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Creative Methods



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About Creative Teaching

<https://youtu.be/UttuG9JQsXA>

Creative and arts-based methods are seldom applied in school and university teaching contexts unless the issue is art itself. Their potential is therefore often underestimated. But especially when it comes to multi-layered and complex topics, creative and arts-based methods can bring a special added value and open new perspectives. With the help of art and creativity, thoughts can be expressed that are sometimes difficult to put into words. This is particularly the case for sensitive topics that are closely linked to personal experiences and feelings. Below you will find an overview of the most important aspects of creative and arts-based methods. What methods are there, for example? What are special opportunities and challenges when creative and art-based methods are used? What should be considered? Which method is suitable for which setting and for which occasion? People, teachers and students, should be encouraged to discover creative and arts-based methods for themselves and to gain many new and exciting experiences.

1.1 Do not be afraid of being creative and using arts

<https://youtu.be/hDG4AAMrXl4>

Teaching at universities offers a lot of creative potential. In most cases, this potential is hardly exhausted and this is primarily due to two facts:

- External expectation causes pressure for test improvement and coverage of an ever-expanding and standardized curriculum.
- Linked to this, internal motivation searches for expectable development of courses, in other words “security”

that guarantees specific results and dislikes leaving familiar paths.

Creative teaching requires daring beyond well-known routines and in such moments, working with creative methods is linked to the possibility of failure. It involves uncertainty in two respects: On the one hand, creative teachers don't know whether they will receive positive or negative feedback for their creative activities in courses. Most disciplines at universities simply are not used to creative methods so there is, understandably scepticism. On the other hand, creative teaching is playful and it is impossible to foresee the results of creative processes, even if one tries to structure and hold them in control.

Universities often formulate diverse demands for innovation, interdisciplinarity and diversity and the labour market too, requires flexible thinking of students.

However, while creative and innovative methods gain considerable weight in the discussion about good academic teaching, their implementation in many institutions falls behind. One of the main reasons for this is the lack of comprehensive scientific evidence that creative teaching is successful. Only a number of small projects demonstrate the benefits of creative teaching (see tab “benefits and challenges”).

Therefore, the mere decision to use creative methods already requires a creative action from the teachers. Teachers need to be brave on three level, if they are to offer creative courses:

- 1. Creativity requires the courage to accept a shift in power dynamics between teachers and students**

Usually university teachers are in the position of power vis a vis their students, because they are experts on the subject they teach and because they are in the position to access the students’ achievements. Creative teaching requires an openness to allow students to handle the course content and they become real co-producers of the knowledge.

In this sense, creative teaching opens a way for new ways of looking at knowledge and acquiring it. The teacher is required to be able to withstand a certain degree of uncertainty and support an open teaching process. If this sharing of power is successful and the thoughts and feelings of students are valued and given voice, the whole atmosphere in the course can change.

- 2. Creativity requires courage to expand beyond the usual communication channels**

The inclusion of creative methods in

academic teaching requires the readiness to engage in alternative communication channels beyond the verbal level. Teachers in most university disciplines focus primarily on (academic) writing and speaking. Their expectations on linguistic competence are often high.

For many teachers the use of creative methods means moving beyond their customary communication medium and can cause insecurity. For students, however, specifically those that are not very articulate, this may be a new opportunity. Teaching beyond the verbal level not only expands the access paths to content, but also offer students the opportunity to establish and express personal connections to the topic – connection to feelings, memories and personal experience. This may engage more learners and opens the possibility for deeper learning.

- 3. Creativity requires courage to challenge the established organizational order**

Creativity plays an important role in the discourse on the quality of academic teaching. The demands for innovations and alternatives not only dominate research, but are also posed to academic teaching, especially as creativity is one of the characteristics that are valued on the labour market. From an organisational perspective, however, it is often difficult to introduce uncustomary teaching approaches into a well-established organization.

To sum, courageous creative teaching is a promising path towards offering students new ways of thinking and interacting with knowledge and of expressing themselves and may also bring about progress in academic organizations.

Literature:

Jorzik, B. (Ed.) (2013). *Charta guter Lehre. Grundsätze und Leitlinien für eine bessere Lehrkultur*. Essen: Stifterverband für die deutsche Wissenschaft.

Suggestions for further reading:

Rooney, R. (2004). *Arts-Based Teaching and Learning. Review of the Literature*. Rockville, Maryland: WESTAT.

Leonard, K., Hafford-Letchfield, T., & Couchman, W. (2016). The impact of Arts in Social Work Education: A Systematic Review. In: *Qualitative Social Work*, (17/2), 286-304.

1.2 Benefits and challenges

Although at academic settings, creative, arts-based teaching methods are not common, they have a long tradition in the practice of applied social sciences.

Benefits

Arts-based teaching methods are an alternative way to explore issues and acquire knowledge alongside classical teaching methods. They have a special potential for the treatment of complex and/or abstract issues such as migration, social heterogeneity and questions about the design of social coexistence in connection with diversity. When dealing with these and similar themes, one's own experiences, feelings and views often also play a role and stereotypes and prejudices are involved. Therefore, the confrontation with such social phenomena requires the creation of spaces in which experiences and emotions can be

expressed and discussed. Creativity and art promote self-expression and self-reflection and are an important path for learning and teaching multidimensional and complex issues.

The special significance of creative and arts-based methods was pointed out in the UNESCO World Conference on Arts Education. It was emphasizing there that creative-aesthetic education is the basis of social development and learning processes (UNESCO, 2012). Creativity is not only a motor for innovation, but also represents a special access to cultural diversity and related collective and individual migration experiences. Socio-cultural identities and migration histories can be represented and preserved through various forms of artistic expression. At the same time, bridges can be created between different cultures and the lives of migrants. Creativity and art therefore enable a special form of dialogue and interculturality. Creative arts-based methods are an opportunity to promote social togetherness, mutual respect and appreciation of diversity. They make it possible to deal with social heterogeneity and are a key to cultural and social participation and integration. Creative and arts-based methods make it possible to deal with personal and social issues and to shape creatively a common future. Creativity and art enable access to people with a migration history and provide them with a path to their own migration history.

In the classroom, creative methods can create space for new potentials that might not be available with other classical methods of teaching.

Through creativity and artistic forms of expression, things can be expressed that cannot be expressed in words. For students

with a migration background, they represent an opportunity to make their experiences and needs visible and known. In addition, creative methods are an opportunity to create a sense of togetherness through joint creative group projects.

Challenges

It should be noted that many arts-based projects are aimed at more privileged social groups while less privileged social groups may have limited access to cultural and artistic offerings. In some ways, creative arts-based methods hold the danger of re-producing dominant cul-tural patterns. Therefore, a reflexive attitude is as necessary as the acceptance and appreciation of diversity. Moreover, it is very important to try and give all groups access to art in general and creative methods in particular. At the same time, resources are limited when it comes to implementing creative methods in institutional contexts. There is often a lack of time, personnel and financial resources. Therefore, creative and arts-based methods often face the question of their measurable output. In principle, creative processes are difficult to control from the outside and the artistic product cannot be calculated in advance.

Creativity and arts can touch sore points in the biography of people. It is important to take into account that people may feel overwhelmed by emotions that come up during the crea-tive process or follow it. It is therefore crucial to plan how to handle such personal crises and to collaborate with professionals who can offer support.

Literature

UNESCO (2012). Seoul Agenda: Goals for the Development of Arts Education. Online available at: <http://www.unesco.org/new/en/culture/themes/creativity/arts-education/official-texts/development-goals/> (29.11.2019).

Suggestions for further reading:

Beghetto, R. A., Kaufman, J. C., & Baer, J. (Eds.) (2015). *Teaching for Creativity in the Common Core Classroom*. New York: Teachers College Press.

Marshall, J. (2015). Transdisciplinarity and Art Integration: Toward a New Understanding of Arts-based Learning across the Curriculum. In: *Studies in Art Education*, (55/2), 104-127.

Sawyer, K. R. (Ed.) (2011). *Structure and Improvisation in Creative Teaching*. New York: Cambridge University Press.

1.3 Collaboration with artist

It is one thing to incorporate creative methods into a design of university teaching or to in-clude some artistic methods in specific teaching/ learning settings, but it is another thing to carry out or even to establis h a concrete interdisciplinary collaboration with artists in the context of the academia. Such collaboration often depends on the specific commitment of a specific person and with this, the interest in a cooperation stands or falls for the whole pro-ject. Together with the great potential that collaboration with artists holds, there are poten-tial obstacles and challenges,

if academia and art are to combine and clarifications are needed.

The scope and goals of the collaboration

The goals of collaboration in this context can be multifaceted and therefore it requires pre-cise negotiation between all parties involved: collaboration can be a matter of support that is limited to the production of artistic products, may focus on specific therapeutic objectives such as personality-building measures or try to reach the (university) public with a specific concern for initiating changes. For the artist a collaboration with university can offer additional income and contact to a new target group as well as a possibility to develop their artistic competences with the chance to earn positive inputs for their artistic work, new experiences and learning possibilities and to do a social and political meaningful thing.

Depending on the artistic approach, the tasks of the involved artists vary between process support or/ and work creation. The collaboration can be long-term or limited to a single, intervention. This negotiation process already represents an important first step in the cooperation between university and art. On the one hand, this negotiation is necessary, because there is the need to activate resources that make cooperation possible in the first place. On the other hand, usually both, university teachers and artists, operate largely on their own and have things firmly under own control. The opening up requires clarification and negotiation. Indeed, such collaborations is highly challenging. But this is precisely why it may be so profitable, since the actors involved generally place very different demands on their work. While

in the academic environment, what is valued is the end result, the success of a student to acquire knowledge, art focuses more on the work process and personal development.

Collaborative teaching challenges

An important prerequisite for successful collaboration between teachers and artist is the joint development of a project idea. Designing the collaboration from the start to be communicative and social helps to eliminate inhibitions and demarcations, at the same time

it is the basis for exploiting the full potential of such collaborations. Basically, it can be assumed that most universities have little knowledge of art and that many artists have little experience with real life in the foreign disciplines of universities.

This lack of information may cause unrealistic expectations, which lead to certain problems and projects fail or even don't start. Especially lacks of information about goals and methods of artistic work mean that in some cases teachers cannot understand the benefits for their own collaboration during the collaboration – Artists can actively avoid this by communicating to the institution what their work is about.

This information exchange has to be done and repeated all the time, because knowledge about the artistic approaches is still not very widespread – even among open-minded teachers. This requires a high level of communication skills and willingness on the part of the artists with the corresponding activity, but on the other hand, it also requires teachers to create spaces for such an exchange as part of the courses actively. Depending on the length

of col-laboration, it is not only important to enable communication spaces within courses, but also to provide appropriate framework conditions for the artists – and this also with a view to the spatial infrastructure.

Looking forward to the end of the project, once again it will be important for the artists to clarify that the product can be different from the idea at the beginning. The real thing in a project is the process and the product must be subordinated to it. In university's everyday life relatively standardized products are created they are often developed as part of assessments. That's the point why teachers show a lack in experience dealing with products that go beyond their expectations. Concerning to this, it is important to emphasise that the creative potential of artistic access lies precisely in this process-view and alternative products.

In addition, the requirements and the way the target group has to be dealt with must be clarified with the artists in advance. This is particularly relevant if a project also involves target groups of social work in addition to the students. Artists did not learn from a vocational training, at which point they have to get involved with the addressee and when they have to distance themselves. Here it is up to the teachers to address the relationship between the professional actors and the addressees and to give the artist an insight into how to deal with them!

1.4 Trust and Security

<https://youtu.be/XiBFmxmMt3Y>

The establishment of a trustful and secure environment is essential for teaching and working with migrants. Although this is an essential part of all teaching processes and social services, the question of trust and security gains even more prominence under the situation of migration especially, forced migrants. First of all, migrants are often confronted with a social situation which is alien to them. They may face the problem that people and their habits, neighbourhoods and communities, organisations and institutions work in a way that migrants are unfamiliar with. This leads to uncertainty and puts migrants in an uneasy and insecure situation.

Teachers and other professionals dealing with migrants have to reflect this specific situation, be absolutely transparent about the goals, the tasks, and the methods used in the course/programme and make sure that all feel secure in the environment. (see also the section on ethics on our website: <https://www.demo.erasmus-il.org/ethical-considerations>).

Trust is essential in the society, but specifically of relationships between professionals and their clients. To trust means that you rely on another person (trustee) who will not take advantage of your vulnerable situation and will take care of what is entrusted. It is always a relation between a trustor, a trustee and someone or something that is taken care of by the trustee. For example, the teacher and other professionals have to make transparent

which secrets are kept safe in the teaching environment. There are always asymmetries between trustor and trustee as the trustor is in a vulnerable situation. To trust means to show oneself vulnerable. It is essential for teachers and other professionals to value if someone entrusts something and that none of the participants take advantage of this situation.

Particularly, forced migrants have experienced that trust is betrayed. They often experienced traumatic situations in their country of origin when the social order erodes, the state and its institutions no longer care for the security of their members, when war and violence unsettle their basic trust. Furthermore, forced migrants are often separated from their folks who they trust and have to trust often unreliable persons. Finally, when they arrive, they re-alize that the resident population often distrusts the arriving population and that it is hard to orient themselves in the new environment with its institutional regulations, organisations, and professionals.

It is important to clarify this issue in the very beginning and to remind participants from time to time as well as to intervene systematically if there are signs of an erosion of trust.

It is all the more pivotal to explain all steps in a course/in a programme slowly, to make sure that the language is well understood, to provide translation wherever is necessary, to give time to talk and to reflect, and to enable participation in the process.

1.5 Experiences of a new way of learning

Despite the great potential of creative methods for teaching, it is unusual for most students to think freely artistically and to participate in a creative project in a university setting. Most of the academic training takes the form of lectures and working with and on texts. Other ways of representing knowledge and ideas usually play only a subordinate role in academic life. This may lead to students having only unspecific expectations of creative courses, no precise idea of how they work and which product might be expected. At first, this can be unsettling and even lead to a sceptical attitude. In most cases, however, students are curious and look forward to a new way of learning.

The use of creative methods in teaching can also be a challenge for teachers. Even though many teachers have experience in using art-based elements in their teaching, such as showing films, it is often a new challenge for them to accompany a creative process in class.

The use of creative methods therefore places demands on teachers and students alike.

Depending on the method used, initial resistance in the group can occur, for example, when reading children's books. It is important to make students aware that creative processes and the use of creative art-based methods may follow different rules than a rational learning methods. Creativity is an open process and at the beginning of a project, it is not clear what

the outcome will be. Therefore, it requires involvement, curiosity and courage to create something new. Many creative methods can lead to resistance. In the course of the creative process, students are confronted with questions of their personal identity and their group identity. They may also be confronted with complex social, cultural, political or economic issues. For the students to be able to deal with this, it is necessary to create a protected space. The entire creative process must be regularly reflected upon together. Questions and uncertainties should be addressed and discussed. It is important that everyone respects their emotions and opinions and that they find space in the common discussion.

One of the most important findings from the use of creative methods is that difficult topics can be made more accessible. In art, there are many forms of expression other than verbal language, so that more opportunities for exchange open up. Abstract terms can be presented more easily and emotions can be made more tangible. Once a safe space is created in the classroom, art-based methods are a good way to deal with feelings not only as an individual, but with the whole group.

Also surprising is the insight that the telling of stories can bring on the practical and theoretical levels. By getting to know and understanding personal migration stories, theoretical approaches to migration become easier to understand.

The use of creative and art-based methods enables a more multifaceted interaction with personal experiences and social phenomena. It promotes self-reflection, group sharing and discussions and a deep

understanding of the complexity of the topics at hand. Although the use of creative teaching methods is less predictable than that of traditional methods, the gains for all participants are far reaching.

Read more...

Lucas, B., & Spencer, A. (2017). *Teaching Creative Thinking. Developing learners who generate ideas and can think critically.* Carmarthen, Williston: Crown House.

1.6 Documentation

Documentation activities are a significant part of almost every institutional teaching-learning-situation. Looking at academic institutions there are two different levels of documentation:

- On a first level, there is a descriptive documentation. This kind of documentation generally has an organisational function: e.g. teachers registering the attendance of students or students making notes on the contents of a course.
- On a second level, there is a kind of evaluative documentation. This one is often directly linked to assessments: e.g. portfolios, used alongside or at the end of a course, reflecting personal learning processes, homework and exams trying to get an overview on the quality of scientific skills and the knowledge about a content.

The inclusion of creative methods into academic teaching requires reconsideration of both kinds of documentation in two respects: with regard to the documentation

medium on the one hand and the topic of documentation on the other.

Affecting both questions, two general points have to be discussed – independent from the teaching method used in the course:

Is the documentation an essential part of the learning/working process? Does it have a representational or only an organisational function? Documentation activities may structure but also disturb a learning/working process and influence the atmosphere in class. Therefore, it is worthwhile to think about the importance of documentation before starting a course. If it is fundamental for reflections on the content and the learning process or important in other respects, disturbances can be more tolerated than in other cases. How to minimize the disturbance of documentation to the learning/working process? There are many forms of documentation and all of them can disturb a productive climate in the classroom – especially discussions of sensitive contents. The rule of the thumb is that the more visible a documentation process the more disturbing is it. So, it is recommended to use documentation tools that are an integral part of the study field.

Medium of documentation

As mentioned, academic institutions generally use specific mediums of documentation that focus on verbal academic scientific language. Therefore, universities face a challenging task, when accepting alternative forms of documentation such as films, drawings, sculptures and the like. Especially complicated, is the certification of students' academic achievements on this basis. Then it is not only necessary to get involved in a largely unfamiliar form of communication,

but also to develop new and appropriate evaluation standards. This is a challenge for an organisation in which scientific nature and scientific representation are the dominant features and have clear priority over artistic skills.

Therefore, on the one hand it is important that teachers rethink their orientation towards certain forms of course output, and on the other hand to involve the collaborating artists as experts in the evaluation process. This often puts the teachers in the position of advocacy vis a vis the academic institution for the artistic evaluation means.

Topic of documentation

In principle, creative or arts-based teaching can be differentiated in two kinds of practices: (a) observation/exposure activities and (b) creating/art making activities.

- a. Working with already completed art products/exhibitions focuses on the interpretation of art. In this case, documentation is looking at a process between perception and discussion. Decide at the beginning of your course which documentation medium you want to use and which parts of the process you want to document. Some tools do not allow retrospective documentation!
- b. At the end of an art making activity, usually an artistic product is usually perceptible to outsiders. While artworks and performances have a certain durability or repeatability, there is also art, which significance lies precisely in their transience/the transience of a moment. With this in mind, two central aspects need to be

clarified when using art in teaching. On the one hand, it is necessary to deal with the question of whether the creation of a product is sufficient as an object of documentation or whether additional documentation of the creation process is required. So there will be the need to discuss, which kind of documentation develops the (learning) progress, especially since it is sometimes far removed from the products themselves. It is important to consider not only the documentation requirements of the academic institution, but also the teacher's demands and expectations. In addition, it must be considered to what extent the reflection on the work process is a necessary component of learning. Sometimes documentation may hinder the process of learning and be perceived as competing with the actual product. For example, pre-structured forms documentation may restrict the creative process and thus reduce the added value of creative teaching.

- c. Documentation in the context of creative courses can acquire significance beyond the direct course context. The communicability of artistic products and their being attractive to mass media may be utilized for bringing relevant social issues to the attention of policy makers and the public in general.
-

1.7 Using smartphones creatively

We all own at least one smartphone. We often use it to make phone calls or send text messages. Maybe we take a few snapshots or watch short tutorials. However, smartphones are also great tools for creative processes and their documentation. Smartphones are multifunctional devices that can capture creativity and art, but also be means to generate creativity.

A smartphone is always at hand

Working with children's books or network maps in a course or doing a community placemaking project opens room for unexpected situations in- and outside a classroom. There might emerge interesting discussions or artistic products that unfold their full effect in one moment. The impressions gained in this way can be used after the actual artistic process to reflect critically on it and to stimulate further creative processes or to reach people outside the classroom with interesting messages. The recording of a seminar in which groups work with children's books for example could become the starting point for an analysis of recorded stereotypes and stimulate further reflections. Leaving the university classroom, smartphones can also be used to take pictures of the environment or record personal impressions outside the university and discuss them in the group. Discrimination, e.g. on advertisements, can be captured with the camera and thus preserved for other seminar participants.

In such moments, it is less important to carry a professional equipment than to be spontaneous and have a chance to react quickly. The smartphone is always at hand and always ready to capture impressions and messages over different mediums. However, one should take privacy issues of participants into account and ask for permission.

A smartphone offers different ways for notes and records

Nowadays smartphones with their technical possibilities are offering both high-class technical recorders and enough storage space even for bigger data volumes. In this sense, an ordinary smartphone is not only a device to make simple notes, take pictures or to record audio or film sequences, but with the adequate application it can be edited at once and become a real working place. Writing of short texts, gathering of pictures or cutting a film is absolutely no problem.

A smartphone connects with other people, projects and digital public

Using the smartphone for recording and processing films offers many opportunities for sharing material or messages in a working group, with joint projects or public. Every smartphone has an internet-connection so you are always online and able to exchange with people all over the world. On the one hand that's important, if you want to coordinate your common working process, on the other hand its easy access to social media platforms can be a good chance to reach the community or even decision makers.

The manifold possibilities of digital communication offer connection

possibilities for all kind of projects and the possibilities seem endless. So be creative and use your smartphone in creative moments!

1.8 Suggestions for further reading

Read more about...

Art and creativity

Amabile, T. M. (1996). *Creativity in Context*. Boulder: Westview Press.

Bacon, J. (2009). *The Art of Community*. Sebastopol: O'Reilly.

Bowie, A. (2003). *Aesthetics and Subjectivity* (2nd Ed.). Manchester: Manchester University Press.

Cameron, J. (1992). *The Artist's Way*. New York: Penguin-Putman.

Gardner, H. E. (2011). *Creating Minds* (2nd Ed.). New York: Basic.

Art and creativity in use

Egan, A., Maguire, R., Christophers, L., & Rooney, B. (2017). *Developing Creativity in Higher Education for 21st Century Learners: A Protocol for a Scoping Review*. In: *International Journal of Educational Research*, (82/2017), 21-27.

Hickson, A. (1995). *Creative Action Methods in Group Work*. Bicester: Wislow.

Huss, E. & Bos, E. (Eds.) (2019). *Art in Social Work Practice: Theory and Practice: International Perspectives*. Abingdon, New York: Routledge.

Piirto, J. (2011). *Creativity for 21st Century Skills*. Boston, Rotterdam: Sense Publishers.

Simmons, H., & Hicks, J. (2006). Opening Doors: Using the Creative Arts in Learning and Teaching. In: *Arts and Humanities in Higher Education*, (5/1), 77–79.

Creativity and vulnerable groups

Coemans, S., Wang, Q., Leysen, J., & Hannes, K. (2015). The Use of Arts-based Methods in Community-based Research with Vulnerable Populations: Protocol for a Scoping Re-view. In: *International Journal of Educational Research*, (71/2015), 33-39.

Curry, L. (2006). *Expressive and Creative Methods for Trauma Survivors*. London: Jessica Kingsley.

Koo, A. (2015). Arts and Education for Underprivileged People: Community-based Art Projects Case Study. In: *Procedia - Social and Behavioural Sciences*, (174/2015), 64-68.

Theoretical Issues and insights into research

Emerson, M., & Smith, P. (2000). *Researching the Visual: Images, Objects, Contexts, and Interactions in Social and Cultural Inquiry*. London: Sage.

Huss, E. (2011). What We See and What We Say: Combining Visual and Verbal Information within Social Work Research. In: *British Journal of Social Work*, (42/8), 1440-1459.

Huss, E. (2017). Arts as a Methodology for Connecting between Micro and Macro Knowledge in Social Work: Examples of impoverished Bedouin women's Images in Israel. In: *British Journal of Social Work*, (48/1), 73-87.

Leavy, P. (2015). *Method meets Art*. New York, London: Guilford Press.

McLean, C., & Kelly, R. (2011). *Creative arts in research for community and cultural change*. Calgary: Detselig.

Creative Teaching Methods

Creative and art-based methods open completely new possibilities for working, teaching, and learning within the framework of conventional teaching in school and university contexts. But how exactly can they be implemented?

The members of the demo project team themselves have conducted many courses with their students, in which creative and art-based methods have been used in the most diverse forms and ways. Six of these methods are listed below in the form of small manuals. The individual methodological project descriptions contain not only clear introductions to the methods themselves, useful information on the basic methodological approach, on utensils and tools that may be required, and on questions of practical organisation and implementation, but also important information on the process of implementation in the group. At the same time, the individual presentations of the methods also provide concrete ideas and instructions for targeted application in specific situations and contexts.

Another special feature is certainly that the demo team members, as "art experts", provide insights into the outcomes of their courses. The extraordinary variety of outcomes is amazing and surprised even the experienced teachers within the demo project. Creative and art-based methods therefore do not only represent a perspective of expanded access to numerous topics and stimulate innovative learning processes among students, they are rather the starting point of comprehensive educational processes beyond the school and university context, not only for the students themselves, but for all those involved in the process (including the teachers).

Be encouraged to use creative and art-based methods in your own teaching and do not hesitate to contact the course leaders if you have any questions!

2.1 Trust Maps

<https://youtu.be/aGzFCxk-14g>

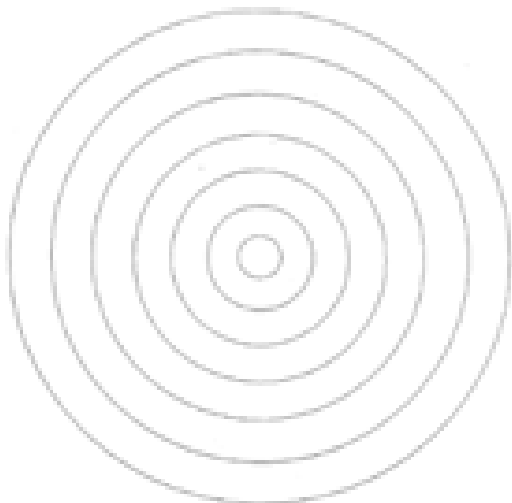
"Trust Maps" is an arts-based workshop that reflects with migrant and non-migrant communities on the importance of trust in the everyday-life. The aim is to understand that trust is essential to bridge borders

within local communities, but also to maintain relationships to other important people living at a distance. Furthermore, trust is essential to come along with the everyday life: we must trust people, organisations as schools or social services and of course the society itself. Especially forced migrants face multiple challenges to develop trust against the background of their experiences of persecution and

flight. It is often difficult for members of communities to verbalize their experiences of trust and mistrust. Therefore, it is helpful to start visualizing trust networks. On the basis of these visualized network maps, community members can start an exchange on their experiences and improve their understanding of each other's life worlds.

Rationale of the methodologies using arts-based community:

The starting point of Trust Maps is the visualizing approaches of qualitative social-network-analysis. Qualitative network maps aim at visualizing the social relationships of a person. These networks are usually centred around one person whose relationships to other persons, animals, objects, buildings etc. are visualized on a map. In qualitative social research, the map is usually a given template with Ego (the person, the group, the community, etc.) in the centre of the map and equidistant circles surrounding Ego. By starting with a visualization of relationships, it is easy for social researcher to start talking with people about their relationships, experiences, stories, etc. Arts can help to use the basic idea of qualitative network analysis and transform it into an important and meaningful method for understanding



the life world of other people and to start an exchange about trust.

Trust Maps can be created within a workshop with migrant and non-migrant community members. The workshop leaders are supposed to identify one or several ways of creating these maps. For this it is essential to identify useful materials with which people can visualize a) the nodes of a network: people, animals, things, groups etc., b) the relationship between the nodes (edges), consisting of trust, mistrust, love, hate, dependence, independence etc. and, finally, c) the terrain on which nodes and edges are located.

It is possible to embed such a Trust Map Workshop within a university course with students who are supposed to find out more about the importance of trust within migrant and non-migrant communities. Students learn about theoretical basics of trust, develop a workshop design for a community, invite community members, conduct the workshop and reflect on their experiences against the background of what they have learned before.

Organizational requirements, equipment and materials:

A Trust Maps Workshop can be conducted in every place that is considered to be safe for all participants. It is important that during the workshop participants can find a private space in order to create their own personal maps. Therefore, a place with enough space for the group as well as for single persons is needed. The leaders of the workshop should bring along all the materials that are necessary to create the maps, including the nodes, the edges and the terrain. It takes about three hours to introduce, to conduct, and to reflect on the network maps.

Approaches to securing the access and the collaboration of communities:

The workshop leaders must get in contact with community members well in advance, to explain the idea of the workshop and to enable participation in creating the setting of the workshop.

Since trust maps are a sensitive issue by which participants show vulnerabilities to community members, it is important that all participants are informed about the importance of confidentiality. It is not advisable to conduct such a workshop among community members with conflicts or tensions.

Implementation process:

The starting point of a trust maps workshop are community members who are interested in reflecting on their own life and interested in getting in contact with other members of the community that they do not know yet very well. Getting in contact with community members, explaining what the workshop is all about, describing the process and the expected outcome is necessary.

At the beginning of the workshop, leaders must create a safe space in which confidentiality is crucial. It is also important to inform the participants that they can use the workshop to create their own trust map, but they do not have to speak about these maps or to disclose any personal information. Furthermore, the workshop leader should introduce participants to materials that are available and to explain how to use these materials and tools.

The phase of creating network maps usually starts with the participants' choice of materials for their personal trust map.

It continues with the phase in which participants create alone or in a group their network map. Often, people get in a dialogue about their networks, about people in the network and share stories. Whether participants create their maps alone or in a group, the process can be very emotional as the participants may remember important, pleasant or unpleasant situations. For this, it is important for workshop leader's to be prepared, have time for accompanying participants, and if necessary, to refer participants to further psychological or medical support.

The phase of sharing and reflecting on personal maps can be emotional as well. It is pivotal to explain that participants are free to decide whether they would like to share their maps with others or not. It is important to make it clear that whatever the participants choose, their trust map is valued.



Outcome of the workshop:

Trust maps are chances for communities to identify shared experiences, understand differences and to visualize the world-wide connections community members have. The products depend on the materials used and the time invested in creating the trust maps.

Literature:

Herz, A., & Olivier, C. (2012). Transnational Social Network Analysis. In: *Transnational Social Review*, 2(1), 11-29.

Schmittgen, J., Köngeter, S., & Zeller, M. (2017). Transnational networks and border-crossing activities of young refugees. In: *Transnational Social Review*, 7(2), 219-225.



Name of the Workshop: Trust Maps

Facilitators of the Workshop: Prof. Stefan Köngeter and Dr. Marc Tull

2.2 PhotoVoice

<https://youtu.be/aGzFCxk-14g>

Photo Voice is a qualitative method used for community-based participatory research. It aims at revealing the perceptions of members on their community and shed light on the issues and resources the participants identify. It combines the use of photography and story-telling which give deep insights into community's understanding of their environment. It is based on a strong collaborative effort of community members and researchers or professionals in order to employ community action and social change.

In DEMO project, minority Israeli-Arab students at Sakhnin College were provided opportunities to cast light on their perceptions of their surroundings through Photo Voice. Participants were invited to capture photos of issues that they find concerning/requiring attention in their community. The aim was to create an exhibition which could be presented to key members of the community and to policy makers. Therefore, the students were asked to write descriptions on the issues at stake and to share their photos and descriptions with an audience. The exhibition of photos together with the descriptions are designed to highlight important issues for the community and finally affect change. The process aims to ignite in students the spark for social justice and activism.

Organizational requirements, equipment and materials:

Students are provided with cameras and colour-printing facilities, as well as ultimate freedom to choose whatever problems they

wish to highlight. Furthermore, students need time and support in describing which issues these photos address.

Approaches to securing the access and the collaboration of communities:

During the process, students go out to their communities to document the problems they encounter there. At the end of the process, key members and policy makers of students' communities are invited to attend the walk-in exhibition where students present the outcomes of their working processes. By sharing the results of their Photo Voice projects they raise the awareness of the community to the highlighted issues and encourage community members to collaborate in order to improve the situation.

Implementation process:

During the working process, each student takes photos of issues and challenges in his/her life and community (as members of a monitoring group). Each student writes a reflection on the photo which is presented next to the photo.

The combination of text and photo describes the issue at stake with the power of different media and touches different senses of the exhibition visitors. The text typically combines a description of why this issue troubles the community members and suggestions how to change the situation.

Students' Photo Voice projects are displayed at the end of the academic year in the college, and influential figures (policy makers, political representatives, media) are invited to hear the students' voices. The whole project initiates a collaborative effort of those who are in power, students and

researchers/professionals to affect social change.

Literature:

Wang, C., & Burris, M. (1997). PhotoVoice: Concept, methodology, and use for participatory needs assessment. In: Health Education and Behavior, (24), 369-387.

Hayik, R. (2018). Through their eyes: Israeli-Arab students speak up through participatory documentary photography projects. In: Language Teaching Research Journal, 22(4), 458-477.

Nykiforuk, C.I.J., Vallianatos, H., & Nieuwendyk, L. M. (2011). Photovoice as a Method for Revealing Community Perceptions of the Built and Social Environment. In: The International Journal of Qualitative Methods, 10(2), 103-124

Sutton-Brown, C. A. (2014). Photovoice: A Methodological Guide. Photography and Culture, 7(2), 169-185. doi: 10.2752/175145214X13999922103165PhD

Useful Links:

<https://participedia.net/method/5016>

Name of the Workshop: PhotoVoice

Facilitator of the Workshop: Dr. Rawia Hayik

2.3 Children's Books

Students and adults in general are used to academic learning based on lectures, academic texts and intellectual exercises in which emotions are rarely directly addressed or meant to be a part of the learning process. And yet there are many issues relating to personal and group identity, a sense of belonging, the meaning of 'home', social and political topics especially relating to prejudices, minorities and immigrants, which arouse deep emotions and are potentially explosive in the classroom. Students training to work directly with people,

such as teachers, educational advisors, psychologists, social and community workers and others need to confront and reflect upon their attitudes and feelings on such issues as part of their professional training in order to function effectively in a multicultural society. The use of children's books in class can be a useful and effective way to promote self-reflection, productive group discussions and a deep understanding of the complexity of these issues.

Why use children's books:

Many children's books are about much more than just simple naive children's stories. Most of these stories deal with universal

social themes, such as friendship, solidarity, or inter-personal help and support. Not infrequently, they also contain hidden criticism of social conditions, such as traditional role models, and refer to essential questions of human coexistence. Students are often surprised when asked to read books written for young children but the resulting discussions are very profound meaningful, leading to significant insights. This is because children's books tell stories that are easy to relate to, describe people from different parts of the world, each coping with their own unique surroundings, problems and realities, and yet the themes are universal: the legitimacy of being who we want to be, the dissonance between self-identification and society's perpetual labels, the harmful effects of bias, prejudice and racism, the basic human desire for a safe home and a loving family, and how in different contexts each one of us can be 'the other'. Children's books make the strange familiar, refute stereotypes, create empathy, make the presence of 'the other' legitimate, create both self and other awareness, and act as cultural bridges which provide a solid foundation for talking about all these issues.

Organizational requirements, equipment and materials:

- It is necessary to have enough space so that the students can work in small groups.
 - Choose the books according to the topics you wish to cover.
 - Students need enough time to read the texts and have a discussion (at least 20-30 minutes).
- Students are divided into groups of 3 or 4 people, each group receives a book or text excerpt with questions to discuss. In the plenary session each group presents the main points which arose in their discussion
 - The context in which the books were written and who wrote them may also be relevant, including a discussion of who these books are intended for and where to find them, often reflecting the balance of power in society (for example how many books do you know from your childhood with dark-skinned characters? Female heroes? Immigrants? Handicapped children?).

Approaches to securing the access and the collaboration of the students:

At the centre of the work with children's books is the process of reconciliation with their messages as a group-related reflection process. The basis for this is the creation of a safe space:

- Students are asked to close their telephones and laptops.
- The aim of the exercise is to reflect and discuss the questions raised from different perspectives, encouraging students to practice active mutual listening.
- To make the classroom a safe place for open discussion, students are instructed to be respectful when expressing opinions.
- Understanding someone else's opinion does not invalidate my own opinion or necessarily mean that I must agree.

- Feelings are personal and cannot be denied, recognition does not require consent.
- We talk about ourselves and not about or in the name of another.
- We avoid generalisations, there are no group representatives here, only people.

Through discussion during the lesson students will discover that what is normal and acceptable to one group of people may be abnormal and unacceptable to another group of people. Understanding cultural logic and context can neutralize the initial gut-reaction, enabling professionals to find creative solutions to complex problems that arise in the field.

Implementation process:

Working with children's books can be applied in different contexts: with students in academic courses, with professionals in training for cultural sensitivity, cultural competence and context awareness, and with migrant groups. The objectives of the work may differ from group to group and these objectives determine the actual format of the activity as well as the books chosen and the questions for discussion. In general, if the group itself is diverse, the discussion becomes very interesting, as many different perspectives and examples are expressed.

Outcome of the workshop:

Through the (re-)reading of children's books in a university context, students become sensitive to the potency of children's stories.

Often, they will check their personal libraries for representations of diversity and become aware of the direct or indirect messages and values that literature and films, which often use stereotypes, convey to children. The results are different for the different groups who read children's books:

1. Students reinterpret the overt and covert messages and values depicted in children's stories.
2. Books with stories from different cultures act as an opportunity to exchange stories and meanings between different cultural groups. This process enhances cultural sensitivity, cultural competence and context awareness about migrant groups.
3. In training professionals, the experience encourages using creative methods to find ways of making their services more accessible and/or effective for different cultural groups. For example, they may choose to use children's books for educational or therapy purposes.
4. In working with immigrant groups parents are encouraged by this encounter to tell their own stories to their children, stories they previously felt were irrelevant to their children's lives in the new setting. The discussion often raises issues parents feel strongly about and may provide them with practical solutions to some of their daily dilemmas.

Examples for use of children's books:



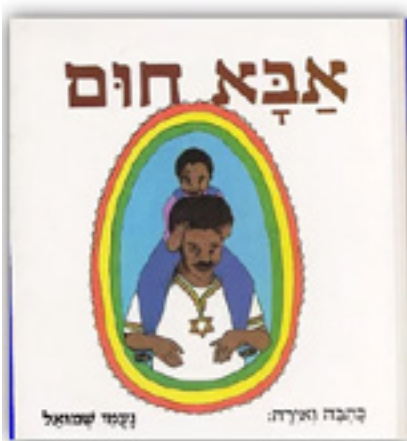
What is My Name and Who Am I?

by Naomi Shmuel¹

This book describes how an Ethiopian baby is given many names by all the members of her extended family. The story is about changing names and acquiring more identities through cultural transition.

Questions for the group:

- Are your own names representative of a certain time or place?
- How do you feel about your name? Does it represent you?
- In your opinion, what is the connection between a person's name and their identity or sense of belonging?



Brown Daniel

by Naomi Shmuel²

Daniel explains to his classmates why he and his father are brown, and describes his father's childhood in a small Jewish village in Ethiopia and his long and difficult journey to Israel.

Questions for the group:

- How did you feel when you read the story?
- To what extent do you think Daniel's experience is representative of what dark-skinned children experience in pre-school/school?
- How do you think educators and parents can help children like Daniel?

1 Published by the Hippy Program (Etgar), The Institute for Advancement of Education, Hebrew University Jerusalem.

2 This was the first children's book in Hebrew to feature a brown-skinned child. Published by Modan.



The Tree of Life

by Naomi Shmuel³

An allegorical story where the tree represents the family and uproots. The tree struggles to dig in roots and feel at home in the new pasture but is devastated to see its flowers changing beyond recognition. It is hard for the tree to accept the new flowers and come to terms with change.

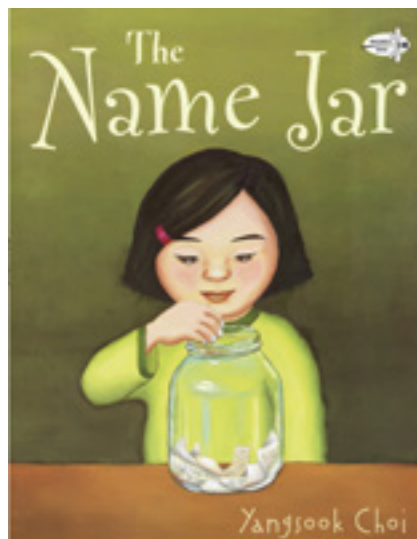
Questions for the group:

- Are the dilemmas and tensions between parents and children reflected in the story unique to immigrants and displaced persons or universal?
- How might you use this book in a counselling meeting with immigrant parents or for educational purposes in a classroom?

“I Am” Poem

by Rawia Hayik

Literary approach to self-description, self-perception and external perception: By answering questions about the perception of the environment, one's own feelings, wishes, hopes and fears, the self is presented to the outside world for others. In this way people can quickly get to know each other on a deeper level and find common ground that connects them beyond culture and religious affiliations.



³ Very useful in parent groups with immigrants, published by the Hippy Program (Etgar), The Institute for Advancement of Education, Hebrew University Jerusalem.

Center vs. Periphery: Feeling In Between

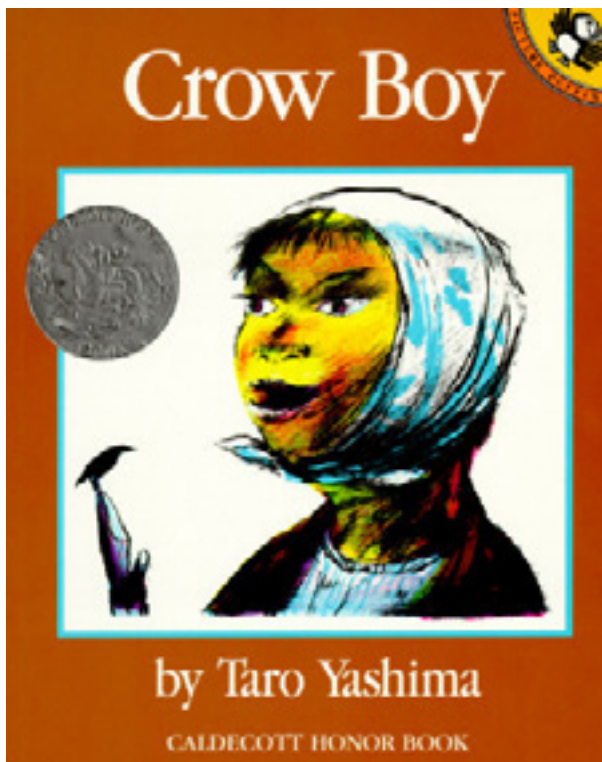
by Rawia Hayik

People with a history of migration often live in different worlds. They are still connected to their country of origin in many different ways, but at the same time they face the challenge of finding their way around in a new country while at the same time maintaining their own cultural values and traditions. They therefore often feel in between. This applies to their emotional state. But it can also be literally reflected in

their spatial living situation. Related inner and social conflicts and challenges are the subject of this lesson.

In this context, this task is exemplary for working with students:

Write "Post It Thoughts" on the story: Write quotes from the book on Post-It notes and add your thoughts underneath each quotation. You can connect it to your life.



Literature:

Brindley, R., & Laframboise, K. L. (2002). The need to do more: Promoting multiple perspectives in preservice teacher education through children's literature. In: *Teaching and Teacher Education*, (18/4), 405-420.

Leahy, M. A., & Foley, B. C. (2018). Diversity in Children's Literature. In: *Journal of Educational Research*, (5/2), 172-183.

Prater, Mary, A. (2006). Teaching Students about Learning Disabilities Through Children's Literature. In: *Intervention in School Clinic*, (42/1), 14-24.

Useful websites:

- Dr. Naomi Shmuel's website:
<https://www.naomis-books.com/>
- Diverse Children's Books:
<https://www.rebekahgienapp.com/diverse-childrens-books/>
- Website of Dr. Rawia Hayik's course "Migrants and Minorities in Children's Literature":
<https://rashadasla.wixsite.com/childrenlit>

Articles About Diversity in Children's Literature:

- <https://multiculturalchildrensbookday.com/multicultural-reading-resources/diversity-book-lists-for-kids/articles-about-diversity-in-childrens-literature/>
 - <http://www.childrensbookacademy.com/blogonauts/the-importance-of-diversity-in-childrens-books>
 - <https://www.collaborativeclassroom.org/blog/diversity-in-childrens-literature-check-your-blind-spot-part-2/>
-

Name of the Workshop: Academic workshops with children's books

Facilitator of the Workshop: Dr. Naomi Shmuel

&

Name of the Workshop: Migrants and Minorities in Children's Literature

Facilitator of the Workshop: Dr. Rawia Hayik

2.4 Using films

The use of films as teaching material has been discussed since the appearance of television. The first scientific debates on this topic were very critical and they marked the supposed lightness of the medium and the lack of deeper cognitive processing of the information as evident problems. Despite scepticism about this "new medium", the use of television and video in courses

has increased steadily and nowadays it is widespread in all scientific disciplines and subjects. This primarily has to do with the simplicity of the presentation options, which can be done easily using laptops or even smartphones and beamers or screens in seminar rooms. Especially when presenting complex facts, the potential of audio-visual media is seen in the fact that different communication channels can be used for their description. Therefore, films are known to be effective tools for teaching social

subjects and explaining social concepts. They are powerful to bring remote worlds closer to the hearts of student audiences. Films activate discussions and critical thinking, and encourage further research and study.

Rationale of methodologies using arts-based community:

Generally, there is an extreme range of subjects that can be covered by films, but actually, the topic of culture and in connection to migration is one of the most popular ones you can focus on. There are two ways to make it into an object of investigation: On the one hand, films – whether feature or documentary can always be seen as a product of special culture. Even if the film producers belong to various cultures and the film cannot be attributed to one cultural context, the culture-relatedness of films remains a fundamental factor. In fact, feature films represent a more specific cultural view than films with an artistic background. On the other hand, the film itself, its plot and characters describe artificial images of culture that can offer insights into the specific life environments.

Our purpose in DEMO was to implement the vast and constantly expanding field of documentary and feature world cinema for teaching and exploring the phenomenon of global migration. The project is directed at and serves diverse student audiences from different disciplines and through the film medium, we aim to deepen students' understanding of the complexities of migration and cultivate their sensitivity to migrants' experience.

Organizational requirements, equipment and materials:

As it is an open and flexible concept, that more or less requires standard equipment you can find in every college or university classroom. Only one main thing has to be prepared: the choice of the film. Although we are in the “online-age” for years now, the challenge of using films is the identification and procurement of a suitable film material as there are only a few systematically ordered media libraries for teaching in higher education. Below we will suggest some ideas for films.

How to secure access to students and their collaboration:

The use of films to teaching rests on the popularity of cinematographic medium among wide groups and particularly young people. Films serve a powerful tool to draw students' attention, engage their interests and concerns. Working with films in a course on migration affects student's prejudices and images on culture as well as their views on different ethnic groups and their own cultural identity. It is important therefore, to offer enough time for self-reflection and processing of personal responses and sensations.

Implementation process:

In my teaching practice, I often use films, documentary and feature, to teach and study topics of migration. The Israeli film "Igor and the Cranes Journey" is one of them. The film tells the story of 11- year old Igor whose mother decides to leave Russia and immigrate to Israel. This is a story of a child that leaves behind the familiar world and good friends and faces a difficult encounter with a new country, a new language, and

a new school. Analysing Igor's story, the students explore the experiences of migrant children and those of their families and deal with questions of inclusion and exclusion of migrant children in educational system. Mathew Kassovitz's film 'Hatred' (La Haine) is another film I use in my teaching. Presenting the story of the Paris suburbs, this film is a powerful tool to explore the situation of immi-grant youth (first and second generations) around the world, and discuss the topics of social inclusion and exclusion, poverty, alienation and marginalization. In both cases, I use film ma-terials in combination with theoretical materials and readings.

Outcomes:

Student group projects (5-6 student participants) implementing cinematographic material:

- study and explore different facets of culture and migration
- presented their understanding and insight to fellow students
- analyse, discuss and learn the topic of migration in class discussions
- create personal essays based on the analysis of a film on migration

Literature:

Lafferty, G. (2016). Opening the Learning Process: The Potential Role of Feature Film in Teaching Employment Relations. *Australian Journal of Adult Learning*, 56(1), 8-28.

Leblanc, L. (1998). Observing Reel Life: Using Feature Films to Teach Ethnographic Methods. In: *Teaching Sociology*, 25(1), 62-68.

Scanlan S. J., & Feinberg, S. L. (2000). The Cartoon Society: Using "The Simpsons" to Teach and Learn Sociology. In: *Teaching Sociology*, 28(2), 127-139.

Tagsold, J. T., & Decuir-Gunbym, J. (2012). Film in the College Classroom: Using "Twilight" to Examine Adolescent Development. In: *Journal of Effective Teaching*, 12(3), 87-93.

Tan, J. & Ko, J.C. (2004). Using Feature Films to Teach Observation in Undergraduate Research Methods. In: *Teaching Sociology*, 32(1), 109-118.

Films:

- Igor and the Cranes Journey. 2013. Director: Ruman E. Israel.
 - La Haine. 1995. Director: Kassovitz M. France.
-

Name of the Workshop: Using films in teaching about immigrant

Facilitator of the Workshop: Dr. Sveta Roberman

2.5 Community Placemaking

Placemaking is a worldwide movement putting the public space as a mirror to the social life of the people who inhabit or use it.

As both an overarching idea and a hands-on approach for improving a neighbourhood, city, or region, placemaking inspires people to collectively reimagine and reinvent public spaces as the heart of every community. Strengthening the connection between people and the places they share, placemaking refers to a collaborative process by which we can shape our public realm in order to maximize shared values. More than just promoting better urban design, placemaking facilitates creative patterns of use, paying attention to the physical, cultural, and social identities that define a place and support its ongoing evolution.

With community-based participation at its centre, an effective placemaking process capitalizes on a local community's assets, inspiration, and potential, and results in the creation of quality public spaces that contribute to people's health, happiness, and wellbeing.

Community Placemaking pursues the idea of redesigning public spaces with the help of local communities. The aim is to jointly create places where residents of a district can meet, reunite, exchange ideas and relax. Through the process of joint design, strong communities are created. Their heart is the public space, the Community Place. The joint design process of public spaces connects people not only with places, but also with other people.

The concept was developed in the 1960s in the US. The idea of Community Placemaking originated in architecture. Here, the built environment was to be designed in such a way that it was pleasant and attractive to people. The concept and idea of the collective design of public spaces was taken up by the social sciences in order to transform public spaces into living places and to actively involve citizens in the design of social life in these spaces. The starting point of the joint design process in Community Placemaking are the socio-cultural identities of the residents. These identities form the basis for a creative design. In order to create such places, the ideas and resources of interested residents are bundled. Community Placemaking is therefore a process of joint design, but also a philosophy.

By redesigning living spaces, people are brought together, and lifestyles and habits can change. Especially in areas with a heterogeneous population, community placemaking processes can bring together people from different social and cultural backgrounds. Here, people with and without a migration history can create a place together. Community Placemaking therefore not only changes geographical places, but also creates ideal space for the expression of personal experiences that can be shared with others.

Rationale of the methodologies using arts-based community:

The basis of every community process is the community. The starting point are the resources and wishes of the community and its needs. These have to be discovered in a joint exchange process. Therefore, different methods of exchange and dialogue are

suitable to get into conversation with each other and to find out who can do what and who wants what. The purpose is to create a meaningful conversation with a large part of the community using tools for creating an intervention in public space that engages the community and is based on its story and/or needs. One such participatory democratic methods could be the World-Café. This is a method of exchange for larger groups of about 12 participants or more, in which the participants can get to know and exchange their different sight irons on a topic in a safe room.

Organizational requirements, equipment and materials:

In order for the community to get into such a form of mutual exchange as is possible with the World Cafe method, for example, the following things are needed:

- A place to meet with number of tables and chairs to host the invited community.
- A flipchart to write the questions on.
- 3 questions regarding the local knowledge and experience.

The aim is to bring the community into conversation, to plan a common approach and to establish long-term cooperation structures.

Approaches to securing the access and the collaboration of communities:

The process of Community Placemaking is based on participatory democratic approach and tools that regard the community and neighbourhood as living systems. The Project for Public Spaces proposes the following principles to successfully

implement community placemaking projects:

- 1. The Community is the Expert!**
- 2. Create a Place, Not a Design!**
- 3. Look for Partners!**
- 4. You Can See a Lot Just by Observing!**
- 5. Have a Vision!**
- 6. Start with the Petunias: Lighter, Quicker, Cheaper!**
- 7. Triangulate!**
- 8. They always say "It Can't Be Done"!**
- 9. Form Supports Function!**
- 10. Money Is Not the Issue! You Are Never Finished!**

(Project für Public Spaces, 2000)

Implementation process:

The starting point of a community process is to form a core group within a community that has sufficient interest and time to participate regularly in the redesign of a public space. The group can be constantly expanded. Once such a leading core group has been established within the community, further activities, experts and interested parties can be integrated into the community. The community can use tools to structure their resources and interests and for a meaningful conversation. The aim is to create and express local history in public space - in a gallery, on boards or in other creative ways.

Pedagogically this approach is based on the tools of participatory leadership such as world café that will be presented ahead

A Community placemaking process:



Community Placemaking – Student's small-scale examples (Demo project 2019, spinoffs):

CPM (Community Placemaking) at Givat Washington:

In the Demo project, we met partners who aimed to act for inclusive social activities on campuses and outside and have Demo methodologies widely disseminated.

Here is an example of a course offered at Givat Washington College that as a first step for inclusion on campus collected (at a worldcafe) the local story and shared it on public space:



more examples of students interventions for inclusion on campus:



Sakhnin college – students' interventions for inclusion on campus (2019)

The excellent students' program initiated the local story project and after hosting a world-cafe, created this intervention at the entrance to the college:



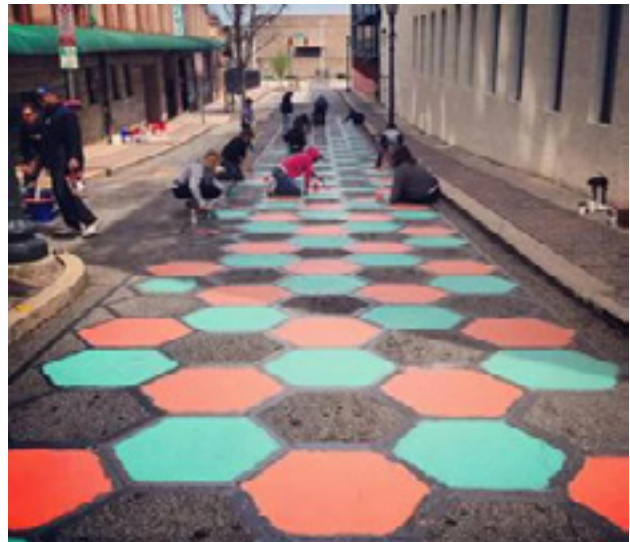
Photo: This is an intervention made by students for creating hospitable and pleasant place at the entrance to the college, a method that can and being used to create a more inclusive spaces in neighborhoods characterized with high numbers of immigrants as residents.

Under the purpose of creating inclusive spaces for immigrants at their place of resident, Community Placemaking results can look very different. The participatory process enables an inclusive involvement between veteran and new residents at neighbourhoods, like immi-grants, resulting

in a cooperative intervention to their needs and feelings and choices.

The webpage "Community Placemaking.com" gives an overview of possible results of Com-munity Placemaking in Israel and other countries.

The results are as diverse as the people who have participated in the Placemaking processes:



More examples can be shown here: <https://www.communityplacemaking.com/project-06>

Literature:

Fleming, R. L. (2007). *The Art of Placemaking: Interpreting Community Through Public Art and Urban Design*. London: Merrell.

Palermo, P. C., & Ponzini, D. (2018). *Place-Making and Urban Development*. New York: Routledge.

Project für Public Spaces PPS (2000). *How to Turn a Place Around: A Placemaking Handbook (2nd Ed.)*. New York: Project for Public Spaces.

Schneekloth, L. H., & Shibley, R. G. (1995). *Placemaking: The Art and Practice of Building Communities*. New York: Wiley.

Useful Links:

Places Journal:

<https://placesjournal.org/>

StreetPlans:

<https://www.street-plans.com/tactical-urbanism-projects/>

Manual for World-Café:

<http://www.theworldcafe.com/wp-content/uploads/2015/07/Cafe-To-Go-Revised.pdf>

Name of the Workshop: Community placemaking

Facilitator of the Workshop: Tomer Ben Hamou

2.6 World Café

The world café has been chosen as one of the methodologies in Demo project, for enabling the different stages of inclusion: hosting, listening, participating and collective action. The World Café is a structured conversational process for knowledge sharing in which groups of people discuss a topic at several tables, with individuals switching tables periodically and being introduced to the previous discussion at their new table by a "table host".

As well as speaking and listening, individuals may be encouraged to write down some of the discussion results in order to inform participants at a subsequent table on a specific topic. Although predefined questions may have been agreed upon at the beginning, outcomes or solutions are not decided in advance. An underlying assumption of world café events is that collective discussion can shift people's conceptions and encourage collective action.

Method:

World café events tend to have at least twelve participants, but there is theoretically no upper limit. Groups of about four to six participants sit around tables, together with a "table host", and discuss questions, which have been agreed upon at the beginning of the event or defined by the organizers in advance. Each table has a different set of questions belonging to a comprehensive theme. After approximately 20 minutes participants move to a next table where another topic—which ideally is built upon the previous one—is discussed. Discussion results are directly noted down on a

makeshift paper table-cloth or a nearby flip chart. The "table host" welcomes new participants and informs them about the results of the previous discussion. Finally, the results of all groups are reflected in a common plenum session. Strategies for further actions and opportunities for further cooperation between participants are identified.

Design Principles:

The following seven World Café design principles are an integrated set of ideas and practices that form the basis of the pattern embodied in the World Café process (see also the Wiser Together guiding principles for more about the World Café's DNA; <http://www.theworldcafe.com/services-programs/wiser-together/>)

1. Set the Context

Pay attention to the reason for which you are bringing people together, and what you want to achieve. Knowing the purpose and parameters of your meeting enables you to consider and choose the most important elements to realize your goals: e.g. who should be part of the conversation, what themes or questions will be most pertinent, what sorts of harvest will be more useful, etc.

2. Create Hospitable Space

Café hosts around the world emphasize the power and importance of creating a hospitable space—one that feels safe and inviting. When people feel comfortable to be themselves, they do their most creative thinking, speaking, and listening. In particular, consider how your invitation and your physical set-up contribute to creating

a welcoming atmosphere.

3. Explore Questions that Matter

Knowledge emerges in response to compelling questions. Find questions that are relevant to the real-life concerns of the group. Powerful questions that “travel well” help attract collective energy, insight, and action. Depending on the timeframe available and your objectives, your Café may explore a single question or use a progressively deeper line of inquiry through several conversational rounds.

4. Encourage Everyone’s Contribution

As leaders, we are increasingly aware of the importance of participation. But most people don’t want to merely participate, they want to actively contribute to making a difference. It is important to encourage everyone in your meeting to contribute ideas and perspectives, while also allowing anyone who wants to participate by simply listening to do so.

5. Connect Diverse Perspectives

The opportunity to move between tables, meet new people, actively contribute your thinking, and link the essence of your discoveries to ever-widening circles of thought is one of the distinguishing characteristics of the Café. As participants carry key ideas or themes to new tables, they exchange perspectives, greatly enriching the possibility for surprising new insights.

6. Listen together for Patterns and Insights

Listening is a gift we give to one another. The quality of our listening is perhaps the most important factor determining the success of a Café. Through practicing shared listening

and paying attention to themes, patterns and insights, we begin to sense a connection to the larger whole. Encourage people to listen for what is not being spoken along with what is being shared.

7. Share Collective Discoveries

Conversations held at one table reflect a pattern of wholeness that connects with the conversations at the other tables. The last phase of the Café, often called the “harvest”, involves making this pattern of wholeness visible to everyone in a large group conversation. Invite a few minutes of silent reflection on the patterns, themes and deeper questions experienced in the small group conversations and call them out to share with the larger group. Make sure you have a way to capture the harvest – working with a graphic recorder is recommended. For a more in-depth look at the World Café design principles, see <http://www.theworldcafe.com/services-programs/wiser-together/> (Brown, J., & Isaacs, D. (2005). *The World Café: Shaping our futures through conversations that matter*. San Francisco: Berrett-Koehler.

Implementation process:

The starting point of a worldcafe is about forming a core group within a community that has sufficient interest and time to participate regularly in a process of defining the need, inviting more members, preparing for the public event, hosting at the tables and then – spreading the insights moving into action plans. The group can be constantly expanded. Once such a leading core group has been established within the community, further activities, experts and interested parties can be integrated. The community can use the process of worldcafe for more meaningful conversations.

Outcomes:**The World Café at Berlin consortium**

As part of the opening consortium of DEMO all partners met for a worldcafe with a common purpose – to initiate a 3-year process of teaching and co learning of immigration in Israel. In a circumstance

where most participants didn't know each other it enabled an inclusive space and meaningful conversations for a common purpose.



Literature:

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Steier, F., Brown, J., & Mesquita da Silva, F. (2015). The World Cafe in Action Research Settings. Chapter 20: The world cafe in action research settings. In: H. Bradbury (Ed.). *The SAGE handbook of action research* (3rd Ed.). London, Thousand Oaks: SAGE Publications.

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Useful Links:

<http://www.conversationcafe.org/>

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

Manual for World-Café:

<http://www.theworldcafe.com/wp-content/uploads/2015/07/Cafe-To-Go-Revised.pdf>

Name of the Workshop: Worldcafe

Facilitator of the Workshop: Tomer Ben Hamou