



Ariadne Pilot Project: Method Statement

Pilot Project Name: “Ecrire sa photographie” – writing your photograph

Organisation: Elan Interculturel, in collaboration with Les Paracommand’arts

Dates of Pilot: No of Weeks/Hours: April 23th -27th 2012, 1 week, 30 hours

Project Manager: Vera Varhegyi

Artist(s)/Facilitators: Werner Moron (art director) Emilie Rouchon, Sarah Remy, Christian Boy

Primary Project Objectives

What were the primary Project Objectives and Aims in relation to socio-cultural adaption and/or psychological adjustment?

As opposed to our first pilot (“Art of adaptation”) which was explicitly focusing on cross-cultural adaptation and its phases, the workshop “écrire sa photographie” did not explicitly address interculturality, but targeted some key moments in the adaptation process:

- connecting to new environments, making connections with new people
- constructing own projects at the intersection of what one brings and what is offered by the new environment

Pilot Project

Project Overview – How did we combine intercultural training with the arts? How was the content developed for the pilot course

The pilot – although not talking about adaptation and interculturality, in its methodology addressed a key capacity underlying intercultural competence: the capacity for dialogue, i.e. opening to a new environment, connecting what one brings with/in oneself to opportunities in the new environment.

The idea for the workshop came from the WP2 phase, the search for best practices, namely from the meeting with Les Paracommand’arts, and their practice of art mediation using the “real way” “dreamt way” methodology. For a better understanding of the methodology, a staff member of Elan Interculturel participated in one of the trainers’ trainings delivered by les Paracommand’arts and consequently they’ve been commissioned to lead the second pilot session. The use of pinhole camera as a medium was chosen thanks to its flexibility and relative cost efficiency.

Target Group – Who was the primary target group? Migrants, Refugees, Host population etc. How many? Did they attend and engage in all the sessions? How did

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you recruit and retain them?

Target group: Recently arrived adult migrants (8), local residents of the district (3)

Recruitment:

- a) direct promotion via emails and bilateral meetings amongst migrants' organisations
- b) posters posted / brochures placed in the district on key places (waiting rooms of libraries, shops, townhall) and outdoors

Retaining:

A public show and exhibition done based on the art works will be an occasion for reconnecting amongst participants.

Where did the pilot course take place? What venue did you use? How accessible was this for the project and for the participants? What did/ did not work?

The pilot project took place in the multicultural neighbourhood of the organization. It was easy to reach for the participants with the public transports. The venue consisted in a former school. We had mainly 3 spaces at our disposal : a room for collective/joint work : meeting, discussions, building of the material, projections / a dark room (to develop pictures) / a room to share lunch and to organize bilateral work.

Project Benefits

Who benefited from the project and how do we know? Community, Participants, Host population, External partner organisations, our organisations?

Participants:

- art skills:
- intercultural skills:

Community / local residents:

Partner organisations:

- Les Paracommand'arts: through their participation they had an opportunity to get acquainted with the Ariadne project, its partners, will be able to participate in the final conference.

Primary Project Deliverables

Creative Outcomes – What creative activities took place how were they developed and what was produced? Were they undertaken by the group or individual?

“Writing his photography” : throughout the discovery of the basic techniques of photography the workshop aimed at putting the participants in the shoes of an artist (finding the inspiration, choosing the “right” subject according to his sensibility, realising the artwork/photography and assuming his choice to expose the artwork to a public audience). In this way the creative workshop integrates many ramifications.

The various activities are connected to each others but bring different perspectives.

As an introduction, after the presentation of all the participants, there were discussions with the team (artists and animators) about art, its meaning, its objectives. The purpose of the roundtable was not to find the right answers but to realise that the core nature of art and creativity is to be subjective. This step enabled to understand the framework of the workshop, the fact that the work would be undertaken individually (as far as the topic/the content is concerned). The artistic director explained the participants that they shouldn't fear chaotic time because it does benefit to artistic processes. Participants have been told that they should take and enjoy the opportunity not being obliged to know immediately "where", "why" and "how" and letting go and follow their feeling and intuitions.

All the process was based on the empowerment of the participants. The aim is to converge on a self-managed artistic workshop through the guidance and the careful attention of the team. This approach enables participants to find a coherence individually and collectively connected to their needs, their desires, their realities and the proposition of the workshop.

Introspective activities : introduction to the mechanism of creativity through the pedagogical tool "Real trip – Dreamt trip". The purpose of the pedagogy is to focus on his personal experience, his memories, his observations to reinvent, to reformulate them poetically, symbolically.

Some of the activities were done in group to share the dynamic of the process but the participants also had the opportunity to get deeper in their "personal research" with the artistic director who helped them to sort out which "material" would be useful and also regaining to feed the artwork.

Group activities : many times were dedicated to sharing discussions, questioning the process, doubts and desires (history of art, what is light ? patience ? intuition ? precision ?). The process consist in a permanent back-and-forth between philosophical and technical aspects that artistic photography contains.

The technical and ancestral process of the pinhole camera enables this back-and-forth because it has an other temporality than digital photography (building the camera – one shot trial/camera + learning to feel/measure the light-brightness, it is not an exact science = learning to play with chance/accident – development process – waiting for the scanned pictures to figure out how the positive picture looks like)

Technical activities : Learning of the basic technical aspects of photography : building a pinhole camera, setting up the darkroom, learning basics of photography development
Trying and improving technical aspects. Getting to measure light, brightness, etc.
Introduction to post-production work with a graphic designer and a video maker. Getting to understand the limits of the possibilities of the post-production work : designing together with the technical team the frame of the postproduction work and the requirements that the participants need to fulfil (storyboard, concept ...) to pass on their "idea" and raw material to the post-production to have it technically realised in a shortfilm and an artistic leaflet.

What indicators were explored and how? Feelings of culture shock: loss, anxiety, fear, etc.

All indicators included in the pre/post test.

What good practice/methodology we the pilots informed by? ?

Les Paracommand'arts art mediation practice was identified as a good practice.

Project Assessment

What project assessment methods did you use? Questionnaires, video, photography, journals, observations, self- reflection, notes, diaries, sound recordings, interviews, etc.

- pre/post test
- session with facilitators
- workshop journal: notes of participants
- narrative evaluation from 3 participants

Impact - How did you use Pre and Post Qs with Participants? What challenges did you have? Do you have 2 case studies: individual or group?

Challenges: reaching participants for post test.
Case studies: 3 individual case studies using own narrative.

Snapshots – What did you produce photos/videos etc? What formats?

Productions :
Pinhole cameras
Pictures (negatives on little photo paper's squares)
Storytelling/Poetry
Storyboards/concepts/scripts

Postproductions (realised by professionals on the basis of commands and interviews of each participant)
A film made of different chapters (1/participant)
An artistic leaflet/participant

Reflections – What do you have? Notes, diaries, journals, etc.

Workshop diary with participants' comments
Observer's notes
3 participants' narrative report

Project Critical Success Factors

What worked and what will you remember?

Using the pinhole camera together with the “Nations-moi” workbook proved to be a very good tool, reflecting well the dialectics of adaptation, which is the continuous dialogue between the inner and outer.

One note for future repetitions: some participants faced some frustration at the beginning because of not being able to take as “nice” pictures as with conventional photo cameras.

What was the hardest challenge?

The hardest challenge was to cope with the impatience of some participants (who wanted to have a precise idea of what the outcome would be) and to deal with the frustrations they could have at certain times, for example when their camera didn't work out properly in the idea they had of a “good” photography.

What would you do differently next time?

To evacuate this impatience feeling” we showed the participants the result (an animated film) of a former workshop but it does not fit with the objective of not influencing and deconstructing preconceived ideas.

What was the nicest thing or most unexpected challenge?

The intergenerational approach. It worked very well. The different generations learned from each others.

Please return to ariadneproject@googlegroups.com on completion of your pilot courses.