

GUK-TROUP

An “imatastological” experience to devise a new cultural group, a new urban tribe built upon the image and experience of the participating group.

| OBJECTIVES | METHODOLOGY | PARTICIPANTS | TIME |
|---|--|---|--|
| <ul style="list-style-type: none"> • Promote the development of the critical analysis abilities of the participants. • Achieve a creative and participatory attitude in the group. • Connect young people with the Fine Arts Museum as a place of reference. • Provide tools that serve to develop their own projects autonomously and independently. | <ul style="list-style-type: none"> • Participatory, thoughtful, analytical, expressive and creative. • Becoming acquainted and expression actions. • Use of image as a communication and content creation tool. • Collective group work from an individual basis. | <ul style="list-style-type: none"> • Nº: 10 people • Ages: 14 – 19 • Some of the group has participated in other previous workshops in the Museum • Nº: 10 personas. | <ul style="list-style-type: none"> • 1 session. • 7h per session. • Lunchtime forms part of the workshop, with everyone eating together. |





The group begins to change.

0. CONTEXT

A workshop proposal in the Fine Arts Museum so that teenagers can work on questions relating to the use of self image as a creative material (transmitter of content), of the limits established with your body and the abilities and possibilities of your image in a critical manner in terms of communication, identity, self-affirmation and relating to others and to society.

An additional day to that of YOMIME TUNNING. This time, we concentrated on the collective, the image of social groups: gangs, urban tribes and all manner of cultural youth groups with aspects of popular culture.

1. GUK -TROUP

The aim of the workshop was for all the participants to create a new urban tribe or cultural group and locate it in a specific context. Based on identifying different cultural groups belonging to their most immediate surroundings, the different aspects of these groups were analysed and discussed (image, tastes, ideology and social habits: "imatastological") in order to construct a new tribe based on an image of the participating group.

Throughout the day, all the points that are required to create a group were identified, both aesthetic and ideological (and how these aspects are intrinsically united), to later create in an experimental manner a new cultural group amongst the participants, a group that combines the shared interests of the participating group, strengthens its ability to reflect, analyse, express and communicate, and demonstrates and develops its autonomy and its ability to work as a group.

How do we analyse and construct a group identity?

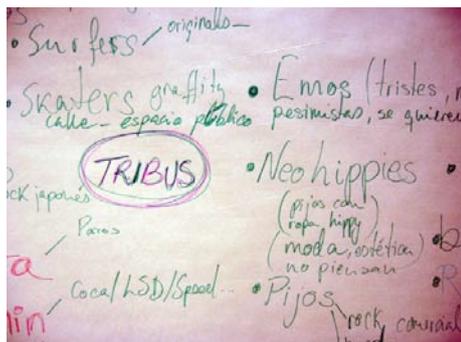
2. OBJECTIVES

The following is a list of the specific objectives of the workshop:

- Promote the development of the critical analytical abilities of the participants
- Achieve a creative and participatory attitude in the participating group
- Provide tools that serve to develop their own projects autonomously and independently
- Connect young people with the Fine Arts Museum as a place of reference
- Carry out activities that serve to attract young people into repeating the experience



Complementing our action.



Outline of urban tribe analysis.



And me... what will I be?



Bruno and Eder decide what their tribe will be like.

And below are some of the general objectives of CASI TENGO 18:

- **Encourage** young people with values such as **participation, creativity or civic awareness.**
- **Promote the constructive use of ITCs** in a horizontal manner, moving towards a digitally trained society.
- Study the types and interests of **modern youth** (their imaginary, desires, etc).
- **Establish intermediary channels** between young people and various social agents (administration, media, social groups, etc).

3. CONTENTS

- Cultural groups.
- Image.
- Ideology.
- Tastes.
- Sociological habits.

Questions to deal with at different times in the sessions:

How does a group construct its identity?

What are the relationships of a group and its imaginary?

What provides us with more information about a group?

What influence does the media have, as well as surroundings and the social context in which we live?

How are the images surrounding us constructed: advertising, television, etc?

How do we analyse and construct group identity?

4. METHODOLOGY AND ACTIVITIES

GUK-TROUP is a highly practical workshop in which thoughts arise as activities are being carried out. It develops actions combining expression and thought that search, play with, express and reflect upon questions relating to gender, identity, ideology and transgression. These actions deal with various points of view of the main subject, simultaneously providing dynamism and multiple views:

- Identify common cultural groups by brainstorming
- Analyse and discuss ideas about groups and their signs
- View reference material (videos, images)
- Actions linked to theatre and performing: work with self image – photo call – at various times of the session
- More plastic actions so that the participants can reflect upon the image and idea of the developed group
- Develop the image that the new tribe will have by experimenting on the participants themselves (physical, with their own clothes, and in a representational manner in terms of collages)



Irati and Unai prepare a collage on their tribe.

5. WORK GROUP

Number of participants: 10 people.

Age: 14 - 19 years old.

Sex: Mixed group.

The work group members were active participants in the Museum and part of the group participated in YOMIME TUNING, another workshop about personal image held in 2008.

2 motivational people.

We also had the support of another person belonging to the Education Department of the Museum.

6. TIMING

A session on an entire Saturday in June 2009.

27 Jun.....2.30h (10:30am – 5.30pm).

All the group ate lunch together as part of the workshop.

7. LOCATION

Bilbao Fine Arts Museum

The workshop space can be changed in order to adapt it to required needs.

8. MATERIALS

Material:

- White paper jumpsuit for each participant
- DEAC multiuse classroom
- 1 laptop
- 1 video projector
- 1 colour printer
- Photo call: photo camera, flash or lights
- Office material (markers, pens, pencils, glue, scissors, adhesive tape, sheets of stickers, scrap paper, sheets, etc)
- Magazine for cut-outs
- Badge machine and fungible material



Preparing the jumpsuits for the final photo.



Janire, Dani and Oier's urban tribe.



Janire working on her character.

“...it is difficult to be yourself if you don't fit into previously established groups.”



The group prepares to take the final photo.

Infrastructures:

- A multiuse classroom, with the possibility of adapting the space to different activities: large open spaces at times, work space with chairs and desks and the possibility of using some of the walls as a place to put up ideas and images that have been worked on during the day and as a setting for the group's photo/images.

Materials participants had to bring:

- We proposed as a participation requisite to come dressed in a white T-shirt and jeans.

The participants also had to attend GUK-TROUP and take some specific objects along. Because the work material was the image of a group, we wanted all people who attended to be dressed in the most neutral manner possible, which is why we suggested that a participation requisite was to come dressed in a white T-shirt and jeans. This basic premise helped us to work on different questions about image and identity that made up the basis of the workshop's content, as two white T-shirts do not have to be exactly the same and can have totally different meanings.

9. ASSESSMENT INDICATORS

The following indicators were also taken into account to evaluate the workshop, alongside the evaluation by the participants themselves:

- Level of active participation (attendance, motivation...).
- Level of satisfaction of the young people (evaluation of the young people).
- Level of interacting and empathy.
- Type of personal relationships of the group.
- Ability to analysis the group's surroundings.
- Creative capacity.
- Level of critical sense and self criticism of the group.
- Level of results and products made in the workshop.

10. DOCUMENTATION

Some links for urban tribes images:

<http://www.detribusurbanas.com/>

http://www.frikipedia.es/friki/Clasificaci%C3%B3n_de_las_Tribus_Urbanas

http://es.wikipedia.org/wiki/Subcultura#Tribu_urbana

<http://www.intersticios.es/article/viewFile/2346/1896>



Final tribe created amongst all the participants.

11. WORK APPENDICES

In the following appendix is the session plan for each workshop:

Appendix 1: Session 1

12. CONTACT DETAILS

ALMOST 18 is an association that is dedicated to nurturing cultural diversity by means of projects that are based on active participation of civil society.

ALMOST 18 develops any social-cultural initiatives aimed at teenagers to, by means of the use of the pedagogical strategies of creativity and cultural mediation and TIC's (information technologies and communication and knowledge), giving young persons the word, inviting them to participate as active citizens in the definition of the world in which they live:

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This file has been prepared with the assistance of the Department of Culture of the Basque Government.





1ª SESIÓN

OBJETIVES

Promote the development of the **critical analytical abilities** of the participants.
 Achieve a **creative and participatory attitude** in the group.
 Connect young people with the **Fine Arts Museum as a place of reference**.
 Provide tools that serve to **develop their own projects autonomously and independently**.

| TIEMPO | ACCIONES | CONTENIDOS | MATERIALES |
|---------|---|--|--|
| 05 min. | PHOTO 0 (without jumpsuits.) | Group photo. | Photo camera. Lights. |
| 15 min. | Workshop presentation. Put on jumpsuits. PHOTO 1 (with jumpsuits). | Brief summary of workshop. | White jumpsuits for each participant. |
| 30 min. | Becoming acquainted actions. Name initial. 3 moments in the bag. | Becoming acquainted and relationship between participants. | Post-its. Sheets and bag (container). |
| 30 min. | Body/image actions. 4 parts. | Messages with images. Interpret attitudes through images. | Scenic space for the action (stage and public). |
| 90 min. | Brainstorming. Analysis of cultural groups in familiar environment. In-depth analysis of 3 groups. | Cultural and social groups, participants' friends. Image. Tastes. Ideology. Cultural habits. | Images of characters Photos of groups, tribes. White sheets to outline discussion on the wall. |
| 05 min. | PHOTO 2 (with jumpsuit, 0/premises). | | |
| 10 min. | Print photos. | PHOTOS 1 and 2. | |
| 15 min. | Rhythm band. Group energy action. | Group work. | |
| 50 min. | Idea for cultural group. | Image. Tastes. Ideology. Cultural habits. | Copies of PHOTOS 1 and 2 of group. |
| 10 min. | PHOTO 3 (with jumpsuit, new group). | | |
| 60 min. | Lunch break. | | Lunch (each person brings lunch from home). |
| 05 min. | Print photos. | PHOTO 3. | |
| 60 min. | Create image. Giving from to idea for new cultural group. | Image, identity. Stereotypes, images. Relationships. | Stickers, pencils, notepads, desk materials. Materials to customise jumpsuits. |
| 15 min. | PHOTO 4 (with tuned jumpsuits and image of new tribe). | | |
| 20 min. | Final conclusions. Farewell. | Course and idea of workshop. Contacts. | |



PHOTO 0-----5 min.

The first action before even presenting the workshop: take a photo of the entire group. The camera remains on a prepared tripod throughout the course of the workshop and in the same place to have the same framing for the photos taken at the different stages of the workshop. In this way, the changes to the group over the course of the activities carried out are reflected in the photos for the work of the new tribe.

Workshop presentation-----10 min.

The jumpsuits are handed out to each participant and they put them on. The workshop is presented, briefly explaining the different stages of the work process.

PHOTO 1-----5 min.

Made without any premises like the earlier photo but with the jumpsuits on.

Becoming acquainted activities-----30 min.

Name initial:

Each workshop participant writes his or her first name initial on a post-it and places it on themselves, while the remaining participants write on the post-its of the other participants without knowing their real names and based on the initial that they believe corresponds to each person.

3 moments in the bag:

Each person writes down three moments in their lives they have a special link to for some reason, three reference moments, moments they remember for some special reason. The three moments are written on different pieces of paper and placed together in a bag. A person takes out the papers and reads the moments of each person while the rest of the group discusses which person they could belong to after each moment is read, until they all come up with the person to which it corresponds. The action is repeated until all the papers in the bag have been drawn out.

Body/image action-----30 min.

4 theatre/image actions:

1st action:

2 volunteer participants go on stage and shake hands. The rest of the group interprets the image of these two people, analysing as a group the attitude of the two on the stage, what they express, the form they have acquired, the attitude they have, what the scene suggests.

Once the scene has been discussed, one of the volunteer people steps off the stage to make way for the others in the group to present another attitude on the same stage.

2nd action:

The same dynamics as the previous exercise are followed, but one of the two people assumes a different posture, another action, and the rest of the group goes on stage creating different scenic images of two people in accordance with what is suggested to them by the action of the person to the rest of the group.

3rd action:

Continue with the image/stage work in pairs. The group is divided into pairs and these work on the previous exercise as a pair. One of the two begins the exercise, assuming a posture and/or action and, without speaking, the other person has to go on stage according to what the action suggests to him or her. Then this person has to begin the exercise. Six to 10 scenes per pair are carried out depending on time and the group.

4th action:

One of the participants assumes a posture and the rest of the group has to go on stage but this time without leaving it, thus trying to construct an image amongst the ten participants in the group.

Analysis of cultural groups in familiar environment-----90 min.

Brainstorming

In-depth analysis of 3 groups

An analysis of cultural groups in a familiar environment, jotting down all the ideas that arise in the analysis by creating an outline on a mural paper placed on the wall.



The beginning of this analysis is brainstorming about the possible cultural groups based on friends and acquaintances close to the participants. Then, continuing with the characteristics of these groups they know, their customs, ideologies, aesthetics, etc, different aspects and themes arise in the discussion. All the material, ideas, opinions, conclusions and other things are noted on the wall to complete the initial outline.

Three groups are chosen from all those mentioned and jotted down and these three groups are classified and discussed based on four indicators:

Image
Tastes
Ideology
Social habits

PHOTO 2-----5 min.

The group poses for the photo of the new group after the discussion about tribes.

Print photos-----10 min.

Photo 2 is printed to be worked on by the groups; one photo is needed for each group.

Rhythm band-----15 min.

Group energy action

An action to activate the group and change the workshop's activity rhythm. The group is divided into smaller groups of 2-3 people. Each person decides on a sound and a movement to be done with their body and in the small groups, without talking, they all perform at the same time to generate a common rhythm. After that, all the small groups get together and perform their rhythms to create a single rhythm.

Idea for new cultural group-----50 min.

Small groups. Work with and on PHOTO 2 of the group.

Each group works on a group image to construct a new tribe, specifying in each group different characteristics of the tribe by taking into account the four indicators used in the previous discussion:

Image
Tastes
Ideology
Social habits

Once the work for constructing the new tribes by groups has ended, there is an idea-sharing session of the new tribes, with each group presenting their new tribe and its characteristics to the rest of the group.

Once this has been done, the characteristics of the different tribes are visualised on the wall and some of these are chosen to combine together with others to create a new tribe amongst them all. Group work to form a group that makes sense amongst all the characteristics presented.

PHOTO 3-----5 min.

This photo is the basis for working on the construction of the image and ideology of the final tribe, with the desired image having to be formed to later work on different aspects of it.

Lunch break-----60 min.

Lunch in park.

Print photos-----5 min.

One image only is printed at a larger scale to work on the final image of the new tribe.

Giving form to idea of new cultural group-----60 min.

Giving form to the image and idea of the new tribe that has been worked on, both with PHOTO 3 as well as physically with the jumpsuits.

PHOTO 4-----15 min.

Conclude with a photo of the new group.

Final conclusions-----15 min.

Collect contact details of the participants.