in the Somalian minority. Somalian minority in Helsinki is coherent and have good contacts with each other.

Same format was used again with a multicultural culture house Caisa’s woman’s club. Art museum’s guide spent a half of day with international woman’s club and walked with them in the centre going through the public art and history.

The art tours have been very well received and will be done in the future again. The possibility of creating a language learning kit for the tours and also making the tours accessible also by individual people through museums web page is in consideration.

The main outcomes of multicultural projects

-The “immigrant” as a target audience in very heterogenic.

-The organisations giving language lessons are a good contact and the language learning is a good motivation that all the immigrant share.

-Certain minorities keep closer contacts with their language group (Somalis, Russians etc.) and then they are easier to reach.

-The projects for the multicultural audience have to be well organized and good “packages” that the target audience finds it easy to take part in.

Young people

Anna-house's exhibition

Project gave for a group of young people possibility to curate an exhibition from the museum's collections. The exhibition project was a way to show that a museum can give its power/ownership to the people. The youngsters taking part in the process were highly motivated and have been informing us ever since that they would be interested in doing a same kind of project again. They got to know all the processes of an exhibition making and also did a side programme for the exhibition with guided tours and workshops. The exhibition process got a lot of attention and was well received. Engagement and enhancing ownership of people outside art museum staff to its main work is something that we'll do lot in the future.

Workshops for the youth with eating disorders

This was a summer camp held a few years ago. It took for a 5 days. The target audience was the young people living under surveillance in the museums nearby hospital. The hospital being boring and clinical environment, the idea was to give young people some sort of summer experience without them having to move too far from the safety of hospital surveillance. The daily art camp was organised with the hospital workers, but didn't have an art therapy angel to it. The young people with eating disorder

felt that the art camp gave them something else to think about than their condition. Many of the camp participants have come again to the museum and felt that the project gave them positive energy.

It is always problematic when an art institution goes to the territory of art therapy. Clinical psychiatry is a field of work that art educators are often to work with but few have the knowledge and tools for it. To have a good practice on the level of therapy is a process that would be interested to study, but that should always be done with the co-operation of scholars of psychology.

The main outcomes of projects for young people

- Young people are a difficult audience to have. Some participants are “young” so short time.

- Projects with young people are awarding to do as they are easily to be motivated to do “grown up” work.

- Young people are easily forming subgroups, but to find the right subgroup to work with is the biggest work in projects with young people.

Elderly people

Alone exhibition's texts

Two art educators worked with groups of elderly people for half a year. The groups were shown art that was to be part of the exhibition that talked about loneliness. The groups were gathered by an organisation that is working with elderly people suffering from loneliness. The insight experiences of acute loneliness later formed as gallery texts commenting the art in the exhibition. The groups came to the actual exhibition also and commented more and part of those comments were also printed in the walls of the gallery. The idea was to give space for the voice of the unseen people. Art in-itself can be a

very lonely experience and many artist have suffered from the feelings of being isolated. Art can also be seen as a form of artists trying to reach out towards the other.

The project went well and the elderly people were motivated to take part. The experiences of loneliness that were produced from their oral testimonies were hearth braking. The exhibition and its wall texts got a huge media attention. The whole package was a success. Finding the right organisation to work with on this sort of special target groups is essential. Only with good partners can the right people be found.

“Change” exhibition

The exhibition of the project was organised in eastern parts of the city in community house Stoa's gallery. Students of art education organised the workshops in which the artefacts for the exhibition were done. The target audience was a vast majority of diversity. The target audiences that were invited to take part in the workshops were teenage parents, groups of elderly citizens and last the multicultural residents of the Stoa area.

The first workshops were held for the young mothers in the art museum. The art teaching students created highly theoretical ideas of what they would like to see happening in the workshops, but they completely forgot to motivate the young mothers to take part in the workshops. So the number of participants was very low and even fewer came back for the workshops. New workshops were thus held for the elderly club of the art museum. And the highly theoretical “lecture” part of the workshops were cut off and workshops were summed down into creating futuristic jewellery using partly garbage material. The elderly club's art pieces formed the core of the exhibition.

Although the project was a failure at first, so many people had already been engaged in it that it had to go on. As the project changed, the outcome as the Change exhibition in Stoa was a huge success. Hundreds of local people came to the workshops that were held there for 3 weeks. The bigger idea of the project summed down (from the highly theoretical ideas to thinking the future and changing it) to making something beautiful out of the waste of the past.

The main outcomes of projects for elderly people

-Elderly people can't be addressed by just the age. There has to be other specifying attributes.

-Elderly people are highly motivated to work with organisations and they have time to take part in the projects.

-Elderly people are a growing part of Finland's population and they have a lot to offer for art engaging projects.

-How to address elderly people? How to reach them? How to get non-active seniors to take part in the engagement projects.

Other diversity

Barnefest

The Anna-house organises every year a Saturday evening happening that is meant for the Swedish Finn families with disabled children. The whole building is filled with different sort of workshops from all forms of art. The yearly happening was meant for a small language groups disabled children to get an experience of not being different. The day is meant for the whole families and they come with parents, grandparents, disabled children and un-disabled children. By years the day has started to attract all the Helsinki's Swedish Finn families and now it has all disabled and un-disabled children taking part in the workshops. Although the first idea was to give the feeling of not being different among other children with similar problems, now the feeling is derived with doing the workshops without the border of who is "normal" and who is not. The day is creating a positive energy in a small language group towards toleration.

Rainbow workshops

Helsinki Art museum has organised drop-in workshops during the Helsinki pride week. The workshops were held in art museums studio and they were advertised through rainbow family organisation. The main goal has been to give all sorts of families the idea that art museum is open place for everyone. The rainbow workshops doesn't differ from Sunday workshops in methodology, except that they are mentioned in Pride week's programme. As a single mother was a social stigma half a century ago, so is rainbow parenthood now. The bigger ideological background is that in future there should be no difference in addressing/thinking of rainbow families.

The main outcomes of projects for other diversity groups

-New diversity groups are born all the time. To find groups that are interested to do art engagement projects is an on-going project.

-The biggest challenge is to create all museum activities so that they also address the diversity groups and everyone should feel welcome always.

-Should be more studies done about which sort of diversity groups take part in museum projects and who don't for a reason or other welcome.

-Pride week and different sort of minority happenings should be taken into more serious consideration. What could be done in connection with them?

-How to do projects that reaches many diversity groups at the same time for example combines youngsters and seniors?

Why art is a good tool to achieve social inclusion?

-There has been made quite a few studies in Finland that the art gives a longer and healthier life and gives meaning and depth to the life.

-Art gives us tools for self-consciousness.

-Art has a therapeutic power.

-Art is a way to handle emotions and it gives tools for emotionally rich life.

-Art has no competition in it. As so many fields of leisure time activities (sport etc.) are somehow competitive the art experience has non of that.

-Art engages you. Whether it's reading or going to theatre or watching a painting, you are always interacting even though you would be with the art alone.

-You can "do it" in which sort of group or alone.

-Public art can give you feeling of belonging. They can work as emotional landmarks for personal history and memory. A lot can be done with the engaging people to know their local sculptures.

What is diversity?

In diversity there is no majority/minority definition. All are part of diversity. Everyone should understand that we belong to different kind of minorities all of us. Diversity is everywhere. To truly understand diversity is to take everyone as exceptional individual with specific needs and unique life experience. Art professionals should do their work for not only for them self but to all types of people.

Interview with Dunja Schneider

Stand 129, Austria

Dunja Schneider is head of the department of art mediation of the museums of the city Linz (Austria). Those include the city museum NORDICO and the contemporary art museum LENTOS.

IS DIVERSITY AN IMPORTANT TOPIC IN YOUR WORK / IN ART MEDIATION OF THE MUSEUMS LENTOS AND NORDICO?

Diversity is a topic that is important in my work. First of all because it is part of the current discourse in the area of museum. I've been at conferences which deal with art mediation in *migration society*, e.g. in Berlin (there has been a publication), but also other further trainings e.g. in Vienna, but also in Linz itself. Those trainings are meant to increase intercultural competences and I try to educate myself in this area and hand the knowledge on to the team of art mediation. We also tried to implement a program by ourselves. This starts with multilingual tours where we include Austrian sign language and other languages, thinking outside of the touristic field. We have tours in Czech, had Bosnian-Serbian-Croatian for a long time (this stopped now out of personal reasons) and now we're starting with Turkish.

In the city museum Nordico we have been working with „Kulturlotsinnen“⁵ for a long time. This initiative started when Linz was European Capital of Culture in 2009 and goes on since then. Women with migration background have been trained as cultural guides and made city walks out of their perspective. This format has established in the Schlossmuseum Linz with a program called „Know-How“, where migrants have a dialogue with the visitors from their point of view and together with art mediators. They look at different objects and analyze them, considering how different those may seem out of diverse cultural backgrounds.

We [together with Kulturlotsinnen] do guided tours in the city museum Nordico where we also use this method of tandem-tours. We guide tours through the museum and through the city because we consider

⁵ Kulturlotsinnen – assistant cultural guides - could be literally translated as „pilots of culture“. It should be mentioned that it is the female form of the word, so the pilots are all women.

the museum of the city being a place to negotiate the history of the city and to negotiate it out of different perspectives. Once a month, we have different Kulturlotsinnen that guide these tours with us.

HOW DO YOU DEFINE DIVERSITY?

I define diversity in a very broad way. It doesn't refer to migrants only, but measures for a barrier-free house belong to it as well, and we had a focus on that last year. This includes inviting people to make us aware of their perspective and also have trainings for our staff. And this means from curator to attendants. (...)

We also want to reach migration society and reproduce it in our museum. This means in the representation of our building too, for example with the material of art mediation [catalogues, texts, folders] that we have in our exhibitions and that leave our museum, so that it reflects society as it is.

WHY DO YOU AS A MUSEUM DEAL WITH THIS TOPIC OF DIVERSITY?

We concern ourselves with Diversity because of our own interest and because there is a strong discourse about the topic. It's not about solicitousness or benevolent negotiation (the discourse also helped that this is not seen as such anymore) but to reflect upon ourselves in art mediation. For whom do we do it? Why do we do it? It's clear that there are mechanisms of exclusion and kind of a hegemonic relation. So, we as critical art mediation try to go against that.

FIRST EXAMPLE/ GOOD PRACTICES: Painting Atelier for Kids in Franck Viertel.

Lentos museum offers painting ateliers for kids each summer in cooperation with „Kinderkulturzentrum Kuddelmuddel“, a cultural center for kids. In this project („Ferienatelier im Franckviertel. Wir malen frei Schnauze am Wimhölzelplatz“) we went out of the museum and into the city. Franckviertel is an area of the city with a lot of negative connotations because of the high percentage of migrant population and people coming from different countries and directions.

The current exhibition at that time was „Alois Moosbacher – die Möblierung der Wildnis“. It fits to the artistic strategies of this artist to go out. This is why we decided to do the atelier outside this time, even though we have the best facilities directly in our museum. As art mediators or pedagogues, to use the old term, we are used to have an object in the museum as starting point. I liked that in this project, we could still have this bridge to the artist without it being just marketing.

We were looking for a place where this would make sense and so we decided to do it in the Franckviertel. With the district agency (Stadtteilbüro)⁶ we had an already existing structure in the area that we could use for our project and they supported our idea from the first moment on. They helped us a lot, offering their facilities and adapting their opening hours to our project. We also cooperated with the youth center of the area.

The idea behind the project was to show young people in this area that Lentos museum also comes out, comes to them and presents itself, builds trust and that it is welcoming for people. It was important to build personal relations. There was no language barrier, because painting was the main focus. We also brought informational material from our museum and distributed free tickets so that people could come to the museum.

In the end, we had a container installed in a little park of the district and were there Monday to Friday, 10 a.m - 1 p.m. and 4 - 7 p.m. Kids could come and go whenever they wanted, sometimes there were a lot, whole groups came and sometimes there were just a few. There was no special program, rather open space. We also didn't collect the paintings and didn't want to exhibit them in the museum, they were just for the kids to take home. Our task was to help out when they needed help with mixing colors or see how they could get to a certain result. This whole approach fits to the artist's (Alois Moosbacher) methodology. Kids should be able to dive into painting without being disturbed and without any pressure.

The strong points of this project were following:

The kids came to the museum Lentos again after the workshop and they were looking for personal contact. The offer was embraced and kids really came and had fun.

We also had a lot of publicity (national TV, print media, Franckviertel TV), because summer is usually a bad season for press. This is unusual for art mediation, to have so much media attention and I didn't expect it.

Also, the cooperation was very good – both with Kinderkulturzentrum Kuddelmuddel and the Stadtteilbüro (district agency).

We had a sponsor, a company that is in this district and they financed the material (paint, etc.). This was very helpful and otherwise it would not have been possible to do it in this way.

The weak points of this project were the following:

⁶ The so called *Stadtteilbüros*, which I translate as *district agencies* are working in deprived areas and have „gentle city development“ as their aim.

I had too few people in the staff and maybe underestimated that. Also, I put a lot of myself into it, because I was also very interested and it was important to me.

EVALUATION & SUSTAINABILITY

I cannot tell if the project was sustainable in a long term. We couldn't evaluate it. As I said, some of the kids came to the museum afterwards and one mother called to know if she could really use the free ticket. But there are a lot of other factors for the participants.

In this case, evaluation would not work, because it was not a group of participants but people came and went as they pleased. In other projects we do evaluate, e.g. in *Mixed Ages* – where seniors and pupils worked together. Our exhibition was "The Naked Man" and we worked on the topic of nudity and sexuality which I consider very interesting for intergenerational groups. We had an evaluation sheet for all participants. But the difference is that this was a continuous group. It's easier to do evaluation when one has personal contact to the people because participants understand that it's part of the project.

SECOND EXAMPLE: Exhibition "Geteilte Stadt" (divided city) in the city museum Nordico.

We are currently preparing the exhibition "Geteilte Stadt – Linz 1945-55" which covers the period when Linz was divided into a Russian and an American zone.

We have collaboration with a school and this project will be incorporated in the exhibition. The project was submitted to *Culture Connected*⁷ and is called *Border Crashes*. We work together with the Otto-Glöckl school which plays an important role for this period (1945-1955) because it was heavily destroyed during war and is a good example for reconstruction in that time. So the history of the school and also the stories of its pupils fit very much into our exhibition and the project *Culture Connected*. This is why we decided to record the personal stories of the pupils and offer it in a multilingual way to museum visitors inside of a certain kind of wooden hut.

⁷ *Culture Connected* is a subvention program of KulturKontaktAustria that supports cooperations between schools and cultural institutions.

The pupils tell how they came to Austria and how their first day in school was for them in their mother tongue. A lot of the pupils in this school come from other countries and even though they are already a little older, don't speak German. We work with pupils that are around 14 years old.

The kids work together with an artist and art mediator of Nordico museum and also with an arts teacher of their school. At the moment, we are creating collages of historic photos of the reconstruction of the school that we took from the archive of museum Nordico. The pupils work with copies of the school chronicle, self-portraits and their audio recordings.

So the project started parallel to the preparation of the exhibition (in the museum). Next week we're starting the construction and the pupils are also part of that process. One exhibition room is reserved for them and they'll show authentic exhibits from that time (which is not so easy because not a lot of school furniture etc. from the fifties has been conserved). There will also be a screen that shows reconstruction of the school, the mayor, etc. You can imagine it like a kiosk inside of this hut and when you enter you hear the pupil's voices in Thai, Farsi, Bangladeshi, Tibetan, Spanish etc.

The hut stands for the time of reconstruction where a lot had to be improvised. And also it fits into the exhibition because you can hang a lot of sheets there and the collages etc.

For a lot of them it was the first time that they had been interviewed. We did 13 recordings in different languages. Some of them made notes and others just talked very freely. We also had to edit a little which is really hard in foreign languages. But I think it's important that it has not been a video, but audio record. The pupils didn't want to represent themselves too much. Therefore we did a painted self-portrait instead of photos and the students did their own version of identity cards, like they were used during that time to cross the border from one zone to another. They did their IDs with the information where they come from and their age but not their name. We leave this part open in the exhibition.

The pupils shape the project in terms of their interests. Our art mediator works together with them in the school. They visited us in the museum first but now work in their own school. Then they come back to the museum for construction. Our part is to support them in their work. For example, we gave them the

photos we have in our archive and they decide which of those they want to show. It's all about participation. The idea of recording the students has been an idea of their teacher, I think.

For the students, it's a project that is integrated in their art education but other teachers, for example those who teach languages are also informed. We had a meeting where I explained about the exhibitions and a lot of teachers were present that day. Then the art mediator came to the school and worked together with the teacher and the students. It's really about them being involved a lot. Participation is an important topic and I'm really looking forward to seeing the results of their work. The opening is on the 16th of April.

In this exhibition we're also working together with Kulturlotsinnen and will have a strong emphasize on the Russian perspective. One Kulturlotsin¹ with Russian background is going to guide the exhibition together with one of our mediators in tandem.

For now, I cannot see any weaknesses because I'm really enthusiastic about how well the project is going. It started at the beginning of the conception phase where we [the team of the museum and the school teachers] saw that we all mean the same thing and want to get rid of this orientation on deficits that happens a lot when it comes to a high percentage of pupils with migration background. We all agreed that it should be about the students using their own languages with high self-esteem. We knew that with this project, we would like to apply for a subvention at *Culture Connected*. Also the composition of the team was really good. This artist and art mediator of my team already worked a lot in this area, with historic records and so on. Also the students gave a lot of input and the interviews that we recorded were really nice.

Maybe the fact that we couldn't include the students in the first conceptual phase (because of lacking resources) could be seen as a weakness.

INDIVIDUAL AND COMMUNITY SKILLS – according to mentioned projects:

INDIVIDUAL:

- develop self-confidence and self-esteem: Yes, our project helps to increase self-esteem because a lot of times, the students are confronted with ascriptions of them having a deficit because they don't speak German. But now, they contribute with their own language competences and as a visitor I might not understand it and am challenged through that. I think that's great.

- increase creativity and thinking skills: Yes, in the confrontation with their own past, to think about and beyond certain topics that they usually don't think about. (For example Linz during the time of occupation)

- improve skills in planning and organizing activities: In this area, we relieved them a lot. We do the coordination and also the art mediation. It would be great if the participants would be part of the project from the beginning to the end but there's too little money for that. The preparation time is too short to let students make the whole concept of the exhibition. That wouldn't have worked and might be seen as a weakness of the project (in terms of framework).

- improve communication of ideas and information: this works very well.

- raise or enhance educational attainment

- increase appreciation of arts: in this case, it's cultural history, in comparison to the other project (example 1): Yes, because the kids know now who Alois Moosbacher is, the material and experimenting with it and with painting.

- enhance mental and physical health and well-being: that's difficult to say.

- increase the employability of individuals : well, in this case the participants were too young to be in that place but maybe they developed skills they can use later on. But I have to leave that open.

- reduce offending behavior: in Franckviertel we were almost expecting little fights and also talked about the possibility that such situations might happen with the district agency and the youth center. But in the end, nothing happened.

- alleviate the impact of poverty: there is certainly a barrier because in a museum, you have to pay entrance which is too high for some people. When we distribute free tickets, this might have an effect. Also, when groups of migrants book tours, the entrance is for free and also the guided tours are cheaper.

GROUP/ COMMUNITY [those are hard to answer because the projects were not really community projects; she read them and commented generally]

- create social capital
- decrease social isolation:
- improve understanding of different cultures
- strengthen communities
- enhance social cohesion
- develop community identity
- promote interest in the local environment
- activate social change
- raise public awareness of an issue
- contribute to urban regeneration

Well I don't work with a certain community, the students come from all different countries, it's not one community.

But the project in Franckviertel (example 1) works with a kind of Guerilla-tactics: So something for a certain time at a certain place and you open something up there. You might find a certain need. Also,

questions of city planning arise: Do we want to revive this place continuously? There's a potential, but why isn't anything happening from the side of the city? Such a project gives a focus of attention to a certain area.

One might also reflect upon our own role. We as art mediators don't come from this district. We go there as a museum. I don't have anyone in my team that lives there or talks any of the languages spoken there. We had an intern coming from Bosnia, but this was in a different project. You have to see this critically: Where are the migrants in the team of art mediation? When we say, it's developing in such an area, this works only when we have someone from the community working in the institution itself. And this is our aim. Those are the topics that I want to raise with our multilingual guided tours but up to now it doesn't reflect in the compilation of our team, of those who actually work with kids and students.

We have to consider that it's a field that has been professionalized heavily, which is bound to certain education and certain requirements which are not easy to meet up. So, it's a reflection inside the branch itself where we do have mechanisms of exclusion and some people do not enter.

GENERAL FACTORS THAT ARE NEEDED TO MAKE A PROJECT SUCCESSFUL

The conceptual phase and planning at the beginning has to be very detailed. You should know what you want to do and everybody else involved in the project should know so too. Everyone has to be at the same wavelength and the team has to work well together and know its aim.

Also, of course, resources in terms of time, staff and money.

It has to be considered what can be cut down when resources are too little. It's better to make a focused event for a certain frame of time because long-term planning is often hard to implement because they need so much time.

It's also important to state the resources – money, time - that one has to the potential partners - let people know what you're able to accomplish.

In the course of a project, different factors may influence the process. This can include personal things, such as someone breaking away from the team unexpectedly. This could lead to a need to lead the project in a different direction. Also, if it's not received well, if what one thought would be interested to youth is in fact not. Then you have to adjust. That's why it's so important to include youth in the conception process when working with them. Ask them what they want before you plan a project from start to the end.

It's also important to have a general framework, so that you know what you're talking about. But this framework must be open for change. This limitation allows freedom. It's important not to concentrate too much on the outcome because this can cause a lot of pressure. For example, when we tell the students that they have to design a room for an exhibition and then we leave them alone with that, they would feel a lot of pressure. You need to support them in what they're doing and also communicate that it's ok if it doesn't look like the first draft or even when it stops working all of a sudden. Such things happen and they are ok. You have to take away the fear. Participants should not be so interested in the final product that much, rather be happy with what they are doing. The process is important and not just the result.

SUSTAINABILITY

In general, when I have documentation of my projects and I can show them to others, be it colleagues or also you, and thanks to it others know what art mediation in Lentos museum is and does, as well as you coming to do an interview with me - I consider this as sustainable. It has its representation. Sustainable is also when someone that knows us through one of our projects wants to come to Lentos museum again and also wants to meet the people there.

In terms of our participants and the impact a project has on them, it depends very much on the project if I consider it as being important or not. For example our project in Franckviertel (example 1) I couldn't see a long-term sustainability because of our limited resources. But of course, if the district agency (Stadtteilbüro) comes to us and wants to do another project, I would be pleased to do it. It could take a completely different direction, according to the exhibition we would have during that time. So the relation [to this partner] has been established and stays and if it fits we can think about another project together. We, being the department of art mediation of a museum, always develop our project based upon our museum's contents.

ART AS TOOL FOR SOCIAL INCLUSION

Art is a language that everyone speaks. Art can be a tool for social inclusion when we come together through working together or looking at something together and talking about it, when we enter in a dialogue. One looks at something, knows it was made by an artist, maybe understands his artistic practice and one can also try out this practice for oneself. I think it's a good place to start a dialogue. The museum is a space that is apt for people with common interests, who want to exchange thoughts, to meet there. Therefore the museum is a good place for that, also because one might echo a certain topic because one is interested in it.

HUNGARY, Artemiszio Foundation

Interview with Eszter SUSÁN, Project manager (MAROM Club Association, Hungary) of the following project:

Time Travel in the Jewish Quarter:

An e-Learning Guide to Budapest's Jewish Heritage

PROJECT SYNOPSIS

This project will develop an e-learning program about the Budapest Jewish Quarter, focusing on the history of the district from ca. 1830 through the present day. The program will be accessible on the internet, in both Hungarian and in English. It will target two age groups: high school students, ages 14-18; and young adults ages 18-37. The program will use e-learning 2.0 methodology, which emphasizes interactivity. For the high school age group, the the project will partner with the **Scheiber Sándor Jewish Elementary and High School**, and the **Berzsenyi Dániel Gimnázium** as pilot project partners, as well as one university class of the **ELTE Intercultural Psychology and Pedagogy Department**.

The e-learning program will be available to users after registration. Each user will receive a personal code with which to enter the system. The code will be valid for three months. For high school students, the program will include gamified tests to assess mastery of the material.

The learning program will be comprised of 4 chapters, built chronologically.

The units will cover Jewish social and cultural history, while focusing on the old historical Jewish neighborhood of Budapest, called inner Elisabeth-town. (Please see detailed plan of curriculum attached) One chapter will be the length of ca. 30 pages (single spaced).

The learning content will be embodied in the form of an educational game. The game will be an embedded in an interactive story. The student (or player) takes on the identity of a "Time traveler", who goes back into four different eras in the past. As an invisible ghost, he is able to peek into the life of the people who used to live in the neighborhood. From time to time he is able to choose between two different perspectives in the story, which one to follow, (a Jewish and a non-Jewish narrative of the same story). In each part the Time traveler has a mission (he needs to solve a problem, collect some information, etc.) in order to "redeem" the main heroes from history via remembrance.

An educational team will collect information and materials, develop the units, and adapt them for use by high school students. Experts (including an architect who is an expert on the Jewish Quarter, a historian, an author of several plays about Hungarian Jewish heritage, and a Professor of Jewish

Studies) will revise the units. Audio-texts will be narrated by actors and edited by sound engineers. Completed units will be translated into English/Hungarian. The e-learning program will be officially launched in March 2015.

The project includes two one-day 8-hour blended learning sessions for high school students. This will combine traditional face-to-face teaching methods with the e-learning, which students previously will have mastered; and with a guided tour of the Jewish Quarter. The project will conduct a seminar to train 15 trainers to facilitate these sessions, and a handbook will be prepared for the educators. The trainers will be teachers in participating schools, and professionals and volunteers from Jewish institutions and foundations. The project also will conduct a seminar with these partner organizations to brainstorm ideas for developing the learning program, and another seminar will solicit feedback as the closure of the program.

- Possible inspiring questions:

Do your Project has to do with Diversity?

yes, the project has several aspects of diversity.

Could you define "Diversity"?

diversity means to be of one kind, but at the same time to be different

If you Could define your Project in a category, in which would it be: community art, participatory art, social art,... try to define your Project in three or four lines considering the concept you have chosen.

social art

The project uses art as a method to explore questions of social and cultural history. Furthermore it has a social element in the meaning of community – both on the production and on the consumption side. It is being produced by ca. 10 or more people, and it has two-three elements when it is processed within a community (school class) – such as outdoor activity and a classroom activity.

Did you have clear aims in the project?

Yes, more or less. We wanted to create an online application about Hungarian Jewish heritage, using local history.

Do the participants are aware about the Project objectives?

Yes

Have they changed during the Project?

No

How are participants involved in the process (from project concept through to implementation and evaluation)?

Participants are involved in different rounds of testing. We did two testings already and now we are preparing to do a third one. During and after the testing participants give feedback which is incorporated in the project.

What principles, if any, underpin work that aims to be socially inclusive? How do principles translate into practice?

Not sure, this question is interesting, because in our case we approached the topic from the side of a minority. On the other hand, we chose to embody a story that enables members of the majority society too, to identify. We laid an emphasis on the different narratives and perspectives that can be told and shown.

In which sense Art is a better medium than others to achieve social inclusion?

Art is better because it is concrete, but in the same time is able to inspire abstraction. It teaches you implicitly and at the same time it gives you (aesthetic) pleasure. The receiver is able to sublime his / her experience via a concrete form and to bring it outside – to analyze and look at it more critically.

Do participants and artists regard 'excellence' or 'quality' as important?

Yes, this is somewhat a problem, because participants have different expectations and relation to quality. Especially regarding the visual implementation there have been differences in taste and excellence, but also during the creation of the story. Eventually, we needed to accept, that some members need more feedback and more guidance, and even with that their part can be measured against their art.

What factors (in terms of planning) contribute to a 'successful' project or enhance outcomes? Did your project develop in response to needs?

The project did have elements of need, but more on an abstract level. There was no other product on the market, that does the same thing, and we also felt the need to renew the form and deepend the content of what has been offered about the history of the Jewish quarters – and Jews.

What external and internal factors result in project plans changing or reduce the impact of outcomes?

There have been many of these, but mainly time is very important: how much time the participants can spend to create the project. A further element is creativity: while the team consists of very creative people, this was sometimes a problem, because there were too many ideas, and debates, instead of just implementing one idea. Of course there are also external factors – such as for instance the openness of the students and the teachers with whom we worked with, or such external factors as what happens in the Jewish quarter today, or in general what is the discourse of talking about things Jewish in Hungary.

Which have been the principal strengths of your project: well defined aims, methodology of working, flexibility, assessment, evaluation and self-evaluation...?

The strength of the project has been that we have implemented it with a team who were very committed and maximalist. Furthermore, people and the project donors were very flexible throughout the project, and were willing to work a lot of extra hours. In general a strength of the project is that it is a unique method to work with a specific topic. I do not know any other example that would be similar to our project result. Last, but not least the project design was good, because it contained several steps to evaluate the project results in the form of pilots. It was very important to work with schools and teachers to understand the mind set of the target audience.

Which have been the weaknesses?

The weakness of the project has been that it wanted too much, and it turned out during the project, how much work and effort is to do just one part of the whole. Therefore we missed some deadlines. It was also difficult to find the right people to produce it.

Do your project consider the longer term legacy of it? Are steps taken to provide lasting benefits to participants? What exit strategies exist (any form of progression or continuing support for participants)? What are the sustainability issues in terms of organisational resources?

While at the beginning of the project we have only planned for the project period (2 years), now, at the end of the 2nd year we are sure we will continue. We have been thinking about applying for further funds to realize those parts that could not have been realised now. Also, we had some ideas for project elements during the project that make it possible to continue (e.g. organizing outdoor activities, maintaining a Facebook page, etc.)

On the long run the project may be self-sustaining – if we are able to have enough partnerships with schools. An issue here is that Hungarian schools have very little money that they can spend on such activities, and we would like the program to be accessible for everyone. The good thing is, however, that

the project's result may be sold to tourists, as well, which can add a lot to the potential sustainability of the project.

In which sense do you think your Project enhance the individual and community skills:

Individual:

- develop self-confidence and self-esteem
- increase creativity and thinking skills
- improve skills in planning and organising activities
- improve communication of ideas and information
- raise or enhance educational attainment
- increase appreciation of arts
- enhance mental and physical health and well-being
- increase the employability of individuals
- reduce offending behaviour
- alleviate the impact of poverty

Group/community :

- create social capital
- decrease social isolation
- improve understanding of different cultures
- strengthen communities
- enhance social cohesion
- develop community identity
- promote interest in the local environment

- activate social change
- raise public awareness of an issue
- contribute to urban regeneration

For further information:

About the project see www.timetraveler.hu (under elaboration, starts in mid-april)

To contact MAROM Club Association: info@marom.hu

To contact the project manager: susan.eszter@gmail.com

Interview with Piroska NAGY

Ethnographer, Hungarian Studies Teacher

Project manager of family programs at Smithsonian Folklife Festival in 2013

Traditional Folk Culture as Agent of Social Change

Every year the Smithsonian Institution in Washington D.C. (U.S.A.) organizes a large-scale open air festival: “The Smithsonian Folklife Festival is an international exposition of living cultural heritage annually produced outdoors on the National Mall of the United States in Washington, D.C., by the Smithsonian Institution’s Center for Folklife and Cultural Heritage. The Festival takes place for two weeks every summer. It is an educational presentation that features community-based cultural exemplars. Free to the public, each Festival typically draws more than one million visitors.” In the summer of 2013, the Festival’s featured country was Hungary. http://www.festival.si.edu/2013/Hungarian_Heritage/ I was asked to create a family activity area that would comprise an integral element of the Festival, where children and adults would have the opportunity to familiarize themselves with Hungarian culture in a way that was both entertaining and educational.

The festival itself is a celebration of diversity in that every year it showcases both foreign cultures and domestic subcultures on a vast swath of open space in the nation’s capitol, thereby raising awareness and fostering an understanding of others. My goal with the creation of the family activity program and corresponding printed guide was to deepen this experience for visitors and make it more personal. Motivated by the concept that one is less afraid of that, which one knows, I strove to create an experience using methods of participatory pedagogy I practice on a daily basis, in which both children and adults would have the opportunity to “walk in the shoes of others” through play.

I therefore wrote a story about two siblings, a little boy and his older sister, who set out on foot with their mother to visit their father who is a herdsman living on the Great Plain of Hungary. Along the way they meet interesting people who teach them interesting things. These people were the craftspeople at the Festival, whose stalls were numbered according to the directions in the guide booklet. At each stall visitors participated in an activity, its relevance to Hungarian folk culture explained by both the craftspeople themselves and in the booklet. With the completion of each activity participants were awarded a paper "peacock feather." Twelve feathers could be collected, which at the conclusion of the activity series were assembled into a fan bearing the logo of the Festival (peacock) on one side and facts about Hungary on the other.

The activities visitors participated in all carried information on various aspects of Hungary and traditional folk culture: folk costumes, architecture, cuisine, art, music, traditional peasant lifestyle and work, Hungary's geography etc. Since visitors were involved they received information indirectly, experiencing it rather than merely learning of it. While following the guide's directions participants visited every area of the festival, even those that were not a part of the family activities area. All means and materials used during the course of the activities were authentic and of high quality, as the usage of materials that are excellent and of good quality is an indication of respect towards both the culture under discovery and the visitor. Some examples of this: The folk costumes participants dressed up in were authentic pieces, not reproductions; The woodcarvings participants made rubbings of were made by a master craftsman of a 16th century Transylvanian furniture maker dynasty; The wall painting participants emulated were prepared by a Master of Folk Art.

Visitors to the festival were from all strata of society and all age groups. In the morning hours hundreds of children attending local day camps (often from disadvantaged inner city areas) spent hours at the Festival and Family Activity Area, while in the afternoon and on weekends nuclear and extended families comprised the majority of visitors. They were exposed to several themes of diversity during the completion of the activity series, such as city vs. country life, past vs. present, rich vs. poor, peasant lifestyle vs. that of industrialized urban areas, life in Europe vs. life in the USA, generational and gender differences. The cooperative activities provided ample opportunity to explore similarities as well as differences between

cultures and lifestyles, both between the culture under discovery (Hungarian) and that of the participants, as well as between the various cultures of the participants themselves.

In the development of the guide booklet's story, its related activities and the "reward" received for participation (fun) I strove to create a public education opportunity equally attainable to and enjoyable by all, where through exposure to, the experiencing of, and the "trying on" of another culture participants can learn about Hungary with the aim of fostering an understanding and acceptance of other cultures and individuals, ultimately resulting in the awakening of interest and curiosity towards one another as a prerequisite to enabling positive social change.

Piroska Nagy,

Ethnographer, Hungarian Studies Teacher

American International School of Budapest

2094 Nagykovácsi, Nagykovácsi út 12., Hungary

piroska62@gmail.com

Interview Associação Renovar a Mouraria

1. Do your Project has to do with Diversity?

Yes. Being a project that is born in the Moorish quarter of the district seven years ago , the project as a whole organization, born here by the need of some young residents who moved here felt to draw the attention of the authorities and bodies with responsibility intervene here because it was a completely abandoned neighborhood , right? (A :: Yes ...) Being born in this neighborhood and this being the most multicultural district of Lisbon, Lisbon city , a neighborhood where coexist , and now should already be over, but according to the 2011 census coexist 51 nationalities , 25 percent of population are immigrants and , if we consider these data are legal , if you count illegal immigrants this percentage grows. We have over a dozen different religions , so it is impossible the project does not have to do with diversity.

2. Could you define "Diversity"?

For us , diversity here in this neighborhood is seen at various levels because it is not only that there are immigrant communities living in the territory but also age differences ... It's a very old community but also have many daughters of immigrants . Begins to be Também at this time, differences in economic strata, as people who were born and lived in Moorish quarter are traditionally poor but the public is beginning to search the neighborhood and even tourists , so there is diversity at all these different levels . What we usually say is that our project is anchored by this house that is the community house Mouraria is that this is an open house for all . All ages , all religions , all nationalities is thus not think it's diversity in a very broad sense is not it?

3. If you Could define your Project in a category, in which would it be: community art, participatory art, social art,... try to define your project considering the items above.

(Ah ... just to complete (the previous answer) our idea is not how I am I to say this is not to praise the diversity means is rather respect the difference but our idea is we do coexist and relate everything ie is not a motto of 'This is not good because it's different.' What do we do and the different religions, cultures, etc. coexist, to relate and to arrest and withdraw each has good. (...) If we summarize in the Guided Tours of the Project because the Renewing Mouraria Association is much more than that though Guided Tours translate very well what is our philosophy and this project was one of the first association's initiatives because at the time was a form of ... I mean, no one, no Lisboa entered the Moorish quarter alone, the idea of danger, the idea of a stranger, ready. It was a way that we got ourselves time to get to know the neighborhood and not?!, and bring people here and, I mean, this is one of the oldest neighborhoods of the city with a story so powerful and a neighborhood where you can travel the world to find ingredients from all over the world. How does a person living in Lisbon passes next to all this? And so the visit is very symbolic in this sense because so much is the beginning, and is our philosophy that has to do art and community and arts and culture, music, film, food. Are dimensions that easily make people meet in the same space at the table, and spontaneously that is something that we note here that is the difference between what is said and what is being experienced toos day. Because if we ask we here a Portuguese neighbor like living here, if he likes that your neighbor is Pakistani, he says no. But the truth is that, beyond the existence be super peaceful, naturally the people who lived here before never know what is for example, a samosa, or different music, if they had one neighbor so ... (...)

4. What are, if any, are the themes or topics of your project related to diversity?

(...) What there is, is a huge diversity of different cultures, nationalities , languages etc and that this neighborhood has to deal with. You have to learn the diversity , coping, conhcer and respect different experiences.

5. Is your project linked to “real” life, everyday life and different spaces of the city in terms of open deprived areas or helping to apropiate other areas of the city by disadvantaged groups?

It is clearly the first. Until now grown a lot , but what sets us apart is that we work in the neighborhood of Mouraria .

6. Are there specific groups the target of your project? Why?

It Has , but it depends on what activities we are talking about . The tour has a lot of beneficiaries because it works in a way with the local community , the public is usually outside the Moorish quarter . To this day , are more Lisbon and groups of people qu for some reason are in Lisbon. (...) Basically has two target groups : local and Portuguese community , although it is now open to tourists.

7. In which sense Art is a better medium than others to achieve social inclusión?

Now , I think that has a lot to do with the question of spontaneity. We work a lot with music, when I speak of art is mostly with music . Art allows in a natural way to find people among them - meeting points.

Guided tours is a way to make known Mouraria and important milestones in the history of Lisbon. What visits have good is it possible to know one Mouraria that is not open to everyone, that is, much of the history of Moorish quarter is not even visible - for example the Arab underground heritage . (---) What we feel in the business and we want to give is that what come in the Moorish quarter is very impressive . (...)

8. Do participants and artists regard ‘excellence’ or ‘quality’ as important?

We really cherish the qualities of our guides ... There is a lot of competition out today, but we have a lot of know -how and we have courses that last about 4 months ... We were very cherish the quality of the information transmitted . (...) In addition to that our guides have relationships with all the people in the Moorish quarter and every day we hear a new story , or the corner coffee shop , or at the hairdresser . For visits had training with professionals in the field (...) This is a project of the European Commission , Migrant Tours. Our focus is same as the Moorish quarter you can travel the world but with quality above all else.

9. Is there any specific form of pedagogy in your project? Can you label it?

Untill now, there is not.. We give training and have the guides training group - for example how to design the voice , conflict management , safety on the road, etc. But are these more technical aspects . (...) Methodology is to train guides and make the tours depending on the rides. The working method is always to involve themselves in the business guides .

10. Does your project try to make visible silenced groups/narratives/discourses? In which way?

I think so , inevitably , especially with this design of Guided Tours . (...) We now have a new version of the guided tours on the Myths of Immigration - however during the visit itself , there is a deconstruction of these myths themselves. (...)

11. Do your project consider the longer term legacy of it?

Yes, the future impact . In fact not in Lisbon , but in the neighborhood of Mouraria . The already achieved , that is, change the neighborhood and can not than done. It is inevitable .
(...)

12. Are steps taken to provide lasting benefits to participants?

Yes, although not this project. The goal is for this project to be self-sustaining. (...) But the guides for example, always have to have an extra motivation beyond the money, because we are an association for limited purposes that's why we wanted this project to be self-sustaining .

13. What exit strategies exist (any form of progression or continuing support for participants)?

Not Applicable . Because it is not a project with the end , we do not have a date to terminate the project .

14. What are the sustainability issues in terms of organisational resources?

(...) The price of visits allows the self-sustainability of the project. What is behind the visits , communication , dissemination and promotion of the project.

15. Do you have a politic for the ownership of the artistic products of your project?

No. Although it is a pertinent question (...) We think maybe get a course for tourist guides at the Project Guided Association Renew the Mouraria format because the route and the way we do it is ours. (...)

16. Did your project develop in response to needs of the participants?

Yes . (...) The first motivation was not that , was to make known Bairro , but this was also a concern . To publicize the neighborhood by the hand of the people who live here . (...)

17. How are participants involved in the process (from project concept through to implementation and evaluation)?

In the beginning the project was conceived and developed by the Association for its historical interest. In the expansion phase , we made an open call for the neighborhood to see who was interested in doing this work. This is how we come to our guides . Not all people have become guides, but those who stayed are involved in all phases of the project . Since the route , to the dynamics used to provide training to new guides . The whole group is treated as an equal. We have many follow-up meetings to always realize needs, challenges and achievements . It's all well attended it . All phases .

18. What principles, if any, underpin work that aims to be socially inclusive?

Services rendered . We try to be fair and the most possible in the case of visits to large margin of profitability is given to guides .

19. How do principles translate into practice?

Remuneration , inclusion in the team , etc. Strengthen human relationships , membership of spirit .

20. Did you have clear aims in the project?

Yes For us and for the yes guides for participants depend on people , although the primary objective - . Inclusion and access to the diversity , of course. Outsiders do not know. (...)

21. Do the participants are aware about the Project objectives?

Yes.

22. Have they changed during the Project? Why?

If we talk in the guides , the team has been growing , but the principles and requirements are the same . We can speak of a guide profile has been extended , no doubt. Of course , in the process , people grow , but that in any process. (...) But you can not say that there is a change in the guides .

23. What factors (in terms of planning) contribute to a 'successful' project or enhance outcomes?

We in this project , because it is long and has passed through several phases , allowed an extreme assessment and consequent perception of what is the project itself . Who comes , how many visistas , etc. This kind of factors. We realized what was done well and what could improve and this was done by an external evaluator - for a month. We identify the areas for improvement , but after work at these points . (...) It is essential to have clear objectives and truthful results of the project itself . (...)

24. What external and internal factors result in project plans changing or reduce the impact of outcomes?

Internal factors , everything has to do with the people involved - working ability , community involvement, etc. ... External external factor that can harm us , is competition (...)

25. Which have been the principle strenghts of your project: well defined aims, methodology of working, flexibility, assesment, evaluation and selfevaluation...?

External evaluation , well-defined objectives without doubt - allowed the design clarity. (...)
And the organizational methodology of the visit itself .

26. Which have been the weaknesses? What have you larned about them?

The weaknesses ... What did not go so well , it was really the number of accession guides - but we can improve this point , incidentally solve it . Another difficulty , not weakness , it is in fact the we can convey the idea that this visit is much more than a visit , it's really difficult to link this message - but this difficulty can even be considered a strength. (...)

