Case study

FRIENDSHIP
– A Photographic Project

Inanna Riccardi
The Danish Immigration Museum

Supported by

Created and managed by

In partnership with

KulturMetropolØresund

IMMIGRANTMUSEET
INDVANDRINGENS KULTURHISTORIE
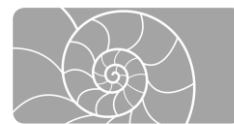
Center for Kunst & Interkultur

Introduction

Friendship – A Photographic Project aimed at creating an opportunity to get to know better the inhabitants of Farum Midtpunkt, a social housing area in Farum. The project focused on a photo workshop based on the idea of friendship. The participants were asked to investigate and explore what this topic meant to them. Through a series of pictures, using an analogue camera, they told their personal story.

Objectives

- To involve youngsters in using and getting to know the Danish Immigration Museum
- To include youngsters in cultural activities which they are not familiar with
- To challenge their vision of the world through art
- To empower the participants by giving them the opportunity to relate their stories
- To provide visitors with a different view of Farum Midtpunkt
- To stimulate discussion on the different applications of art as a social innovator

Target audiences

Local audience
People who live in Farum Midtpunkt, primarily young people (ages 13-17).

Regional audience
People who live in Furesø Municipality and in the greater Copenhagen Area.

Artists
The photographer Christopher Sand-Iversen studied Art Photography at Fatamorgana, the Danish school of Art Photography. He helped with the developing process of black and white film and also gave feedback on the participants' pictures.

Christopher Sand-Iversen's website: http://www.sandiversen.com

Funders
The project was funded by Culture in Action and the Danish Immigration Museum.

Partners
The project was developed in collaboration with Riccardi Inanna, Christopher Sand-Iversen and the 'Rainbow' youth club in Farum Midtpunkt.

Process

Contact to the youngsters was made through the 'Rainbow' youth club in Farum Midtpunkt. They were invited to participate in a workshop that was held twice a week during the months of May and June of 2015. The sessions were usually held in the late afternoon, and lasted about 2 to 3 hours each.

The workshop was structured in an interactive way and the sessions therefore encompassed various activities: shooting pictures together, analysing pictures taken by professional photographers, becoming familiar with the analogue camera and the various techniques for shooting pictures, developing the films, and talking about the pictures. Most of these activities took

place in the facilities of the museum, in order to familiarise the participants with it and to create a sense of belonging to a specific location, a specific place.

The workshop was supplemented by activities in Copenhagen, which included the scanning of the negatives, and visits to the Copenhagen Photo Festival as an alternative method of involving the participants in the art of photography and as a source of inspiration.

Challenges
- Reaching the right target group
- Getting the young people so interested/involved that they kept showing up for the sessions

Outcomes
The outcomes of the project were an exhibition and two catalogues. The exhibition had an opening event, at which the participants presented their project. The exhibition showed the individual narrative of each participant, expressed with three pictures, a text explaining the process and some pictures portraying the activities carried out during the project. Each participant had also created an "emotional map", on which they had drawn places in Farum Midtpunkt that were significant to them.

Two catalogues were made: one describing and analysing the project; and another, which was an alternative exhibition format. In fact, all the pictures shot by the participants composed the second catalogue, which was printed and designed to be unfolded and opened like a concertina and stand freely on a table.

Key Points
Primary learning points were:
- Coordinating different stakeholders in the same project, while negotiating needs
- Discovering ways of breaching the "communication gap" between the museum and a group of citizens that do not frequent the museum

Contact and links
Inanna Riccardi was the project leader. She is a cultural analyst specialising in using art as a social innovator. She studied at the University of Copenhagen.
Inanna Riccardi's website: http://inannariccardi.com.