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.S.E.E. YOUTH

ART AND DESIGN WORKSHOPS

FOR THE EMPOWERMENT OF MARGINALIZED YOUTH

.S.E.E.
YOUTH



Université  de Montréal



unesp 

UNIVERSITY OF LEEDS 

ETHICS / COLLABORATION / TRUST

Conditions for success: Ethical considerations and tips for collaboration

1. TRUST - Take the time to build trusting relationships
2. TRANSPARENCY - Make transparency a priority in all phases of the project
3. RECIPROCITY - Ensure reciprocity is a key guiding principle
4. ADAPTABILITY - Embrace adaptability as a factor of success
5. AGENCY - Nurture the agency of the youth as full participants

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Conditions for success: Ethical considerations and tips for collaboration

Welcome! If you have made it here, you are most likely planning on investigating and using the SeeYouth toolkit openly accessible at www.seeyouth.net. As the toolkit is designed to inspire and support the construction of art and design workshops involving youth in marginalised situations, this section provides some important points to consider when making your program and building your project. Below, you will find key ethical considerations as well as tips to support collaboration and trust building with stakeholders and participants involved in your project. The following points were gathered by collaborators of the SeeYouth project who are also the creators of the activity sheets you will have access to.

TRUST

Take the time to build trusting relationships

- Building trust in collaborative projects is not a unidirectional process, it is both co-constructed and dynamic.
- Relational development can take a while, thus including time to build relationships with stakeholders before and/ or during the project will highly influence a project's success and impact. Including informal gatherings into your program can support creating opportunities for exchange. There is no limit on what type of activities can be planned: collective 'making', art-based or creative activities, music, food, or dialogues in safe and inspiring environments. Exploring non-conventional and fun activities that are based on the project's context is to be prioritised; sometimes 'doing' is a shared language that can work better than words.
- Being aware of the social and historical context of the groups engaging in the collaboration and possible underlying broader trust issues at play is also important.
- As there can be challenges involved in navigating both interpersonal and professional relationships, this should be kept in mind during the whole collaboration. Setting boundaries can help.
- It is important to be prepared to encounter obstacles. Involving local actors who already have trustful relationships with the youth or local organisations is crucial and can support this preparation. Building a strong relational base can help co-developing common goals for the project and make sure the community's/ youth's voice is heard.

RECIPROCITY

Ensure reciprocity is a key guiding principle

- Reciprocity should be a central value in projects of this nature. To do so, non-hierarchical approaches should be prioritized, all the while recognizing the responsibilities of the facilitators in creating a safe environment for horizontal exchanges to occur.
- Collaborators should view the project as a mutual learning process. Coordinators, facilitators, and/ or researchers alongside participants are all equally learners.
- If workshop activities take inspiration from existing material, issues surrounding cultural appropriation and intellectual property should be addressed. It is important to inspire the youth to know where their sources of inspiration come from, to foster exchanges and reciprocity.
- Images, transcripts, videos or creations of the participating youth should remain their property and copies should be provided to them.
- The fact that some might be paid to participate, for instance through their work, but others use their 'free time' needs to be kept in mind. Moreover, forms of knowledge and competences acquired outside of academia should be recognised, valued and paid accordingly.
- If a project is initiated by "outsiders" the goals should be clear and make sure that the community and participants also get something out of it. What is in it for the youth? Plan clear and motivating perks for the youth participating (ex. New acquired skills, fun experience, a certification, etc.).

TRANSPARENCY

Make transparency a priority in all phases of the project

- Transparency is a key component for the success of a project and should be a priority in all of its phases. This can be supported by constant communication between actors and stakeholders involved.
- Transparency and good communication between participating organisations (e.g. a youth house, a community-based organisation, a school) to structure a workshop can help avoid unforeseen conflicts.
- Regarding the organisation of the project/ partnership, being transparent about the money, how it is used and managed or the limits brought on by funding agencies and how these are navigated should be clear. The same goes for the expectations of each stakeholder involved. This can help prevent misunderstandings and conflicts.
- Transparency and communication should also contribute to strengthen trust between partners and develop a common vision for the project and determine the respective roles of each collaborator. This can strengthen general participation and recruitment, as well as the continuity of the project.
- Documenting the process through media, such as photos, videos and audio recordings, should be done with the consent of the participants. Sharing such material, particularly if it depicts youth, should be done carefully and mindfully. Additionally, coordinators should be open to re-design the process of consent if needed. These negotiations can be viewed as an iterative process that opens opportunities for reflection and dialogue.
- If research is involved, research goals and expectations should be clearly communicated and in a way that is understandable by the participants (e.g. collection and usage of data, where and how this data will be shared and - if collected - how the participants image or images of their work will be used).

ADAPTABILITY

Embrace adaptability as a factor of success

- Being flexible and adaptable is an essential quality to support a successful workshop. This means you should be open to going outside of your comfort zone. Choosing approaches and methods that are suited for the context is key, for instance the local culture or participants' skill sets and abilities. De-centering and redesigning predominant western tools and approaches based on the local context should be prioritized when pertinent.
- If things aren't working, or even things feel chaotic, there is nothing wrong with change and improvisation. Letting participants take the lead in these unplanned activities is also highly recommended. This can lead to unexpected outcomes.
- How do we act emotionally when participants are faced with challenging situations? Taking 'human' decisions when participants are faced with tragedies. This can mean modifying or even cancelling the planned program if needed. It is also vital to recognise our own limitations within a team, particularly regarding dealing with the emotional lives and stories of participants. This might mean making sure you have professionals that are trained to support a participant in need, or know the local resources available.
- Collaboration can sometimes be a challenge. Being resilient and facing up to the 'tough stuff'. Showing up after things have "gone bad" with constant communication. Collaboration involves compromise and negotiation, thus, acknowledging that people will be involved because they want different things. Commitment is key
- Facilitators and coordinators should follow and adapt to the youth's rhythm. This means that plans can, and probably will, change and evolve; improvisation is welcome.

AGENCY

Nurture the agency of the youth as full participants

- Making a workshop 'fun' and engaging right from the start is important for setting the tone for what will follow. Have tangible 'results' very early in the workshop, allowing the youth to get inspired and motivated and push them to experiment further and see potential outcomes of the activities. Allow the youth to experiment with the mediums themselves by trusting their capacity and skills. This can help increase motivation and participation.
- Workshop facilitators should perceive themselves as 'tools' that support the whole process. The youth are those who should take the leadership on what they are creating.
- Methods and activities should be selected in order to bring forward the perspectives, ideas and actions of the youth. At times, propose activities that are somewhat challenging for the youth, that they are not sure they will be able to do but that you are quite confident can (or that they will have fun trying). By doing so, you can accompany them in the realisation that they have abilities or interests they did not suspect.
- The youth are the agents of their own participation. This means they might not want to take the leadership. Sometimes being quiet can be an active choice.
- Project leaders can be open to having youth as facilitators and a switching of roles. This can be of particular interest for long-term collaborations where some particular individuals are identified as potential leaders for future activities.
- In order to support the youth's engagement in the project, creating a safe space (physical and psychological) between the facilitators and participants is key. Identify what type of environment you seek to create (e.g. motivating, creative, peaceful) and what emotions you are aiming to strengthen (e.g. joy, surprise, anticipation).
- The location of the workshop is important and should be chosen carefully. Creating a safe and enjoyable space for the youth will support a positive workshop atmosphere.

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About the SEEYouth toolkit website

This toolkit of art and design activities can be used to program workshops with marginalised youth. Through participatory art and design's strong commitment to communities, the toolkit aims to inspire and support those who undertake projects for youth engagement and empowerment, and aims to reduce youth marginalisation across the globe.

The contents of the toolkit and website have been produced collaboratively by members of the SEEYouth consortium. Each member has many years of experience and holds significant knowledge about how to use art and design activities to work hand in hand with youth who are facing considerable challenges. The goal was to create a toolkit that reflects this collective wisdom and presents it in a way that can be useful to others.

This document thus provides a series of art and design activity sheets and presents the projects for which these activities were first developed. In addition, it proposes guiding principles for building trust and ethical collaborations when working with youth at the margins, as this is the precondition to holding truly engaging and empowering workshops.

USING THE TOOLKIT

STEP 1:

Prior to developing your art and design workshop, ask yourself the following questions :

WHO: what are the profiles of your participants?

WHY: what is the goal of offering these activities?

WHERE: in what location will the workshop take place?

WHAT: how much time do you have for the workshop overall?

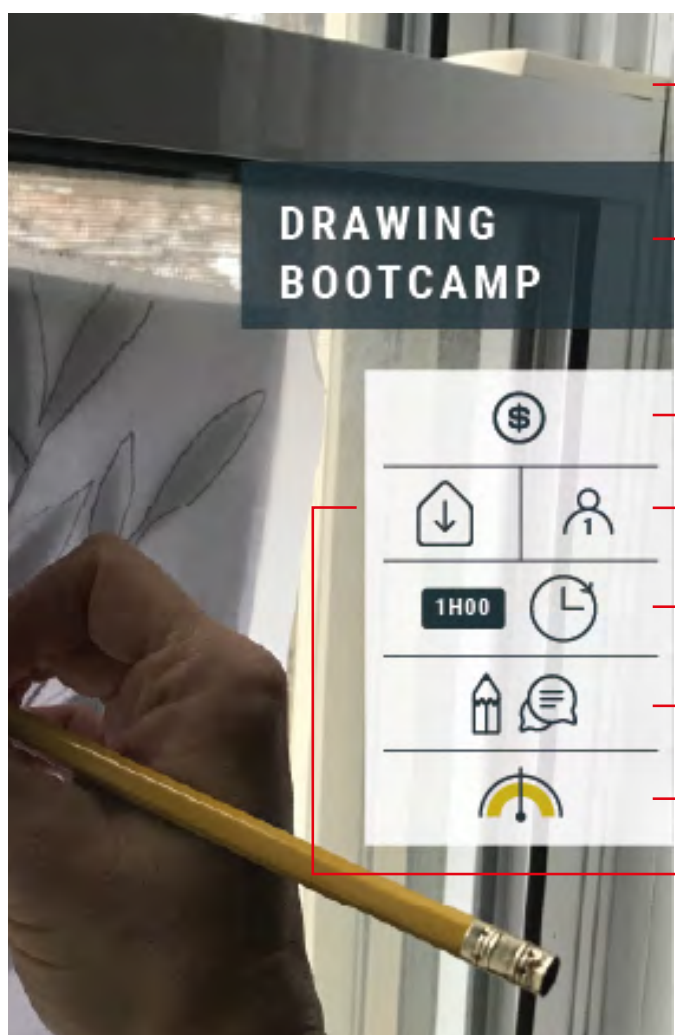
STEP 2:

Browse the activities in this document between pages 9 and 22.

Alternatively, print the activity cover pages (pages 24 to 34) for reference.

STEP 3:

When selecting an activity, pay attention to the characteristics of each activity.



DRAWING BOOTCAMP

- Relevant image of activity
- Activity's title
- Relative cost involved
- Individual or collective
- Approximative duration
- Type of activity
- Relative accessibility
- Inside or outside

TYPE OF ACTIVITY



– Involves using a camera for photos or video



– Involves sketching or drawing



– Involves using a computer or other digital technology



– Involves fostering exchanges and discussions



– Involves developing ideas and thinking through concepts



– Involves making arts and crafts

At the **Ethics – Collaboration – Trust** section.

Co-creating with the youth!

STEP 4:

Organize the selected activities into a schedule that makes sense within the parameters of your workshop.

Example 1

Chilling at the Youth House
Fostering interest in art and design
12-17 yo
2h /week – 4-6 weeks

W1 W2 W3 W4

Example 2

Holistic Healing Camp
Therapeutic activities in social services
15-35 yo
3h /week – 3-4 weeks

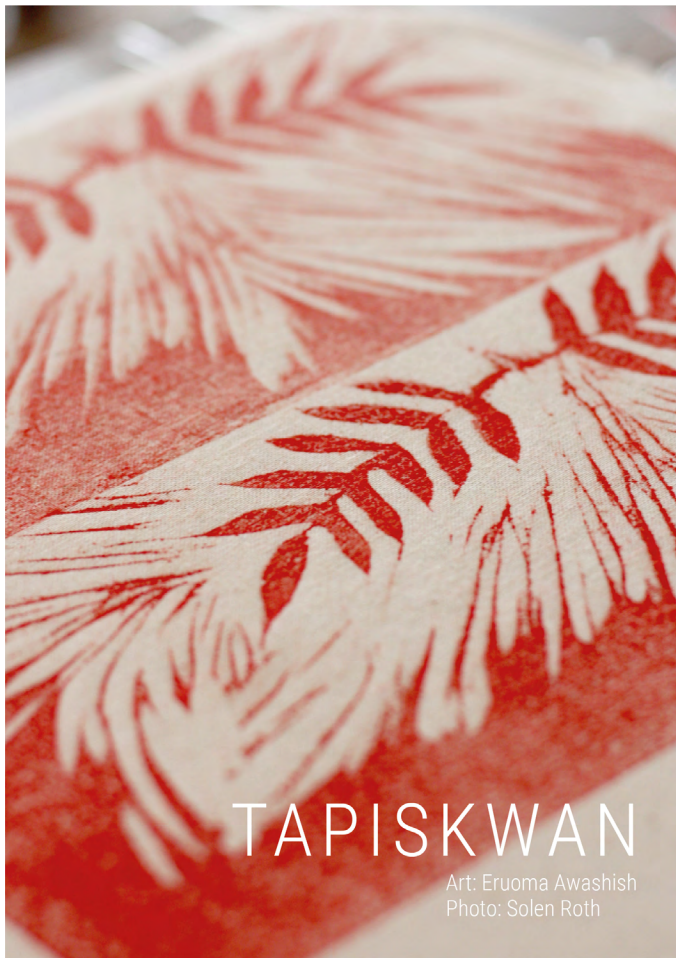
W1 W2 W3

STEP 5:

As you plan the workshop, refer back to the principles provided in the «Ethics/Collaboration/Trust section» section in order to establish respectful and empowering relationships with the participants.

STEP 6:

Have fun co-creating with the youth



CANADA

TAPISKWAN PROJECT

Tapiskwan was developed through a partnership between the Atikamekw Nation Council and the Université de Montréal Design School. It began as a participatory-action research project in 2011, and since 2017 it is managed by the Nitaskinan Coop, an Indigenous cooperative located on Atikamekw territory.

Tapiskwan aims to mitigate the effects of colonialism on intergenerational cultural transmission and to foster empowerment among Indigenous youth through design workshops. Mentored by elders, artisans, artists and designers, the youth create new products inspired by their cultural heritage. Along the way, they explore their community's forms of cultural expression and discover several techniques, including drawing, graphic design, and printing. From this, the participants develop new designs that can be applied to various products. At the end of the workshop, the products are presented in an exhibition and can be offered for sale to highlight the youth's achievements.



Hunting for inspiration

PROJECT | TAPISKWAN

OBJECTIVES

The goal is to develop participants' awareness of the symbols, designs, patterns and other images that are in their surroundings that they find inspiring and can help them express themselves in relation to a theme.

NEEDS

Point-and-shoot digital cameras or cellphones; printer (colour and/or black & white), paper and ink for the printer.

The first part of the activity can take place at different scales, depending on accessibility and allotted time: an entire neighborhood, the participants' homes, the building in which the workshop is held, an outdoor space, etc. Ideally, the second part of the activity is held in a space with chairs and tables, protected from rain and wind.

STEPS

1. The trainer announces the theme of the workshop and explains the spatial limits of the "hunt", using landmarks well known by the participants and/or a map – **10 min**
2. The participants are sent on their "hunt" to take photos of symbols, designs, patterns and other images that fit within the theme. (If needed, 2 or 3 participants can share a camera or cellphone, so long as each takes photos) – **60 min**
3. The participants return to sort through their photos and select those they want to print out (between 3 and 8 each, depending on printing capacity and number of participants) – **20 min**
4. Each participant shows their printed photos to the group and explains why they selected them, then places the photos on the table or posts them on a board – **30 min**
5. Optional : this bank of images can help jump-start a more in-depth discussion on the chosen theme, or can be used later for other creative activities (e.g. the "Drawing bootcamp" or the "Personal logo design").



Drawing bootcamp

PROJECT | TAPISKWAN

OBJECTIVES

This activity provides participants with basic drawing skills and progressively improves their confidence in their abilities, all the while giving them an opportunity to study an object or pattern from their community.

NEEDS

Pencils; paper (e.g. computer paper, letter size); tracing paper; images (photos or photocopies) of objects and patterns that are significant for the community.

The activity requires a room with tables, and if possible, windows with natural light.

STEPS

1. Drawing warm-up: the trainer asks the participants to draw half a page of lines, then circles, triangles, squares, aiming for increased consistency and assurance – **10 min**
2. The trainer spreads all of the inspiration images on a table; participants select one image that speaks to them – **5 min**
3. Using a pencil and tracing paper, they place the image on a window (if available) and trace it in 10 minutes. When time is up, they all post their drawing on the wall and the trainer and participants comment the results – **15 min**
4. Repeat Step 2, but this time the tracing is done in 5 minutes, and posted next to the previous tracing – **10 min**
5. Repeat Step 2, but this time the tracing is done in 2 minutes, and posted next to the two previous tracings – **7 min**
6. On white paper, the participants are asked to draw their image from memory in 10 minutes. They post their drawing next to the original image and compare – **12 min**



Personal logo design

PROJECT | TAPISKWAN

OBJECTIVES

This activity aims to guide the participant into creating their own personal logo. It promotes introspection, pride, and creativity.

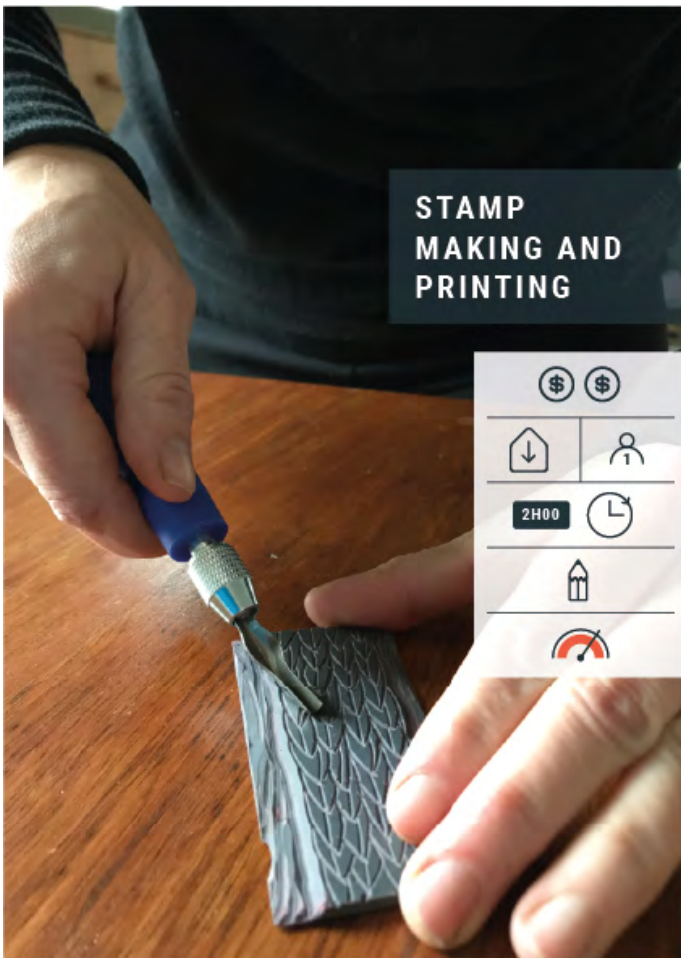
NEEDS

Printed or scanned images and shapes brought by the participants that have significant meaning to them and relate to their identity. White paper, tracing paper, pencils, erasers, black sharpies. Optional: Camera, computer and printer.

Indoor space that has large tables and, ideally, windows that can be used for tracing in step 2.

STEPS

1. Identify keyword brainstorm : identify three words or concepts that the participants consider to be at the core of their identity, and that will inspire the logo – **20 min**
2. Selecting and tracing icons and shapes : based on the printed images brought by the participants, they trace a few symbols or shapes they would like to use as starting points for their logos – **20 min**
3. Logo brainstorm : participants are asked to generate 3 different logo ideas inspired by the keywords identified in step 1, and one or two shapes selected from step 2 – **20 min**
4. Choice and adjustments of favorite logo: participants are coached to simplify the logo and define the shapes further. The logo ideas are then presented to the group in order to gather constructive feedback and improve the best logo concept – **60 min**
5. Digitalization : depending on time and resources, the final logos can be framed as they are, or can be digitized for final adjustments by a professional.



STAMP MAKING AND PRINTING

Stamp making and printing

PROJECT | TAPISKWAN

OBJECTIVES

By exploring different materials to make stamps and printing on various types of paper, the goal is to encourage the youth to explore their creativity in a medium that is versatile and shows quick results.

NEEDS

Stamps: tracing paper, pencils, pens, sharpies, exacto knives and (a) flat cardboard (ex. boxes), sheet craft foam, glue, and scissors or (b) Linoleum sheets and cutting tools.

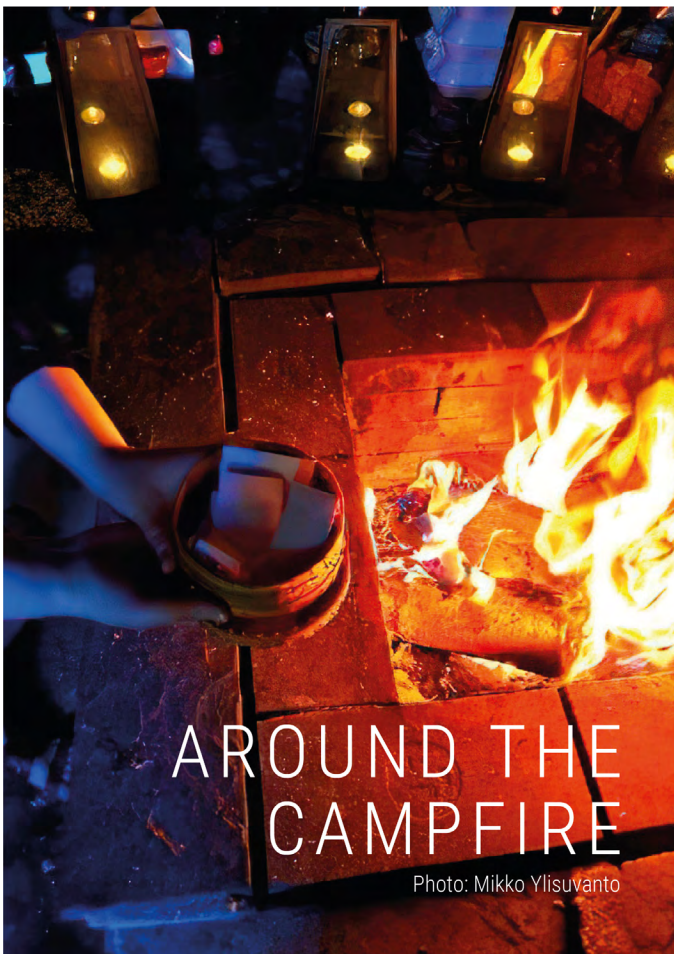
Printing: an ink applicator or stiff roller, thick paper or cardboard, printing ink (if unavailable, acrylic paint can also be used, but the outcome will be less sharp), and small foam rollers. This activity can be done lower-cost with recycled materials, or higher-cost, with materials purchased in a store.

Optional: frames for final prints, or ready-made paper items (ex. cards, or notebooks).

A large room with big tables, including clean areas to let the final prints dry, and access to a sink and cleaning products.

STEPS

1. Choose a simple shape or design to make into a stamp. These can be selected from images used or designs developed in a previous activity (e.g. "Hunting for inspiration" or "Personal logo design") – **15 min**
2. With the help of tracing paper, transpose the design onto craft sheet foam or a linoleum sheet. Retrace the design with a sharpie or pen to make it more visible – **15 min**
3. Cut the shapes out from the sheet of foam and glue them on a piece of thick flat cardboard, or carve them into the linoleum. Test the stamp with ink or paint on a piece of draft paper, and adjust if needed – **30 min**
4. Once the stamps are ready, explore various combinations and repetitions of stamp designs on draft paper. Participants can also share their stamps with one another to increase the creative possibilities – **60 min**
5. After some practice, favorite designs can be printed on quality paper for framing, or on ready-made paper items like cards or notebooks – **60 min**



AROUND THE CAMPFIRE

Photo: Mikko Ylisuvanto



FINLAND

AROUND THE CAMPFIRE PROJECT

This case study was part of wider SEEYouth: Social Innovation through Participatory Art and Design with Youth at the Margins -project. It was planned and implemented with the SOS Children's Village in Espoo and an advisor on multicultural work and youth employment, Mikko Ylisuvanto.

The methodological frame of the project was built on an interdisciplinary approach in collaboration with a social work researcher, artist-researcher and an advisor on multicultural youth work, resulting in carefully planned and structured socially engaged and environmental arts-based workshop with seven young people (18-20 years old) of asylum-seeking backgrounds. The collaboration formed a continuation in 2020 and 2021, including two face-to-face workshop weekends and online workshops and virtual communication in between them.

The NGO collaborator's commitment to the project's aims and purpose was pivotal in defining spaces, structures and framework of the workshops; he provided critical insights towards the benefits and risks of youth's participation, and his role in reaching the youth, communicating and translating the project to the "youth's language" formed a cornerstone in gaining trust and legitimating the workshop activities from the youth's perspective. In reflective negotiations with the NGO collaborator and the youth, participatory methods via socially engaged and environmental arts formed the basis for the workshop activities addressing themes that related to challenges and future prospects of the youth.



Meditation in nature

PROJECT | AROUND THE CAMPFIRE

OBJECTIVES

This activity helps open senses, calm down, get focused and make the mind more clear and open to the activities that will follow.

NEEDS

No special materials needed. If you want to do the meditation while lying down on your back, then a yoga mat or similar could add comfort.

Doing the meditation in nature is best, but it can also be done indoors. Choose a spot that is peaceful.

STEPS

1. Explain the meditation exercise (duration, where you are going to meditate, how you are getting there, etc.)
2. Take a slow and quiet walk to the spot in nature where the meditation will happen.
3. When you reach the spot, participants can find a place for themselves where they feel comfortable, for example leaning on a tree.
4. Provide instructions for the meditation exercises. For example, first start with just listening to your breathing, then checking if you can smell something, hear something (birds, wind, your own breathing), feel something (your back against a tree, the wind on your cheek).
5. Go on with sensing the feelings on your body, feeling the flow of the breath. When there are thoughts coming in the mind, just acknowledge them and let them pass like clouds in the sky.
6. Instruct the participants to open their eyes, letting their gaze move around and see the colours. Some short stretching can help get the body flow again. Walk back.



Path of senses & Inspiration jar

PROJECT | AROUND THE CAMPFIRE

OBJECTIVES

These activities develop a multisensory approach to the environment, using sense-opening exercises and the collection of inspiring elements from the surroundings. The aim is to root oneself in the environment, find calmness and presence by awakening the senses, and to feel the connection to nature and to oneself.

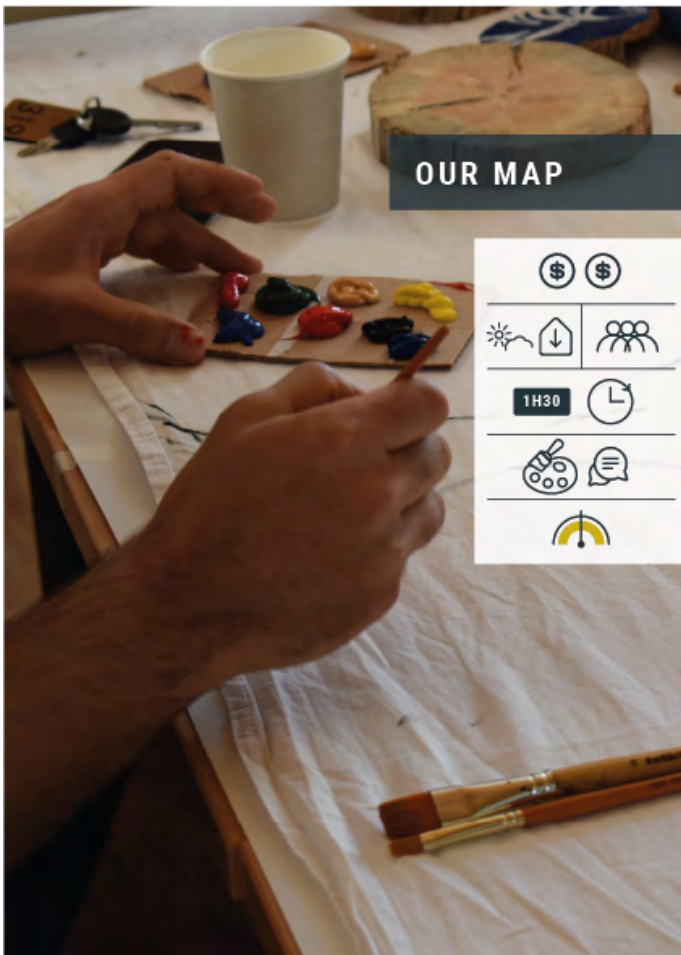
NEEDS

Glass jars for collecting findings (recycled or purchased).

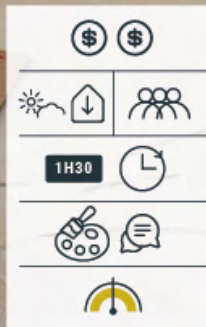
Activity to be held outdoors, preferably in nature or in a peaceful place.

STEPS

1. Explain to the group that the aim is to focus on observing the environment, walking in silence, focusing mainly on their senses – **15 min**
2. Start walking, inviting the youth to let themselves be guided on their journey by all of their senses. Make stops along the way, asking the youth to focus on one sense at a time – **30 min min**
3. Have a short discussion about how the exercise felt – **15 min**
4. Distribute the glass jars and ask the youth to start collecting inspirational elements they find on the path. These can be anything that inspires the participants in that specific context, making sure they do not cause harm to the environment – **30 min**
5. Regroup to share findings with one another. What did we find and how did it affect the way we observed the environment? What thoughts did this exercise awake in each participant? Invite the group to gather their jars in the form of an installation – **30 min**



OUR MAP



Our Map

PROJECT | AROUND THE CAMPFIRE

OBJECTIVES

This activity aims to build a creative map together with the participants in order to visualize where we each come from. The wider aim is to create the feeling of connection, by locating and identifying our place and spaces in the world and in relation to each other – thus, strengthening youth's identities.

NEEDS

Materials, such as paper, cardboard, wood or various materials at hand to create the tokens/symbolic signs. The map can be built on the ground or on a table, using paper or fabric as a base.

The activity is usually done indoors, but can also be done outdoors, utilizing materials found on site.

STEPS

1. Guide the participants to create tokens that will represent them on the map, such as a symbol, a picture, or a material item that tells us about who they are.
2. Create the basic form of the map, using the floor, the ground or a table as a base.
3. Ask the participants to locate themselves where they want on the map, using the tokens they created.
4. Look at the map together and discuss.



MESSAGES IN THE BOTTLE



Messages in the bottle

PROJECT | AROUND THE CAMPFIRE

OBJECTIVES

The activity helps create connections between youth separated by great geographical distance. Youth record and send each other greetings about their homes and their lives (e.g. hobbies, worries or interests). The aim is to mirror youth's perspectives and knowledge in different contexts in order to learn, share, find similarities and strengthen the global connection among youth.

NEEDS

Camera, smartphones or other tools for recording and sharing the videos. Some additional materials such as props can be used to support the videos. Costs will depend on the equipment and materials already at hand. In order to increase accessibility, youth can use their mother tongue, which can incur translation costs.

STEPS

1. Invite the youth to plan short video greetings they would like to send other youth, using discussions, sketching etc. The youth must have the central role and have the freedom to define the overall theme, content and format - **15 min**
2. Film the videos, and do some light editing if needed - **30 min**
3. Send the videos to the other group of youths (via email, social media, WhatsApp...) - **15 min**
4. (Optional) Gather all the video materials together, so that it can be later edited to be shown in an exhibition, for instance - **15 min**



Fireside sharing

PROJECT | AROUND THE CAMPFIRE

OBJECTIVES

This activity is about reflecting on, sharing and letting go of one's worries around a bonfire. The goal is to create connections with people around oneself, but also with people in other contexts. By burning one's worries that are written down on a piece of paper, participants 'send' their worries into the air, symbolizing the connectivity to other people and contexts.

NEEDS

Firewood (purchased or collected on site), matches, pieces of paper, pens, a box to collect the papers.

A safe space for making a bonfire.

STEPS

1. Guide the participants to write their worries on a piece of paper, in their preferred language. They do not have to show the paper to anyone.
2. Collect the papers into a box and cast them into fire as a symbol of 'letting go' of their worries.
3. Share and reflect on the worries with each other, ensuring that the participants are comfortable doing so. The goal is to have an open dialogue to address difficult issues that the participants worry about, but also to help them deal with them. It is important that trust has been built with the participants before hand, and that there is psychological/social work expertise among the facilitators.



The imaginary journey

PROJECT | AROUND THE CAMPFIRE

OBJECTIVES

Images and visuals are a part of young people's life every day and they shape their self-image, worldview and imagination. Their imagination uses the entire visual storage ("hard drive") that they accumulate over a lifetime. These images are used whenever new information and new insights into the world are formed. This activity encourage youth to draw on all of these visuals to go on a journey to their favorite place.

NEEDS

Young people's own environment is in the center of this workshop, which can take place anywhere that is comfortable. In addition, at the end of the workshop the youth can choose an exhibition space that is indoors, outdoors or online.

STEPS

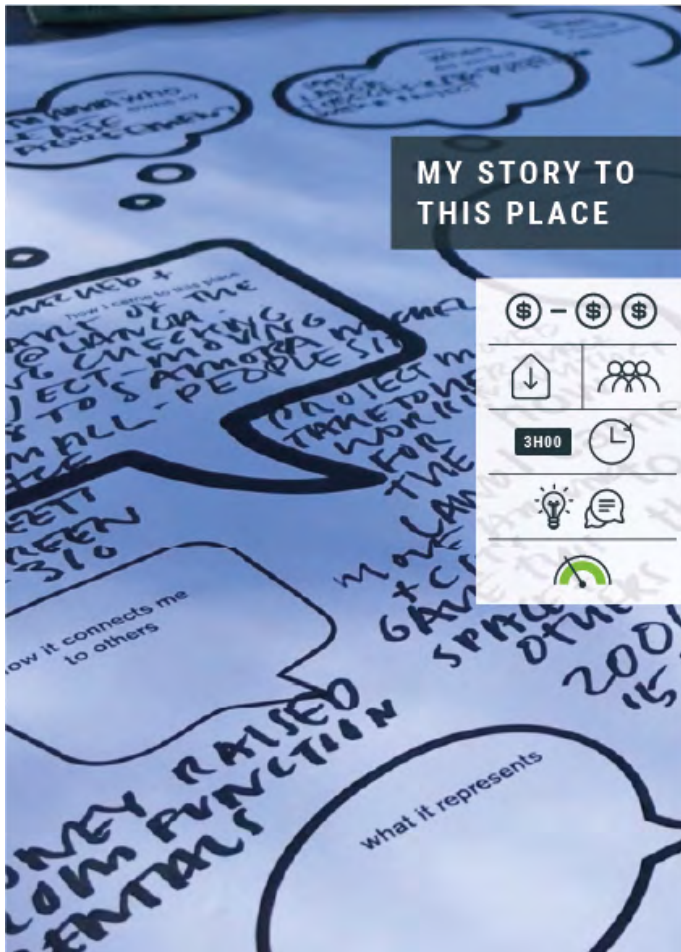
1. Ask the youth to choose one place that is significant for them in their hometown so that you can guide them on an imaginary journey to this place.
2. Ask the youth to finish the sentence "I WAS THERE..." . Invite them to forget their previous perception of the place, and to throw themselves on the journey to give way to their imagination.
3. Invite the youth to let themselves be guided on their journey by all of their senses : Where are you? Who are you? How do you feel? How does your body feel? What do you see? Is there any scent or smell? What do you hear? Are you with someone or do you meet someone? Do you enjoy your stay or do you want to leave? Etc.
4. Ask the youth to share and discuss their travelogues with one another.
5. Ask the youth to "take" 1-3 travel photos of their chosen place from angles that are the most interesting to them, by searching for photos on the web and saving them to their computer or smartphone. If they can't find pictures online, they can select pictures of another place that communicates how their place feels to them, using all of their senses.
6. Invite the youth to use their stories and pictures to introduce their hometown as if they were presenting it to other youth around the world.
7. Gather the youth's creations and organize them into an exhibition, online or physical



UNITED KINGDOM

PARTY PROJECT

PARTY (Participatory Development with the Youth) looked to address the needs of marginalised San youth in South Africa and Namibia, using arts- and design-based methods to develop innovative service solutions, educational tools and support and addressing issues of self-esteem. Funded by the European Union, PARTY assembled a team of academics, designers, local NGOs and grass-roots community activists and carried out a series of activities over four years (2015-2019).



My story to this place

PROJECT | PARTY

OBJECTIVES

The aim is to explore a community's relationship with a place that is significant or meaningful to them, using analogue methods of visual storytelling to narrate journeys and encourage dialogue as a means to facilitate community agency and empowerment.

NEEDS

Large sheets of paper and markers, or a printer or photocopy machine to produce the templates, ideally at a large format so that participants can work collaboratively on the same tool.

Access to flat surfaces such as tables, indoors or outside.

STEPS

1. Identify a place that is significant in the community, and develop a simple visual tool that encourages storytelling around community members' relationships to this place. For example, draw the place and use icons of speech bubbles to capture stories and experiences, and thought bubbles to capture thoughts and feelings - **1h of preparation**
2. Present the tool to the participants : explain that they will be asked to reflect on how they developed a connection with the place, or how they first discovered it, and that they will be able to write and draw their responses onto the tool - **10 min**
3. Invite the participants to share autobiographical stories of their experiences of or in relation to the place. As each participant speaks, what they are sharing is documented using the thought bubbles and speech bubbles. The facilitator can offer to lead this activity or to share the role with other participants while guiding the conversation or asking questions based on the participant's story - **15 min per participant**
4. Once each participant has had the opportunity to tell their story, the facilitator reviews the range of stories and identifies themes that have emerged. Together, the group begins to build an idea of the place, its shared meanings, and where people's experiences are similar and / or different - **30 min**



Communities of place

PROJECT | PARTY

OBJECTIVES

The aim is to develop a means for a community to situate or contextualise themselves in relation to the place they consider to be significant, encourage a deep exploration of the varied uses or range of possible relationships that might be possible - both to themselves and to others - to acknowledge the multifaceted opportunities and values that are present in that place.

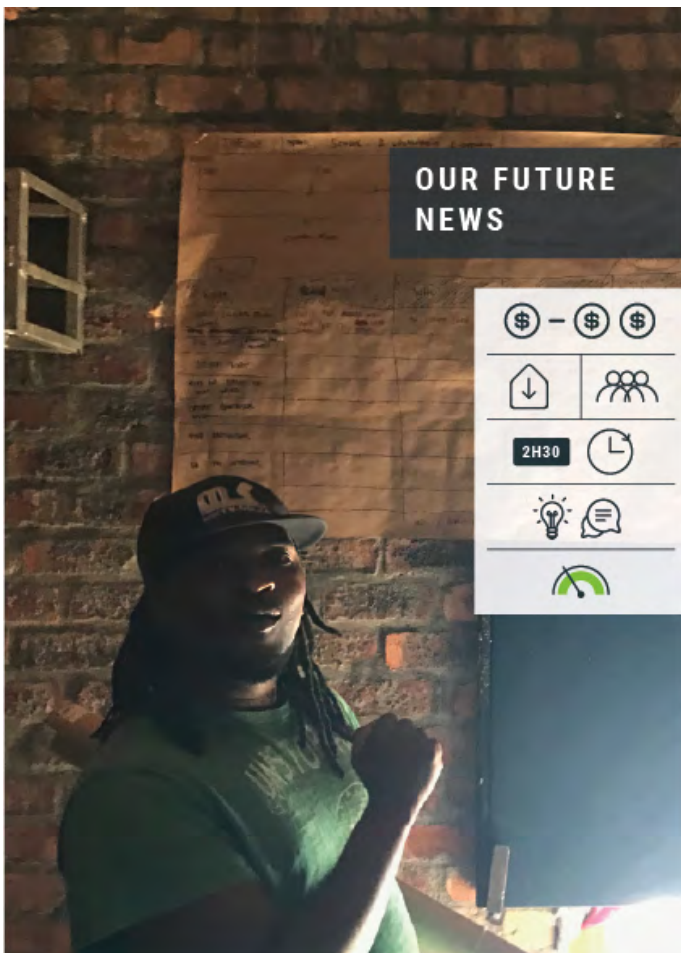
NEEDS

Large sheets of paper and markers, or a printer or photocopy machine to produce the templates, ideally at a large format so that participants can work collaboratively on the same tool.

Access to flat surfaces such as tables, indoors or outside.

STEPS

1. Identify a place that has is used or has value for a range of different groups or communities, and develop a simple visual tool that encourages storytelling around community members' relationships to the other people who use it. For example, draw the place and represent the different groups that use it. Use speech bubbles to capture stories and experiences, and thought bubbles to capture thoughts and feelings. Other icons can be developed to represent other types of connections between the groups - **1h of preparation**
2. Introduce the tool to the participants : explain that it will help show that feelings of community can be varied and might relate to specific values, uses or attachments in or around a place - **10 min**
3. Present different definitions of community. For each one, discuss what they highlight about how communities can feel connected to certain places. Encourage participants to visualise these different connections to place, and to write or draw the kinds of attachments that might exist between the groups represented on the tool and the place. The facilitator can offer to lead this activity or share the role with other participants who record the comments of others in the group - **10 min for each definition of community**
4. Discuss how different groups use or value the place, and whether their various needs are being met. Encourage participants to reflect on the different needs and expectations of other communities connected to the place, and whether these might be common to different groups - **30 min**
5. End the activity by reflecting on how communities could work together and address any common challenges or to share skills, for example. Discuss a plan or any actions that might be a useful next step in order to do so - **20 min**



Our future news

PROJECT | PARTY

OBJECTIVES

The aim is to collectively speculate on the potential that the community has and how their chosen place might play a role in realising this shared ambition, using a commonly understood visual form (the newspaper front page) to co-create stories of a future that is recognised by the participants, reflecting their potential agency and the value that the community possesses.

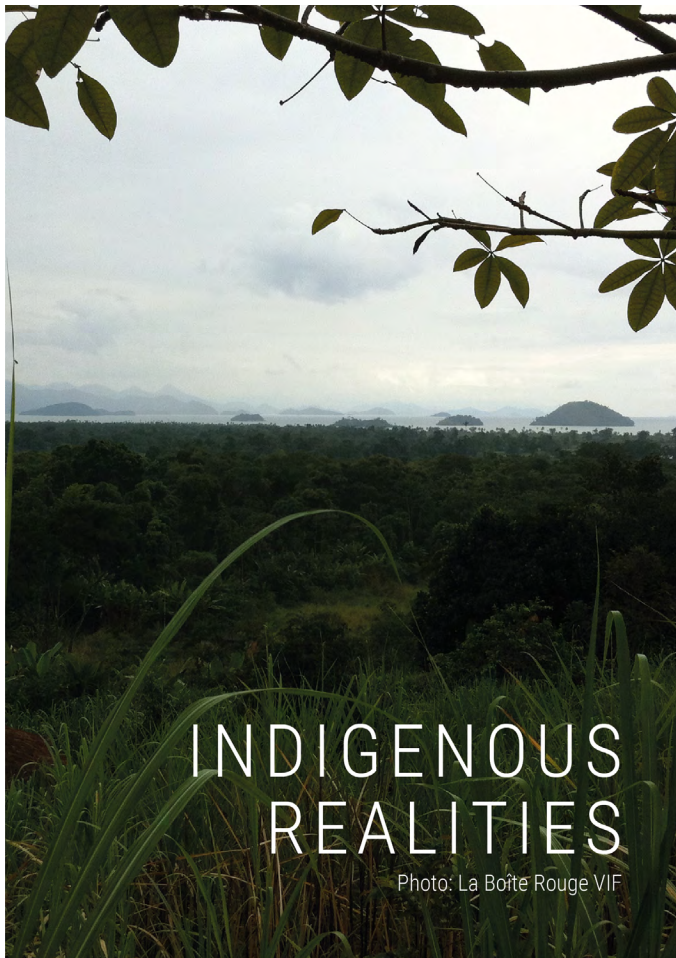
NEEDS

Large sheets of paper and markers, or a printer or photocopy machine to produce the templates, ideally at a large format so that participants can work collaboratively on the same tool.

Access to flat surfaces such as tables, indoors or outside.

STEPS

1. Create a simple visual that reproduces the basic characteristics of a 'blank' newspaper front page that includes no information or content and only contains spaces for the recognisable features (columns, headlines, images) - **30 min of preparation**
2. Introduce the tool to the participants : the newspaper format is a way to use stories to imagine a possible future for participants in relation to the place previously discussed. The goal is for participants to tell their own stories (with a beginning, middle and end) of their dreams, ambitions and successes, and to discuss what these could achieve for the community - **10 min**
3. Discuss a range of possible scenarios that describe a shared dream for success or breakthrough for the community at some future point in time (3, 4 or 5 years). Time permitting, develop these scenarios into stories to be included in the newspaper report. Encourage participants to write the stories in a way that helps imagine the process that might be followed to achieve these dreams and to draw images of the outcomes of the future scenario - **1h30**
4. End the activity by discussing specific actions that could be taken to begin the process of achieving the outcome of the story - **20 min**



CANADA

INDIGENOUS REALITIES PROJECT

This program uses an innovative pedagogy developed by the Design and Material Culture group of the Université du Québec à Chicoutimi, based on the valorization of the individual for the elaboration of culturally significant transmission and communication products for Indigenous people. This participatory pedagogy is based on project-based learning that integrates both skills development and the production of materials that can be directly used for dissemination. This type of action research aims to (a) foster the transfer of knowledge, resources and skills between universities and communities; (b) enrich research on modes of knowledge transmission in Indigenous communities; and (c) develop a collaborative research methodology that promotes an egalitarian relationship between university researchers and communities.

Our objectives with respect to Indigenous research participants are to train cultural workers who can work in their own communities. We also train non-Indigenous students in intercultural and collaborative work in order to make them open, proactive and committed agents of knowledge transfer to the benefit of Indigenous peoples.



Photonovel

PROJECT | INDIGENOUS REALITIES

OBJECTIVES

This activity integrates visual notions of scenario-writing by making participants structure a story into a sequence of images.

NEEDS

Digital camera; printer, scissors, tape and/or glue, pens, paper (kraft + printer). Ideally, the location and props available should be relative to the story to be told. However, a specific location can also serve as inspiration, while an open area allows for greater creativity.

STEPS

1. Create an example; should be quick and simple – 20 min
2. Ask each group to think about a simple story to tell – the objective is to try out the process – 10 min
3. Create a scenario by determining some key actions – which images will we need to tell our story? – 5 min
4. Set up the action and take pictures – 20 min
5. Print contact sheets of all recorded images – 10 min
6. Cut out selected images – 5 min
7. Glue the images in order on a large piece of paper – 5 min
8. Write short texts describing the scene underneath each image – 10 min
9. Present the result to the rest of the group – 5 min



CANADA

HANGING OUT PROJECT

Indigenous youth from various nations open the doors of their community and share their contemporary reality with you. Discover their unique voice and honesty thanks to 360-degree video. Let yourself be immersed in the places that are important to them. Increase your knowledge of their traditions and culture by witnessing testimonies and accessing archival documents grouped under 25 different themes.

Through its various segments – Encounter – Visit – Learn – the virtual exhibit Hanging Out offers a sensitive experience of the territory and culture of First Nations and Inuit. It offers direct and privileged access to the voices of members of these communities and specifically to young people, who are invited to describe and share their environment in the most natural way possible.

After choosing the location and how they want to be filmed, they address the camera directly, which captures the scene in 360 degrees, allowing them to highlight the setting that inspired them. Young people express themselves in their own words, with their expressions and accents, as if they are talking to a relative or friend and asking them to come and visit.



VR EXP

PROJECT | HANGING OUT

OBJECTIVES

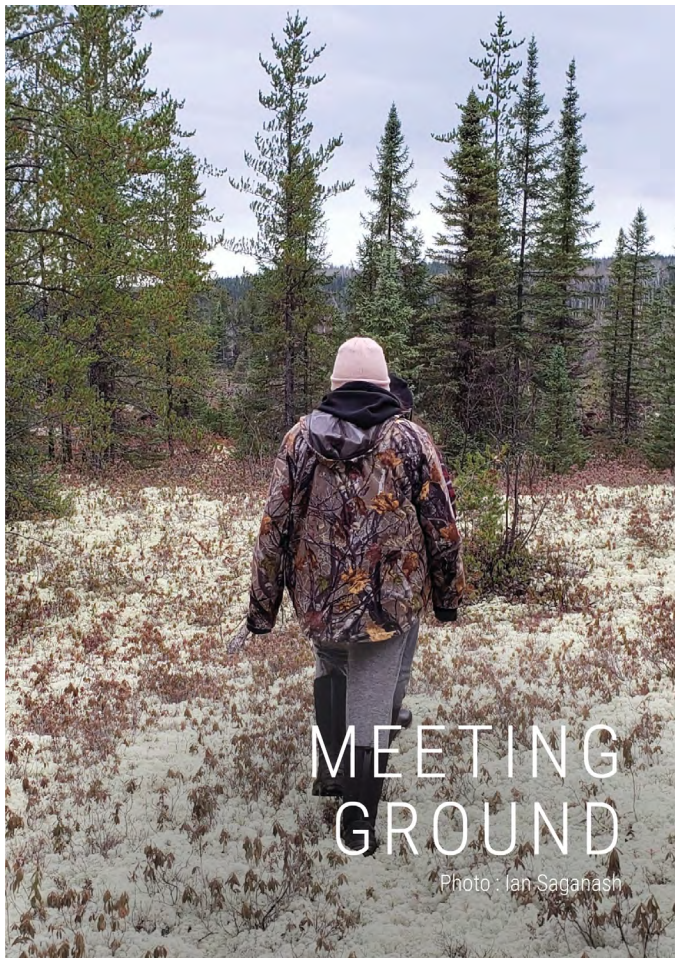
Reflecting on places and events important for an individual or a community while developing spatial staging and scriptwriting skills for 360° video recording. Exploring sensory environment and addressing directly to the camera.

NEEDS

360-degree camera, a tripod and something to take notes. The activity should be done in an important place or during an interesting event.

STEPS

1. Show examples of 360° videos on Youtube; have a look on a computer or on a cellphone. Put a cellphone in a VR headset or create one yourself : <https://arvr.google.com/cardboard/get-cardboard/> – **30 min**
2. Make a quick example with the participants placing them in circle around the camera making poses – **15 min**
3. Ask the participants to choose an important place for them that they would like to talk about, in relation to an experience, an event or a memory. If needed, meet with an elder to discuss.
4. Scout a location with the participants, developing their discourse and their dynamic in relation to the place by asking questions : "Why is this specific location important to you? What would you like to say about it?" – **30 min**
5. Write down a first draft in their own words – **10 min**
6. Return to the location, install the camera on the tripod and review the shooting sequence with the participants. Start recording and go hide yourself out of view... – **20 min**
7. Edit the start and end point of the 360-degree video and upload it to Youtube or Facebook.



MEETING GROUND

Photo: Ian Saganash



CANADA

MEETING GROUND PROJECT

The project aims to coordinate journeys to culturally significant places that are conducive to intergenerational exchanges between Indigenous elders and youth.

The central objective is to engage the participants in a common creative process promoting the transfer, documentation, conservation and transmission of their cultural heritage with a focus on training a dynamic new generation of cultural ambassadors.

The first phase is focused on training, and aims to contribute to the re-establishment of the relationship between the youth and the elders of their community, but also to encourage young people in their educational path and to enable them to contribute to their self-determination, both personal and cultural. This allows, on the one hand, for the recognition of ancestral knowledge formerly transmitted from generation to generation and, on the other hand, it brings young people and elders together so that they can exchange on this knowledge.

The second phase is focused on the creation of a work that will remain with the host community and showcase the territories visited and discussed by the elders. This work (the specifics of which are to be defined with the artists and the partners) will allow the public to encounter the heritage and cultural identities honoured during the first phase of this project.



A SHARED EXPERIENCE

A shared experience

PROJECT | MEETING GROUND

OBJECTIVES

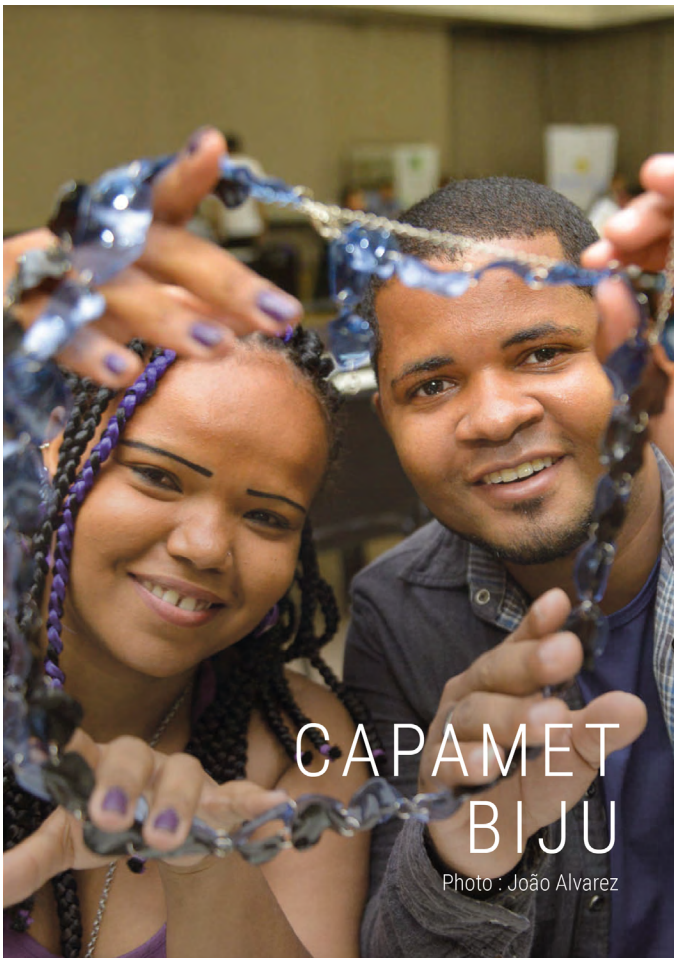
To engage the participants in a common creative process promoting the transfer, documentation, conservation and transmission of their cultural heritage with a focus on training a dynamic new generation of cultural ambassadors. Moreover, this activity can foster relationships between individuals creating a context to share views and realities on a specific subject.

NEEDS

Cell phone, and if possible, a 3-axis gimbal and a Lavalier microphone. The activity is best suited as part of a cultural event if it aims for cultural heritage transmission. Otherwise, a controlled environment will provide better quality results.

STEPS

1. Three-part training session during which participants learn how to configure their equipment, learn about filming and interviewing (introducing a topic; listening and contributing to liberate speeches; camera framing; sound recording), and are presented with examples of possible outcomes. — 60 min
2. Set up a private Facebook group or YouTube channel for the participants to share their work.
3. Exercise and practice: participants should experiment with their gear and (1) record a panoramic camera movement to reveal a surrounding; (2) record a travelling, filming a moving subject; (3) record an introductory presentation with a dynamic camera framing and angle. — 20 min
4. Each participant identifies an elder or any interesting person related to the project's topic who could participate and agree to be recorded.
5. The intergenerational/intercultural duos choose a location and document their experience being there together and/or conduct a filmed discussion on a specific topic. — 10 min
6. The participants select some short clips to present their work. — 10 min



BRAZIL

CAPAMET BIJU PROJECT

CAPAMET BIJU is a bijou components and assembly factory that utilizes PET plastics from post-use packages as its product's main source of material. It is a social enterprise, conceived and coordinated by Bia Simon, a professor and jewelry designer. It is a joint effort between UNEB, Bahia State University and CAPAMET, a waste picker association in the state of Bahia, receiving financial support from CNPq, Brazil's National Council for Scientific and Technological Development.

The project aims to increase CAPAMET's visibility and provide the young waste pickers the opportunity of an additional income, further complementing their survival strategies. For UNEB's Design students, this project provides an opportunity to evaluate their own identity and values, contributing to their understanding of local design, flourishing new professional and projectual stances, directing their professional efforts to solve urgent questions in our country and away from the design in service of boundless consumerism, banalized in today's media.



Capamet Biju

PROJECT | CAPAMET BIJU

OBJECTIVES

The aim is to promote employment and income generation for the waste pickers and their families through sustainable and socially responsible design, through a solidarity economy lens, cooperation, setting an example of alternative methods for social development.

NEEDS

PET bottles, scissors, strings, fire or hot metal (to warm up the plastic and transform it).

A room with electricity, tables and chairs.

STEPS

1. Introduce the activity, presenting the aims and showing examples - 30 min
2. Select plastic bottles (PET, HDPE, LDPE) in varied colors - 1h
3. Disassemble the bottles and cut them, exploring different formats and patterns : circular, squared, flower petals, etc - 1h30
4. Build components for jewellery-making. For example, to produce strings, laces or rings, cut the bottles into strips, or glue parts by melting the plastic with fire. (If needed, also use metal pieces) - 2h
5. Assemble the jewellery - 1h



BRAZIL

WASTE AND AFFECTION PROJECT

This project explores how we can change our relationship to waste, adding a layer of affection over them through art mechanisms. It aims to provoke and challenge how we make decisions on the issue of waste by creating awareness about what we think about waste and how do we feel about it. The project was developed by the architect, artist and filmmaker activist Danielly O.M.M. It is based on her own experience of creating waste albums that are art memory notebooks.



Waste and affection

PROJECT | WASTE AND AFFECTION

OBJECTIVES

This activity is about creating your own album of waste material in order to create a perspective shift on the issue of waste. It can be done alone or proposed as a group activity, as an opportunity to facilitate conversations on the topic of waste.

NEEDS

Scissors, glue, envelopes or other ways to collect waste material, notebooks or old agendas to re-use, clear tape.

Can be done practically anywhere – in your house, in the park, in the garden... anywhere you feel comfortable to work.

STEPS

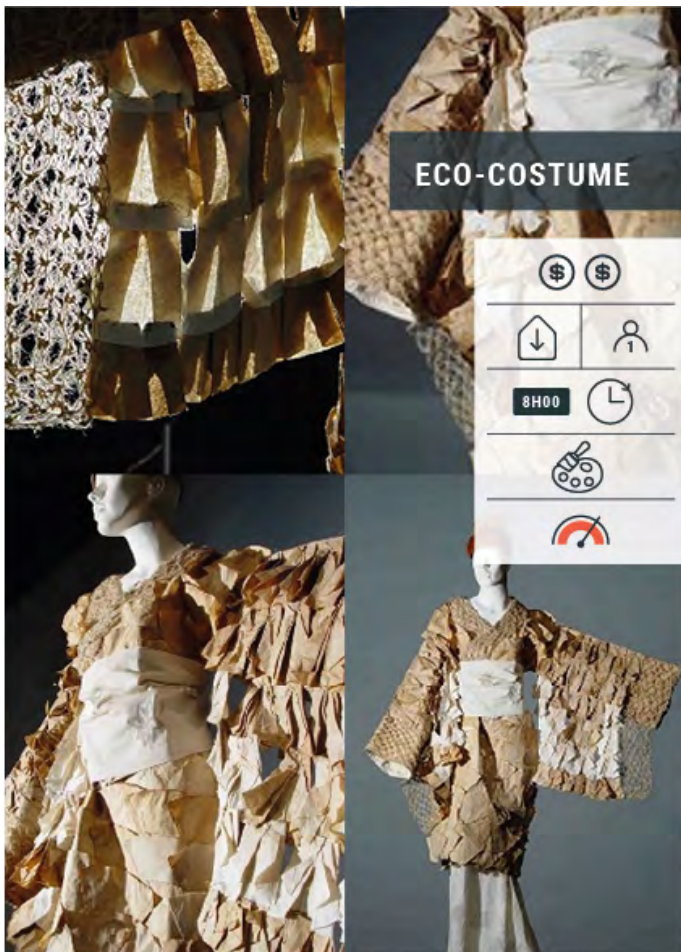
1. Preparation : organize the materials and space taking into account the number of participants.
2. Opening : facilitate a fluid conversation about waste and related themes - practically anything can be related to the subject of waste. The goal is to explore themes relevant to the group and the environment you are in. At the end of the discussion, hand out envelopes to the participants.
3. Waste collection : provide the participants with time to collect their waste material in the envelopes (up to one week).
4. Development : invite the participants to come together to start creating collages of the waste into their notebooks. You can play music, bring a guest artist to interact with the group, or anything else that encourages the participants to have fun building their album.
4. Finishing the albums : provide the participants with time to finish the collages in the notebook at home if they wish, as well as to reflect on the activity so far.
5. Closing : come together to show the notebooks. Talk about the experience and what has changed for each participant.



BRAZIL

KANTAN, THE MAGIC PILLOW PROJECT

The main objective of the project was to create costumes for the modern Noh play *Kantan, the Magic Pillow*, by Yukio Mishima using only recycled material.



Eco-costume

PROJECT | KANTAN, THE MAGIC PILLOW

OBJECTIVES

Stimulate students to create costumes for a theater play or performance, using discarded or recycled material, adapting it to the dramatic needs of the show.

NEEDS

Used material like paper bags, potato bags, paint, gouache, PET bottles, old x-ray images, newspaper, etc.

STEPS

1. Read a short story or play and discuss it with the participants
2. Participants draw ideas of the costumes they would like to create based on the story or play
3. Participants use the materials they gathered to create their costume, using simple techniques to bring the materials together (tape, knots, staples, glue, etc)

The SEEYouth project

SEEYouth is an international research project that takes an in-depth and holistic look at the use of participatory art and design in support of youth engagement and empowerment. Through an innovative 'Trans-Atlantic Mirroring' (T-AM) method, the project is focused on developing new ways to prevent youth marginalization, improving youth employment and facilitating opportunities for youth through design methods and Art Based Research (ABR).

The project was funded by a Trans-Atlantic Platform (T-AP) Social Innovation grant (2020-2021), which was supported by the Finnish Academy, UK Research and Innovation, the Social Sciences and Humanities Research Council and the Fonds de recherche du Québec—Société et culture (FRQSC) in Canada, and Fundação de Amparo à Pesquisa do Estado de São Paulo (FAPESP) in Brazil.

For more information about this research, see:

<https://seeyouth.substack.com>

<https://www.ulapland.fi/EN/Events-University-of-Lapland/SEEYouth-2021>

The SEEYouth Family

A few weeks before we were first scheduled to meet in person in Finland to kick-start the project, most international travel was halted due to the COVID-19 pandemic. For the remainder of the collaboration, we were each to remain in our respective countries, working mostly from the isolation of our own offices and living rooms. As a result, the SEEYouth family is primarily one born in the virtual world, through videoconferencing, emails and digital collaboration tools. Still, strong bonds were created between us over time, as we learned to work together primarily from afar, supporting and mirroring each other's work across the Atlantic.

SEEYouth was led by an international team of researchers: Satu Miettinen (University of Lapland) in Finland, Maria Cecilia Loschiavo dos Santos (University of São Paulo) and Paula Cruz-Ladim (São Paulo State University) in Brazil, Anne Marchand (University of Montréal) and Jean-François Vachon (La Boîte Rouge Vif) in Canada, and Paul Wilson (University of Leeds) in the UK. The researchers who contributed to the project are Heidi Pietarinen, Ana Nuutinen, Enni Mikkonen, Katri Konttinen, Mari Riikonen, Melanie Sarantou, Amna Qureshi, Rosana Vasques, Rafael Szafrir Goldstein, Lucas Merala, Mônica Moura, Solen Roth, Caoimhe Isha Beaulé, Étienne Levac, Karine Awashish and Tang Tang. Special thanks to Tiina Seppälä who worked on the successful funding application.

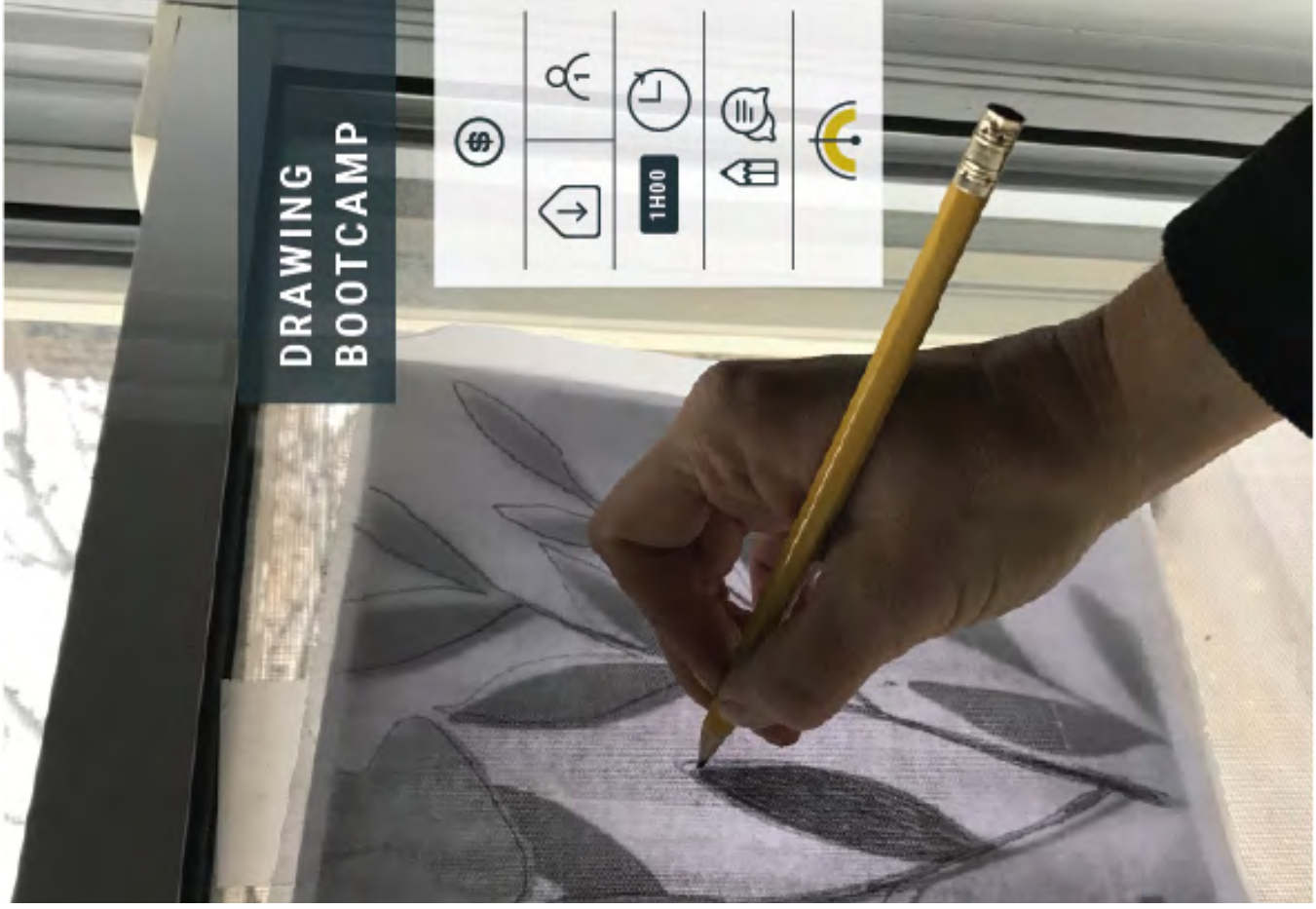
A great many people have contributed to the project and to this website, through past collaborations with consortium members or active contributions to SEEYouth itself. We wish to thank each one of them warmly. A particular thank you goes out to the youth and community members without whom none of this would have been possible. In particular, our thanks go to the key collaborators: an advisor on multiculturalism and integration of young refugees Mikko Ylisuvalo, the youth participating in the research: Marthe Ndjashimo Osoko, Hamid Jafari, Mohammad Hosseini, Mahdi Hosseini, Ali Zafar Ahmadi, Davoud Hosseini, Dawod Noori, photographer Mosi Herati, 1st year students from Fashion, Textile Art and Material Studies and Senior Faculty Officer Heikki Aakkonen from the University of Lapland, Chief education officer Anu-Liisa Kosonen, Coordinator Maria Viinikka, Service Counselor Johanna Koivumäki, Outreach youth worker Sari Nevalainen, Service Counselor Tiina Hanhela, Service Coordinator Mirja Tuomela, Student Counselor from Lappia Vocational College Jaana Karjalainen, Specialist, employment and Economic Development Office Kristiina Ikonen, Specialist, employment and Economic Development Office Minna Lehto and Youth Secretary Tanja Paaso-Rantala from Kemi City and Coopamare and Auro Lescher, Graziela Bedoian and Esmeralda Ortiz from Projeto Quixote. Thank you also to Christiane Biroté, Noat Biroté-Boivin, Christian Cocoo and the Coop Nitaskinan for their contributions in Canada, and to Alessandro Medici, Mzi Ndzuzu, Nokubonga Mepeni, Mama Noisette for their contributions in the UK.

If you find this list of acknowledgements to be incomplete, please do not hesitate to reach out to us so that we can correct the omission. Thank you.

Appendix

Feel free to print the activity cover pages for reference when you plan your art and design based workshop.

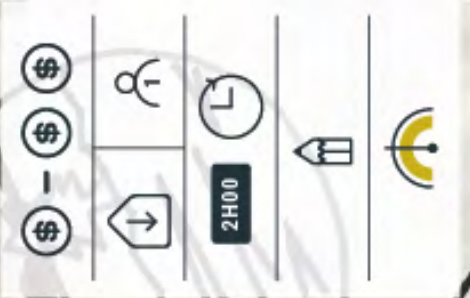




STAMP MAKING AND PRINTING



PERSONAL LOGO DESIGN





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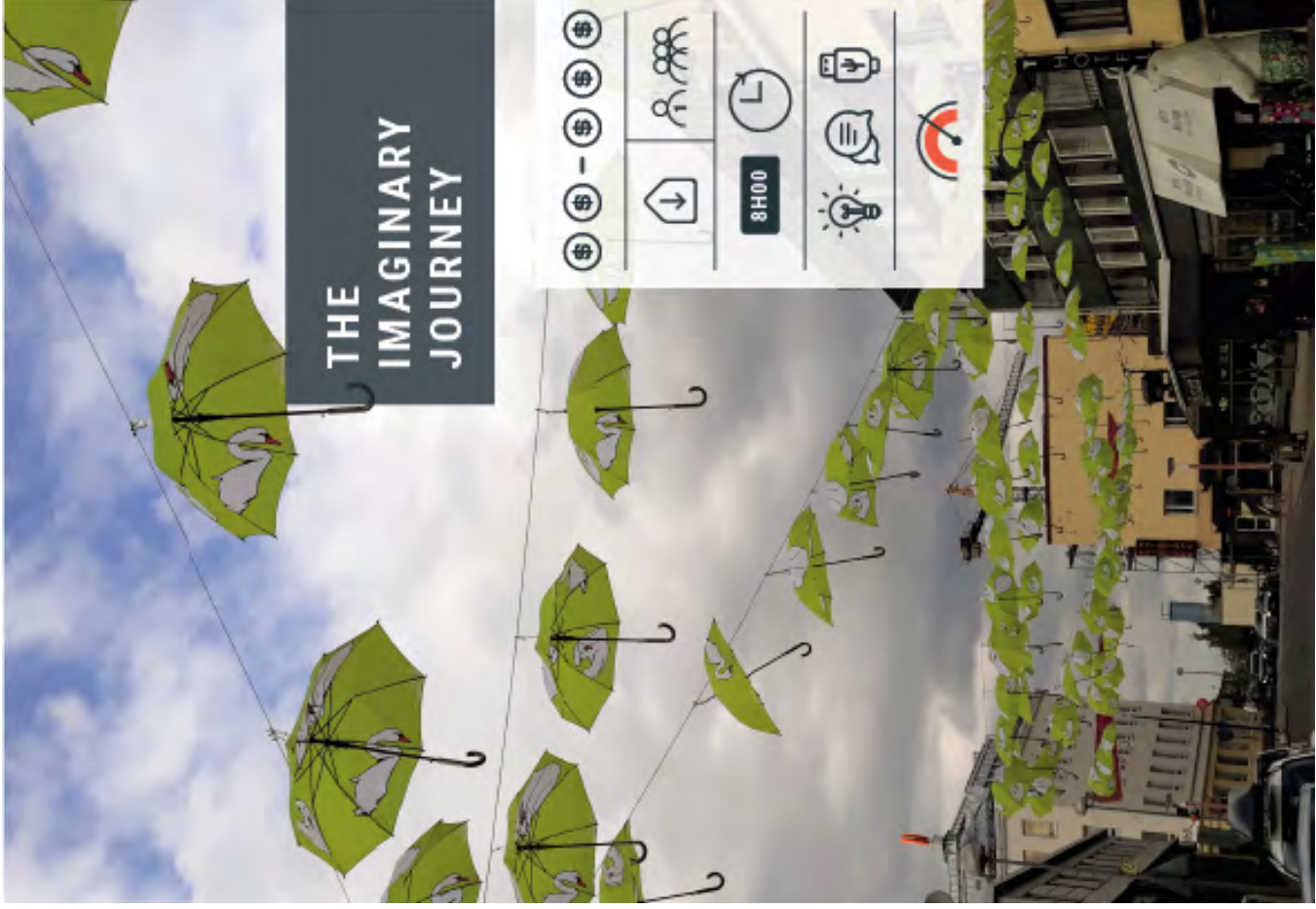


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THE
IMAGINARY
JOURNEY

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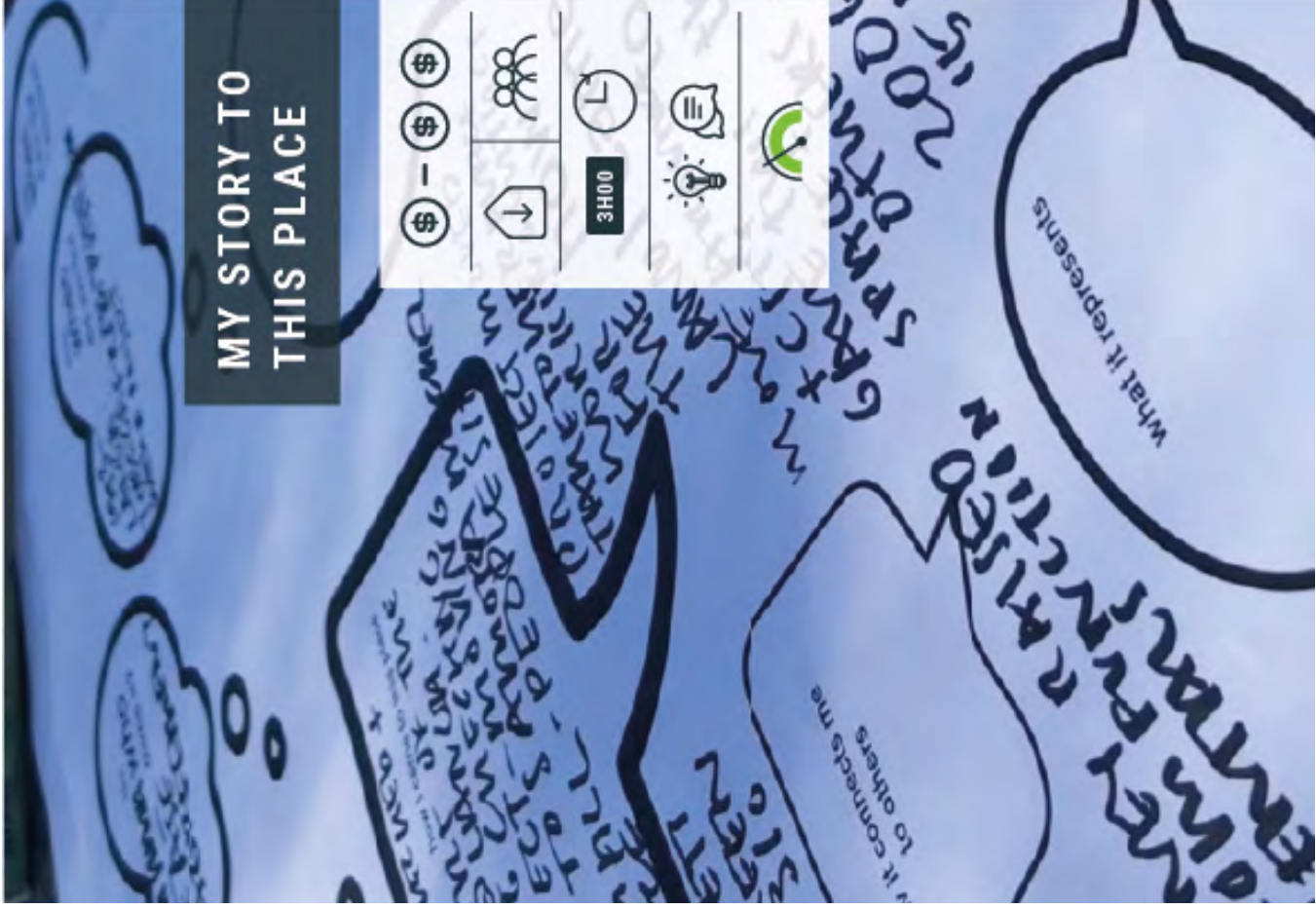
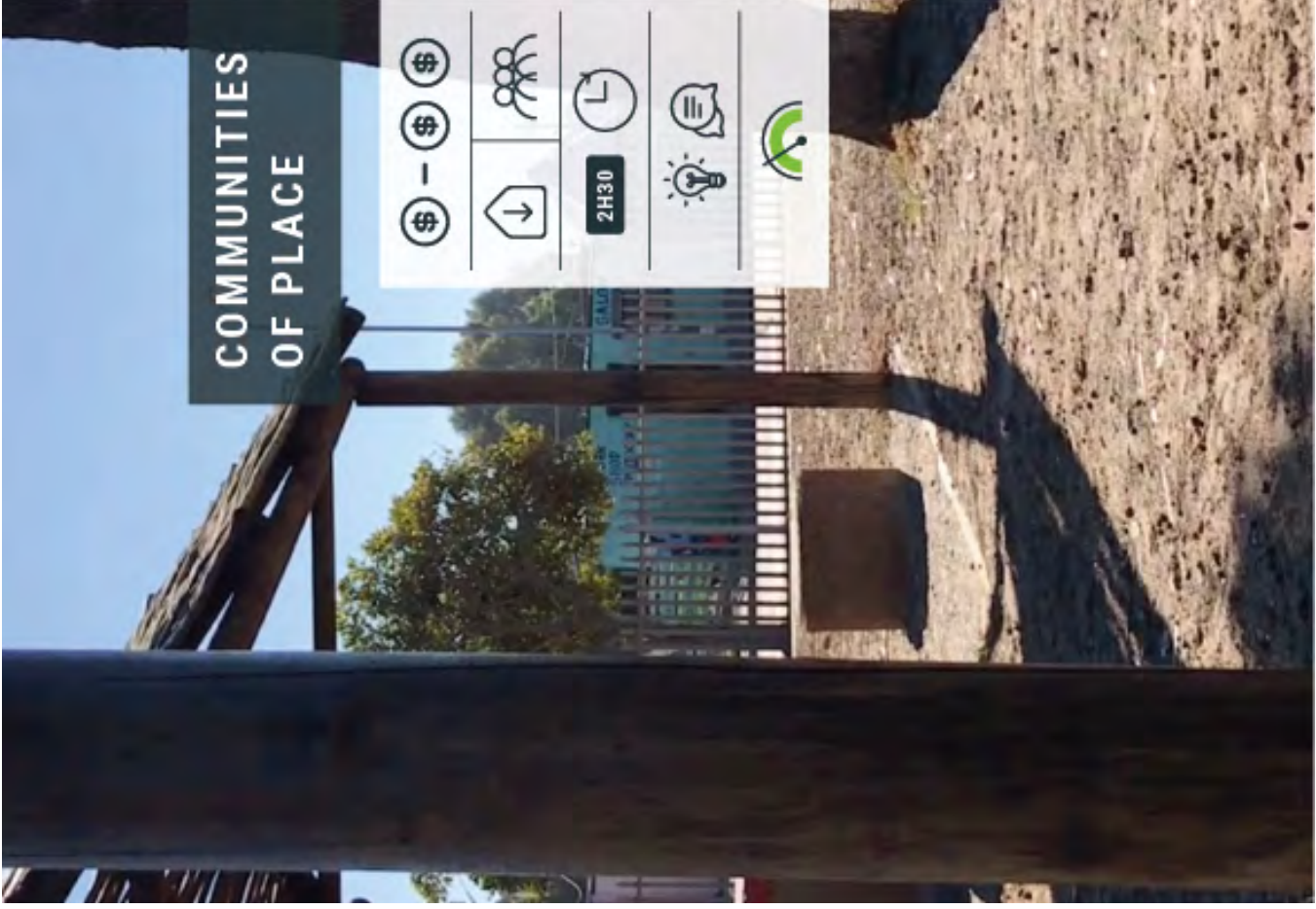
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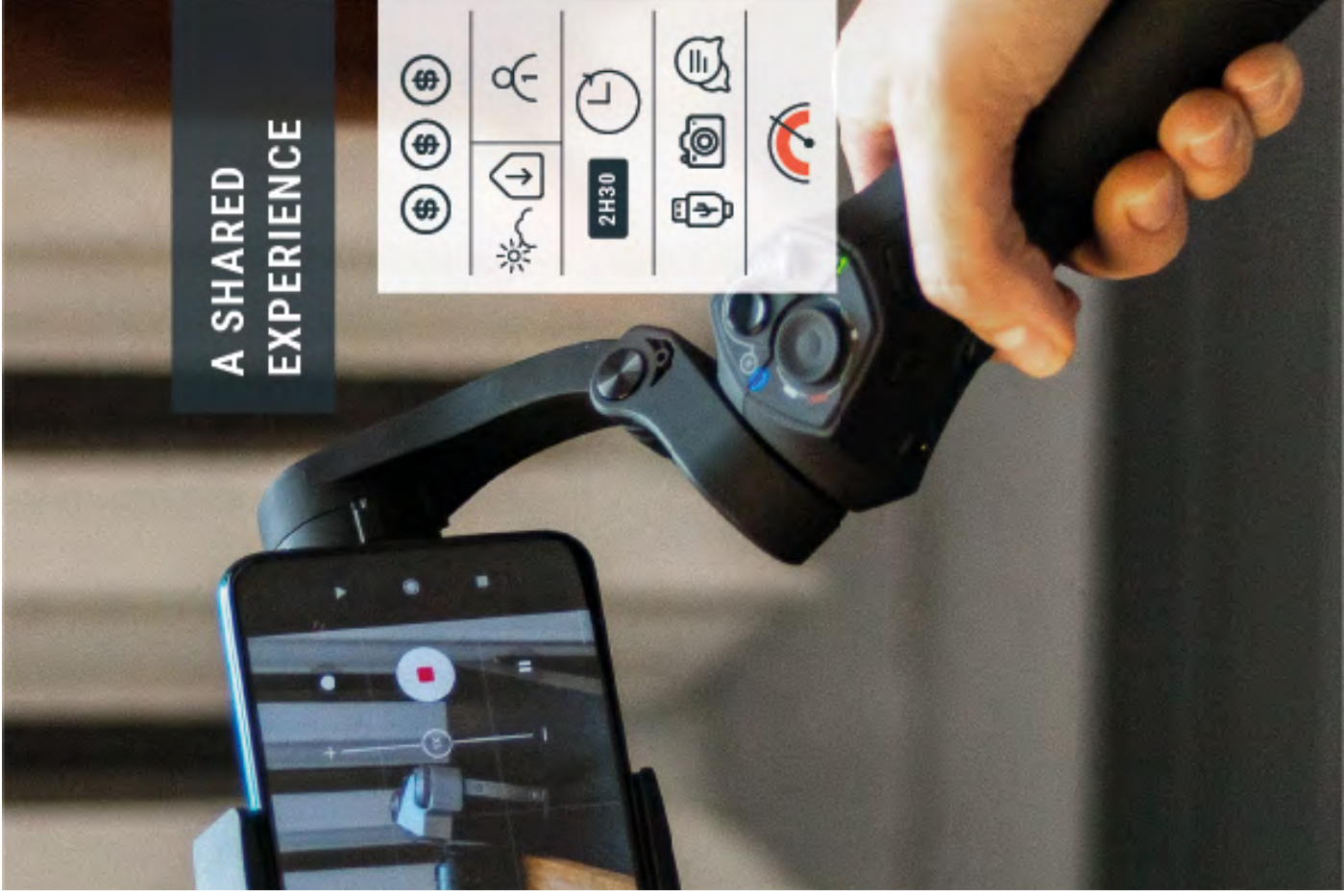
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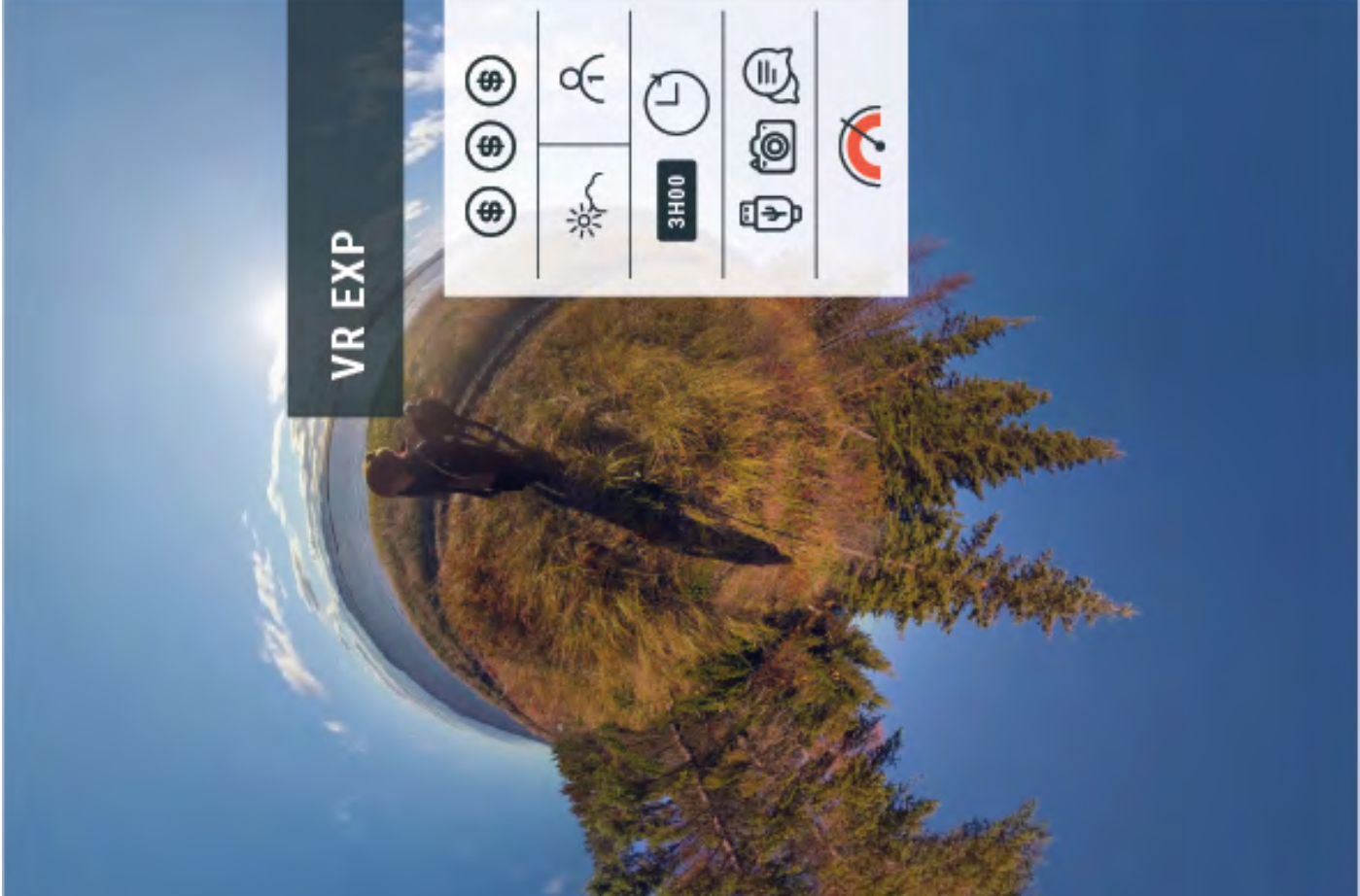






A SHARED
EXPERIENCE

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VR EXP

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