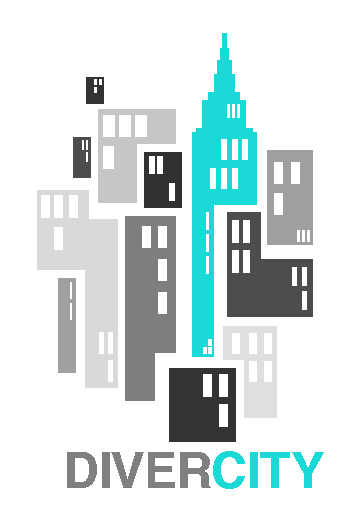
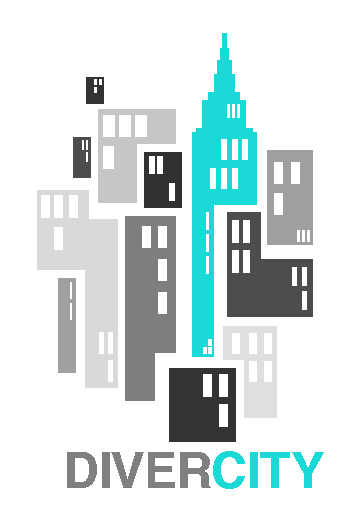
WORKSHOP MATERIALS FOR AN INITIATION TO CULTURAL DIVERSITY AND MUSEUMS THEMATIC ITINERARIES

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Chapter 1: Team building and ice breaking

* Sound and movement

Materials needed: Space to form a circle

Time: 10-15 Mins

1-Instruction: Ask the participants to stand in a circle. Ask one participant to make a sound and a movement according to his/her current state of mind (tired, happy, excited…). All the others repeat this sound/movement-combination. Then the next participant creates a sound and movement and so on, until everybody had a turn.

*Why? The participants become aware of their body. The repetition fosters the expression and creates a group dynamic. Can be adapted to different topics.*

2-Sound choir: Ask the participants to stand in several rows or a semi-circle, like a choir. Invite one of the participants to stand in front of the group to become the conductor. Everybody should remember his/her sound from the first exercise. The conductor then gives directions to the choir on how to repeat their own sounds (start, stop, repeat, how often, loud, silent, all together, solo, etc.).The group fills the room with their sound arrangements. They have the chance to “direct” their colleagues and experience how it feels to be led by their peers.

*Why? Learn how to lead an exercise and work collaboratively. Get aware of the group and follow instructions.*

* Blind Guide

Materials needed: Empty training room

Time: 10-20 Mins

Instruction: The participants work in pairs. One closes his/her eyes and the other one guides him/her all around the room. They are not allowed to talk with each other. They are connected only by the tip of their fingers. Participants are invited to experiment with different speeds, high and low walking, turning around and circling the others who are walking around in the same room without colliding. After a wile, the partners change roles. Depending on the group more challenges can be added, such as walking backwards, overcoming obstacles etc…

*Why? It needs trust to follow the guidance of the partner blindfolded! It needs concentration not to loose the connection and to engage in this exercise. The participants come closer together. Coming close together and getting involved with each other might be hard for some of the young adults at first. Not being allowed to talk challenges the participants to channel their energy and creativity through the exercise.*

* Juggling Names

Material needed: 3 juggling balls

Time: 15 mins (*depending on the size of the group*)

Instruction: Ask the participants to stand on a big circle. Ask everyone to put one hand on their heads (this will help to identify those who had already been named and how still missing)/ It’s very important that before starting the game, when everybody is set to start you give the instruction that we are going to throw the ball always to the same person, so please remember who do you throw the ball to and from who you receive the ball. / Ask someone’s name and then throw the ball to him (the person named takes the hand of his head and catches the ball). / This new person does the same with someone else and so on creating a circuit that goes from A to B; B to C; C to D. / A circuit has been created. Repeat the game but this time send a ball every 30 seconds (you will have simultaneously 3 balls in the air) / If the groups manages to keep the rhythm you can propose to reverse the circuit (meaning that now you will throw the ball to the person that you received before) , the circuit will be now From D to C ; C to B; B to A) / If your group manages to keep up you can still add movement, people walking in deferent direction and when they listen their name they catch the ball and the circuit continues.

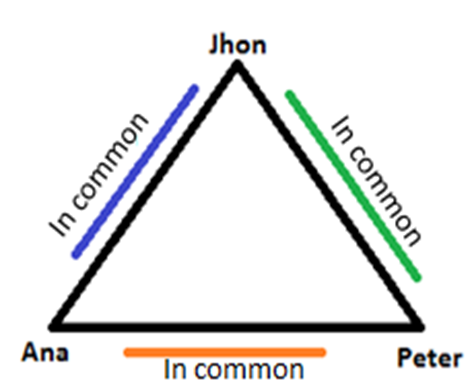
*Why? Fun and dynamic activity to a first encounter, to learn at least two names, to be attentive and connected to the others.*

* Identity Triangle

Materials needed: Paper and pen

Time: 15 Mins

Instruction: Make groups of 3. Ask each team to grab a sheet and draw a big triangle on it. In the corners of the triangle they write their names. They have to find a connexion between the corners. What do Ana and John has in common? And John and Peter? Peter and Ana? / Ask the group to find something that the 3 of them have in common and something that makes them unique. / The groups share their results in a big circle.



*Why? It’s a good way to know each other in small groups; it encourages people to talk to someone new. It can also be a good introduction activity to talk about culture and identity.*

* Association game

Material needed: Pen and paper

Time: with 15 young adults 20 min

Instruction: Using at the beginning and at the end of every day. The bigger question is: How

do you feel about this day? On a paper the young adults wrote the answer to questions: What a) colour, b) form c) texture, d) material, e) animal would describe today/your feelings about today. And then we would read them aloud. For example: red oval spiky rubber squirrel.

*Why? It makes the people laugh. The participants feel that they can do whatever on this workshop. It unites the group. You can also use the absurd abstract definitions as a starting point for a conversation. “So three of you had all the form oval. Interesting, what makes today oval for you? It’s so weird and absurd that after this exercise the participants are more ready and relaxed to do something that they have not done before.*

* Blind drawing

Material needed: pictures of art, pen and paper

Time (lasting): 20-60min

Instruction: 1) Make groups of 2-4 people 2) One of the members describes an artwork, the rest of the group have to draw what it’s described (together)

*Why? It’s a great way to build a team of 2-4 people and at the same time give the idea how difficult it is to “see” a piece of visual art without actually seeing it. It builds bridges between the participants of a group and it is a good exercise of putting in words what you see. If there are more than one drawer, it is a good exercise for them to collaborate with the interpretation about what they hear*

* Story of your name

Material needed: Chairs in a circle

Time (lasting): 30 / 45 mins depending on the size of the group

Instruction: Ask your participants to sit on a big circle and one by one will tell something about his/her name. If it means something in another language, where does it come from, who chose it, why etc… Each participant shares wherever they want to say about their name or nickname

*Why? It’s a good way to know each other, it encourages people to talk in a big circle, it can also be a good introduction activity to talk about culture and identity. This is a storytelling technique.*

* Speed Dating

Material needed: clocks made out of paper (size: approx. 4 clocks fit in a A4 sheet) with all the hours displayed on it; 4 different hours are marked with colours (for example: 4 o’ clock, 8 o’ clock, 10 o’ clock, 12 o’ clock); pens

Time (lasting): 20 mins

Instruction: Distribute the clocks amongst the people so that each person gets one. Explain them that the 4 different hours marked with colour are appointments for 4 different dates. Now the task is to go around in the room and find people for dating. They should look for people that they don’t know and didn’t talk to until now. To set up a common date with someone both people should write the name of the other person to the very same hour on their own clocks. They should find 4 different people in this way, meaning at the end of this part they should have 4 different names on their clock. If this is done they should wait for the watchman’s call. The watchman is the person announcing the time, just like it happened in the old times. So the watchman comes and announces one of the hours which were marked (4 o’ clock, 8 o’ clock, 10 o’ clock, 12 o’ clock) one by one, not necessarily in this order. When the certain hour is announced, the people having a date at this hour have to find each other. Now being in pairs, they get a question from the watchman: 1. “What are the activities you enjoy most both in your work or your free time?” They have to talk about this issue for 3-4 minutes, while both people should have space to talk. When they finished, the second time announcement comes from the watchman, people again have to find their pair for the date matching with that hour. Now the question is: 2. “Why did you join this training, what did you find attractive in it?” New pairs have to talk again. This goes on until all 4 times are announced, questions are the following: 3. “Which was the best or strongest experience you ever had in a museum?” and 4. “If I hear the word ‘diversity’ I have to think of …………”

*Why? To make people talk and get to know each other, where pairs are set up in a playful way. We did this activity at the beginning of the training; however, it was not the very first game since people should be warmed up a little before we ask them to talk to each other. Instructions should be made clear, hours set up in a visible way with colours – so it doesn’t come to confusions by mixing hours and people, not finding the matching pair.*

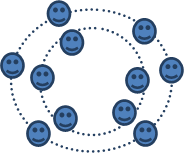
* Dragons and Princesses

Material needed: none

Time (lasting): 15 – 30m

Instruction:

1.Ask participants to stand in two circles, one inside the other

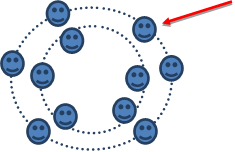


2. Participants in the inside circle, will be with their backs to the participants in the outside circle.

3. The number of participants has to be an odd (for example, 11, 13, 15, ect) , if there are not enough participants, the facilitator may join.

4. The first circle will be the ‘Dragons’ and the second (inside circle) will be the ‘Princesses’.

5. Now, one of the ‘Dragons’ has to be alone.



6. The game stars with the facilitator explaining the rules, wich are:

a- Everybody should be in this two circles;

b- One dragon is going to stand alone;

c- The dragon alone (A), has to call the name of one of the Princesses, and that Princess has to run away from the Dragon B, to Dragon A.

d- The Dragon B can catch the princess, so that she won’t run away.

7. Because the group is not yet comfortable with the names, the Dragon B won’t realize the name that was called belongs to his princess;

8. You continue playing the game until there is no princess that can run away from his/her Dragon.

This is a really easy-to-do and fun name game.

*Why?**This activity is also an icebreaker as well as a name game, so it is perfect for people that don’t yet know the group really well. Because it is so interactive, it is also consider an energizer.*

*No debriefing necessary.*

* See with my eyes

Material needed: a room

Time (lasting): 15 – 30m

Instruction:

1. Ask your participants to stand on a circle;

2. Explain the following:

a. Imagine that you are at a museum (or the room you want to approach), what do you see? (this activity has to be done close to the room you want to analyze)

b. The participants will say some things they expect to see in a museum. You move on, to the next instruction;

c. Now that you already know what to see, please enter the room and in 10 minutes you can see and explore however you would like to do it. When you are finished, come back to this circle.

d. One of the facilitators, can go with the group, but won’t participate, and the other can stay in the first meeting point – it can be done as well with only one facilitator.

*Ten minutes later, the participants should have returned.*

3. Questions for debriefing: What did you see on the room? / According to your first expectations, was there any more elements you noticed? / If so, why do you think they are that? What is its purpose in the room? / Did you like what you saw? / Did you feel comfortable in the room? / What would you add to the room? What would make sense? / Where would you go next?

*Why? This activity is perfect when you want to explain a context that it is normally strange to the participants you encounter. For example, this activity was developed in a Portuguese Museum, where the participants replied to the first question ‘Imagine you are in the museum, what will you see?’ with: paintings, sculptures, things that are really expensive, and old people.*

*i.e: The room we choose was a full of ‘nativity scenes’ with a lot of small dolls and that was not expected by the participants. The feedback from the room they visited was completely different from the first expectations. It is important, in a museum, to make notice of different elements, if they are not expressed by the participants (if applicable): Barrier (between the visitor and the piece of art); Small explanation of the piece of art; Time and author of the piece of art; One person belonging to the museum in each room; The lights; If there is music or not (the environment of the room);Where would you go next? ;*

* Feel the emotion through a body scanner.

Material needed: Empty training room

Time (lasting): 20-30 min

Instruction:

1- It is explained that we will start with a meditation exercise called body scanner that helps to connect easier emotions and body with the proposed artistic activity in this session.

2- All participants are located in a circle and begin to breathe slowly. They are asked to close their eyes. That helps to visualize the emotions in aeasier way.

3- They were then proposed to think in a colour and imagine that this colour envelops them, starting with the head passing through the rest of the body. Then, we asked the participants to connect in their imagination the colour with an emotion.

4- It is about connecting with the emotion through a visualization exercise. We ask them to locate the emotion in a part of their body; feel if it is traveling through the body or is blocked at some point. Try to feel through all the senses.

5- Subsequently, they are invited to display in their imagination a memory: a moment when they have felt that emotion.

6- The exercise ends with a brief socialization of the experience.

*Why? This exercise is raised in order to help to develop the ability to recognize, understand and express their feelings, emotions and memories and project it more easily in an artistic way, after meditation. This kind of introspection is connected to the second part of the workshop where the participants have to choose one picture connected with a memory and with their own life story. After selecting the image or images, they are asked to develop their own works, adapting the memories.*

Chapter 2. Getting to know the museum

* “Artistic Drift” (Elan Interculturel - Art Session)

The young volunteers of Centre Pompidou have developed a peer to peer methodology called Artistic Drift where they stroll in very small groups (3 to 4 people) on the museum and letting their attention lead the way.

The idea behind this method is to gain access to a new audience for the museum. The peer to peer tandem helps the communication between a very imposing museum and a young visitor who discovers for the first time this structure.

The Artistic Drift has 3 different steps:

1. Presenting the activity to the group ( the young leaders present themselves and the way they discovered the Pompidou Center)
2. Meeting in the museum and splitting into small groups of 3 or 4 persons and decide together where to start from. The Drift last 1.5 hours.
3. Art craft retribution (pins, tod bags, t-shirts)

* Mystery in the museum (Artemisszio)

Find the hidden objects which do not belong to the exhibition!

The facilitators of the Ethnography Museum invited the participants to the permanent exhibition of the museum. In one of the rooms which displayed a village family house interior they had to guess which object does or does not belong to the traditional setting /not matching with the age, cannot be there because a village person at that status had no possibility to use that object/. The participants made a good guess with most of these objects but they did not know their real use and origin. Through this playful activity they could find out more about the village life at that time, the way of life, and the objects representing that lifestyle.

* Discovering the museum (REDE)

1. Interactive visit throughout the museum ‘Arte Antiga’

* *The goal is to approach art with a new look and to find and understand, to raise awareness about the inter-culturalism in an old art museum!*

A. *Guided tour*: In each stop the trainer asks to the participants how the painting makes them feeling and their own interpretation of the painting. Together they try to find the link between what they are saying and their own life. After the visit the group debriefed following the questions below:

Why are you here? What is the purpose of all this visit? What do you think was represented on this tour? Have you find yourselves more close to the sculptures, to the paintings? To some other piece of art? Did you felt, for example, more close to the exhibition of the pieces of jewellery or with the painting and sculpture of the XV-XVII century? Why? And why do you think that people were painted? How does make you feel?) How does make you feel? Why do you think that porcelain dishes are pieces of art? Do you feel like they are? How did it make you feel…”

B. *How blind are you to art?*

In pairs the participants will explain to one another one of the art pieces they saw in the morning. One of them is blinded and the other one has to make a drawing / sketch based on the description of the favorite work of art (described by the blinded participant). Then, they change roles and repeat the exercise.

When the group is done, each participant alongside his partner goes to discover the art pieces they chose to describe.

The debriefing in circle with all the participants, to deconstruct what they just experienced.

- ‘How “blindness” teach you to “see” differently?’

- ‘Why did you choose this particular painting/work of art/piece (etc.)?’

- ‘How did you describe it? Can you show us the result?

- ‘What did you feel while you were describing it, blinded?’

- What did you feel while you were drawing?’

- What do you think the artist/painter was trying to communicate?’

- ‘Did the work of art you choose, reminded you of anything on your life course?’

* Artifacts, collections and museum (Museum of Ethnography)

The aim of the workshop was to clarify the three most important keyword of a museum:

- how does an object becomes an artifact?

- how do we create a collection?

- what is a museum for?

The exercise “Selection of artefacts” was a directed expert-roleplay in the museum. Participants acted as curators, become members of an Exhibition Committee and had to select artifacts and decide to include or exclude them into a museum collection. They could make three decisions: to insert objects into the collection of the Museum of Ethnography; into the collection of an other museum; or to throw them into trash. We were playing with demonstrational objects and fictive collections.

The goal was to teach them to examine objects precisely from different points of view and find out as much information about them as possible only by examining the object. With this we taught them deep examination and that an object can show much more than we would think at the first glance.

* Mouse Museum 2.0 (Stand129)
* *This activity can show how objects can have a meaning and symbolize a history.*

For the youngsters, the most interesting work of the pop-art exhibition in MUMOK was the work called “Mouse Museum” by Claes Oldenburg which consists in many different kinds of daily objects that the artist collected from 1960 to 1977.

To connect with the visit at the museum and further develop the skills they had been given there, we made an exercise that we called “Mouse Museum 2.0”. The participants were invited to choose an object they had with them which has an important meaning for them. Each participant put his/her object on the table and together, without knowing which object belongs to whom or why they had chosen it, the group thought and talked about the (possible) meaning of the objects on the table. They all curated a small exhibition with these objects together. At the end, everyone told the story of the object he/she had chosen and together we curated the exhibition one more time. We talked about the differences between the two exhibitions and how objects can have a meaning and symbolize a history.

* First Encounter with Art & Gender perspective (UCM)

Through a visit to the museum, the visitors are invited to see pictures as treasures that have to be discovered: it is not enough knowing the title, date and author. The pictures talk to the visitors and they have to stop, hear them, trying to forget the prejudices and stereotypes about Art with capital A. All of the pictures talk in different ways, different perspectives, sometimes they talk from a male perspective, other, from a female perspective. Are they telling the same to women than to men? What can we imaging from the objects of a person? What about her/his life ? Do we have pre-conceptions about her/him ? Can we explain them ?

In this way of questioning who, to whom, what, where and what for, a common narrative is emerging from youngsters, letting the discussion appear, even the possible contradictions. Who do the objects depicted in the image belong to? Can we talk about functions, prescriptions and proscriptions of women and men related to belongings, spaces, etc.?

One of the central questions is: When the point of view is changed, the reality also changes? When we try to see/feel/know from another perspective, are we also changing?

The participants are invited to share a multiple perspective view of the reality, as well a picture can be seen from very different ways. We also are multiple and diverse, but sometimes the viewer is not able to see the complexity and multiplicity of a work of art or a person. The picture, the “treasure” becomes a metaphor of every human being.

* Out of the Museum (HAM)

Social performance artist Meiju Niskala (about the artist: www.summamutikka.com/short-bio) came and talked about her work and went alongside the participants to see a few sculptures. HAM museum takes care of the public art in the city so being in touch with the public art is being in touch with our museum.

Participants experienced the sculptures with performance instructions from Meiju Niskala. The first one was Sibelius Monument (http://www.hamhelsinki.fi/en/sculpture/sibelius-monumentti-eila-hiltunen) ad second was Fucus (<http://www.hamhelsinki.fi/en/sculpture/fucus-jussi-heikkila>).

Sibelius Monument is probably the most well-known monument in Helsinki, that’s why the participants already had an idea of it and knew a lot about the history of the sculpture. Meiju gave them task to experience the monument. Not just by eyes but by touching, hearing, even tasting it. They took an hour to be physical close with the sculpture. Then the feelings about the experience were discussed.

Then we went to see the Fucus, which is relatively new sculpture and the story behind the art work was not known by the participants. Meiju gave the same instructions. After the “feeling” of the sculpture, we had a discussion. The participants also had the change to create a story behind the sculpture: What is it about, what does it represent, etc. After doing so unorthodox experience about the sculptures, the youngsters were very open to create fantastic stories about the Fucus. Then the real story behind the Fucus was revealed. After that we reflected on how the knowing what artist has meant with the work effected youngsters’ way of seeing the work, or did it at all. So Meiju’s performances are not performances that artist does and viewers view. Everyone is part of the performance. The experience of life becomes a form of performance in her works.

Chapter 3: Creating within the Museum/Owning the Art

* Dancing with Art (Elan Interculturel)

We decide to include the collaboration of Artists in the workshop, we wanted to embody the museum the art and a new way to express ourselves, to create a non-verbal dialogue with the museum and it treasures.

With Pompidou Centre’s support we contacted Axelle et Julien: dancers. Together we established the main objectives of the 3 hours that we spent together: Warming up, learning how to move and communicate with all of our bodies. Contact exercises, filling up each other spaces to form only one shape and dancing on the empty museum. Claiming our belongingness to the museum and have fun!

We worked on our movements of taking care of each other, on communication, receiving and transmitting. We use our imagination to create a dance, to cope with the art pieces around us. Free dancing or following the artist suggestions we create a unique code through the dance. To see our restitution please: <https://www.youtube.com/watch?v=Y7VDVREzlb8>

* Feel the Painting (UCM)

Workshop at The Thyssen-Bornemisza Museum with Alberto Gamoneda.

The participants presented in their own way at the museum some of the art pieces selected in the previous sessions: Dialogues on past experience. We visit the permanent collection and the artworks of their choice and each group of participants presented the art piece in their own way: https://www.youtube.com/watch?v=hK0JU2h0-8U

1. Hotel Room by Edward Hopper:

Combining the experience of flamenco in front of the work and its translation in LSE (Spanish Sign Language).

1. Picture with three spots, No 196 by Wassily Kandinsky:

Creating a sound board with palms and singing on the analogies of music and colour of the work of Kandinsky.

1. Thirty-three Little Girls Set out for the White Butterfly Hunt by Max Ernst:

Group discussion.

* Art and Body in Mumok (Stand129)

Together with the art mediator, we had a workshop in Mumok with the topic of “art and body”. After a little worm up, the participants interacted in groups with the artworks in different ways:

Word rap / gestures / re-enact : This means that they chose two artworks in the exhibition and did a word rap, re-enacted the scene or did common gestures and an interpretation of the artworks with their bodies. Together, we went through the exhibition and every group presented their results to the rest.

The participants had a lot of fun and liked that everybody participated very well, including the trainers. They were not afraid of interacting with artworks while other museum visitors were present. It is remarkable how quickly they engaged with the space, while they still were very shy the first time they got to this big institution with a quite harsh architecture.

* Story telling (REDE)

We ask the participant to choose a significant art piece for them. They now have to tell a story about the selected art work.

With this exercise we were aiming not only to make the storyteller’s imagination work but also all the present audience how is hearing the story. That’s why while they are telling about the pieces selected; the participants will have a blank page in front of them where they just draw if they fell like it. While each participant is telling a story about the piece, we will have free expression of drawings from the other participants as well.

After the exercise of storytelling and free expression, there will be a round table with a reflection with these questions:

1. How did you feel when you heard the story, and when you told it?

2. What did it reminded you of some experience you had?

3. What do you think, the painter was thinking, when they constructed the piece of art?

4. According to your perspective, what would you change on the piece of art?

5. What is art to you?

6. What does it mean to you?

7. How do you relate it to culture? To your daily life?

8. Do you see art everywhere?

9. What do you have on your blank paper?

* Identifying the mystery (UCM , REDE)

This exercise is a recreation of the UCM activity. With 10 parts of 10 different paintings, the group will have to select the piece they love the best.

After selecting the piece, each participant has a blank paper in front of them and have, while looking at the part of the painting to draw/write/express themselves giving an answer to the following questions:

1. Can you identify the drawing in front of you? Can you complete it, using the paper?

2. What does this part of the painting makes you feel?

3. Does it remind you of something about your life?

After the participants are done with responding at these three questions while looking at the piece, we will do a round table and access the feelings in the room and understand how this random experience worked for them.

In the end, we will put the entire paintings on the table and each participant has to choose the one that corresponded to its part.

* "Story circles" game creation (UCM)

Central question: What the artist wanted to leave in the history/ of our history? A workshop with the artwork chosen by each participant. Working with poetic words to create stories of oral narratives based on their own experiences.

The participants are positioned in a circle. Participants have to choose a picture they liked; then they have to think two words related to the picture. Then, they write the words on the back of the picture. Once they have done this exercise, they pass the image the partner on their right and repeat the action again with another image, until the returning to them of the starting image (the first one).

* The story of the Hungarian girl and boy (Artemisszio)

Participants in small groups should create the life story of two objects of the museum, the Hungarian girl and boy wearing traditional costumes – while using 4 objects and marking the route through the exhibition

During this activity we divided the participants into 3 groups. The groups had to choose whether they would like to create the story of the Girl, the Boy, or the story of both of them.

The walk in the exhibition was meant to represent their life: it could be just any day, or a festivity, a special event but also scenes of their whole life, or a process in their life. They had to choose 4 objects which are connected to a certain life period or event. Basically they were telling the story of the boy or the girl with the help of the objects. Also they had the option to choose the target group they present the walk for: it could be children, businessmen.. This only if they think it makes easier for them to imagine the group. They received the map of the permanent exhibition from us, and after they found the objects they had to draw them and also mark the final route on the map. Another instruction was that the walk should take not more than 10 minutes and each member of the group should talk.

How does the route marked in the permanent exhibition look like in reality / in a village setting? Transforming the route to real life spaces: The route/itinerary which they marked previously on the map of the exhibition: the way from object to object (altogether 4) inside the exhibition had to be converted into a real life setting. They had to draw a picture where they displayed a village (just any village of their imagination) with all the spaces which connect to the events/happenings of the story they created. The museum colleagues afterwards told us the ‘real’ story of the Girl and Boy: although almost all groups created a love story with the objects, these two people could never meet in real life. The distance both socially and geographically was not possible to overcome: the girl came from a very rich family and a boy was a poor shepherd on the other side of the country.

* Like it! (Museum of Ethnography)

The permanent exhibition of the museum has 13 rooms with 13 huge topics. For the workshop we choose three of these and separated them with STOP signs. We spent one hour in the three rooms of the permanent exhibition. Topics were: childhood, youth and young adults in Hungarian peasant culture.

The participants got the job in pairs to put LIKE signs onto the show-cases. They had to look for objects what they found interesting but they couldn’t define. They had to find out a fictive function for the chosen objects and describe them with only three keywords. When everybody was ready we all went around in the rooms, had a look at all of the chosen objects and discussed them. Mainly we listened to the ideas of the youngsters, and their stories about their own experiences with objects similar to the chosen ones. After their own stories and ideas we clarified the real “museum-knowledge” about the objects. By changing the way of giving information we could make them more interested.

In this exercises we continued the youngster’s expert-development and at the same time we examined the differences between the knowledge of the different generations with looking for contemporary parallelisms for the old objects.

* Hackathon: How to use public art in an application (HAM)

The participants were divided into 4 groups and the groups created different kind of ideas of how to use public art in digital world.

The ideas were shown and explained to all.

The ideas that they came up with were:

1. My Art Path –test

You answer questions about art, the test defines your taste of art and builds you a path in the city’s public art that you, by the test, will like

2. Gif-application

You could do your own short gifs of the statues and you could see others’ gifs.

3. Date-application

You could organize dates with people that have liked the same statues as you, by the statue you both liked.

4. Statue tunes

You could build tours about the statues and add music to the tours. You could add music to individual statues. People could go and listen what music others had felt is connected to the statues.

Chapter 4: Creative Art Craft

* Personality and Identity at Spacelab (Stand129)

Graffities: Some of the participants had prepared huge stencils of their idols. We painted those on big canvases and talked about why they had chosen these persons, what they liked or didn’t like about them etc. The graffities should have been done outside in the city, but as the weather was not suitable for making graffiti outside, we decided to stay in and made paintings on canvases that we later brought to public spaces.

Masks: Parallel to the graffiti painting, we made masks out of plaster. In pairs the participants made a plaster cast of their faces. We talked about how it felt to be underneath the mask and if they recognized the persons that were the “models” after the mask was finished. Also, we transformed some of the masks and gave them special features. We talked about how masks can show and hide identities at the same time.

* Pin your bag exhibit! (Elan Interculturel)

Art Craft workshop leaded by the young volunteers of the museum. They proposed two activities during the morning: Create your own pins and customize your Centre Pompidou Tod bag. At the end of the workshop they present it to us as an exhibition. They had to curate they own work and organize themselves to present it to us. The participants told the story behind their drawing. They could work on the things they liked the most on the museum and try to put it on a draw in their Tod bags.

* Circle of traditions (Artemisszio)

We ask the participants to think about the traditions of their countries of origin, traditions that are linked to a certain day or period of the year, or to certain occasions, milestones of life, etc. They do this individually, find at least 3 traditions. When it is done, in groups of three they share briefly about the traditions, and within the group they decide for each participant which one is the most interesting/original/unique tradition of each. If everyone has the chosen one, they find a couple from another small group, and while one of the pair shares details about the tradition, the other one draws it (it can be one picture only, or a comic of 2/3 pictures). At the end everyone shares in a circle the tradition with the drawing.

* The exhibition: “The futures of the past” (Museum of Ethnography)

Presentation of a personal object and a story related to it by each participant, searching for connections between them and the others’ objects. The participants understood that the relations between the objects should not be searched in their material or in their external characteristics, but in the personal stories related to them. This showed that they became real museum experts. For the exhibition to be prepared they also categorized the objects by this logic and they also attached the grownup’s objects to the exhibition considering their personal story. - Photography of the objects

- Photography of the participants with their objects

- Preparation of the group exhibition, creation of a tableau out of the photos made of the participants and their personal objects

- individual video diary, reflections

Common work: preparation of a common tableau, adding comments in bubbles to the collage, formulating a common welcome text for visitors which will be presented in the exhibition

* Jakomäki Sculptors (HAM)

Youngsters were taken to a part of town that has no public art. A curator that is involved with public art processes told about her work and youngsters were able to ask questions about the processes of the art that is by their home. Then youngsters were given a tour in the area, some stories of the area and then a task to plan a public art piece for the area. Participants were divided in groups and thy planned together a sculptor for the Jakomäki. We used recycled materials and young people had half of the day time for this.

The groups explained their projects to each other and as a final feedback they found the activity great and ask the question: why can’t we do this for real?!

* Self-portrait in the mirror (UCM)

"Drawing with my eyes vs. drawing with the mind".

The idea is to realize that most of the time we draw (or see people) with our mind and preconceptions, not through our perception and senses.

Youngster are invited to reflect on this idea (we know that we have two eyes, one nose, two ears, and so on, and we draw it by heart, not taking the time to feel, watch, have a own perception of reality) .After talking about it, they are invited to draw their own face in a mirror-paper: the workshop is conducted by drawing, firstly, with one eye closed, than using both eyes trying all the time to reflect on the difference of seeing and thinking by memory.

At the end, all productions are put together in order to reflect on the idea of drawing by heart (in this case “by mind”) or drawing trying to feel, realizing the differences of one-eye or two-eyes perception of ourselves. Also the idea of identity as a moving construct is reinforced: it can be a mental image –a preconception or a stereotype- but it can be also a organic and dynamic entity that needs to be observed carefully without prejudices, with our eyes really opened.

Chapter 5 : No formal evaluation proposals

It’s very important that all participants make an evaluation of each activity, to assess not only the degree of satisfaction and learning, but also the fulfillment of the objectives.

On activity

To emphasize the importance that the visual impact assessment has, there have to perform it in large format material (scenario of paper, set of cardboard, etc.) and have as well available coloured materials (pens, paints and brushes, etc.).

* Proposal 1

It requires that every participant in the activity draws his hand in a great scenery paper and within the hand drawn, let their testimony-assessment. It can be just a drawing or a reflective writing (a sentence, a poem, a text, etc.)

* Proposal 2

The activity can also be concluded in a wheel, with the evaluation. The person who starts must say, in a word, what the activity meant for each (eg, joy, learning, cooperation). It should be an monitor/facilitator to start, so the group participants don’t feel inhibited. This person has a ball in her/his hand (of wool or sisal) and passes to another after leaving her/his testimony, grabbing the tip of the ball, and so on.

After the activity

This review should only be performed to the leaders/monitors/facilitators, that have guided the planning of the activity and the working group, which organized the activity. Because it’s older people's groups, the assessment should be reflected and considered.

* Proposal

For the activity to be thoroughly evaluated, it’s necessary to take into account the preparation and the course of the activity, without neglecting a reflection on the fulfillment of objectives. There may be an orientation table to fill individually, followed by a debate on the topics in question:

|  |  |
| --- | --- |
| Objectives of Compliance | Team spirit - Self-help within the  work group |
| Tasks compliance | Interaction with the mentors |
| What went well? (repeat?) | What went wrong? (improving?) |

Reviews of the leaders monitors

It’s critical that leaders/monitors/facilitators make an assessment of the formations in which they participate, to be made aware, of course, the knowledge that seized and to think of the way will put into practice what has been discussed and proposed. On the other hand, that this is a serious and thoughtful evaluation, it’s necessary to have a reserved time at each training so that the assessment can be made.

* Proposal 1: Feedback session – individual/group evaluation

|  |  |
| --- | --- |
| CABINET OF TOOLS  (things that I will use already) | TREASURE'S CHEST  (things that will keep even if the can not use already) |
| WASTE-BASKET  (useless stuff) | UTOPIA  (things that are very difficult) |

* Proposal 2: The Target Shooting Evaluation

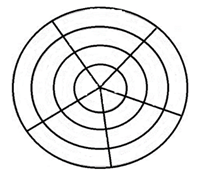
Goals - Discuss the importance of creating this group /meeting and evaluate the strengths and weaknesses of the activities.

Duration – 10/15 minutes - on average, depending on the number of elements

Required Material - For this activity we just need scenery paper, flip-chart or any other type, provided you with large proportions, and markers to draw the Target and for the participants point their evaluation of the activity.

Introduction/ Description

The Target shooting is divided into five zones (something like the image below):



Zone A - My participation in the activity

Zone B - Group Participation

C - Action area of Facilitators

Zone D -Theme Interest

Zone F - Theme Understanding

Each participant fills the respective zone closer to, or further from the center.

Nearer to the center, the better ☺

* Proposal 3: The “Web Dynamics” evaluation (“A Teia”)

Goals : Discuss the importance of creating this group /meeting and evaluate the strengths and weaknesses of the activities.

Duration : 30 minutes - on average, depending on the number of elements

Required Material : Ball of wool - multicolored if possible ☺

Introduction :

The dynamics of the “wool ball” is to discuss the importance of network and as we all depend on each other, cooperate with each other to support any project. It also works as an activity of "warming" in early activities and more complex ones, so you should remove the question-problem and do the activity only with the speech of personal names and characteristics.

Description

At first, she/he explains the activity and then the formed proposes the question-problem urging the purpose of the meeting.

The group sits in a circle. A participant of the group has the “wool ball”, secure one end and throw the ball to someone else at random, depending on her/his choice. The person who threw the ball says the name and some feature colleague for those released and answers the question-problem. Everyone responds and passes the ball. And so on. In the end, there will be a network linking all members of the group. Then you must put the project symbol in the center - it can be a card board with the name or symbol, which can be sustained over the net. Talk about what unites the group: common goals, goals to be achieved, etc. As they pass the ball, they must maintain a portion of the wire, by winding it on the wrist, that will become a bracelet. This moment must be documented with a photo of the network that “supports the group” and the leaders/monitors/facilitators can work with that image later in other activities of/with the group.

* Proposal 4: “The Thermometer” - inspired by Sociometry

Seeks to measure interpersonal relationships in general and relationships in particular in choice situations. It’s more than a science and a technique for observation and analysis of social relations in small groups. It’s a theory and a measure of social relations in group. The technique of dynamic - sociometria groups - is to claim an “assessment” of interpersonal relationships within the groups. This technique aims to uncover and appreciate the structure of the group; the dominant or popular individuals; stunts; divisions (sexual, racial, economic, etc.) and patterns of acceptance and social rejection. In the broadest sense, it is a set of techniques, not only for research but also in the intervention groups. Sociometry then serves to realize the dynamics and structure of a group.

By analogy, and as the intention is to evaluate the activity and not directly the group, we began to use the technique of “thermometer” for this purpose. Then, we put in the ground a positive signal and a negative one at each point, following a straight line. For example, who liked the activity very much will be positioned next to the “plus” sign and who liked it less will position itself closer to the “minus” sign, along the straight line between the positive and the negative, as felt in the activity. It’s a very quick way to get some assessments about the activity to be evaluated ☺

DIVERCITY – Diving into diversity in the museum and the city