



YOMIME TUNNING

A workshop with teenagers, to address issues related with the image itself as material for the creation and protest related to subjectivity, identity, the id, others and the relationships that we establish with our environment.

OBJECTIVES	METHODOLOGY	PARTICIPANTS	TIME
<ul style="list-style-type: none"> • Encourage among the youngsters values such as participation, creativity or citizenship awareness. • Encourage the development of critical analysis skills of the participants. • Achieve a participatory and creative attitude in the group of participants. • Getting the kids to connect with the Fine Arts Museum as a place of reference. 	<p>A series of activities that combine expression and reflection not only visual arts (expressive) but analytical (introspective) with which they search, play, express and reflect on issues such as gender, identity and transgression.</p> <ul style="list-style-type: none"> • Creation of common stereotypes arising from a brainstorming session • Activities associated to theatre and interpretation • More visual arts actions so that the participants reflect on the image that they have of themselves. 	<ul style="list-style-type: none"> • 10 youngsters between 15-21. 	<ul style="list-style-type: none"> • 2 sessions 4 hrs.





1. YOMIME TUNNING

A proposal for a workshop with teenagers in the Bilbao Fine Arts Museum, to address issues related to the image itself as material for creation and protests related to subjectivity, identity, the id, others and relationships (and limits) that we establish with our surroundings.

The workshop proposes that the young participants reflect on the limits that they establish with their bodies and the skills and possibilities that their image in a critical manner with respect to communication, identity, self-assertion and relationship to the other. The image itself is a continuous battlefield in adolescence, both internally and externally, becoming one of the starring features of this stage (how do I see myself? How do others see me?).

2. OBJECTIVES

The space of the museum as a place of encounter and reflection, not just for visual arts representation but that allows combining two groups of important objectives.

Firstly some objectives linked to what we understand are the museum's needs:

- Getting the kids to connect with the Fine Arts Museum as a place of reference.
- To achieve a participatory and creative attitude in the group of participants.
- To carry out activities that serves as a hook so that the kids can repeat the experience.

Moreover, some general OBJECTIVES that AMASTÉ applies to all activities of its CASI TENGO 18 ("ALMOST 18") programme are:

- Encourage among the youngsters values such as participation, creativity or citizenship awareness.
- Establish intermediation channels between youngsters and various social agents (public service, media etc).
- Encourage the constructive use of TIC's in a horizontal manner, moving towards a digitally trained society.
- Encourage the development of critical analysis skills of the participants.
- The study of the types and interests of today's youth (imaginary, desires etc).



"Encourage the development of the critical analysis skills of the participants".

How do I see myself, how people see me and how I see them?

3. CONTENTS

What is it going to be about? Issues.

These are the issues to be worked on at different times of the session:

How do I see myself, how others see me and how do I see them?

What are our hopes, limitations and desires?

What can we take from each of one of us, today, using our body as a medium?

What impact do the media have on the environment and the social context in which way we live?

How to build the images that surround us, advertising, TV?

How do I build my own identity?

4. METHODOLOGY

YOMIME TUNNING is an activity designed for a group of teenagers around 10 participants. Throughout the workshop a series of activities will be carried out that combines expression and reflection not only in terms of plastic arts (expressive) but analytical (introspective) with which to search, play, express and reflect on issues such as gender, identity and transgression. It will be an eminently practical workshop where the reflections posed in the same proportion as the activities are carried out.

These actions cover various points of view of the central theme while providing dynamism, whilst at the same time a multiple vision:

- Creation of common stereotypes from a brainstorming session
- Actions associated with the theatre and interpretation.
- More visual arts actions that the participants reflect in the image that they have of themselves.



Viewing the photos taken in the exhibition.

5. WORK GROUP

Number of participants: 10 people

Ages: 16 – 18

Gender: Mixed group

Active participants of the museum

2 motivational people.

We have the support of another person belonging to the museum's education department.

NOTE:

We include the lunch break within the sessions as part of the workshop.

6. TIMING

Saturdays 14 & 21 June 2008.

14 June - 4hrs (11 a.m. – 3 p.m.).

21 June - 4hrs (11 a.m. – 3 p.m.).



Carácter created by a participant.

"The image itself as the material of creation and protest."

7. LOCATION

FINE ARTS MUSEUM

Room for workshops: It has the option of modifying the pace for the proposed needs.

Exhibition room: Works of Meter Blake.

Park.

8. MATERIALS

Materials:

- camera (several, pairs or groups)
- card reader
- computer/printer/cannon
- felt-tip markers/paints/paper/scissors/glue
- teen magazines, cars, travel... List: LOKA, Hip-Flow, Cinemania, Ragazza...
- black bag for the anonymous distribution of the "current" bumpkins.
- large sheets of paper to write on the wall (similar to that of a blackboard).
- foam board, pen and cardboard to make the displays of the bumpkins of the fictional characters and their wedges (Din A4).
- photo set (publicity/fashion). "Professional" camera, reflector (which serves as a large white cardboard although a pro is preferable), flash with an extension card to dramatize the photos.
- Din A6 notebooks for portraits and notes in general.
- bumpkins for "current bumpkins", on hard cardboard as the background of an image.
- selected LOKA posters featuring fictional characters with different attitudes.

Materials that the participants must bring:

- 2 passport ID photos (or not) ones they specially like.
- 2 images of public personalities. One favourite that they like and the opposite (singers, musicians, politicians, writers, superheroes, fictional characters...).
- Digital camera (if not don't have access to one or don't own one we'll find a solution).

9. ASSESSMENT INDICATORS

To assess the workshop we have to take into account in addition to the group assessment, the following indicators

- active participation level (attendance, motivation...)
- satisfaction of the youngsters (youngsters' assessment)
- level of camaraderie and empathy
- type of personal relationships of the group
- capacity of analysis of the group environment
- creative capacity
- level of critical and the group's sense of self criticism.
- level of results and products made in the workshop.



Capturing images in the exhibition of Peter Blake.

10. DOCUMENTATION

Peter Blake Exhibition.

11. WORK APPENDICES

The following appendices are the road maps for each workshop session.

Appendix 1: SESSION 1

Appendix 2: SESSION 2

12. CONTACT

This workshop is part of the **CASI TENGO 18** (“**ALMOST 18**”), a programme of cultural action through which various proposals attempt to give the right to speak to teenagers, inviting them to participate as active citizens in the definition of the world in which they live: their imaginary one, their values, their interests and concerns etc.

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1st SESSION

OBJECTIVES

Encourage among the youngsters values such as **participation, creativity and citizenship awareness**.
Promote the development of the **critical analysis skills** of the participants.
The study of the types and interests of today's youngsters (imagination, desires etc).

TIME	ACTIVITIES	CONTENTS	MATERIALS
40 min.	Knowledge activities.	Characteristics of the participants.	- Stickers. - Pencils. - Notebooks.
40 min.	“current” bumpkin.	My image.	- Bumpkins. - Personal photos. - Materials table.
40 min.	Analysis of the fictional characters and stereotypes.	Image, identity.	- Images of fictional characters. - Paper for analysis.
60 min.	Photographic Safari.	Stereotypes, images.	- Cameras. Personal.
40 min.	Lunch break.	Relationships.	- Lunch.

Knowledge activities ----- 40 min.

Each participant gets the sticker with their name.
Presentation of the workshop.

Knowledge actions.

Corridor. Detailing the name and mood (with respect to the workshop)
Hall. 3 types of greetings:

- Greeting to someone that you don't have a lot of trust in.
- Greeting someone wanting them to like you.
- Greeting a mate with whom you trust a lot .

“current” bumpkin ----- 40 min.

Make a bumpkin using a photo of each participant. Each bumpkin must include a factsheet:

- Name.
- Age.
- 3 things you like to do.
- A colour that defines you (one that you don't like, what defines you).
- An animal that defines them.
- A song that defines you.
- A food that defines you.
- A phrase that defines them.

Each participant very briefly presents their bumpkin (almost only reading it and if there are any comments or questions answering them). Before this activity it is important to highlight the importance of paying attention to the presentations of the other participants. Anonymously distribute the bumpkins (for their later performance in the second session) (tucked in a bag).



Analysis of fictional characters and stereotypes-----40 min.

From between the fictional characters that the participants have brought to choose 4 that are quite different (so as to address the very different stereotypes).

In groups (3 persons who do not know each other) apply to each character of the bumpkin categories chosen (animal, colour, food ...).

These findings will help us to analyze the stereotypes among the group. Applied to each fictional character-stereotype to a set of characteristics that we must identify.

How you dress.

Ideology.

Attitude.

How a person is.

What is your target audience (to whom the fictional character is targeted to).

All the findings and analysis are placed in a paper /blackboard and must be visible during the workshop.

Photographic Safari-----60 min.

A trip to see the Peter Blake Exhibition (helps to focus the search). Seeking for four stereotypical attitudes between the fictional characters that appear in the tables. We offer as an alternative 4 basic stereotypes but the previous activity itself will serve to define the attitudes to capture with the photos.

Stereotypical attitudes to look for:

"break and scratch".

Faint-hearted.

Activist.

XXXX .

Lunch break (scheduled for 2 p.m.) -----40 min.

We can play with the lunch break and, depending on the time and desire to do so, have the safari following lunch or dividing it (which would help us to dump and organize the safari photos).

Pooling all of the pictures, and farewell to the 1st session. Proposing actions of the 2nd Session (photographic report, creation of fictional characters, to see who brings the food more in line with their fictional character-or which defines it-). Reminding the group of the importance to attend the second session for the action of interpretation of the fictional character whose bumpkin has touched us.

Offer as an alternative that they bring the food that defines a their new fictional character to have as "banquet" for an "end of the workshop" party



2nd SESSION

OBJECTIVES

Establish **intermediation channels among youngsters and various social agents** (public service, media etc).
Encourage a constructive use of TIC's in a horizontal manner, moving towards a digitally trained society.

TIME	ACTIVITIES	CONTENTS	MATERIALS
10 min.	Welcome.		
40 min.	Photographic and bumpkin fictional character report.	Form and content. Image, attitudes, messages, public personalities, references, treatment of images and messages, non verbal language.	-Photo set. "Professional" camera. -Card reader. -Computer. -Printer. -Cannon.
80 min.	New fictional character bumpkin.		-Felt-tip markers/paints. -Papers. -Scissors/glue. -Magazines for teenagers. -Foam board.
30 min.	Interpretation of bumpkins.		
40 min.	Lunch break.		- Lunch.

Welcome ----- **10 min.**

Review and comment on the previous session.
 Recall performance, emphasize that they pay attention in how they talk, move, express the fictional character they are interpreting.

Photographic and bumpkin fictional character report----- **40 min.**

Explanation of the activity. Emphasizing the ways to present the fictional characters and their attitude. Making the participants reflect on what they want to narrate to give substance to the fictional character created.

Exit the room to take pictures of each participant where they are wanted. Enhance the theatricality of the image (forced gestures, forced postures ...). Making of the photographic report of each participant.

Selecting the images of the participants and printing same.

New fictional character bumpkin----- **80 min.**

Make a new bumpkin/fictional character with the images and magazines (collage).
 Present in turns of these new fictional characters.

Interpretation of bumpkins----- **30 min.**

We interpret the fictional character that touched us in the first session.

Lunch break (scheduled for 2 p.m.) ----- **40 min.**

The lunch break can be taken before the interpretation of the bumpkins, or at the end as farewell to the workshop.