



D6.3 Communication platforms established and in use

WP6: Dissemination

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1. Introduction

Communication platforms were established when creating the Dissemination Strategy of PARTY project in collaboration with the partners. It included the plan and tools how consortium will disseminate the information and results locally, regionally and globally. Dissemination platforms are used in multiple purposes and those platforms have changed and developed during the project as the need for dissemination and communication has changed. The platforms have identified into certain roles of dissemination and communication and their mission can be now more clearly explained and separated.

This deliverable will compare the original Dissemination Strategy to what has been executed as the project has developed. The following chapters explain what was the Dissemination Strategy, how it has been conducted and what were the relevant communication platforms and dissemination tools used in the project. This document will also make a self-reflection of how the dissemination platforms have worked and what has been learned by using them.

2. Reasons to disseminate

Dissemination is exchange of ethically sound knowledge between parties that have a mutual benefit of it. The dissemination is not necessary an activity that happens only in the end of the project, but something that is an ongoing process during a project. Normally the aim is to fill a gap of knowledge that has been identified. According to Cagnon (2009) dissemination should be an active collaboration between the knowledge producer and the party(ies) that is benefitting from it. Also, the organization or researcher that makes the dissemination should consider that it is done in a simple manner that is understandable and reachable for the target audience. To identify and understand the needs of a target audience requires an ongoing relationship. (Cagnon, 2009)

If dissemination is not done, it means that the good practices or discoveries could not benefit a wider audience of stakeholders. It is also important in enhancing the information and knowledge collected as people that work in the same or similar field can contribute to the knowledge gathered and bring valid insights in its development. Often a stakeholder mapping is used as a detailed plan to understand what are the knowledge gaps of the target audience that are to be disseminated. This was made previously in the D6.1 of the PARTY-project, as well as other detailed planning to carry out the dissemination plan.

- When starting a dissemination plan these items should be covered and defined in the first stage (Beyond Scientific Publication):

Goal: What does the dissemination wants to reach, its impact?

Audience: Who will be most affected by this research? And who should be learning from this project?

Medium: How to reach these audiences that has been defined?

Execution: Make a detailed plan how each of the aspects should occur.

3. Dissemination strategy at the PARTY-project

On the practical side there are and have been multiple levels in the communication in the PARTY project. The initial aim and the continuing aim to achieve through dissemination is to target “(...) scientists and wider research and innovation communities as well as potential users to achieve the impact of the project outcomes (Deliverable 6.1).” The PARTY-project has had various networks including the scientific and the non-scientific connections during the project and still continues in expanding them. Main objectives for dissemination strategy continue the same:

- “Spreading and sharing findings and recommendations of the PARTY project more widely (nationally and globally)
- Engage identified stakeholders to discussions and feedback concerning findings and recommendations
- Facilitate and enable cooperation between stakeholders
- Strengthen research and knowledge both academic and non-academic actors, (D6.1, p. 4)”

In the beginning of the project a stakeholder map was made to better visualize what are all the relevant partners and dissemination channels, Figure x. As the Figure X shows the overall strategy has been to target dissemination through and for youth, SAN support organizations, governmental organizations, consultancy, research, media and innovation business & creativity. Making the map has helped cooperation between stakeholders and the tools needed as the introduction part shows. The next chapters will go in more detail in explaining how all has been performed since the planning.



Figure 1. Graphic presentation of identified stakeholder types defined in D6.1

There were tools chosen by with the following criterias as being appropriate, effective, targetable, economical and measurable. These tools also were elected in the form how they would best serve the stakeholders defined.

Workshops and focus groups: There has been workshops and focus groups of developing and sharing best practices with local and global indigenous communities and with their stakeholders as well as gathering feedback.

Project website, ongoing blog and social media: these medias has played part in sharing information with a wider audience, but also with our partners. Social media has been a useful tool to engage and open the innovation ideas with stakeholders and with wider audience.

E-mail, telephone: emailing, using telephone calls often by Skype has been a tool for individual and group level dissemination with one to one level or with an organization.

Conferences, publications and presentations: having a contact with outside scientific community and inside scientific community though our participating organizations has been important for dissemination. There has been 15 scientific publications this far. This has been one of the ways of sharing the project outcomes, processes and gathering feedback. It has been a way also of impacting locally and globally.

Media communication: media is a large term for communication through channels as radio, television and social media. For the SAN people one important media for dissemination has been the Platfontein radio station. For the wider audience globally and locally has been the social media through Facebook, WhatsApp, Twitter among others. Also, these dissemination tools have been valid for local and global reach.



Figure 2: List of dissemination tools defined in D6.1

4. Communication platforms in practice

On the start of the project was established the use of social media via Facebook and Twitter. These two platforms have been in use since and will be in use until the end of the project. These platforms are disseminating more practical information of the project actions and workshops conducted in the secondments.

PARTY webpage has gained more impact from the middle of the project towards the end of the project. It is relevant place to collect deliverables, blogs, project information and dissemination actions in one place, which works well to see the overall picture of the project as for the researchers in the project as well as to the wider audience. The information found in the webpage is presenting academic issues and practical issues side by side.

PARTY handbook is one important dissemination platform to share the tools and methods used in the project in more practical way. Handbook is shared in the webpage linked to PARTY webpage and it gives useful platform in categorized sections and overview of process of the project.

The project nature gives more possibilities to communicate in different and more untraditional ways. As the project is concentrated on discovering and developing art-based methods and tools for the empowerment, one of the platforms established is organizing art exhibitions by different partners. The idea of exhibiting an academic research project outcomes as art pieces gives possibilities to reach more practical level on the dissemination and bring the project more closer to the wider audience in more approachable ways. The exhibitions show the outcomes of the workshops, which has used different methods. The visitors can experience the exhibitions in multiple ways as just seeing the art pieces, getting to know more about different cultures or finding more about the methods and tools used behind the art.

PARTY project has been in part of organizing the Participatory Development through Art (PAD)-conference. It is a unique conference where academics, practitioners, artists and Indigenous actors gather to exchange their knowledge, experiences and ideas on participatory development through art, as well as the questions of indigenous rights, art and culture. PAD Conference has given a great opportunity to disseminate PARTY outcomes in academic presentations and practical workshops.

Internal communication has used different platforms in aiming to find the nature of the communication and platforms to be used. Basecamp was established to have active working groups on different actions, but the change of staff in different partners made it too difficult to allocate the staff to different actions where continuation would have been needed. Visual communication tool was created to have easily overview and reports on actions in different sites, but it didn't receive the active use from participants. The PARTY used emails, skypes and whatsapp conversations as internal dissemination and communication platforms.

5. Social media

5.1 Facebook

A Facebook page has been set-up on the 3 October 2016 and the page name is: We Are Party Project. The page has reached 600 followers and it has been used to disseminate the actions of the project. The posts of the page are non-academic post, also for a non-professionals audience. The majority of posts were about the workshops and the actions of the project. Few posts were about promoting events organised by PARTY team (e.g. PAD-conference). The Facebook page helped also in disseminate the project's actions with the San youth and local NGO's. We have noticed that some youth who participated to PARTY workshops followed the page and interact with it. Facebook is a very diffuse tool, that reach also young generations in a easy way: some posts have been shared many times and have reached 2000 views.

Link: www.facebook.com/wearepartyproject

5.2 Twitter

The Twitter page is sharing automatically all the Facebook posts of We Are Party Project page. Twitter page has not been followed by itself because we preferred to focus on the Facebook page, because the San youth and the local NGOs used more Facebook than Twitter. Twitter is not so popular outside USA.

5.3 Evaluation

Considering that in the project we don't have a community manager responsible on the social networks, the followers' number and the interactions reached in these years through Facebook and Twitter are not bad. With more resources we would have structured a communication strategy that would have avoided the discontinuity in posting the project's news and as consequence we would reached more followers.

6. PARTY-webpage

PARTY webpage has been created for external and internal communication of the project. For external use has been communicated the main description of the project, sites with San youth, blogs and project outcomes. In project outcomes includes the exhibitions held by different partners, description of side event held in UNPFII 17th session in New York and links to PAD Conference official webpages and to PARTY handbook digital platform.

For internal use there is shared all the public deliverables created in the project and the articles written from the project. These materials are important for new researchers on their orientation to the project and understanding the actions in the project. For ethical orientation there has been shared a San code of research ethics launced in March 2017 and an ethical presentation held by Hennie Swart, SASI, in ULAP researchers. For more information has been shared also a list of books related to the San and Ethics. By these materials can be gained similar understanding for the researchers in different organisations.

All the material can be found by anyone visiting the webpages. All though the material is considered either for internal or external use there isn't any limitations between them. Together they can create deeper understanding of the project to anyone visiting the webpages.

www.ulapland.fi/party

6.1 Evaluation

The webpage has been a relevant platform of dissemination in internal and external goals. It communicates to various audiences both to academic and nonacademic worlds. It has shared practical, strategic knowledge and good practices and project results for project researchers and external visitors. Through the webpage, an outsider of the project can get a general idea of the whole PARTY project. The webpage has been in important role in collecting the project results, public deliverables, articles and blogs in one place for visitors who want to explore the project material in wider range.

It is not possible to have data on visitors of the webpage, but it has been marketed in academic and non academic events. For example the webpage have been shared to San communities that have been involved creating the art pieces for the exhibitions, the stakeholders in the sites have been in part on writing about the description of sites and the webpage has been used to communicate about the project to other institutions, universities and stakeholders. It is not certain how many researchers in different organisations have used the webpages in internal use even when they have been guided to the pages.

With the Consortium was held a discussion on how to create the webpage, as a bought domain would have given certain problems. It was decided that PARTY webpage is hosted by the University of Lapland, which ensures that the webpages can be held active even after the project has ended. By this decision the updating can be made only by ULAP staff and the update has been happened by the Project Manager. This have had it's benefits and challenges as the task falls into one person and the activities are done by all partners. Also the findability of the webpage has been in consideration, where easier domain could have been useful.

The webpages have reached around 700 people while they have been active.

7. PARTY handbook

A handbook has been designed as a practical manual by the local actors for organising and running workshops with marginalised communities and more in specific with the San community. The scope of the manual is to support local communities in a series of participatory actions, including meetings, brainstorming, co-creative moments, jams, prototyping sessions and presentations. In order to disseminate the toolbox to a broader public, we set up a web page (<https://partyprojecthandbook.wixsite.com/pacohandbook>) directly connect with PARTY website. The web handbook includes also examples of courses made with the use of the

handbook and a case study video. Visitors have also the possibility of downloading the pdf version of the handbook.

7.2 Evaluation

In order to reach researchers and designers, a workshop regarding the toolbox has been organised during the PAD conference. In this occasion researchers had the possibility to practice on the tools and methods from the book. The dissemination of the book is still a work in progress.

In order to reach local NGO in 2018 a smaller version of the handbook was created collaboratively between PARTY partners PACO and SASI as well as SASDO (Southern African San Development Organisation), a new NGO founded by San community members in Platfontein. The tool book was designed by PACO and serves as a guideline for the NGO to write project proposals. Furthermore, the book provides information about how an organisation can present itself to the outside, e.g. funders.

8. Exhibitions

One of the platforms established in the project was exhibitions, that gives more possibilities to communicate and disseminate the project and it's outcomes to the wider audience. The exhibitions give more practical way for the audience to understand the project and what has been made during it. As there has been different types of actions, there are also different kind of exhibitions held by PARTY project.

8.1 Recollection: Voices of San Youth

The exhibition theme was underpinned by the process and visualization of storytelling and printing as a medium to capture recollection and present to an audience. The exhibition aimed to place the choice of recollection, and thus content, in the hands of participants themselves – exploring both the individual world and the world of community. Instead of presenting an exhibition ABOUT the San youth, the exhibition aims to exhibit stories BY the San youth. Their voices, their stories.

The exhibition theme of 'Recollection' spoke to one's ability to remember an experience, story, thought and feeling. Storytelling is an important part of many indigenous cultures, and this is true of the San as well.

As an indigenous people deeply connected with nature and animals; they visually reference oral tradition of expressing daily life and mythological beliefs, which continues to be both integral and vital in passing down from one generation to the next. Contemporary San art is a natural evolution of their creativity to interpret their dreams, their morals and retain their world which is rapidly disintegrating (Kalk Bay Modern, 2018).

In order to facilitated the production of prints by San youth a team of designers and researchers hosted collagraph printing and block printing workshop. The brief to they youth

participants was to produce a unique piece, which they would like be exhibited. The session produced intimate items of personal storytelling, and focused on developing skills that the participants can use in future endeavours should they wish to produce their own prints. The skills transfer associated with this session directly speaks to ethical community research practice as it empowered participants with new skills that can be replicated outside of the session.

The final exhibition celebrated the creative nature of San youth from *!Khwa ttu* and explored their stories of personal triumph and community experience. The collection of prints represent a moment in time, captured through storytelling and realized through creative exploration. The exhibition also included photos and a short film documenting the 'making' process. The exhibition was hosted at the *Design Garage*, a CPUT exhibition venue in Roeland Street, Cape Town. The organising committee for the exhibition included Vikki Eriksson, Veronica Barnes, Penny George, Michelle van Wyk, Retha de la Harpe and Munira Allie (all from the Faculty of Informatics and Design, CPUT).

The exhibition was opened on Tuesday 6th March 2018, by Prof. Johannes Cronje (Dean of Faculty of Informatics and Design) and Dr. Retha de la Harpe and Dr. Satu Miettinen offered thoughts and contextualised the event.

8.1.1 Evaluation

During the 'Recollection' exhibition, the PARTY project was promoted through a poster and pamphlets made available to visitors. The exhibition, and by association the project, was promoted internally at CPUT, as well as externally within the design community in Cape Town. The event was promoted through an email flyer, posters and via an article on the CPUT website (Kansley, 2018). The exhibition was open to the public until 9th March 2018. On the opening night 47 people attended the event from academic, local government and other relevant stakeholders. the total number of visitors across the 3 days, was not captured. A solutions to tracking the number of visitors of future exhibitions is being explored.

Once the exhibition ended the artworks and printed boards were returned to *!Khwa ttu* to foster a sense of reciprocity, and to acknowledge the youth's ownership of the artwork. The works are intended to be included as inventory for the museum space, currently being conceptualised at *!Khwa ttu*. Possible inclusion in the museum space will present a large dissemination opportunity to national and international visitors, as well as researchers, designers and artists collaborating with the San community.

8.2 KDF Exhibition

During the Kalahari Desert Festival (KDF) 2018 PARTY project organised a small exhibition showcasing impressive outcomes of project work done in Platfontein. KDF is a yearly festival organised by SASI to celebrate the culture of desert people. It was held between 21. - 23. March 2018 in Askham, South Africa. The underlying theme of the exhibition was "Visual Reflections". The artworks created were of two different kinds: Photographs taken by young San people and felting artworks created by San women. The purpose and nature of the artworks creation and exhibition is explained below.

Photography artworks: Taking photographs has become a major tool of visual reflection in modern times. Often representing the beauty of people and landscapes, photography has become an art in itself. Living in a “smart phone society”, photographs and taking pictures likewise have become a part of everyone’s life. PARTY member Pirjo Puurunen, a professional photographer from the University of Lapland, made use of her profession to uplift the San youth’s self-esteem. After a basic lecture in photography, the young participants were given cameras to take portraits of each other, putting into practice what they had just learned. During this activity they took over both roles, model and photographer. The pictures taken showed great skill and the exercise had an interesting effect on the participants: The very good quality of the pictures helped the young people visualising a different self - them being from a marginalised community, now on pictures taken by themselves, that are similar to the celebrities on TV and the internet.

Felting artworks: Felt, unlike photography, is one of the oldest ways of making fabric. Crafting has been an important part in the lives of the San since millennia. The two PARTY members Anu Kylmanen and Susanna Vuorjoki, both professional artists at the University of Lapland, made use of their skills to trigger emotional and social well-being in the participants through crafting and mastering a new technique: felting. The very skilled participating women were immediately able to connect to the workshop activity and feedback given by them showed an uplift in self-esteem due to the newly learned technique.

After the exhibitions, all created artworks were personally given back by the PARTY members to the artists.

8.2.1 Quality



The exhibition was set up in Aunt Koera’s kitchen, owned by a #Khomani San woman and a very frequented meeting point on the festival terrain. The building was open until late, and after dark extra lamps lit the artworks in a beautiful way. The kitchen has rustic stone walls and the open windows are covered with beige fabric that allows light to come through, but

keeps most of the Kalahari sand dust outside. The photographs were printed in A3 size and mounted on foam boards. A fishing line was used to hang up the pictures against the beige fabric of the windows. This technique had a great effect as light was coming dimly through the fabric which resulted in the photos getting backlight. The colours of the pictures created an interesting visual play with the beige colour of the fabric. The simple, invisible technique of hanging them up allowed for full concentration on the artworks.



The felting artworks were attached to each other in threes using the same fishing line. Attached to a wooden stick the artworks were hung up on the stone wall of the kitchen. The chosen place received the best lighting from the doorway. The combination of the hard material of the background and the soft material of the felted works proved very effective.



The interaction of the different materials (stone and wool / fabric and photographs) and colours resulted in a very interesting and artistic exhibition.

8.2.2 Evaluation

The Kalahari Desert Festival was an event open to the public. In total, approx. 5.000 visitors over the festival duration of three days were registered, of which most were descendants of San cultural groups. The festival was announced before and during the event by four different South African radio stations, RSG Radio, SA FM, Radio Riverside and the local San radio station XK FM.

Visitors showed great interest in the photographs and the PARTY project, asking questions about the artworks and the goal of the exhibition.

During the festival/exhibition many people commented on the felted artworks with enthusiasm. Interest in the felting technique used by the artists was expressed. Even questions concerning future possibilities to continue this type of work and turn it into a business were raised.

The exhibition was of a practical nature that sparked creativity and motivation through showcasing skills and new techniques.

8.3 Kalahari Highway art exhibition

Kalahari Highway art exhibition was organized by ULAP. It was held in Gallery Valo that is located in Arktikum museum and science center in Rovaniemi in 16.8.-16.9.2018. It had free entry and its opening was part of the PAD Conference program. Exhibition was planned for academics and non academics. It disseminated the workshops and the tools used during the PARTY project workshops as an example. PARTY staff organized guided tours for public during the local Rovaniemi Day and each of the tours had around 20 visitors. There were many people interested in the project and many of these people also had a connection to the African continent through their own experience or some close people they knew had been there.

The Kalahari Highway exhibition was a curious way of raising discussion and knowledge transfer between the south and the north. Although the distance is far, still youngsters have similarities despite the place they are from. Adolescence is a time of finding own identity and place in the world. The exhibition contained works made in the workshops with the youth during the PARTY project as the felted works of Me-Here-Now workshop or empowering photography of Pirjo Puurunen, but also artistic works from the PARTY researchers. It was a nice way of disseminating the knowledge of the tools and methods used during the project in a visual way. Arktikum has a large amount of international visitors, but also beside them there were also artists, researchers, schools and day care centers coming to see the exhibition. There were many people that work with young people that were interested in the exhibition and the experiences it covered.

Kalahari Highway exhibition had 4221 visitors.

<https://www.ulapland.fi/EN/Webpages/PARTY/Project-Outcomes/The-Art-Exhibition-Kalahari-Highway>

8.3.1 Quality

Gallery Valo is located in Arktikum museum and science center which has a high amount of international tourists visiting the site. Arktikum is an internationally recognized museum and science center that is focused on the arctic life and is well connected with the research made in the University of Lapland. The gallery space were elected how the space could offer a good setup for a versatile combination of videos, photography, three dimensional pieces and visual arts.

There was an exhibition committee that selected the art works that were exhibited. The exhibition were set up by the local and international master and postgraduate level students as a part of an university course of setting exhibitions. They were capable in combining different kinds of objects and art pieces in harmony, also using the different levels of the space. The South African and Namibian artists were given full credits for their works.

8.3.2 Evaluation

In total the exhibition had around 4200 visitors. There was a press release of the exhibition that was published in the local newspaper and at the university networks. It was also covered by local newspaper in Lapin Kansa that has around 86 000 readers per week. There were two newspaper articles that presented the PARTY project. One was about the exhibition itself and the other of its review. Also, there was provided a flyer to call people to come to visit the site. Exhibition was marketed by social media as there were posts of the making-off and about the grand opening. Facebook event reached 143 people and the exhibition was also covered in Twitter and Instagram. The aim was to disseminate project, the good practices and tools and methods found on the workshops. Especially those that came with a tour were more privileged with this knowledge. The feedback from the exhibition has been positive from many sides as the participants and partners.

8.4 PACO exhibition - Under the Kalahari sky

“Under the Kalahari sky” is organised by PACO Design Collaborative. It is held in:

- Bilbao (Spain) 13-22 November, Beaz Bizkaia, 8 Sabino Arana Etorbidea, Bilbao
- Milan (Italy) 11-14 December, Arci Bellezza, 14 Via Giovanni Bellezza, Milan
- Funchal (Madeira Island, Portugal) March 2019, Universidade de Madeira, Colégio dos Jesuítas, Rua dos Ferreiros, Funchal

The exhibition was free in every location. It was composed of 10 big explanatory panels with images and words. The text has been translated into English, Spanish, Italian and Portuguese in order to reach better the local audience. The panels explain the PARTY project and more specifically::

- 1: Under the Kalahari sky. 2: Between the two earth's 3: Watching the star of the

Exhibition cover.

hemisphere. PARTY project.

past. The San story.

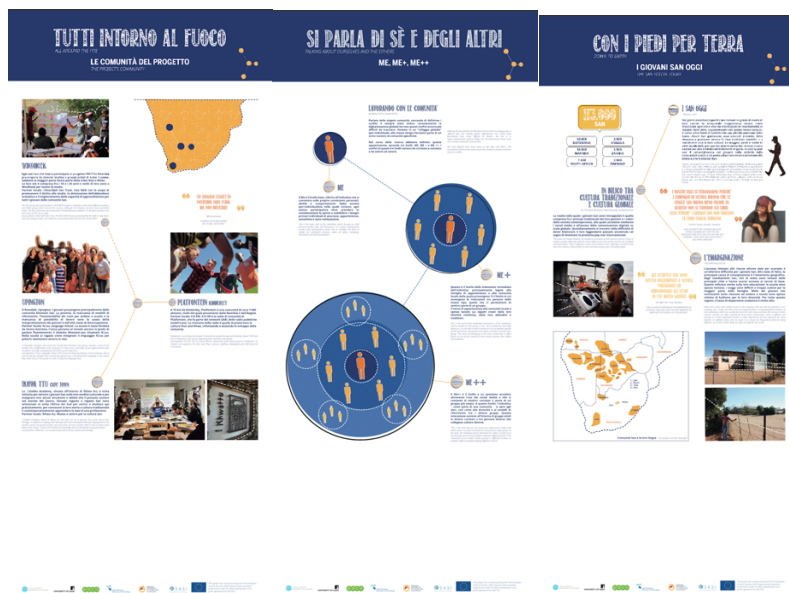


4: Down to earth.
San youth today.

ME++.

5: All around the fire.
The project's community.

6: Talking about ourselves
and the others. ME, ME+,



8: Toward the horizon

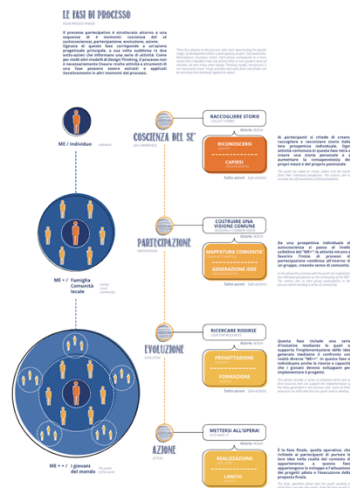
Activated projects and results obtained



TRACCIANDO UN NUOVO PERCORSO

DESIGNING A NEW WAY

IL PROCESSO
THE PROCESS



Logo of the project partners and sponsors.

9: Under the Kalahari Sky Project's numbers

10: Colophon

SOTTO IL CIELO DEL KALAHARI

UNDER THE KALAHARI SKY

I NUMERI DEL PROGETTO
PROJECT'S NUMBERS



SOTTO IL CIELO DEL KALAHARI

UNDER THE KALAHARI SKY



TRA UN EMISFERO E L'ALTRO
GUARDANDO LE STELLE DEL PASSATO.
CON I PIEDI PER TERRA TUTTI INTORNO AL FUOCO
SI PARLA DI SE' E DEGLI ALTRI.
TRACCIANDO UN NUOVO PERCORSO VERSO L'ORIZZONTE
SOTTO IL CIELO DEL KALAHARI

Logo of the project partners and sponsors.

The exhibition is in loving memory of Feleciano Mario Mahongo, chairperson of SASI and leader of !Xun and Khwe communities in the Northern Cape of South Africa.

All the big titles on top of each panel are related to the panel contents, but they also create a sentence: Under the Kalahari sky between the two earth's hemisphere watching the star of the past, down to earth all around the fire talking about ourselves and the others, drawing a new path toward the horizon, under the Kalahari sky.

To disseminate the exhibition we designed and printed 3 different postcards for the visitors.

8.4.1 Quality

All the information on the panels have been selected by PACO team from different selected sources: mobilities report data, the material about San people that !khwa ttu sent us and from the ‡Khomani San - Hugh Brody Digital Library suggested by SASI.

8.4.2 Evaluation

Even if the exhibition is small, it got the attention of a wider public. The exhibition in Milan got the patronage of the South African consulate general in Milan and ADI Lombardy (Associazione per il Disegno Industriale) and the one in Madeira is waiting for the patronage of South African consulate in Madeira. In Bilbao the exhibition was held during the design week, in order to get a bigger audience. We can't tell the number of visitors because we don't have any tools to do make the estimation, but during the opening we had around 50 people for each location and the event reached around 500 people on the facebook event.

8.5 CPUT exhibition - 'Recollection-Reconnection' Exhibition

From the exhibition statement: "The focus of this project is specifically youth at risk groups; persons facing acute and systemic challenges, such as unemployment, exposure to crime and violence, substance abuse, and lack of access to education. This project extends a focus on design and development to implementation and evaluation with the aim to empower youth at risk to lead to an improvement of well-being. An important component of this project was to develop capacity and to empower youth identified as being at risk in such a way that they may become change agents in future youth development initiatives.

The proposed theme of *'Recollection-Reconnection'* speaks to one's ability to remember an experience, story, thought and feeling. Storytelling is an important aspect of identity and culture, and this is true of youth groups in Theewaterskloof. It is through storytelling that we are able to not only recall experiences and reflect, but we are also able to reconnect with the experience, a story, a thought or a feeling. We further make it possible for others to connect with us and our experiences – we bond through stories, forming communities of belonging. This project aims to incorporate the digital in this as a means of housing the stories, and creating a space to return to the stories, to recollect, and to reconnect. The digital platform will form part of the 'preservation' of the material approach (such as the print product produced through printmaking, and the exhibitions themselves).

Recollect-Reconnect includes an exhibition of works produced. The digital platform will allow us to preserve these tellings and ‘threads of history’ that are generated by the youth in their communities. It will also serve to reconnect the youth to the role of storyteller in a way that is balanced with oral history and modern media. For instance, the exhibition aspect of the project is underpinned by the process and visualisation of storytelling and printing as a medium to capture recollection and present to an audience. The exhibition highlights the choice of recollection, and thus content, in the hands of participants themselves – exploring both the individual world and the world of community. Instead of presenting an exhibition about the youth, the exhibition exhibits stories by the youth. Their voices, their stories.

The project is aligned to the Provincial Strategic Plan 2014-2019. The Western Cape Government is committed to a “whole-of-society” approach to improving people’s lives; Strategic goal two, is to improve education outcomes and opportunities for youth development and to provide access to more social and economic opportunities for our youth. One of the project objectives is to contribute to skills development and training for youth@risk; this responds to PGSP addressing an increase access to skills development programmes and training; especially critical skills needed for the growth of our economy.

The higher-level goal of the project is to contribute to community empowerment and resilience by raising capacity, awareness and skills among one of the most vulnerable groups – youth at risk, aged 18 to 30 and unemployed. Three drivers contribute to this higher-level goal, each designed to respond to issues prevalent in the Theewaterskloof municipal region, where the project is based:

- Develop creative skills among youth@risk at the crossroads between printmaking, storytelling and creative use of digital media.
- Raise awareness about environmentally friendly arts production, using recycled materials and everyday objects.
- Contribute to building confidence and strengthening bonds between youth@risk and the broader community, by engaging them in explorations of culture, identity, and the past through art production and storytelling.

Through this approach, the project continually aims to contribute to training and empowering youth at risk as change agents in future youth development initiatives. Within this frame, the project is guided by the following objectives:

Identify the training requirements of the community and the youth@risk involved;

- Transfer creative skills in the form of printmaking to the youth at risk target group;
- Engage youth at risk with an exploration of their community history, culture and present realities, through storytelling and artmaking;
- Establish a fluid, non-intrusive approach to document the storytelling and artmaking process;
- Develop a digital archive that will house the oral history stories of the participants, their community, and display the products they made in a exhibition space;
- Innovate creative methods in qualitative research by conflating a narrative research approach with a process-oriented art approach as a qualitative tool, to view and analyse people’s lives as lived and learn more about individuals’ own experiences.
- Develop a replicable transfer of creative skills model for youth@risk, which is sensitive to youth realities, living conditions, sustainability issues and individual ways of engaging with art.”

The PARTY project contributed to two exhibited installations: the first a series of self-portraits (8.5.1), and the second a video-installation titled Citizen Journalism Self-Portraits (8.5.2).

8.5.1 PHOTO-reveal the beauty in YOUR space

A photography workshop was facilitated by Pirjo Puurunen (University of Lapland, funded through PARTY-project), Lorraine Khoury (CPUT), Albertus Loubser (CPUT), Dr Albrecht Bussiahn (CPUT) with the Theewaterskloof community. Facilitators worked with the unemployed youth in the Grabouw area, Western Cape. The workshop was part of a larger NRF funded project, titled Youth @ Risk (co-ordinated by Retha de la Harpe). The workshop was completed on the 4- 5 July 2018, in Grabouw.

The aim of the workshop was through the photographic style of self-rapportage and photo-journalism allow and ultimately empower the unemployed youth within the Grabouw area to develop a narrative of self, own voice and find an additional means of self-expression.

After the presentations and the basic lecture in photography, the participants started to take portraits of each other, putting into practice what they had just learned. During this they took over both roles, the model and the photographer. In their photography the participants used mobile phones or iPads. However, there were many participants who did not own one, but those who had graciously let others use theirs now and then.

In the workshop they were able to try the exploration and expression of self. They also learned to see the importance of the lighting in portraiture and got basic understanding of composition and usage of color in photography. In addition to that the participants realized the importance of the environment in portraiture and got experience of evaluation of photographs.

They were successful in their photographic experimenting. The feedback given by the participants showed that they found the workshop to be very valuable and were surprised by what they were able to do.



The Photography Workshop section in the 'Recollection-Reconnection' Exhibition.

8.5.2 Citizen Journalism Workshop

A 2-day workshop entitled Citizen Journalism Workshop was conducted with the Theewaterskloof community. Dan Brackenbury (UNIVLeeds) Xolani Vanda (CPUT) worked with the unemployed youth in the Grabouw area, Western Cape between the 22nd and the 23rd of October 2018.

The purpose of the Workshop: Day 1 was to get an overall idea of how their stories might be structured and to 'zoom out' to see each narrative as a whole before focusing on specific details in the next phase. Participants were asked to think of a story where they had overcome adversity. They planned out a holistic structure of their story on an A3 story arc with sketches and key words. The story arcs were then pinned to the wall and discussed as a group. A set of dramatic and impactful narrative structures were established from the outset. The time spent looking at and discussing these stories in their overall form set the groundwork for a more detailed exploration of their narratives as they moved on to the next part of the workshop. Once the participants had mapped out their stories, they started to hone in on the details within them to bring them to life. They were given three different A3 storyboards and started to sketch out their narratives according to specific written prompts such as "This is my home, this is where I live". These storyboards offered a clear and focused three-act structure for participants to apply their narratives in written form. The storyboards ensured that the stories were concise and to the point, whilst still providing the necessary detail in order to bring the narratives to life. Each participant was able to complete their storyboard in the time available, although there was little opportunity to discuss the final outcomes on the first day (the storyboards were pinned to the wall and spoken about in the second workshop). The structure gave focus and detail to each specific narrative.



Youth working on the story arc.

At the Workshop: Day 2, the participants brought all of their story-planning together and realised their narratives in the form of a moving-image portrait. Once the storyboards had been finished and discussed, participants were asked to split into pairs and record an audio recital of their story. They were then asked to art-direct a moving image self-portrait where the surroundings and backdrop within their video reflected themes within their stories. The recordings and video solutions were original, unusual and dramatic. Each participant came up with their own unique visual idea for their portrait and were able to recite their stories with confidence and eloquence.

Oral feedback from the Grabouw workshop was very positive. The participants were very keen on the way that the project that was run and the fact the tools we introduced gave them the opportunity to tell their stories in a powerful and impactful manner. The fact the the videos were exhibited at a high profile venue in the centre of Cape Town ensured that the participants were given a clear and audible voice: they were able to visually outline who they were, the story of their background and the journeys that they had taken in order to overcome obstacles in their lives.

Wrap-up meeting was run by the facilitators at the end of the workshop to reflect upon the 2-day activities and spoke about which elements of the workshops were successful and which needed to be refined if the workshops were to be repeated in the future.

During the citizen journalism workshop Dan quickly edited initial versions of each self-portrait video and re-edited them into a showreel that was projected at the Recollection-Reconnection exhibition at the Design Garage on the 14th November 2018.

8.5.3 Evaluation

During the Recollection-Reconnection exhibition, the final videos co-created by the youth and facilitators at the Citizen Journalism Workshop were projected and created an exhibit where the participants were able to visually outline themselves, their backgrounds and how they had overcome obstacles in their lives.

Exhibition was run at Design Garage CPUT. Design Garage has a cosy and stylish setting that is a perfect space for small exhibitions. It provides a convenient and practical way to bring the project and the art pieces created by the community youth more closer to the interested audience. Through the Recollection-Reconnection exhibition, the PARTY project was promoted both internally at CPUT and externally within the Theewaterskloof community and design community in Cape Town. The event was promoted through an email flyer and posters. It would be useful to track the number of visitors of future exhibitions at the Design Garage so that the effect of the design on the visitor can be evaluated and assessed

9 PAD conference

Participatory Development through Art (PAD)- Conference was a 3 days long event, 15th-17th of August 2018 in University of Lapland, Rovaniemi, Finland. Conference started with the Kalahari Highway art exhibition opening in Galleria Valo, Arktikum and had two conference days in the Faculty of Art and Design in University of Lapland. More information and full program is found in the webpage: www.ulapland.fi/pad. The conference was using social media for dissemination; Facebook (@PADParticipatoryDevelopment), Instagram and Twitter (#PADparticipate, #PADconference).

PAD was a unique conference where academics, practitioners, artists and Indigenous actors gather to exchange their knowledge, experiences and ideas on participatory development through art, as well as the questions of indigenous rights, art and culture. The mix of the academic and nonacademic participation also shows how the academic world is attached to the real world and its problems. The growing relevance of participatory development has been recently manifested in many fields, especially in development studies and arts, but also in Indigenous studies, social sciences and humanities more generally.

The participatory turn places significant emphasis on the role of communities in determining their own development priorities and designing solutions addressing their interests and needs. The turn has taken place in parallel with the growing popularity of art-based research methods, and the two have become intertwined in many different ways. Conference themes include, for example: what kind of factors unite the Indigenous experience in different parts of the globe? How can these experiences be presented through art? What kind of techniques, participatory processes and artistic practices can be used to increase the sense of participation of youth in different countries? What are the best practices in research ethics when working with Indigenous and other marginalized communities?

There were different levels of communication through the paper presentations and the workshops, but also there were organized an evening get-together that people could meet and get to know each other in a more casual way. PARTY project was the organizer of the conference and the Kalahari Highway Exhibition that was also part of the official program of the conference.

9.1 Quality

PARTY project was one of the main organizers of the PAD conference. The Conference was held together with the Final project meeting and PARTY was represented by all partners in the conference.

PARTY project held 4 academic paper presentations in PAD conference

- *The Flying Ants and Northern Beauty*, Heidi Pietarinen and Eija Timonen, University of Lapland
- *Developing GRACE-model with Indigenous San youth communities*, Satu Miettinen and Maija Rautiainen, University of Lapland
- *Participatory Learning through Sports with Indigenous Youth*, Essi Kuure and Karol Kowalski, University of Lapland
- *An attempt to decolonise design: co-designing exploratory design tools with the marginalised youth in South Africa*, Alessandro Medici, University of Leeds, Leeds, United Kingdom

PARTY project organized 4 practical workshops in PAD conference:

- *A researchee's perspective on research - The San Code of Research Ethics*, Hennie Swart and Julia Dammann, South African San Institute, Kimberley, South Africa
- *Stakeholder Relationship Network Mapping through Narratives*, Retha De La Harpe, Cape Peninsula University of Technology, Cape Town, South Africa
- *Learning facilitation through group role-playing and reflection*, Tang Tang and Alessandro Medici, University of Leeds, United Kingdom
- *A Practical Handbook to Service Design in Development Context*, Silvia Remotti, Paco Design Collaborative, Milan, Italy

9.2 Evaluation

PAD Conference was well organized and it received positive feedback. PARTY project was well represented and the papers and workshops related to PARTY were shown great interest. Workshops disseminated the key factors of PARTY project as the ethical process has been in spotlight of the project. Tools and methods created are major outcomes in practical and academic levels in using them as well in models. Facilitation is in essential on success of participatory development and actions.

PAD did achieve well the aim of being a platform for practical sharing of tools to academics and practical actors. Indigenous representatives shared their point of view in different issues and received possibilities for networking. Art and art-based methods were in the core of the conference and it achieved the knowledge transfer in art based research, methods and practices.

10 Blogs

Blogs have been well used platform in PARTY project. There has been multiple blogs as the individual researchers want to share also their experiences on their own blogs. In this way there is more people reached as there is different networks and readers for them.

who/organization	Type	where/when/how	link etc	view
PACO Design Collaborative	Blog	on PACO website	http://www.pacollaborative.com/vitaminp/	NA
PARTY blog	Blog	linked to PARTY webpage, blogger platform	http://youthprojectparty.blogspot.com/	685

10.2. PARTY blog

PARTY blog was started in September 2017. Blog is communicating more freely the feelings and experiences from PARTY researchers about their secondments. The researchers have written on a blog what impacts the experience has given to them and what they have learned from it. The writings vary from workshop experiences to their personal or cultural experiences. The blog is aiming to show how people from different research fields can be beneficial to the PARTY project and what different goals on their secondments can be. There were 685 views for the blog.

<http://youthprojectparty.blogspot.com/>

10.3 Evaluation

Blogs are a good way to disseminate project as there can be used many voices and get also deeper understanding to the experiences and actions. Blogs are easier to approach by non academics outside the project. The blogs have reached audience well.

11 Internal communication

the internal communication has changed during the project and there has been used multiple platforms for the communication. Some of the platforms haven't been used until the end of the project as there has been noticed challenges in them as they usually need commitment from the participants to make sure that they are used and active.

11.1 Basecamp

Basecamp has been used by all the researchers and designers involved into PARTY project as a platform for internal communication. Basecamp is a web-based project management tool, and it's primary features are to-do lists, milestone management, forum-like messaging, file sharing, and time tracking.

11.1.1 Evaluation

Basecamp has been used mainly at the beginning of the project, when researchers didn't know each others. After 2 years the project started, people preferred to write directly via email to other researchers and Basecamp started to be unused by team. Basecamp has been canceled the 1st October 2018.

11.2 Visual communication tool

As is already known, Service Design approach aims to improve services and experience not only for the client / user but also for the employees / staff. The VCT is an internal tool that was developed in order to improve dissemination and communication within the different Party participants.

Due to growing numbers of data, reports, forms, experiences and participants involved in the Project it became challenging to keep them in order and follow them up. As a result, catching up with advancements of previous mobilities in certain projects, identifying participants or defining "to do" tasks was very time consuming. Therefore and in first place, it became explicit the need of sharing a simple and visual tool that provided both a holistic overview of the specific projects, mobility dates and participants but also the possibility to zoom into details of those reports that mattered more to the user of the tool.

Secondly, information shared between the participants had to be practical and direct to the point, far from long reports. Due to that issue the VCT pursued to communicate specific insights aimed to guide the next mobility member on his/her actions.

To resolve both previous requirements the most suitable digital platforms identified were:

- **Prezi:** For a quick general overview of the
 - o Main project tasks to be developed
 - o Mobilities assigned to the projects
 - o Party Partners involved in those mobilities (Ulap, ULeeds, Paco...)
- **Google Docs:** A simple template to be completed and send to the Prezi file administrators containing the following information:
 - o Period of the Mobility
 - o Participants' contacts
 - o Activities: Date / Activity / Tool / Purpose / Result
 - o Main challenges during the mobility
 - o Impact
 - o Advice for Next Mobility: Suggestion / Expectations / Links

The procedure for the VCT was simple and followed three steps:

- **1. Complete the Google Doc Form:** Once the mobility was finished, the participant had to complete the Google Doc Form that previously received via e-mail (access link). This Form contained also an example on how to complete it.
- **2. Send the completed document link to Prezi file administrators:** In order to avoid possible hassles with modifying the Prezi project, specific Party members were in charge of updating Prezi with the Forms that they kept receiving.

- **3. Upload the Form on Prezi:** Administrators had to upload the Form into the Prezi file.
Figure x. Graphic representation of Prezi overview for 2017

Figure x. Zoom into in of the reports from April contained in the previous figure.

11.2.1 Evaluation

The tool was co-created within PARTY Project and was welcomed by all participants since the earliest drafts. The implementation was launched on 2017 and intended to be used also during 2018. It was not viable to look backwards into the previous two years and try to complete the VCT from the beginning. The VCT holds the report of more than 30 mobilities and certainly used for improved communication within Party members. During the year 2018 the use of the tool decreased as it usually happens with voluntary actions on which the individual can't see the immediate impact of his or her contribution on others. Furthermore, the fact of not having included the VCT from the beginning of PARTY Project, together with not having followed up exhaustively individuals on the completion of the Google Doc Form made the tool decay in use.

11.3 Emails, skypes and whatsapp

For internal communication has been used email, skype and whatsapp for their usability to target information to exact persons. Email has been the main communication channel in individual and institutional levels. The information shared through email has been managerial issues, planning practical actions in sites, writing deliverables and disseminating actions as for example the exhibitions to the partners. Skype discussion has been used when needed more detailed discussion on urgent issues as ethical issues and writing deliverables.

Whatsapp groups has been created for different secondments, for example when there is more researchers in same time in the same location or when partner representatives have gathered for Consortium meetings. Whatsapp has been very useful to create joined actions in sites and also to ge interaction with the researchers who might stay in different accommodation although being in same city.

11.3.1 Evaluation

The benefit of emails, skypes and whatsapp is the ability to target the information to those who need it. PARTY project has nearly 100 researcher, where all the information isn't relevant to all the researchers and the communication flow can be seen overwhelming. Compared to other internal communication platforms, emails, skypes and whatsapp groups are easy to organize and manage.

12. Conclusions

In teh beginning of the project loads of work was done to identify the stakeholders to whom and how to communicate. This planning period was crucial for the success of the project. Later on well planned strategy helped in establishing the communication platforms and enabled internal communication.

Internal communication was extremely important issue in the starting phase of the project. After some time when the project was running smooth it wasn't so important as the core team knew each others and internal communication had become standardized through various platforms. Internal communication has used different platforms along the way as the project has needed different communication formats and forms. In internal communication videoconferencing and communication through skype and whatsapp has been very essential as well as collaborative working tools such as basic shared google drive. Visual communication tool was developed to overcome the email yet it is very difficult to avoid emailing.

In general communication to outside audiences internet through the use of project website and different social media tools has picked up and worked nicely. People has been reached fairly well through these medias. It has also enabled sharing educational and research information such as PARTY toolbox and ethical training materials.

Different exhibitions have worked extremely well and attracted masses like Kalahari Highway exhibition with 4221 visitors. Use of exhibitions and inclusive conferencing with workshops has created very strong impact and interaction with professional and academic communities. These will definitely help in disseminating information in depth and in effective way.

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