

Crystalight

an Intercultural co-creation project
at Röhsska Museum of Design

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Abstract

The essay explores the processes of projects, where typically invisible community groups are introduced to cultural activities in shared public spaces in this case, a local craft & design museum. By using cameras as tools for sharing experiences, I have strived to explore an alternative way to illustrate the complexity of co-creation community work, the definition of communities and the ethics of framing participants, problematising the disciplinary ways of defining and explaining phenomena. In engaging with communities from diverse cultural backgrounds, collaborative work (with or without camera/digital technology) needs to be founded in the appreciation of the dialogical and relational elements of everyday social and cultural life, which is often complicated, seemingly contradictory and diverse. Moreover, it is argued that the targeted programming, co-created with certain groups of people, could result in diversifying of the public institution, providing that there is active component of problematising categorisations of people and social groups, as part of the process. The essay also suggests that agencies of interpretations can be shared in more open-ended ways. More co-creative actions from different agencies should be pursued in further studies.

Keywords: co-creation, community, equity, museums, decoloniality, social practice (art), intercultural learning

Introduction

Towards Co-creation curating with Communities

This essay investigates opportunities and challenges around co-creation projects with hard-to-reach communities. Audio visual media and screenings have been used as tools for informal intercultural learning in museums with collections. The community concerned was limited to groups of teens, an audience group which is known as a groups who are difficult to attract to museums. Within this group, there was also a subset of teens belonging to immigrants and families, who do not participate actively in civic, cultural activities in public spaces, thus being twice removed as a potential museum audience. The essay explores the processes of projects, where typically invisible community groups are introduced to cultural activities in shared public spaces.

The departure of the essay, is a community theme event at Röhsska Museum of Design in Gothenburg, Sweden. Röhsska Museum of Design is located in the centre of Gothenburg, Sweden's second largest city. The museum was founded 1914, finally opening 1916, as a museum of arts and crafts, as an offshoot of the "Slöjdföreningen" school. This was inspired by the teaching of British designer William Morris, the organic craft movement which evolved into neo-medieval craft traditions, Art Nouveau, Western modernism and also in Scandinavia, the national romantic movement.¹

¹ <http://rohsska.se/1303/>

Interestingly, the museum collection at Röhsska was established through two larger private donations of East Asian and Near Asian objects, emanating partly from questionable trading origins.² According to the museum's home page, Chinese and Japanese works of crafts were regarded as high class works of art, which were very popular among collectors in the beginning of 1900's, and therefore became part of the collection. The museum doesn't seem to have published any mission statement. The museum is managed under the Gothenburg city council, and is one of the six such museums maintained through public funding.

On the 29th October, 2016, a community theme event "Korea Style Gbg – Design your life" was held at Röhsska designmuseum in Gothenburg, Sweden. This examination project was part of the project called "Far away, so close. Asian Voice (Fjärran så nära. Asian Voice)". Four teenager girls aged 16-20 years co-curated the event with me, in my role as an external artist and curator.³

The event was divided into three parts, the first part consisted of talks with six individuals who have close connections with Korean cultures and they talked about their stories around things that they had brought with them and brought from Korea. The second part invited the audience to try different activities such as dance moves, calligraphy and to participate in a quiz. The third part was given over to a series of K-pop dance groups and they showed their own music videos and were interviewed.

The museum provided the space and paid for fees for an external sound technician and equipment, as well as marketing the event through their existing channels. The project group printed posters which were put up all over the city, outdoors and indoors, and they also marketed it through an event page on Facebook as well as creating posts in individual social media channels. The youth centre "1200 m2" at Frölunda Torg, a suburb of Gothenburg, provided external sound and lighting equipment. The South Korean embassy donated token gifts being handed out as quiz prizes to the visitors. A private import company sponsored the event with refreshments. The Korean Association in Gothenburg and The Association of Adopted Koreans communities, as well as the artist group "Globala Tanter", also supported the event, which included marketing to member mailing lists. The event was documented on film by two film makers, David Low and Kim Ekberg. The total budget for the event was 7300 SEK. The event attracted over 180 persons in one weekend afternoon.

² Johansson Vig, Perry (2002). "Svenska tempeltjuvar i Kina". *Kina* 2002,; sid. 26-32 : ill. 1404-1855.

³ Fjärran så nära – for the project description, see Appendix 1



Image 1. Screenshot of the event's information on Röhsska museum's webpage

The main purpose of the event was to make these communities visible to the city centre's cultural arena, as well as to make the museum accessible to hard-to-reach user groups. It was also designed to raise a question of the uses of the collections, addressing that there were potential groups of people who were not aware of the link between their cultural identities and museum collections. The event also tapped into the teens' craze and curiosity about popular culture products, of a remote minority culture, seeping through modern, global distribution channels.

My original idea about the examination project was to develop a collaborative film making process, by inviting teenagers with different cultural backgrounds to the Röhsska museum of design and inspire them to investigate the collections, while filming their own subjective narratives, using their own agencies with simple smartphone cameras. My intended target group was curators and educators in museums, as well as intercultural educators freelancing in the arts/culture sector.

The question of diversifying the existing practices and representation in Swedish public museums, having collections from other parts of the world, has been accentuated since the millennium, often co-opting for audience development practices taken from the performative arts sector.⁴ Societal changes caused by the processes of globalisation increasingly put external pressure on museums to diversify their user groups. At the same time, these institutions have not necessarily developed broader strategies or practices to deal with these needs, while addressing a rhetoric of diversity.⁵ Unlike other cultural institutions, museums have their collections of artefacts.

⁴ Intercult Sthlm for example, at national museum conferences about accessibility & outreach. <http://www.intercult.se/>

⁵ Christina Johansson (2016), Museums, Migration and Cultural Diversity: Swedish Museums in Tune with the Times. P.108

The way of using those cultural collections has been my research question over the last 15 years and I have aimed to address a potential way of engaging audiences, in a contemporary Western context.⁶ Röhsska museum of design is not an exception to this challenge, as it is a city run public museum, as well as holding non-European collections, which at present are not studied nor actively exhibited, with user groups who share certain cultural understandings with the materials. One of the usual arguments is made about the lack of resources to take care of such collections and activities. Therefore, my expected outcome was to create a bridge between those young people and the museum, by using the mix of filmmaking and technology and social media sharing, as a creative tool and to give young people extended access to the collection and a better understanding of the museum. The aim was also to look for a possibility to integrate this activity based on new media to the museum's accessibility plan for new audiences.

However, in trying to implement a couple of creative sessions with "Crystalight", the test group consisting of a teenage girl dancing K-pop group, many other unexpected incidents occurred and the project has not wholly been carried out in the planned direction. Ultimately, it has unravelled the very core mechanism of the institutional practices and questions, underlining deeper and conflict-laden social-cultural landscapes around those communities. Interactions with these communities has found me entering into an unforeseen complexity, rather than following up a process and evaluating the project and reflect on my own authority within co-creation critically and learn more about the politics of race and class in contemporary Swedish society. It has also led me to question my own privilege, that I myself may have fallen into an intellectual trap of categorizing and even, although unintentionally, patronising the participants of the community groups, who displayed more complex forms of cultural interplay; somewhat ironic for this author, as a coloured intercultural audience advocate.

This essay is divided into three parts. Part One is a collection of short stories, written in a journalistic style. It shows how the interactions with the test group and related communities were started and observations were being made when they encountered the museum which has holding collections from their own cultures. It also includes voices related to the community, but who were not actively part of the event at the museum. In search for some answers to the question "How do you collaborate with communities in a museum?", there are aspects or some new questions I have been encountering. My own voice is interacted with other voices from the test group and people, objects around us and our identities are continuously in negotiation. These identities and positions are negotiated and re-negotiated.

Part Two explores some ways of understanding of those stories in the wider context of academic discourses, such as cultural studies, social anthropology and intercultural education. Some of those stories are analysed within theoretical frameworks and are backed by a survey and statistics.

Part Three tracks the use of audio visual materials and distribution channels. While pursuing solutions to challenges encountered during the project and research for this essay, I experienced that this area has great unrealised potential. Benefits of using audio visual materials that capture even non-verbal languages of the participants, are discussed. In addition, different distribution channels have opened up new opportunities for reaching more diverse audiences, which give certain empowerment. However, while working with notoriously invisible and non-vocal communities, the active agent of these acts has to some degree regrettably been myself, who has been actively encouraging the participants or community members to engage in the process, rather than participants or members of the communities themselves.

⁶ My previous papers and a dissertation in Museum studies involve, for example, Master's dissertation The way of representing the Other (2002), Stories around intangible heritage (2004), Beyond the 'Korea room' - exhibiting cultural diversity (2009), Sten Bergman and I (2015)

From the point of view of academic research, there is an explicit practice to avoid bias in any given study or examination of material, in both quantitative and qualitative studies, such as documenting subjects participating in experience and learning based activities. In the case of this essay, such a bias of framing subjects or participants through the writer's own cultural lenses, in spite of some ethnographical study practices like native image production, or participatory interviews are done, functions as a kind of tool to provide the readers room to judge, how arrogant or valid this act of speaking for others is, and hopefully to create more intimate dialogues. This explains the essay's structure and more specifically the stylistic choices of Part One. The stories are written at slight different times and in different voices, so that nuanced illustrations and thoughts can invite any reader, to a better awareness of complexities of working with communities and what role a delegating artist or curator plays. We might witness a merging of the role of Artist, Curator and Audience/User.

PART I

Resting somewhere during the journey

On one Saturday when my son's school started a mini winter holiday called Sportlov in Swedish, I happened to pass by a second hand shop at Mariaplan. "Majornas saker från Förr" (Majorna's things from the past) is the name of the shop. In one corner I found a table, looking Japanese and asked the owner of the shop and he said;

"It must be one made in the 50's in Japan."

It has a painting on the plate, framed with golden coloured square. It has a mountain similar to Mount Fuji on its top shelf and clouds around the mountain. Forests, a pagoda temple, and water. Small sailing boats in the water. But hang on, the sailing boats are drawn upside and down. The table should be turned around or you yourself should go around the table in order to see this in one perspective. On the lower plate, the same painting is put in symmetry, as if the paintings are mirroring each other.

"Oh, music is being played, if you pull out the drawer."

"How lovely"

"But it doesn't sound a traditional Japanese music" an old lady comments.

"Probably Japanese people also are used to listen to classical music"



The music is being played, from the built-in musical box. The images are all dancing around. This piece is surely designed for triggering as many senses as possible. Multiple perspectives, yet the tune is melancholic and the painting is idyllic. This piece reminds of one object I encountered in Röhsska museum. I don't know exactly where it was, what it was. Memories are scattered and split. It is there whether in the storage or in the 3rd floor where Asian objects are located. Continuous short flashbacks.. It gradually takes me to the space where I was endlessly trying to be in. First from the streets made of stones, then to the two stone lions standing, then to the unbelievably heavy entrance door, then a sudden darkness and a sudden typical air from a museum, an institution overwhelms you. A Swedish design museum has been here for 100 years and it is soon to be closed for over 18 months.

Along with the music from the table, I would like to sail you to many things which happened in and out of this special museum. Otherwise these things will be disappearing into the sea of oblivion. Therefore I would like to tell you, before I go on to the next destination. About my dream and about my young friends and about the days when we met and talked and danced.

The 3rd floor

I had been here on the 3rd floor of the Röhsska museum, as a visitor, several times. The first visit was made in the autumn 2002, when I was attending at International Museum Studies program at the University of Gothenburg. I remember that day very clearly. We were guided by a museum educator, and also observed a school group of twenty something children, who were practicing Tai chi in front of huge Buddha statues. A real Tai chi practitioner from Beijing, my Chinese classmate, was chuckling at the instructions that the educator was explaining and myself was feeling a little puzzled about the whole setting. "In my country, people wouldn't imagine doing this in a museum, as these statues are Buddhas who they respect, and worship at the temples nearby" I thought. At that time the new museological literatures, and practices at the conservation labs, were providing us with a series of ethical questions. As curators, conservators, you must consult local craftsmen and local people. The Chinese classmate, another Danish student and myself wrote a complaint letter to the museum director, putting forward that the museum was disrespectful to the culture which the Buddha statues belong to. I am not sure now if it was the right thing to do.

Now, I am here again, after 14 years. The 3rd floor is closed to the public for the past three years, as it is being renovated, due to the the poor condition of the exhibition room. I contacted the museum, and asked if I could bring a group of girls, who wanted to see this room and some objects. The museum gave us exclusive access to the room - without the girls, the visit could not have been arranged. Museums as well as many cultural institutions are hungry to attract young people. Especially people of colour. Staff, who nearly always are people without colours, count on the number of visitors of colours, because these people are quite rare and it is not enough with the number of people without colours visiting.

I brought a GH4 film camera with me and even Elin, my classmate at the Film school, kindly volunteered to assist me. A museum educator welcomes us. The standing items in the gallery are all covered with a special type of paper. The exhibition is being renovated. The China room on the left is almost empty, even inside the display cases. The Japan room on the right still has objects in the cases.

The museum educator is guiding us to the Japan room and starts to tell us stories about some objects. Tiffany, in the girls' group, becomes very engaged and talkative. She even talks more than the museum educator.

"Wow I can remember this. I have seen this in Japan."

"Weren't you from the Philippines?"

"Yes, my mum is from the Philippines. My father is Japanese. We lived in Japan until I was 6. "

Tiffany could have been a girl who was 6-7 years old around the year 2002, when I first visited this place. Japanese words, which Tiffany has forgotten for many years are coming alive.

"Ah...Yokai "

“You mean, Joker? Like a clown?” The museum educator asks Tiffany.

“No, no, Yokai. Do you all see a yokai here, a yokai there, Yokai everywhere!”

Tiffany’s face is fully brightened with joy and new discovery, perhaps recollecting many things from oblivion.

The room suddenly becomes Tiffany’s.

Internship at the curatorial department in Leiden

Between September 2003 and May 2004, I worked as an intern at the National museum of Ethnography in Leiden, in the Netherlands. It was part of my museum Master education at Gothenburg University. The Dutch museum had collections from Korea, among many other collections of artefacts from all over the world. My desk was in the middle of the open hall, where regional curators each had their cubicles around. On the opposite side of my desk, was a girl called L. She carried out this and that at the museum, from writing event texts, to assisting the Education department, and was a very intelligent and kind person. I didn’t read any Dutch, but I was a local expert in terms of Korean objects, not because of my knowledge about the uses of the objects, but because of my mother tongue language which nobody was of command in the museum. I meticulously looked through catalogues and online collections, filled information into the museum’s object management system. My supervisor often travelled to Asia and other places. Then he allowed me to use his computer to work efficiently without being interrupted by others. The place where he sat was usually dead silent. Every curator, each sitting in their own cells, connecting to the other parts of the world. Only one female curator was of Indonesian origin, otherwise all the senior staff were male, Dutch and white. Except my supervisor; I learned he was half Japanese and half Dutch/Indonesian. His appearances didn’t really matter. His father’s portrait was displayed in the Asian studies department at the University of Leiden. The father was the founder of that department.

We used to go to the museum’s depot. I quite liked that journey to the depot, since I encountered lots of old things from my country, which mostly made me wonder why the Dutch collectors had collected, being so trivial, everyday objects, even women’s underwear.⁷



Image 2. 19th century’s Korean women’s underwear

⁷ At ICOM (International Committee of Museums) conference in 2004, I made a presentation including this artefact and a French professor explained to me that the item is important as it was made before the age of mass production.

In the depot, there were a chemical smell of sanitised liquid and fluorescent lamps, as well as a typical smell of systematic order and categorisations. My supervisor sometimes asked me to carry out very odd tasks, for example counting on the number of dots on a traditional mat, or describing the colours and shapes of the objects into written texts. I was trying to argue, that these practices didn't have anything to do with the belief systems of the people.

Critical questions from fieldwork at RMV

- Who made artefacts, who lived with artefacts? Who used artefacts?
- Descriptions about objects seem like very universal truths, even though these are based on authorships. (individual curators)
- Why no scientific/academic collaborations?
- Why no contacts with possible subject specialists from the origin? (craftspersons etc)
- Why not invite or collaborate with contemporary indigenous people?

It is probably you who brought us here

"You know what? We have a very old Chinese statue here. It is a treasure."

We travel to the other room. The educator talks about the story of Kuanyin. Sofia, one of the girls, has another version of the story. Quite often she heard the story from her family members. Tiffany says that she is Christian. But she recognises this figure without any doubt.

I am not religious either, but I also have memories about this statue. I used to hear my nearest people chanting. My late grandmother, for example...

"Kwanseumbosal, kwanseumbosal"⁸

I can hear her chanting, I can smell scents from a temple. I even can remember a huge pain on my legs after endless vows. I was a little child, my mum must have been younger than myself now, when I followed my mum on a cold winter day to a temple in the middle of Mount Halla.⁹ It was very cold. Ladies walked and walked through a winding path in a forest. In the end we got there at a temple gate where four terrible-looking heavenly kings, guiding the whole temple and Buddhas...

Kuanyin can see the sounds of the world. Kuanyin in my country, Korea, is believed to turn up as a person you wish to meet, and help you, when you are in trouble. I meet her here again. She still wears a paper tag with an inventory number, attached by the museum. She has been locked up in a glass display. But she has been here waiting for us.

⁸ 'kwanseumbosal' is a korean word for kuanyin.

⁹ Mount Halla is on the island Jeju in South Korea.



Image 3. Kuanyin statue situated on the 3rd floor of Röhsska museum

Crystalight, the girls who wanted to speak to me

The local newspaper Göteborgs Posten (2016-10-28) covered our event over the three full pages in the culture section:



Image 4. Göteborgs Posten articles (2016-10-28)

During about one hour's interview with the GP journalist, I feel I didn't put across half of what I really wished to say. Even so, the main achievement was that we attracted the attention of the main local press, which in turn, reflected on the participating group. Thanks to this coverage, some of the group members who had been showing a sort of disengagement about the upcoming event, shifted

in to more enthusiastic mode. It was a magical turn. Most of the girls told me they usually were silent in their high school class, keeping a low profile. Sunny told me. "One teacher saw me and my name on the newspaper. She came looking for me and said: "I didn't know you are dancing and you look fantastic!"

Thanks to the coverage, the event received many visitors too. 60 persons were our expected number, but more than 180 persons visited the museum for the event.

Like I explained to the journalist, I had accidentally met this dance group, consisting of four girls (another girl joined after summer 2016), passing by their Youth centre "1200 m2" and I was surprised at the fact, that there were many young people who were interested in music and culture from my native country.

It was autumn 2015. They were very eager to talk to me, to try and learn Korean and invited me to their training sessions and events. For me, who was trying to enter the Art school scene and to test the camera as a tool, "Crystalight" was very good collaborators. But as I got to know them gradually this age range of the girls who are between 16-20, of different origins, intrigued me, not only because they are going through a passage to become adults, but also they are in a transitional situation between two cultures.



Image 5. Dance training. Photo by the author

On a personal level I found myself reflect on my own family, for example my 6-year-old son who has his Swedish/English father and Korean mother, was starting to go to local school and was beginning to ask why his mum's cultures and languages were different from the ones of other mums. As well as hearing the odd stereotypical comments about our appearances, from his peers.

In 2015, around the time when I began my study on film at Valand Academy I had been meeting a group of immigrated elderly ladies, who were friends of my best friend in Gothenburg. They were such chirpy ladies who met through their church. M, one of them was from my country and she was often outspoken about her son, who was a successful researcher but refused her to come and

meet his own family. M came to Sweden in the 70's because her late husband was invited to a Swedish company, to develop a unique medicine product based on Asian herbs, which incidentally is still on sale today. At the time of moving to Sweden, her son was becoming a teen and he must have worked hard to learn a totally new culture and a language. According to M, he doesn't want to be connected to anything about Korea any more. For instance, he introduces himself as child adopted in to a Swedish family. Nobody knows why he doesn't want to be recognised as a foreigner's child. Something must have happened between the mother and the son.



Image 6. Endless moving. illustration by the author

M hated having her picture taken with a camera, as she once worked in the film industry, with legendary film makers like Shin Sangok, in Seoul in the 60's. Nobody believed this, when she told her story. When Lee Changdong, South Korean film maker, later minister of culture, visited Gothenburg's International Film Festival in 2002, he directly recognised her and vowed to her at a dinner table. I heard this episode from several expatriate Korean people, not only from herself. She has probably never heard about the American art critic Susan Sontag. But she had already been somehow deeply aware of the 'violence' of framing a subject, even before Sontag put this into her famous words. M refused being part of the project that I was presenting.

Tell me about yourself



Image 7. Photo by Hanna

I hate Yellow. I don't why. I just don't like it.

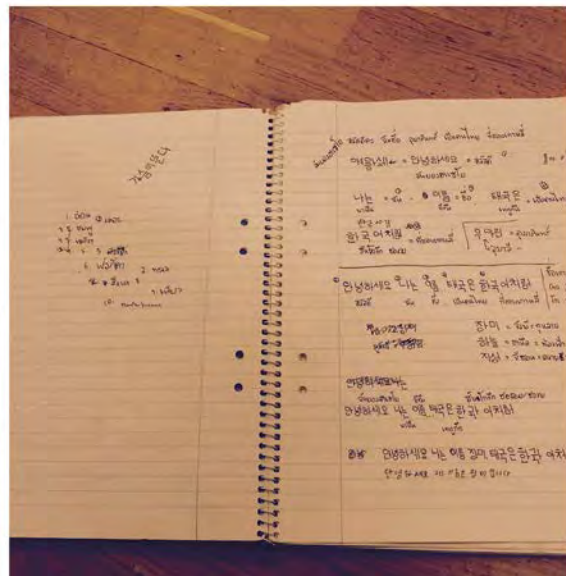
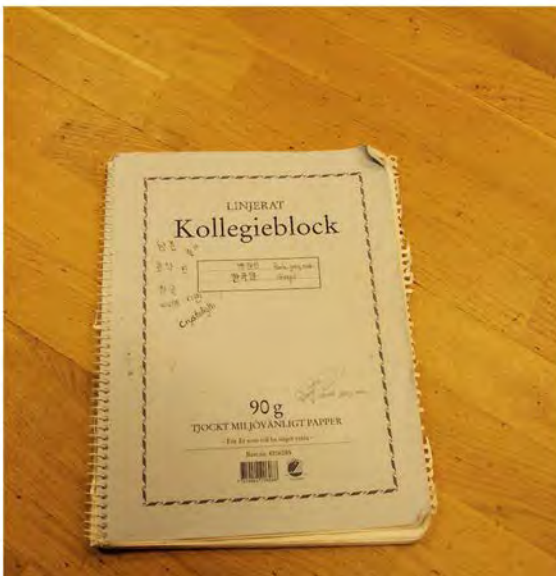


Image 8, 9. Photos by Sunny

I love K-pop and Korean culture. Language.



Image 10, 11. Photos by Tiffany

I love baking, but I really hate reading recipes.

Closer to you

Tack så mkt ajumma! Du är min bästa bästa ajumma nånsin
 önskar att jag var 25 år yngre.. jag skulle kunna hänga med.. haha
 Hahaha
 Jaaaa
 too bad.. 😊
 Haha 😂😂😂😂😂
 Ha det så bra! och vad gör ni under juledighet?
 Jag har get dom andra lov haha, så vi kommer inte dansa förän efter jul ^^
 Men jag håller fortfarande planera allt inför tävlingen
 God Jul!
 visst, ni får absolut INTE ge upp.
 Och cover video som jag bett dig om att filma
 Nej nej! Vi kommer inte ge upp
 Inte jag iaf! ^^
 yes! Det blir februari! Jag har hittat en jätte duktig filmare från Shanghai.
 Jag håller på övertyga honom att hjälpa mig.
 Wow
 jag håller på bli kompis med honom först.. 😊
 Hahaha oohhhhh
 😂😂😂
 genom att visa runt göteborg, osv..
 Ahh
 n perfekt person som kan hjälpa er och mig..
 så jag håller tummarna! 😊
 Yupp same here 😂😂😂
 anske vi får höras efter jul? Jag är ledig från skolan tills 10/1.

Ah...okie
Vi har ju bra team work
Hahaha



så om ni tränar eller träffas, skulle jag vilja gärna hänga med.. 😊
Jag känner mig något yngre varje gång jag träffar er.. mycket energi får jag från er.

Yupp, jag säger till när vi börjar träna igen ^^
Detsamma ^^

tusen tack, jag borde säga.. haha

Tack så mkt! Om vi har inte träffat dig så skulle vi inte finnas längre
Det kanske inte bli crystalight längre
Tho
^^

oj,, nåä du skojar.. 😊

Jag menar det ^^

Lycka till med Crystalight!!!

Du är allt för Crystalight Ajumma ❤️

Tack ❤️❤️❤️

Jag

Tusen tack! ❤️❤️❤️

Ja, liksom våra andra mamma och allt



Wow vi håller kontakter.

God jul! Och gott nytt år ❤️❤️

Haha

I love you, girls!



Sarangheyo Ajumma! ❤️❤️

Använd mig, jag är ju "native speaker" ... hahaha

Haha

Vi ber mer om hjälp än att använda dig

Hahaha

tack snäll tjej.. jag är så glad att se att ni är så aktiva och glada och även artiga.

så trevlig julhelg! 🇰🇷!

Jag är jätte lyckligt att får träffa och lära känns dig, det känns att jag har 2 mammor. Du tog hand om oss bra och det uppskattar vi jätte mkt. God jul och gott nytt år! ❤️

It's Asian, isn't it?

The filmmaker D who Sunny and I happily mentioned in the chat, was another important person in our collaboration. In early December 2015, I happened to meet him, who had just moved to Sweden, after many years' working experiences in Shanghai's commercial advertisement. He was looking for a contact person, who could introduce him to other local filmmakers and resources, and wrote to one of my teachers at the film department in Valand Academy. The teacher forwarded his mail to me, perhaps because I was from the Far East, and she had also heard that I was also desperately looking for a person who could be able to spend a little time, teaching me how to handle a motion camera. D had plenty of time and was very curious about my education and project and was very modest. According to some background search on the web, he was even working with the world class film director Ang Lee, as a second place film director, for the feature film "Lust, Caution (2007)", but he never mentioned it at all, by himself. As a newly arrived expat,

he interestingly identified the Crystalight girls as young “Swedish” people, while I was perceiving the same girls as being “Asian”. To him, a museum was an educational institution. To me, a museum was more or less a colonial institution.

D:

I personally love and go to the national history museum all the time. In fact, I've always made it a point to visit any natural history museum in most of the other cities I visited. The other museum that attracts me is the Art museum here. Yes, museum has its importance in many ways, ie. Educational, historical, thought provoking, inspirational, etc, etc... In fact, I always consider museums together with cinemas, theatre etc as places of religious for the atheist.

And of course, if we want to be negative about it, we can always look inside museum for the atrocities of strong nations in the way they raided and pillaged weaker nations off their national treasures, etc...

Me:

Museums categorise artefacts according to geographical/national taxonomy. That is probably why the museum officer asks me where exactly these girls and myself are from? In addition this officer's idea is to show artefacts according to these girls' ethnic backgrounds and listen to their stories..

(this is her message: Det vore bra om du kunde skicka vilka länder det är tjejerna har anknytning till så ska jag se om vi kan ta fram något föremål från de länderna - funkar det?)

translation - it would be good if you can send which countries these girls have connections with, so I will see if we can bring out some objects from these countries. Would it work?)

Sounds a good idea, but I found this method quite problematic. First of all, these girls have some Asian life styles, but they do not live according to the nationalities...

D:

I'm still trying to understand how do you feature the “Asian girls” in it.

1. I'm speculating that since those girls grow up in Sweden and actually speak Swedish throughout their entire life, it is inevitable that they primarily “think” with a Swedish mentality. Essentially, language shapes the way we think and to a certain extent, behave... so in this sense, even if they live the Asian way (eat rice, watch Korean dramas, etc), they will somehow think and behave more in the Swedish way. I don't mean to generalise but it's something that I've made a rather keen observation of and very much based on my own personal experience. Anyway, I think I can find out more about this after talking to them.

If the perspective of the doco is according to what the museum officer suggested, (other than the concern that you've raised) I am afraid there may be a limitation in using words (language) to describe it as well. My thought is this, since dancing is their passion, could it serve as a better form of “language” for them to express what that specific object means to them and how it could inspire them? So instead of posing questions such as “what do you think of this?”... perhaps they can be asked “what moves does it inspire you?”. I'm interested to see how they could challenge themselves to use their body and movement to express emotion or aesthetic through inspirations from the lines and shapes of the museum objects.

2. The other perspective will be more inclined towards the interest in understanding Korean culture/history through some museum artefact. This would be more direct since (I assumed) all 3 or 4 of them were bound together by their interest in Korean culture (K-pop in this case)... So, their love for this pop culture could actually be much more immense and fulfilling when they get the chance to learn about it through some objects in the museum... in some fun ways.

M:

Your comments/ideas about the museum elements made me think a lot. Yes, you have probably raised the most important point. Let them speak in their own languages, it can be a dance movement, it can be a laugh, it can be a total silence..

I am curious how this girl group finds the museum displays and objects. On the other hand, it is like forcing them to come to a boring museum... As you mentioned, maybe their interests about Korea can be a good link. Or design objects or sculptures can be interesting to them..

I am thinking to ask the girls a couple of questions, and make them explore the place and objects and take photos by their own smartphones..

Having discussed with you, more and more I realise that I have been full of a sort of pseudo-academic ideas about museums.. I feel I need to detox this angle based on my previous museum studies full of theories..

When he finally decided to join the project, we had several meetings with the Crystalight girls and he also asked the girls about their Asian identity.

Tiffany: It is Korean Kpop you listen to. Some Swedish actually like Kpop but it is more Asian Asian people like K-pop. Asian people here in Sweden like K-pop than Swedish people I don't know... Swedish people don't like so much K-pop.. just some of them

D: But you also have Swedish friends, don't you?

Girls: Yes, (every girl nods)

D: They have their own hobbies?

Hanna: We don't have the same hobbies. But the common thing we have in common, here, in the group, is K-pop and... food. Spicy Asian food... (Every girl laughs..)

Tiffany: When I was in Japan I was 10, then it was when the song "NOBODY" came up. WONDER GIRLS- Then it was when everybody danced. All of Asia.
When I came here.. (imitating typing in a computer) what was that? I sat down and searched in the internet, then I came to know it was K-pop
I came into a lot of K-pop stuff. That is how I started..

Six or SEX items to represent a whole country

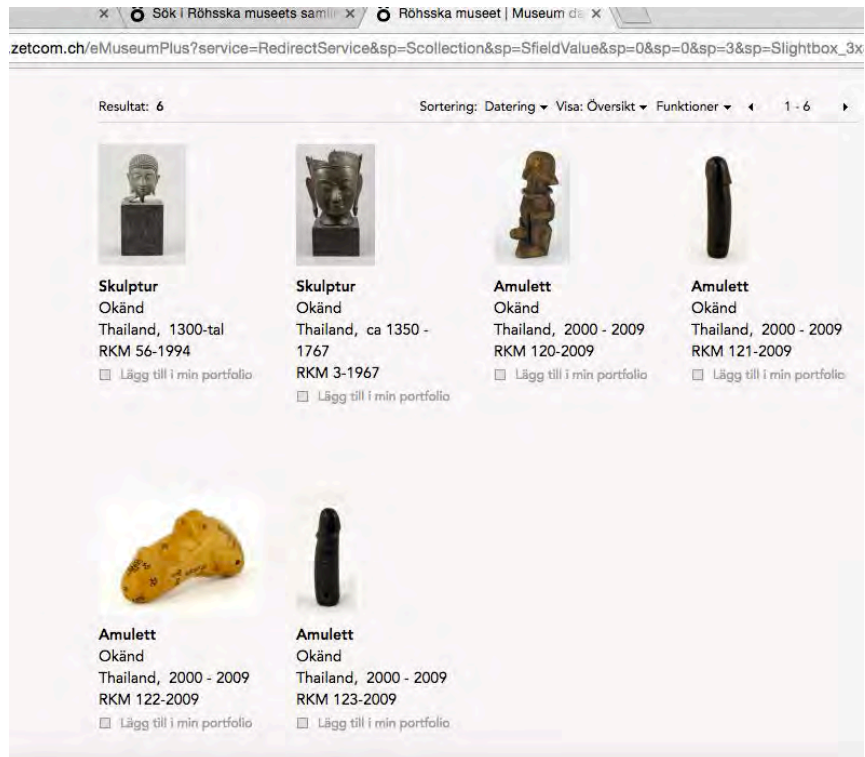


Image II. A screenshot of the hits when you look for objects from “Thailand”

If you search for “Thailand” on Röhsska museum’s online catalogue, you hit these six items only.

Luckily there were other items to explore, when we went down to the storage room.





Image 12. Storage room at Röhsska museum

Letters from Kuanyin

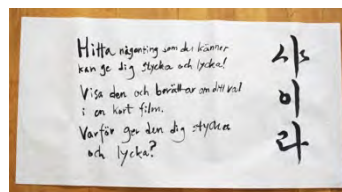
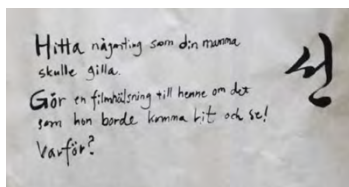




Image 13. Kuanyin workshop

1

Today we are at the Röhsska Museum.

We were given the task to find the one thing that gives us strength and happiness.

The thing that I chose is this sword.

There is a Japanese sword.

It is from Japan.

Every time I look at it, it gives actually a strength.

because long ago in Japan, there was a castle
many people and countries so ..

This sword is from long time ago.

every time I see it I also feel like beating someone up to protect
my friends, my family

that is why it gives me strength.

And happiness?

After you have beaten for your family, your friends and your home country, then you are happy
and then you get this happiness.

Yes, it was everything. Thanks so much!

2

I was given the task of finding something that inspires me to dance here in Röhsska Museum

Here, I found it. It is the kimono. It is a Japanese clothing.

It is quite long and elegant.

You can not dance, while you wear it, jumping and at the same time the same steps

Therefore, I got a little inspiration how to dance

I can both dance and show clothes.

Now you will see how I do.. (dancing)

3

I've got a task to find something that my mother would like.

Statue of Sitarta

I will briefly tell you his story

Sitarta is an Indian prince

He got tired of society

He had many thoughts around.

He decided to go to the forest for several years

And after some periods he received the answer

and he became the first monk

that is it

4

I have chosen to talk about a monk who stands here.

A monk of eternity

And eternity monk stands like this

We do not really know what name the monk has.

But he is called as a monk anyway

The actual statue is from the year 1268-1915

And two questions I would like to ask this monk of eternity monk is

how do we know where we were born

How should we do to be born into someone any better or something living

Tom's story about Kuanyin

Tom is running a Sushi restaurant, stone throw away from the high street in Gothenburg. I used to visit this restaurant, only five minutes away from my school and chat with this guy. Gradually he didn't have to hand me a menu, as I always ordered the same dish, Mamma sushi, replacing one maki to salmon. In 2002, when I came to Sweden for the first time, there were not so many sushi restaurants like today.

Today we observe a massive explosion of Sushi restaurants, mostly run by Chinese entrepreneurs. Tom is a Malay Chinese and I remember that he asked me if I was from China. He was very much interested in Korean Dramas and films but he would never go to any cinemas or theatres in Sweden. He would go to cinemas in Hong Kong, Singapore, or any Asian mega multiplex, but he would never go to such a place in Sweden. He saves money and all his family members go on a trip to his home country once in several years and visits his Buddhist temple.

His restaurant is decorated with some kitsch Japanese stuffs as interiors. They haven't got any souls, only re-confirming the stereotypes of Asians viewed by Western gazes. Japanese restaurants in town have the standardised copies of hangings, accessories and graphics, as if there is an unwritten rule to be signed, in order to run this type of restaurants. But above the door to the kitchen, Tom has placed a small shrine.

I became curious about that shrine and asked him if he knew Kuanyin.

“Of course! But as you see I am really busy now. If you come after 14:00 I have a little free time.”

One day I went to eat a usual Mamma sushi and he wanted to show something online on his computer. “now it is time to hear his story..” I thought in excitement.

He told me a long story about Kuanyin, a goddess who was living as a daughter of a brutal king in India. The father killed many innocent people and the daughter was transformed into a cow and the father recognised the daughter’s eyes in the cow’s eyes and stopped killing people, regretting all his crimes. Afterwards people started to worship cows in India and people don’t eat any beef in that region...

I recorded his story in my smartphone and Tom never liked to be filmed or photographed, but he said it is wholly ok to record his voice. Tom kept talking and I found myself gradually losing my interests, as I expected to hear some intimate stories, not a legend which is already prevailing.

Kuanyin in Cologne

I had another opportunity to do a workshop using Kuanyin at a seminar in Cologne, Germany where the theme was to work with marginalised young people. It was a small scale seminar for German students who were studying education and learning. Apart from my presentation on reflecting on collaboration with young people, I proposed to the organising educators that I could be able to run a workshop using participants’ smartphones. And as the proposal was accepted, I performed a workshop with a group of German students, at the museum of Eastern Art situated near the university of Cologne.

As soon as I got to the city Cologne I ran to the museum before it was closed. The museum of Eastern Art was a very conservative, aesthetic museum of displaying artefacts as beautifully as possible, and as silently as possible. There was nobody in the gallery except for myself and a guard. I asked him if he knew where the Buddha statues were displayed and I met a statue of Kuanyin at the last gallery near the exit.



Image 14. East Asian museum of Cologne and a Kuanyin statue

After the museum was closed, I went to a Chinese shop near the museum and looked for fortune cookies. It is always fascinating to see the kitsch version of cultural artefacts. At the shop, I met another Kuanyin transformed in a commodity. It can be argued that Kuanyin figures used in things for ordinary uses, literally convey more cultural meanings or stories of the users of the objects. In the aesthetic displays in an art museum, on the other hand, these contexts are brutally cleaned by the power of making the figure into a valuable, priceless work of art.



Image 15. A Kuanyin image in a calendar

On the workshop day, to participating German students, I acted as a person who never visited the museum before, and at the entrance, I told them that somebody was calling me from a place in a gallery. I was called to the statue of Kuanyin and told two versions of Kuanyin interpretations, which I made up. I asked them “what do you used to get after you have eaten a meal at Chinese restaurants?” and made them guess. When they reached to the answer “fortune cookies” then I took out fortune cookies that I put messages from Kuanyin in. They filmed themselves with their smartphones according to the instructions on the small notes.



Image 16. A camera workshop with fortune cookies

The participants presented their clips in front of the seminar audience, back in the conference room. Surprisingly none of the six participants had been to that museum before, although the museum was located very near from their school. And all of them expressed that they never thought of such a gallery as an exciting place to explore

Crystalight's Music Video



Shooting Board		Date	7th May 2016	Time	20:30
	Location	Briljantans		Roll Camera	21:30 - 23:00



Shot 1:
Duration: 00:00 - 00:30

Notes:
- All bags, food & beverages, etc to be placed near the staircase area (nothing should be in both tunnels as well as the centre)
- Music must be played on the "four"



Shot 2:
Duration: 00:31 - 00:45

Notes:



Shot 3:
Duration: 00:46 - 00:56

Notes:



Image 17. HATE, cover music video, shot in Briljantans, Tynnered in Gothenburg

To make the right formation, the girls invited another girl temporarily for the final shooting of the cover music video. The music is called HATE, and we had a couple of sessions to discuss the concept, scouting for a right location and choreography.¹¹

We had only one camera and it was filmed handheld. But the immediate response from the girls when the final video was presented on the big screen at Bio Valand, was very negative. The camera work showed too much of their bad dance moves, they all complained. But the film maker and I had been consulting them and they had asked to close up and emphasise their dance moves. Also later I got to know that the newly recruited member (white girl) broke up the rule on that final shooting day and wore the white jeans instead of the agreed black costumes. In result the girls felt like that they all looked like back dancers to the white girl, because the white colour among blacks was sticking out too much.

Two seconds at Göteborg Culture Festival 2016

Four staff members from Röhsska museum visited Valand Academy to listen to my presentation of the workshop's progress and to watch the music video. The head of education even encouraged me to present more collaborative ideas. I made a document and presented it to the group.¹²

But when the girls didn't want to release their video on any social media channel, the museum's educator had an idea that they might include some parts from the clips from our workshop in the 3rd floor to their promotional video at Göteborg Culture Festival 2016. The video was going to be made by the museum's own photographer and film maker but they were going to add some parts, especially Hanna's dance. It was just before the summer holidays when I had to gather PUL papers from the girls, as the museum would use "Crystalight's" images online.¹³ One mother was abroad, and finding the next kin was very difficult under the time pressure, and one mother couldn't write and signed the document with an "x". But even so, it was such a great news to all of us. The girls confirmed they wished to engage in producing the autumn's event, together with me.

Summer days went by and it was already in the middle of August 2016. Many people were coming back from their holidays. Around this time, the city Gothenburg used to hold a culture festival, as if they should put a period at the end of the holiday. Soon after, students should go back to schools, workers should begin working. We were longing for this year's culture festival, in order to see Hanna's dance in Röhsska's clip. The educator mentioned that the clip would be on the big screen at Götaplatsen, the city's main culture square. She also mentioned that there would not be any audio and it would be very short. How will she look? What will it feel like? How cool to be included and to appear in front of thousands of viewers at the festival!

But we never heard any news about the clip. I asked the educator when we could view it. She didn't know either. Days later, after the festival, we happened to find the clip on Youtube. And yes, Hanna was included, there wasn't any audio present. But it was only Hanna and they let her do the dance move in the clip, for two seconds. Two very short seconds. The rest of the film happily, and

¹¹ <https://vimeo.com/167526087>

¹² See Appendix 2

¹³ PUL paper is a signed agreement from parents / guardians

“youthfully” tried to promote the museum, by showing the Asian exhibits on the third floor. Except, the girls clips and stories had been left out. Instead, an unknown young stylish man had been filmed, doing some moves, in exactly the same spots in the exhibition as the girls – dancing in front of the Kimono and the Buddha statue! As the French expression goes: tableaux.



Image 18. Screenshots from Röhsska museum’s video, available on Youtube

Playback theatre in the Intercultural education conference in Budapest

Moderator continues “Any other volunteers who tell your story to share?”

Arianna, a special education needs researcher who is sitting next to me, urges me to go to the stage.

“OK, I would like to share my afternoon. Here in this room I happen to meet two legendary researchers in intercultural education fields in Sweden and two ladies treated me a lunch. It was such a great opportunity, but soon after when we said goodbye on a street, something terrible happened to me. A lady who was collecting empty bottles walked over me and hit me, yelling something and spitted on me. I couldn’t say anything. I was terrified and my heart was pumping, and I stood still. There were so many people around, but nobody helped me or asked me if I was ok. Minutes later I recovered myself. Arianna found me staggering and cleaned away the spit. “



Image 19. Playback theatre group in Budapest

Two actresses and two actors playing “playback theatre”, are expressing what I have just told, with their own body languages. I watch them just in front of me, and the whole audience. I see myself in four bodies. I feel, I see that they were really listening to me. Some of them act like the lady who attacked me. A woman with dirty, smelly clothes. A woman who spitted on me. A woman who yelled at me, in a foreign language. A woman who probably was mentally ill. A woman who probably had a bad, hot day. A woman who probably remembered a terrible memory on a person whose face is similar to mine.. One actress screams “Help! Help! Nobody is here?” All of them scream “Help!” “Help!”

The End. Applause. And some seconds’ silence.

The moderator asks in a gentle voice “Minjeong... How are you? How do you feel? Do you recognise some feelings? Can you tell us?”

“Well, it was an interesting experience. I feel quite relieved. After the incident I felt so tired and

went to the hotel. I tried to rest but I couldn't. Now some heavy feeling has strangely left me.”
“But one thing is not me. No it was not me, who could be able to scream. I wouldn't do it. Having been brought up in Asia, I would have kept myself quiet. That loud person is not me. Maybe I would speak up. That can be better. There are many other like myself who don't speak up. I would ask for help.”

After this session, I meet a lady bursting into tears. She comes up to me and hugs me. Maria is the conference manager and she feels sorry for the happening in the middle of Budapest and thanks me for bravely talking about the incident.

Imagining a Playback theatre Act

PERSONS IN THE PLAY:

TEENAGER GIRL1
TEENAGER GIRL2
TEENAGER GIRL3
TEENAGER GIRL4

ART STUDENT, *newly unemployed woman in her early 40s*
MUSEUM OFFICER
MANAGER, youth centre
CHORUS

SCENE ONE On the stairs made of stone, of Röhsska museum outside the heavy door.
There were sounds of gun shooting nearby.

TEENAGER GIRL 1

So scary..

TEENAGER GIRL 2

It is nothing. I saw my father trying to shoot at my mum. Bang! I saw him targeting at me and my mum with his gun. I hated him. My mum and I fled to Sweden. My mum has been trying to get a job endlessly. Internship to internship. Job centre sends her to a café and she cannot stay for long. She is ill and weak and sees hallucinations. Therefore I should support my rest of my family. I haven't got time for dance, although I love music and dance. I have to earn money to support my family. Some drunken guys abuse me with racial comments when I work. If I earn enough money all of my family will go back to our country and start a restaurant. It will be much better for us than in Sweden. We are not happy here. ”

MUSEUM OFFICER: You should call BRIS for help.

ART STUDENT: what is BRIS?

MUSEUM OFFICER:

BRIS is children's help line. In Sweden we have good supportive system for young people in our society and in schools. Why don't you talk to your teacher about your situation?

TEENAGER GIRL 2

I don't trust teachers, especially school curators. When I was younger at the primary school, I was terribly bullied by my classmates. You can't imagine.. I asked for help, and all the classmates laughed at me. I was a

fool. I was so embarrassed.

TEENAGER GIRL_{1,3,4}

You have us, we can be with you.

CHORUS

“Help! Help! Help! Help!”

We listen to you together. Speak up. We speak up together.

SCENE TWO

TEENAGER GIRL 1

It is my mum. My mum has just texted to me. She is not coming home tonight, again. She has a new boyfriend, much younger than her. 10 years younger. A Swede. I don't know how long he will stay. She works so hard day and night. She is the first person who started a famous restaurant in town. She never trusts Swedish owners, as she was manipulated and cheated by many people. I am doing all right. I don't think we need both parents. The society can take care of young people.

ART STUDENT

Is she working in a restaurant? Where is the restaurant? I want to go and talk to your mum. It will be nice.

TEENAGER GIRL 3

They are busy, no time to chat.

ART STUDENT

Aha your mum and your mum are working together? How nice.

TEENAGER GIRL 3

Come on.. Forget it. They wouldn't be interested in meeting you.

SCENE THREE

TEENAGER GIRL 1

Some dirty old Swedish men are unbelievably disgusting. They are normal at home, in Sweden. In Thailand, while I was visiting my dear relatives, I encountered some old men and they asked me “how much do you charge?” in Swedish. Disgusting.

TEENAGER GIRL 4

When I work I used to hear nasty comments too. Even in Gothenburg.

ART STUDENT

Many people try to talk to me in Chinese.. it is not that bad though..

TEENAGER GIRL₃

That's not new to me. Pappa kines (with the eyes pointing upwards), mamma japan (with the eyes pointing downwards) Stackars lilla barn (with one eye up and the other eye down)¹⁴

SCENE FOUR

¹⁴ 20th century Swedish nursery rhyme

ART STUDENT

Hey you... where are you heading for? Can we have fika?¹⁵

TEENAGER GIRL I

Yea, I am sad. I broke up with my boyfriend.

ART STUDENT

But what happened? Sorry to hear that.

TEENAGER GIRL I

He doesn't understand me. We are different. I work late and he complains that we haven't got any time together. I have got to support my mum and my family..

ART STUDENT

You know.. take your time.. he will come back to you.

TEENAGER GIRL I

When I was a little girl, my mum thought that I could be a TV star. She took me to several auditions and a talent contest for children.

ART STUDENT

I see I remember that we have had that kind too in my country.

TEENAGER GIRL I

That dream doesn't work in Sweden. Everybody knows. We should move to Asia to fulfil the dream. My mum is fed up. She is used up here and there as free labours, and she wants to go back to her country.

ART STUDENT

Why don't you go there for a while to see if there are opportunities, I mean, just temporarily stay to see if there are jobs and place to live?

TEENAGER GIRL I

I am saving money to fly.. My mum has never been to her home for the last ten years. We are poor and we have to save money to fly...

SCENE FIVE

ART STUDENT

What is your opinion? I offered all my help to invite the Korean pop artist. But it was extremely expensive. For one song, it costs 100000 SEK, insane.

MANAGER, youth centre

That's how it is. Show industry deals with money. Money talks.

ART STUDENT

Girls must have been really disappointed. Girls don't seem to listen to me anymore. Especially... when I sound desperate... I have recently lost my job.. I probably sounded desperate when I met them.

MANAGER, youth centre

¹⁵ Fika is a coffee break in Swedish

I am sorry to hear that.. I understand..
They used to be difficult to work with..

ART STUDENT

It is an official event for everyone, not only for young people who hang around here.

MANAGER, youth centre

Well in that case, why don't you work with other groups? I recommend you could work for example with, S group.

ART STUDENT

.... Let me think... no, I cannot give up, it is an empowerment project. Doesn't matter if we have no public, doesn't matter if we cannot make it big. But we will learn during the process.

MANAGER, youth centre

Good luck, I will also do my best here at the centre.

SCENE SIX

ART STUDENT

It is only 2 weeks left to the Röhsska event. And I haven't heard from you guys. What are you really doing? Why don't you answer to my messages?

TEENAGER GIRLS

Well all of us were busy.

ART STUDENT

Busy?

TEENAGER GIRLS

You probably don't know about our situation!

ART STUDENT

But shall we cancel the event? It is still ok to cancel it.

TEENAGER GIRLS

...

ART STUDENT

Tell me why.. what can we do?

TEENAGER GIRLS

We all should work really hard. At school, at work..

ART STUDENT

I see...

what shall we do? Is it ok to contact other girls? Is it ok if the others join in and helps the event?

TEENAGER GIRLS

You can do it..

ART STUDENT

you, you are the leader.. Tell me something...

TEENAGER GIRLS

Well... we cannot cancel the event, but we cannot help with the event either..

ART STUDENT

But come on... You should have told me this situation earlier. On Facebook, many people were clicking on “going”. I have met people from two associations.. many Koreans are coming. I cannot cancel this event. Please girls.. This is probably the first time for people to visit that museum...

The End.

A new plan for the event

The girls seemed to become disengaged from our project. I was quite vulnerable and had to solve the problem. Two weeks were left until the event and I had to urgently contact other young people to get help from.

Jane was one of them who was actively engaging in forming an umbrella organisation among dance groups at the “1200 m2” youth centre. He volunteered to shape up the programme and source the participants. He was also a teenager who was turning to 18 and had also multinational backgrounds, such as Danish father, Russian mother, half Swedish sister, and was also working at various places, as well as studying at a high school. To me Jane was a girl, but Jane wanted to be called as a boy. He had leadership skills, and became very interested in leading the process. Michael was another transgender teenager who also stood up for the event. Around this new group, there were quite many followers and friends who could be able to help the event. They decided on the orders of dance shows and music, and the elements of talk shows around their own music videos. Even though they showed their disengagement, “Crystalight” girls were also encouraged by these new energetic peers and they did all that they could be able to do, for example, making a quiz program and making copies of flags. I wouldn’t have focused on the Korean flag and wished that it could have been more on young people’s own works of art and more on transnational themes. But the girls chose the flag and I had to let it go.

Even from the beginning, in order to engage existing communities like K-pop dance-off festival group, Korean expats community, and Adopted Koreans, we had an idea that one third of the event time could be attributed to the talks of the representatives of those communities, rather than young people’s dances and talks only. It was a kind of a scene to be provided and I wanted to invite rather ordinary people, in other words, non-experts in material culture into the scene.

People in those communities were consulted in different occasions. The following guests were confirmed to take part in the event.

- Kwak
- Elisabet
- Hae Young
- Lisa
- Leila

(Jinhee, Jooeun and Eunseo participated by video clips)

All of these guests had direct relationships with Korean culture and Korean society, as Kwak and Hae Young are from Korea, and Elisabet and Lisa are adopted from Korea and have reconnected to their families in Korea, and Leila had recently travelled to Seoul as a K-pop fan and had a very fresh

experience.

The idea was to bring up one thing which they bought from Korea, or they want to show to the public and start to talk casually about them. I consulted 10-15 people to see if they are interested in coming to the event and sitting in the panel. Consultation with people sounds easy. But it was a difficult process. Even though people were freely talking about the stories and memories of an object in a private setting like in their homes or a casual private places, most of the participants didn't want to join the public event. Asking them to have a talk on a stage in front of the public was in many cases impossible, especially among people who are immigrants or expats from Korea. Hae Young was a unique case, because she was a trained artist over 10 years in Paris and in Seoul, although she couldn't continue her career as an artist in Sweden. She didn't find any difficulty in making a presentation in front of the public. Kwak was also a self-established entrepreneur, running his own catering business in Gothenburg. Many years ago he dreamt being an artist, designer and applied for a degree program in HDK, but was not accepted. In the early 80's there were, according to his experience, literally no students who had different cultural backgrounds than ethnic Swedes.

Grotesque masks and sacred objects in Swedish suburb

While Kwak was struggling as an immigrant in Sweden, there was a Swedish scholar who was in turn working in Seoul, Korea during the time. Mr. Gustafsson is a retired scholar in his 70's, living in the outskirts of Stockholm. He has a collection of rare Korean traditional masks which were used for mask dances. His masks are stored in a box at home. There was time when I read many ethnographical accounts behind Western collectors or explorers. Neutrally looking objects in any museum exhibitions have been selected and collected by certain lenses and certain orders. Any western collector of Non-Western objects cannot be free from the context of rarity and representational power of exotic things and people. They define the unknown world and people by their systems and words. I somehow have been bearing a tendency of accusing them of being a significant part in a vast colonial project, to define the Non-western world only on their own conditions. In the 1970's and 1980's, Gustafsson got fascinated by encountering Korean grass root cultures through his study in Chinese literature and cultures in Stockholm University. He was doing his fieldwork in Korea and became a lecturer at a local Korean university and met Mrs. Gustafsson and had two daughters together. Every weekend the family was going to somewhere where Korean dances were held. Gustafsson recorded numerous festivals and dances into his VHS tapes which occupy his study. He was going to finish his tenant and gain a PhD degree out of his many years' fieldwork, but a car accident in Sweden made all his life into another direction. They lost their lovely daughter by the accident. And the couple left Korea abruptly and didn't go back. He didn't continue any further study.

In Gustafsson's living room, Korean dance masks are taken from darkness in a huge dusty wooden box. One by one. One by one comes to life after being forgotten for many years. Gustafsson explained each character. They were grotesque and very colourful. In Korea, these lively masks were said to be sacred objects used in Shamanism but they were transformed into the objects necessary for entertainment and arts. It was nearly midnight and Mrs. Gustafsson had to wake up early and go to work. We all sat around a TV and watched three VHS tapes from the late 1970's. And I heard Gustafsson comment on various scenes and characters. The characters are so vulgar but very witty, criticising the ruling society of scholars and Buddhist monks. This artform must

have been a real community art, I thought. Long before this mask dance was recognised and managed by authorities like cultural institutions. The dance group ran a collective performance wherever there was a marketplace where people came and gathered. No divided stages or sophisticated lines or learned audiences. Thanks to Gustafsson's lifetime efforts, dance masks are here in Sweden, inspiring me enormously. But the question is how we can make broader contexts for this collection.



Image 20. Korean traditional masks used for mask dances. Mr. Gustafsson's private collection.

I asked Gustafsson to send me a converted VHS including one act from the recorded performances, to present it at the Röhsska event. But unfortunately it took much more time and the tape didn't arrive in time. Instead, I filmed when Mrs. Jinhee Gustafsson talked about her late mum's garment, which she used to feel her mum from time to time. The short clip was shown to the public at the Röhsska event, as part of the session "People tell their own story around objects".

Before the Big Day

It was in the morning on 28th October. Göteborgs Posten covered the event and on "Crystalight". Everything was quite ready. "Crystalight", Jane and myself were going to meet up for the last check, with a technician from 1200 m2.

But the problem occurred somewhere else. I had tried to reach the contact person at the museum, since the week before, but she was not responding at all. Initially when we had the last meeting two weeks before, we went through the technical requirements and I was hoping to hear about a possibility for the audiences to see any Korean objects collected by the museum. The officer was not sure about that, saying that the museum had ordered the new display cases and it might not be delivered in time. I was also asking about exhibition podiums that some objects from guests could be exhibited on. These minor things had to be finalised, but strangely I had no news from the

educator during the time. Audio systems and technical stuffs were going to be delivered at the museum around noon and this delivery needed to be coordinated. But the educator and I in fact agreed on 15:00 for us to get access to the museum's studio, where we were going to have our event. This sudden change should have been reported and I had to get approval from somebody from the museum. In the morning I rang up the museum's reception, and a museum staff said that it would not be any problem to leave things at noon, as the studio was not booked at all during the day. However, when we got there around noon, nobody at the reception desk knew about this arrangement and the studio was occupied with a group of people. There were two or three staff gathering together behind the reception desk, bleakly and reservedly looking at us and equipment. I was trying to reach somebody who was responsible at the museum but it took a while to be aware of the responsible educator's illness. The head of the education department came down and tried to hear our needs, but she didn't seem to have been aware of the whole plan. She kept saying that the studio could have 80 persons maximum for security reasons, and more than 80 persons should be evacuated. On the event day, a temporary weekend staff represented the museum in the opening speech, which was better than nothing, and this staff was helping with practical things professionally. I wished that somebody who could be more representing the museum could have been able to show up in order to welcome the new visitor groups and thank for the initiatives. But it was obviously not the case for the museum who was considering this kind of event as one time temporary event among many other events. And moreover, I felt something not working in this museum. There was disharmony in the air.

Performances

D volunteered to document the event. And he commented afterwards:

“The best thing in the event was that everyone seemed to be enjoying and young people involved were doing something enthusiastically and people were doing something, which was very rare in such an event”

Crystalight and several dance groups were given spaces to talk about their dreams and dances, and several people from different community groups were given spaces to talk about their stories about objects, ultimately their connections to Asian cultures. Crystalight also proudly announced that they had changed their group name into ATR and they were going to Copenhagen for a performance.

I was suggesting that we could do a group photography of a crowd of people dancing along a well known K-pop music, Gangnam style, between two stone lions. But when the closing time of the museum was near, the temporary staff was urging us to leave the studio as quickly as possible, and we had to leave the place without saying a “thank you” to the public, hurriedly. Young people drifted away.

A show in Nationalmuseet in Copenhagen

On 11 November, 2016, ATR (formerly “Crystalight”) had a show in Nationalmuseet in Copenhagen. The museum has an East Asia gallery and they have organised theme events around this gallery for the last five years, in particular Martin Petersen, the curator was organising an in-depth academic seminar around representing popular cultures from Korea and Japan. He himself welcomed us at the beginning of the event and guided us to meals and drinks, and different activities such as Karaoke, community rooms, and even guided tours in the exhibition rooms.

We are given travel expenses from the museum after the meeting with the curator during August 2016. I submitted a document with a concept and the cover music video. ATR occupied the dance scene with two songs. “Crystalight’s” music video was played in between the two songs. More than 500 persons of audiences were attending at the event.

In the whole museum, the museum prepared the public’s access to different stations and activities, spread on the different floors. The curator and the event manager were present even though it was late evening. It was a well-planned event, integrating what the museum has in their displays and audiences’ expectations. However, we missed some kind of orientations or community participations like we did in Röhsska. ATR made friends with some teenagers from the audiences, mostly Asian origins and got to know that there were not so active K-pop dance communities in Denmark. The representation about K-pop culture was introduced by a scholarly approach rather than young people’s own initiative, which in a way was similar to our Röhsska event. Even so, I believe that our Röhsska event contained more elements from voices from the communities. After ATR’s dance performance, the museum’s public event manager gladly offered a drink to the girls who were very curious about alcoholic drinks.

“In Denmark, you are ok to taste this drink! It was such a great performance! Cheers!”

The manager was pouring Soju (Korean rice wine) into small glasses and the girls had some sips. Two girls frowned and two girls continued. In the background, Tiffany met two cleaner ladies, who were supposedly from the Philippines. According to Tiffany, these ladies were proud of the ATR’s fantastic performance.



Image 21. Locked in, locked out. Photo by the author

On the next day we were supposed to meet at a bus station near the central station. I had tickets for them but the girls didn't turn up even 5 minutes before the departure and I couldn't even reach them by phone. I almost fainted. But in the end, I saw them running to me.

The bus started travelling as expected, but another thing was waiting for us. I had asked the girls to prepare relevant passports, but I had never thought of them not having Swedish passports. Myself, as an immigrant who has a permanent residence permit in Sweden, had to obtain a special identification card. Otherwise I was told that I couldn't enter Sweden from even neighbouring countries. I had told the girls that they must bring their passports with them, and Tiffany didn't have any passport so I asked her to go to the tax office and brought an official document that showed her address and relationship. The border police stopped the bus and scrutinised the passengers. Our passports were checked. The problem was not only with Tiffany who didn't have any passport, but also with other girls who did have passports but not Swedish passports. I didn't really know that the other girls were still holding their previous countries' passports and were not obtaining Swedish nationalities. They needed to have a plastic identification card which I had to get from the Migration board and that was a new regulation since so called refugee crisis. What is going to happen? Can we return to home? Time went by and in the bus we could be able to hear some harsh complaints from other passengers. Around half hour later, the police came again and the bus driver nodded and started to drive the bus again.

After the events

We all went back to our normal routines. "Crystalight" continued their jobs and schools. I was busy going on a study trip and making another gallery event with artists. Directly after the Röhsska's event I received many thank-you mails from persons who came to the event. There were supportive comments in social media as well. It was encouraging to hear from a group of Korean teachers that they would re-start a Korean language Sunday school, and the event inspired them to get it going. The Youth centre 1200 m2 and K-pop dance groups started to organise an umbrella association in order to coordinate sub-groups' activities and involvements effectively, to channel funds to those dance groups, also to organise international collaborations with other K-pop groups in neighbouring countries.

After the activity, I wanted to have a review meeting with the Röhsska's officer, since she was back to work after her sick leave. The meeting was also to discuss further collaboration that I had presented in a document and possible contribution to their 3rd floor exhibition contents.¹⁶ However, the date she suggested was when we booked the trip to Copenhagen, and she unexpectedly announced she was soon going to take a long work-leave. The meeting never came about, in the end. Soon after, on 30th November, the culture department of Gothenburg city council announced that the Röhsska museum of Design would be closed down to the public for the coming 18 months, due to internal organisational problems, chiefly between staff and the management.

At the same time, the documentation video of the Röhsska event (filmed by two film makers D Low and K Ekberg, edited by D Low) attracted attention from two major media, back in South Korea, although there were no more coverages from Swedish local media or little interests from any other

¹⁶ See Appendix 2

institutions.¹⁷ SISAIN, the best selling weekly magazine in Korea contacted me to write an article, dealing with the teenager's after school activities in Sweden and I had an opportunity to cover "Crystalight" and 1200 m2 Youth centre to Korean readers.¹⁸ Later in February 2017, YTN (Yonhap News agency) contacted me to do a news feature about K-pop young people's community at "1200 m2" Youth centre. This small youth centre 1200 m2, the dance groups and their self empowering activities have been exposed to Korean media. ¹⁹For the YTN's reportage, I collaborated with another dance group called ALO, who was winning dance competitions, and was making choreography and cover videos by themselves. In the interview, the leader girl told in front of the camera: "We don't know how long we are going to be indulged into K-pop dances but we know that it is temporary, NOW. That's why we try to enjoy our time with K-pop dance and activities a lot. Soon, we will go on to our further study, we will get a real job... "

Önskemuseet

1

Månen kan inte falla
Månen kan falla bara liten bit
tills den blir halv månen
Stjärnan kan falla
När man ser den kan man önska sig
vad som helst
Men jag har inte sett stjärnfall
jag önskar se stjärnfall.

2

Du behöver inte prata med månen på svenska
Månen kan förstå ditt språk också
allas språk
månen är som en jätte stor hjärna.

A poem by my son

(Translation)

1

The moon can fall a little bit
until it becomes the half moon.
Stars can fall
When we see it and wish
whatever
But I have never seen stars falling
i wish I could see stars falling

¹⁷ Korea Style GBG <https://www.youtube.com/watch?v=EbWBlogxzjl&t=49s>

¹⁸ <http://www.sisain.co.kr/>

¹⁹ YTN Reportage about K-pop in Sweden. Retrieved from <https://www.youtube.com/watch?v=fJsWqgYNI9M>

2

You don't have to speak Swedish with the moon
The moon can understand your language as well
Everybody's language
The moon is like a giant big brain.



www.onskemuseet.se

PART II

In PART I, I have strived to explore an alternative way to illustrate the complexity of co-creation community work, the definition of communities and the ethics of framing participants, problematizing the disciplinary ways of defining and explaining phenomena.

The text is an exploration of the intersections of ethnographic study with active listening, artistic practices as well as journalism. One of the key ambitions is to describe a gap between the living situations of young people of minority cultural backgrounds, and the lack of the active engagements of 'do-gooder' cultural institutions, which purport that institutional activities with communities are free from inequalities. In this part, I will deepen some themes that I have explored through my project.

Decoloniality

The curatorial practices in museums in the West, collecting, researching and exhibiting of non-Western material culture, have recently become a subject for study in many disciplines. This critical discourse, de- and re-constructing existing museum hegemony, draw from wide theoretical fields such as sociology, culture studies, social anthropology, gender studies, and also new museology.²⁰

As a former museum curator and educator in my home country, it has been purposeful to visit and re-imagine Far Eastern Asian collections and exhibitions in different European countries, where there are still certain norms of representing collections, more or less implicitly framing 'the Other'.



Image 22. Human sized dolls in Nationalmuseet in Denmark and Gothenburg City museum

During the project with Röhsska museum of Design, I have observed that information and knowledge about Asian collections were largely missing and/or overlooked²¹. What was also missing, was any clear aim or idea to include knowledge and experience from members of local

²⁰ see, for example, Vergo 1989, Durrans 1988, 1992, Ames 1992, Simpson 1998

²¹ The museum has one curator who has responsibility of Japanese textiles, among several other subjects

Asian communities, to contribute to the descriptions of uses of unknown objects. This would not only have contributed to re-design of the exhibition, but would also have benefitted the museums information about the collections. The museum, which historically defined itself as an 'expert', the whole brand of the Western museum being forged around academic high knowledge, has by itself excluded voices from groups or experience outside the museum itself. Inviting 'non-specialists' then, to have 'ideas' or 'views' about individual objects could hardly be helpful to this mindset. In fact, it would be unacceptable within a culture of expertise, such as academic museum institutions:

When looking through and re-assessing the existing collection, it is important to avoid relying on handed-down knowledge; instead, staff should deliberately expose the objects to different questions. This is the only way to establish how certain orders and rationales came about in the display, and how historical contexts and (pre-)interpretations influenced the archive and collections. It should be kept in mind that a fair number of collections originated within the context of colonialist and racist views, and have been influenced by them. The original contexts of the collections should be reconstructed and then deconstructed so as to open up new perspectives and create scope for displaying them.²²

In this respect, the process of inviting teenager girls with part-Asian backgrounds to the Röhsska museum's 3rd floor and the museum's storage room itself, has been a practice based on decoloniality, juxtaposing with the facts that most of the Asian collections have been questionably acquired and collected by Swedish collectors and that the museum has only shed light on the collectors' questionable accounts, as if their Eurocentric views are only the views worth studying. In March 2016, in conjunction with the museum's 100 year celebration, Röhsska organised a book release event of a book about Thorild Wulff, one of the original collectors, who brought the initial cultural artefacts to the Röhsska museum of design.²³

PhD Thorild Wulff traveled in 1912, the Röhsska museum's behalf, to China to buy crafts at the museum's collections. It is less known that he had been commissioned to take photographs.

In connection with the research, funded by Torsten Söderbergs Foundation, was a cultural treasure in the day. Hundreds of photographs reflect a vanished China, taken by Thorild Wulff at the beginning of the 1900s. The pictures depict the European dream of China mixed with the reality of chaos and disintegration.

Thorild Wulff has been described as a complicated and fragmented character, a bohemian and scientist, an adventurer and artist's soul in one and the same person. The photos confirm it.

The book "My name is Wu-Lu-fu, Thorild Wulff's images from China 1912-1913" is published by the publishing company Orosdi-Back in cooperation with Röhsska Museum.²⁴

Buddha statues in the 3rd floor are said to have been bought from a temple in Beijing under Thorild Wulff's expedition 1912-1913. The commemorative monograph of the founder of the museum was glorifying the act of acquiring artefacts and neutralising the ethical, controversial issues. At the same time, there is much darker side of the story behind this acquisition and photographic expedition. According to the paper "Swedish Temple thieves in China 1912" by Johansson²⁵, the

²² <http://rohsska.se/12661/>

²⁴ Author's translation of original text in Swedish

²⁵ Johansson, Perry (2002), Svenska tempeltjuvar i Kina. *Kinrapport 4/2002* (årsbok för Svensk-kinesiska föreningen), 26-32. Också publicerad 2002 i *Orientaliska studier* 109.

acquisition of cultural artefacts from China was more or less a violent looting activity; a planned mission set out by the first director of the museum, with the aim of taking advantage of contemporary civil unrest in China, as a means of handpicking “treasures”²⁶.

The definition of decolonial aesthetics, presented by +DECOLONIAL AESTHETICS comes along with my practice.

”Decolonial aesthetics refers to ongoing artistic projects responding and delinking from the darker side of imperial globalization. Decolonial aesthetics seeks to recognise and open options for liberating the senses. This is the terrain where artists around the world are contesting the legacies of modernity and its re-incarnations in postmodern and altermodern aesthetics.”²⁷

Buddha’s heads and statues are in fact commonplace in various commercial interior and home decorating shops; exoticised and fetishified. When I was visiting the 3rd room of the Röhsska museum of Design in different periods of time, I encountered Buddha statues and especially the Kuanyin statue, who was a sort of a must-have item for such a collection of masterpieces.²⁸ Notably, they are usually placed in aesthetic displays, and as many decolonial critics address, aesthetics and ways of seeing are the products of Western modernism, which are hegemonic.

As a way of liberating the story of Kuanyin, which in a figurative sense was locked up by European production and western knowledge, I first tried to create a dialogue, with some archive materials of the city Gothenburg, in an audio-visual form.²⁹ Changes of the agencies of telling stories, has been another way of releasing the story of the statue of Kuanyin. As an artist/ independent curator and museum educator, I sought to enhance the communication between the participants and the gallery collections, by adding a role loosely inspired by the spirit Kuanyin, to my facilitating. Through this experimental theatrical act, my role as facilitating curator/educator was borrowing traits of the “Goddess” of Kuanyin, as well as those of a mediating shaman, to represent a quality of “seeing” the voices of the suppressed and underrepresented. Consequently, participants become agencies to connect their own stories to artefacts and make personal relationships, a process of re-addressing a narrative whole, where the single voice of ‘the museum’ becomes levelled out and part of a whole, consisting of more than one voice/story. My story about Kuanyin aimed to invite participants to critical awareness, that there is a context of the originally religious belief system and that there is a limitation to scientific, dry descriptions of the artefacts which are transformed to holdings to the museum, and to be opened up. This performative element has been valid for my practice as a facilitator, in order to ignite the participants’ own stories, at the same time to add an interpretive layer to discuss the authority of interpreting a cultural object. By doing this, I was not principally trying to demonstrate that the belief about the Kuanyin statue should be told in a certain ‘correct’ way. Rather, I was suggesting that there could be alternative stories, to the single story of the museum educator’s or museum curator’s.³⁰

At the same time, the appropriation of Kuanyin/shaman as character performance, brings with it a connotation of the belief system of Buddhism, as well as Asian folklore beliefs, which could be discussed as a relevant framework for interpreting Art and heritage. Some of the girls’ stories did

²⁶ Ibid.

²⁷ <https://transnationaldecolonialinstitute.wordpress.com/decolonial-aesthetics/>

²⁸ The Eastern Art gallery in Cologne, Germany is one example. Many variety of Kuanyin statues are found in Western museums and who made the statues were mostly unknown.

²⁹ <https://vimeo.com/184247550>

³⁰ The participants’ first visit to Röhsska was an encounter with the museum’s educator, who guided the group through the Far Eastern exhibition.

touch on some common themes, such as "how do we know where we are born?" as well as the cycle of life.

As illustrated in the imaginary Play Theatre Act, my active listening process on four young women with mixed/Asian backgrounds, living in different suburban areas of Gothenburg, has witnessed that there exists a social group, who has been subjected to everyday racism and internalised low self-esteem or discomfort due to complicated identities and structural barriers, such as entering the cultural spaces (including schooling institutions) of the existing dominant groups of people. The girls in "Crystalight" were gathering around their mother language, the similar home cultures, and the same hobbies and interests. None of them had heard about Röhsska museum of design before, even though some of their work and internships are being done on the same street in the city. During the course of the project, Sunny has shown deep interests in photography and movie making, desiring to have a DSLR camera. Tiffany has talents in making music and especially in languages. When she sings and reads, her diction is very clear and really perfect. She has a very good command of English and her English words appear instead of Swedish, when she feels emotional. Hanna is a very talented dancer, although her mother does not want Hanna to go into real dancing. Their current vocational dreams, are limited to being fast food servants and a small restaurant owner, which are handed down from their mothers' vocations. Three of the four girls had no biological fathers present in their family. Their families take part in ethnic groups' activities like church gatherings and local ethnic culture festivals, which are not visible at all on Gothenburg's established cultural scene. The girls' socio-economical situations are not the on the same level, as a large part of their Swedish peers. To them, K-pop music and drama are something that they can identify themselves with and an escape to, like an idealised world.³¹ Some of their savings from their jobs at hamburger restaurants go to planning a trip to South Korea, where they can go to K-pop concerts and meet local young people, perhaps even meet 'a star'.

During this listening process, I have met researchers in intercultural education field, like Tobias Hubinette, Pirjo Lahdenperä, Zahra Bayati, Rasoul Nejadmehr, Anh-Dao Tran, Renata Emilsson Perskova, Paul Gorky and so forth. These researchers largely point out that inequality in education and society, should be recognised and marginalised people are pushed out by the cultural hegemony of the majority in the society.³²

Three major questions have remained, since I listened to Paul Gorky's lecture on equity literacy, which shifts from focusing centrally on vague notions of "culture" to focusing centrally on equity.

- Are our equity efforts based on collaborations with marginalised people deferring to their expertise? Are we working "on" marginalised people or "with" marginalised people?

- Are our intercultural efforts focused on fixing marginalised people or on fixing the inequitable conditions and structures that marginalise people?

-Are my intercultural efforts transforming unjust conditions?³³

³¹ Note from survey among youths

³² IAIE conference, Budapest, 5-9 September, 2016

³³ Paul Gorsky's lecture on inequality during IAIE conference, Budapest, 5-9 September, 2016

Museums and communities

For a museum, in order to reach different kinds of cultural communities and let them engage with exhibitions, the way how to collaborate with audiences can differ from project to project. However, one thing which we could observe is that the museum is not only preserving and showing the objects themselves as priority as found in the traditional type of museum. Rather they make different stories or meanings of the objects, often by yielding one authoritative, neutral voice of the curators otherwise common to the Western museum institution. In short, collaborative exhibitions and events are people and story oriented products.

In that case, what do museum productions and events gain from engaging with communities? Active collaborations bring benefits on many levels; to the museum, to groups participating in collaborative projects and to visitor audiences in general. On a broader level, engaging new groups means attracting new audiences to come and visit the museum. Gaining and keeping their visitors is an ongoing agenda for museums. If museums are to keep their positions as public places for sharing and experiencing heritage, the presence of visitors and users is fundamental to its continued appreciation. Community collaboration is a two-way process. The museum stands to gain new knowledge about how different groups experience the museum. Until now space has not been made available to those experiences as a part of the museum output, despite the fact that such experiences relate directly to the collected materials. Community members in turn, could gain new understanding and insights about the work of the museum, the process of exhibiting, and the compromises involved in cultural communications in public spaces. Finally, communities can not only be described as 'interpretive communities', but also a community of learners. The opening up of the curatorial space to invite shared meanings further strengthens the shift from focusing on objects to co-creation with cultural groups. In this paradigm, "museums are centres for personal learning where people create their own meanings: self-directed, informal, inclusive and developed through social networks rather than formal educational organisations".³⁴

If we go back to the specific example of the Röhsska museum of design and museums as such institution, there is a vast of literature in the field of museum studies addressing the needs of reaching and collaborating with the wider, more diverse audiences. Practices in museums in the West, collecting, researching and exhibiting of non-Western material culture, have become a subject for study in many disciplines, such as social anthropology, critical studies and museum studies and so on. Simultaneously we can encounter many action- and strategy reports from governmental, semi governmental institutions, organisations calling for what directions the museums should work with, reflecting on the social changes and challenges of a globalised society. Accessibility and engagement plans, building partnerships with young people are often emphasised.³⁵

³⁴ Porter, G. (2000) "Integrated Management" In: Harlock, N. (ed.) Testing the Waters. Young People and Galleries , Liverpool: Liverpool University Press, pp 85-91.

³⁵ For example, See Learning in Museums and Young People, report by a NEMO, LEM working group study. http://www.nemo.org/fileadmin/Dateien/public/topics/Audience_Development/Museums_and_Young_People_NEMO_LEMWG_study_2015.pdf
Room to Rise: The Lasting Impact of Intensive Teen Programs in Art Museums by Whitney Museum of American Art. http://whitney.org/file_columns/0009/7558/room-to-rise.pdf
Swedish Museums' new culture heritage politics. <http://www.sverigemuseer.se/wp/wp-content/uploads/2017/03/Sveriges-museer-summerar-nya-kulturarvpolitiken2.pdf>

Curatorial practice	
Old model	New model
<ul style="list-style-type: none"> • Museum-centric • Our way • Think from inside the museum • Single narrative • National / Local • Object driven • Geographic / national division • We know What You Should Know 	<ul style="list-style-type: none"> • User-centric • Your way • Think from Outside in the world • Multiple voices • International / Global • People driven • Cultural / Social diversity • What Do You Really Need & Want to See?

Slide by the author

In the Swedish local contexts, Christina Johansson's recent research on the Swedish museums' practices on migration and cultural diversity, has been investigating the issues of representation and collaboration with minority groups in Swedish society. In Sweden, there are well developed laws and policies on cultural diversity.³⁶ Also as Silvén points out, Swedish museums have raised issues of migration and cultural diversity since 1970s.³⁷ However, regrettably, it was only quite recently that museums start to work with these issues and counter stories compared to the mainstream stories of the society, are normally silenced.³⁸ Johansson elaborates that there was a rhetoric of engaging with issues of cultural diversity, but the question still lies on the ways how deeply these issues have been integrated in and by the museum, and lack of diversity in the staff has been also brought up.³⁹ Illustrated in anecdotes, the professional level of diversity work of the Röhsska museum of design has been disappointing in terms of the knowledge and the uses of existing collections and the engagement levels of the collaborative work, although the museum had been severely under lack of management and directions.

Röhsska museum of design was such a symbolic example as a public cultural institution storing some holdings from other cultures, dressed up as a beautiful design museum. This museum hadn't had any staff or resources to meet up new agents of knowledge creators, while stuck in a traditional role of the art museum, serving a limited specific range of visitors who have already acquired. The educational activities were arranged only by certain types of lectures and from time to time there were special programs for newly arrived teenagers or satellite places, but there were no master plans for learning and exploring activities based on the knowledge and practices of informal, intercultural learning. The museum didn't have any official mission statement either.

³⁶ See pp 41-44, in "Museums, Migration and Cultural Diversity"

³⁷ *ibid.*

³⁸ *ibid.*

³⁹ *ibid.*



Image 23. Barnvagnsvisningar (Special guide program for ladies with infants)

This programme was only in Swedish, and my neighbours with infants never heard about the programme and could never have been interested.

The K-pop event as such, became in result a kind of manifestation that there are all kinds of other types of visitors, since it has brought new crowds of people to the museum.



Image 24. Families visiting the Korea Style Gbg event

However, our experiences with Röhsska museum's passiveness are not unusual when community groups contact local museums to collaborate with. My interviews with the organising team for the K-pop dance-off⁴⁰ event as well as Wama members⁴¹ show that public institutions in Gothenburg have not recognised the importance of collaborating with initiatives coming from minority culture groups, except in cases where the institutions are themselves initiating the collaboration. The Wama team expressed that they managed to attract large numbers of hard-to-reach groups of young people to a museum and the annual event has been successful. But whenever the museum has changed the management, the museum's collaboration levels have been under challenge and they could not build any sustainable partnerships with the museum. K-pop dance-off event organising team consists of several active muslim young people, based in Hammarkullen and Angered and they have hundreds of followers and have organised annual events, inviting Korean

⁴⁰ K-pop dance-off events are annually organised by Hanin Halal and other K-pop dancers (SWE T-crew) and attract over 500 persons from all over the country.

⁴¹ Wama <http://www.wama.se/> I met two project leaders in Wama group at Knowledge day about intercultural dialogue (KUNSKAPSDAG OM INTERKULTURELL DIALOG 18 NOVEMBER 2016, KL. 9.00-15.00, HOTELL SCANDIC CROWN) organised by the region West Götaland

dance artists/teachers from Korea and prepared European workshops and competitions, which are very popular among K-pop community in Sweden. When they were looking for a bigger space to accommodate a large number of audiences, they approached the Museum of World culture and other museums in Gothenburg. But they got unengaging replies only. Instead, those museums set their own agenda and they select certain types of collaborations on their own terms, not from initiatives from communities. More holistic and strategic approaches to embrace hard-to-reach minority youths, are needed, instead of a bureaucratic, non-empathetic reply, which in effect is shutting the museum's door.

Example:

The assessment procedure looks at the proposal's potential for contributing to the museums' overall mission, as well as the proposal's principal content, its target audience as well as its possibility to contribute to the educational activities at the museums.

The National Museums of World Culture will contact you again only in case the proposal is deemed as a potential collaboration.⁴²

The problems and implications observed in the process of making a community event, can be improved through:

- 1) Awareness of the needs of interpretation in consultation with non-visiting audiences
- 2) Active engagement and participation in dialogues with different community groups from the institution
- 3) Active development of tailored programmes to reach hard-to-reach audiences, based on learning about these people's expectations and needs
- 4) Strategies and overarching plan of making a long term relationship with community groups
- 5) Integration of different interpretations and exhibition displays
- 6) Development of ambassadors from different community groups and consultations
- 7) Study of multifaceted identity of young people having perceived barriers to access
- 8) Recruitments of staff who have diversified backgrounds, different cultural backgrounds, preferably cultural connections to the existing collections
- 9) Active action plan against institutional bureaucracy and internal recruitments

The space to be:

According to my survey done at 1200 m2 Youth centre, most of the responding young people very seldom or even never visit exhibitions or museums. ⁴³ On the other hand, most of them are using smartphones or computers, rather than traditional types of media, such as magazines, radio, newspapers. ⁴⁴

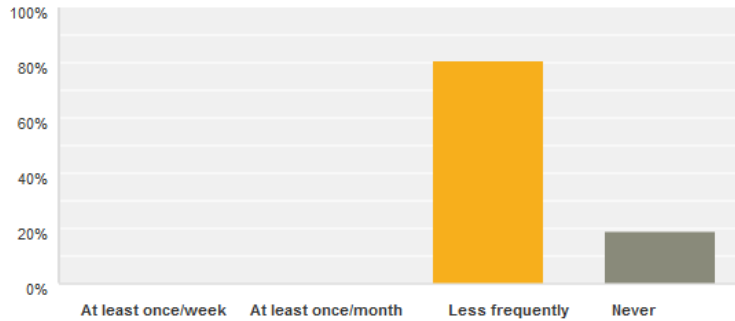
⁴² This email (dated 2016-12-09) is what I have received from the Museum of World culture, about four months later I had sent in an exhibition proposal. (2016-08-29)

⁴³ For the detailed survey results and survey design, see Appendix 3.

⁴⁴ See Hübinette, T. (2012) how young people receive and consume Korean Pop cultures (Hallyu) in Sweden. It gives the outline of socio-economical analysis on K-pop consumption in Sweden, according to generation, gender, class and ethnicity.

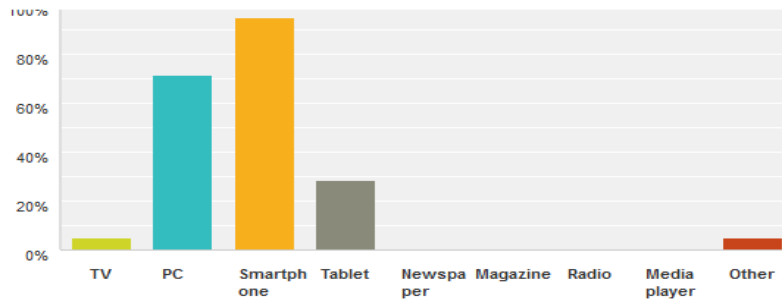
How often do you got to exhibitions/museums?

Answered: 21 Skipped: 0



Which one(s) of these do you use the most?

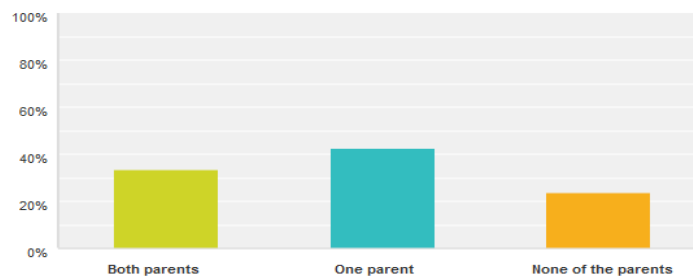
Answered: 21 Skipped: 0



More than two thirds of the respondents have one or two parents born outside Scandinavian countries.

How many of your parents were born in Sweden/Scandinavia?

Answered: 21 Skipped: 0



When answering the question about the ways discover their interest, the channels “through friends” and “through YouTube” were dominant. To the question about why K-pop is important, replies show that "the music" and something that means almost everything to the individual (absorbing) is most important, something that gives lots of joy, energy, and has led to new

friendships (positive connotations and explicit personal meaning) and, finally, curiosity towards multiple cultures, which indicates self-learning and discovery.

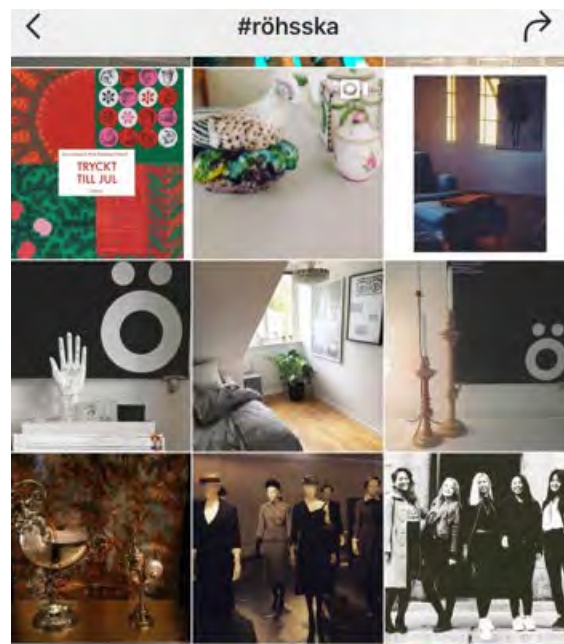


Image 25. Screenshot of Röhsska museum's Instagram images
Accidentally Crystalight's image was juxtaposed with fashion manequins at a temporary exhibition

I would like to argue that the potential of art and design for these young people is enormous, as these young people can develop self-expression by co-curating and participating in a museum and gallery event, and co-develop “brands” and “an edge” by accumulating a sense of identity and challenging against the traditional image of such institution, as well as the stereotypical images of people of colour. A kind of platform for learning and innovation to try and pursue their potential can be given to these young people in diverse socio economic situations.

However, when institutional limits prevail and the institutions are not able to see this potential, these young people are just not recognised and are still isolated in the suburban spaces only. Or they look for alternative spaces such as Youtube, Instagram communities, in which case museums and art institutions should also develop in active presence in the flows of social media channels, used by young people. By using young persons as ambassadors, the museum and gallery could gain a more inclusive profile, to less engaged groups of visitors.

The “Crystalight” project has not been mentioned or circulated in any local Swedish media any further and the plan for further work with other young people, has been abruptly cut by the unexpected and unforeseen closure of the museum. There have been, however, other openings such as in Korean media and magazine, thanks to Youtube and Vimeo channels. People in for example, Sweden, Denmark, Thailand, Indonesia, Hungary, South Korea, the USA have come across these clips and watched them, either by chance, or by links from other friends.

Paradox of decoloniality in working with people

The experimental use of Kuanyin/shaman as a catalyst, can be seen a metaphor for an active listening process, with people involved in the project. Using Kuanyin as a playful multimodal symbol, the ability of “seeing the sounds”, as a conceptual notion of going beyond what is immediately met with the eye, I was trying to be able to suggest that there were more layers than those obviously being present. However, the Kuanyin experiment as well as my act of listening a group of young women, have paradoxically shown a risk of that my practice also is not so much different than ones from the institutions’, in the way of suggesting a rather simplistic interpretation of the religious statue that embodies the whole history of endless stories.

At the same time, the above-mentioned three questions about equity literacy, even though the questions rather deal with formal school education, raise critical questions around my supposed ‘decolonial’ practices. If I replace “marginalised people” with “suburban young people who rarely visit cultural institutions”, I can re-write the questions above, as follows:

- Are my equity efforts based on collaborations with suburban young people, deferring to their expertise? Am I working “on” suburban young people or “with” suburban young people?

- Are my intercultural efforts focused on fixing suburban young people or on fixing the inequitable conditions and structures that marginalise suburban young people?

-Are my intercultural efforts transforming unjust conditions?

These questions themselves inherently contain a binary “I-they” division, i.e. I, who has power in defining “them”, is working with less powerful, marginalised people. The subject “I” is the entity who is following, observing “them” and using “them”, in order to ‘free up’ the museum’s colonial heritage. Stuart Hall describes the process of representational power which exploits ‘the other’:

We often think of power in terms of direct physical coercion or constraint. However, we have also spoken, for example, of power in presentation; power to mark, assign and classify; of symbolic power; of ritualised expulsion. Power, it seems, has to be understood here, not only in terms of economic exploitation and physical coercion, but also in broader cultural or symbolic terms, including the power to represent someone or something in a certain way – within a certain ‘regime of representation’.⁴⁵

Hall and other related cultural studies researchers, emphasise that identities are not fixed, but always undergoing forms of negotiation.⁴⁶ And when it comes to descriptions about four young women in Part I, any reader would notice that my text about four young women was categorising them as a rather vulnerable group, rather than offering any individual characteristic or voice. It is myself as protagonist, who has been contacted by the girls, who has contacted the museum for a project, who has used resources here and there, has organised the event and eventually has gone through the project, not the least in the form of this text. It is myself who has had a lens to zoom in to girls who have similar appearances, with interests, and followed them, and made a relationship with them, using my cultural background. It was mostly I who held a camera throughout the project, who talked to many other people in communities, who invited my participants to Röhsska museum and who observed the institution and the participants. The “Crystalight” project can be

⁴⁵ Hall, Stuart. (1997) Representation: Cultural Representations and signifying practices. London: The Sage Publications. p.259

⁴⁶ See, for example, Zevallos, Z. (2011) ‘What is Otherness?’, The Other Sociologist, 14 Oct, <https://othersociologist.com/otherness-resources/>

said to mostly reveal narratives and reflections, emanating from my own standpoints.

Grant Kester, an Art historian in critical dialogue around relational/dialogical art practices, discloses that in community based works of art, there is often an unequal power relation present, between the artist and a community:

The production of these works often involves the artist in a complex set of negotiations across a myriad of social and cultural boundaries (race, gender, sexuality, class, status, geography, etc.). No one of these boundaries of difference is wholly determinate. And in each of these often overlapping cases the "artist" is differentiated (or aesthetically "distanced") from the community as an enunciative channel, matrix, or catalyst. Each of these functions in turn implies a particular representational relationship of speaking "for," "through," "with," "about," or "on behalf of" other subjects whose own unity as a "community" is in turn the product of contingent processes of identification.⁴⁷

Kester points out that evangelistic artists who delegate and speak for community groups, run the risk of being situated in a paradoxical position between a given community and the "delegate" who chooses or is chosen, to speak on its behalf.⁴⁸ This paradoxical subjectivity prevails parts of the project with "Crystalight". In Kester's text, problematizing community artists' relationship with communities, interestingly, a "shaman" is mentioned.

... the artist is imagined as a kind of trans-historical shaman who has ostensibly sundered themselves from all other social and cultural identities, privileges, and commitments. Freed of these bonds, the artist is able to identify themselves with any and all other subjects – the poor, the homeless, etc – and further, is able to feel their oppression and to express their pain and moral outrage.⁴⁹

I have been carrying a double paradox, as both a student from Art school and a person in the same group with my subjects of so called 'Asians'. Privileged, but invisible at the same time. And as described in PART I, borrowing some traits of the goddess Kuanyin, I bore desires to observe inequality in society and to create a space for speaking up, when there are any chances. During the process, I have been transformed from a rather passive observer who holds a camera, to an active agent driving a project with different people including the "Crystalight" girls. On the one hand, while I have been aiming to criticise the hegemony of Western museums, I have probably become a sort of 'coloniser' who carries the practices of the hegemonic oppressor, defining 'the natives' and exercising power over them. Self-transformation from a distant outsider role, to an engaging educator role, understanding the participants' diverse, complicated situations has characterised the process in the project. Even though I am not so sure that the project was entirely collaborative as well as touching on decoloniality, I have gained critical insights through dialogues, negotiations and my own limitations, which couldn't have been obtained, if I didn't meet the "Crystalight" group in the first place, and curiously given the chance to enter into their lives. Hopefully, this experience can raise further questions about the complicated nature of community arts practices, where an explorative process doesn't make us know the outcome or aesthetic qualities in advance.

⁴⁷ Kester, https://slought.org/media/files/grantkester_aestheticsevangelists.pdf. P.5

⁴⁸ *ibid.*

⁴⁹ *ibid.* P.24

“Asian” as a strategic tool for re-negotiating identity terms

There have been numerous interactions, observations and critical dialogues around our cultural identities during the project. Identities and positions are negotiated and re-negotiated, for example, in terms of a commonly given cultural identity as “Asians”. As mentioned in Part I, in the beginning of the project, I zoomed in to the Crystalight girls and without any doubts, I categorised them as “Asians”. When devising the project, I was in the thought of Tobias Hübinette who has focused on what he describes as “invisible Asians”, in public Swedish media and society, citing examples where the only “presence” of persons with Asian backgrounds appear stereotyped, or displayed with general attributes of “The Orient”, such as samurai, fans, or with kimono style clothing.⁵⁰ My filmmaker colleague, with multinational experiences, who was newly arrived in Sweden, saw them as being “Swedish” girls, as they have developed multiple cultural identities, through growing up in Sweden, attending Swedish school and being “in the system” of Swedish society, from a non-Swedish person’s point-of-view. The girls, furthermore, regarded me as a native speaker of Korean (as I had addressed them in Korean at our first meeting), at a similar age as their own mums, rather than an Art/Film student. Because I partly belonging to the culture of the origin of K-pop, it perhaps became easier for the girls to relate to my presence, as we also shared some interests like certain Korean foodstuffs etc.

Gradually, I got to know them better and saw them as people who have individual characteristics. But still I must acknowledge that I/we have employed general views on this group, based on preconceptions of certain nationality/culture (“Asian”). In short, the lens of my camera adopted the angle that this group of teenagers have Asian mums and to an extent, have barriers to access social and cultural capitals. I still tend to see these girls as belonging to a group of people that is a rather voiceless entity, that is marginalised in contemporary Swedish society. Needless to say, this is a simplification and homogenising of diverse experiences, which is similarly problematic as the Röhsska museum’s crude division of the 3rd room into “Japan” and “China” respectively, as a way of representing the whole Far Eastern area. There are prevailing negative representations around “Asians” in the West, and because of this, the concept of “Asians” can be a critical tool to investigate the structural constructions of racism in the West and also to reflect on the complexity and struggles in negotiating a representational power.

Asia is not one place or a given space. Asians in Sweden are very diverse, as diverse as the Asian continent itself, and as individuals with transnational identities from a global point of view. There are affluent business people, scientists and medical professionals as well as students and struggling unemployed people, people who couldn’t get a job in the areas of their higher education, and people who did not complete secondary education. Some people have mixed cultural backgrounds and some people have been adopted to Sweden, and some people have gained transnational identities, having lived in different countries and cultural settings. Who in fact constitutes “Asian” people and “Asian” culture in the West and who has a right to exercise the power to define its identity? ⁵¹ Moreover, can a curator/artist who originates from a country in Asia, and has certain

⁵⁰ <http://www.tobiashubinette.se/forskningsprojekt.pdf>

⁵¹ According to SCB (Statistics Sweden)’s Foreign-born persons in Sweden by country of birth, age and sex. Year 2000 - 2016, An Asian Swede is someone born in or having ancestry from Asia, or a former citizen of Asia, who now lives in Sweden. In 2016, Sweden’s Asian population grew by 223,253’ mainly due to record immigration. A lot of the emigrants in Sweden are from Asia; Thailand, China, Vietnam, Korea, Philippines, Indonesia, Malaysia, Afghanistan, India, and Pakistan, are the most represented countries. http://www.statistikdatabasen.scb.se/pxweb/en/ssd/START__BE__BE0101__BE0101E/UtrikesFoddaR

experiences of belonging to a minority group in Sweden, represent “Asian” people better?

Gayatri Chakravorty Spivak’s discussion on the politics of representation of subaltern communities questions the roles of the native, working with the subalterns, and the agency of the sub-altern. In ‘Can the subaltern speak?’, Spivak discusses the dominant discourses to disempower the Third World ‘subaltern’.⁵² Spivak criticises Western researchers/academics for imagining themselves as “neutral” investigators of people in the Third World. ‘The banality of leftist intellectuals’ lists of self-knowing, politically canny subalterns stands revealed; representing them, the intellectuals represent themselves as transparent’.⁵³ But also Spivak implicates herself, critically acknowledging that she has been a privileged Third World academic working in the West, defining herself as a “native informant”.⁵⁴ Spivak also criticises the ways that Western institutions and researchers situate the native informant, as an authentic and exotic insider. The native informant is situated in a problematic position, depending on marginality, which runs the risk of essentialising one’s ethnic identity. “Being postcolonial or ‘ethnic’, according to Spivak, does not necessarily or naturally qualify one as Third World expert or indeed subaltern; in fact, valorising the ‘ethnic’ may end up rewarding those who are already privileged and upwardly mobile, at the expense of the subaltern.”⁵⁵ Her argument suggests that “attempts at speaking for the subaltern, enabling the subaltern to speak, or indeed listening to the subaltern, can all too easily do the opposite—silence the subaltern.”.⁵⁶

However, has the Crystalight project silenced the voices of the girls entirely? By trying to meet and listen to the complicated cultural identities of some people who have diasporic experiences in “Asian” communities in Sweden, the project has illustrated that there are many more images, than those stereotypical and superficial images frequently projected in the Swedish media on Asian people and culture.⁵⁷ In spite of the inherent risk of essentialising the group, I would argue that framing Asians as a target user or working group, might provide a unique lens on the normalization of whiteness in a cultural institution such as the museum or the media. Also indeed, the project has shaken up some needs of grassroots community’s cultural projects, such as Globala Tanter, Korean Sunday school in collaboration with AKF förening, Kpop förening and KOM Japanese paper theatre and so on.

Strategic essentialism, which is proposed by Spivak, means a minority group action in favour of a shared identity in the public space, in the interests of creating unity during a struggle for equal rights.⁵⁸ This striving for ‘finding/speaking with a common voice’ can underpin the importance of working closely with a special group who have not been actively participating in public spaces.

⁵² Spivak, Gayatri. (1988) "Can the subaltern speak?." *Marxism and the Interpretation of Culture*. pp. 271–313.

⁵³ *ibid.* p.275

⁵⁴ *ibid.*

⁵⁵ https://learn.gold.ac.uk/pluginfile.php/449450/mod_forum/attachment/198291/Spivak%20Lecture%20Notes.pdf

⁵⁶ *ibid.*

⁵⁷ See discussions, Arnstad, Henrik (2012.7.26) Samhällets sista tillåtna rasism, <http://www.dn.se/kulturnoje/kulturdebatt/samhallets-sista-tillatna-rasism/>

Lundberg, Patrik (2013.10.03) Alla asiater håller ändå bara käften
<http://www.aftonbladet.se/nyheter/kolumnister/patriklundberg/article17587982.ab>

⁵⁸ Morton, S. (2007) Gayatri Spivak : ethics, subalternity and the critique of postcolonial reason. P.126-127

PART III

The final Part III, focuses on the use of camera and audio-visual materials in the project. The aim of this part is to discuss how camera as tools can be used for intercultural understanding a less visible community in the Swedish public spaces and the participatory programming of a public museum/art setting. My project has been situated at a local design museum, but we can apply discussions to other public funded institutions.

Not everyone has access to a cell phone, but most people carrying mobiles today have a phone with a built-in camera function. The development of so called smartphones, mobile phones with the full multimedia and network functionality, previously limited to desktop computers, has been a rapid market development during just a couple of years. A user of a smartphone may shoot high resolution images and video film, and share it easily with other users as well as globally, through the Internet and social media channels. The advent of new mobile phone technology has created a new 'ecology', where the visual image is becoming more and more important, as a preferred mode of communication in society. Furthermore, the rapid innovation of technologies brings rapid changes to the modes and medias that comprise new multimodal literacies.⁵⁹

In this context, anyone owning or having access to a mobile smartphone camera, also potentially has the power to visualise things, people and environments. The phone can be a straight forward tool for recording and documenting items and events. But it also enables a new dynamic narrative context, supporting multimodal storytelling, based on the situated presence of the user, her own abilities and interests, in a continuum of self-directed, informal learning.⁶⁰ The process is available to everyone, from children to the elderly, at different levels. Everyone can somehow take advantage of this tool.

Since each person can take pictures without difficulty, and the image can be said to be a common language to try to communicate and talk about the pictures (in whatever language levels or levels of education), the mobile camera and digital image present potential and opportunities for learning, democracy, education and cooperation. Opportunities are also existing when it comes to using the camera as educational communication tools in integration work, with groups such as young refugees.⁶¹

However, the problematic side of this rapid development should also be taken into account. Susan Sontag's controversial discussion of the controlling power of (photographical) images, raises questions about photography, individual integrity and ethics.⁶² Sontag argues that a photograph implies a strong controlling of a reality, where the subject is reduced to a fragment. When being photographed the photographic image takes full power over the subject. Sontag goes further, likening the photo shoot to the shot of a gun; the shooting involves a kind of abuse of those who are in the firing range, i.e. being framed by the photographic image.⁶³

Sontag developed her thinking before the advent of mobile smartphone cameras and the "selfy" culture of the early 21st century. But her proposition is still valid when it comes to the use of the camera in collaborative, co-creative projects, with specific communities. This inequality over who is

⁵⁹ Frawley, Dyson 2016

⁶⁰ *ibid.*

⁶¹ Barnfilmskolan for example. <http://www.barnfilmskolan.se/>

⁶² Sontag, S. (2001) Om fotografi. Stockholm: Natur och kultur, s. 24

⁶³ *ibid.*

framed versus who is framing, can be applied to working with, for instance, groups of young people, using a camera as a tool for film education, as well as used as ethnographical tool for research.

Camera as tools for sensory ethnography

From the outset, the “Crystalight” project was somehow initiated by the needs of the making of the girls’ music video, and the making and sharing process of this new media has been playing an important part as a pilot within the project. My camera has been also used as a tool to get closer to this community, which consists of young people aged between 14-20 years.

The very first clips, seem to indicate the group was curious, about the project and about being filmed, but at the same time, keeping a clear or even polite, distance. Gradually, I was able to be around them, not intervening their talks and dance training sessions and gradually, the presence of the camera became less of a feature. My position as an outsider with a camera, also gradually allowed me to ask the girls many questions relating to their perspectives on society and their lives, not only on their after-school activity, K-pop dance, which served as the opening ‘scene’ and subject of interest. Even though I was an outsider to young people’s community and didn’t know very much about contemporary K-pop artists or songs, but because of my native language as well as a camera, the girls seemed excited to talk about their experiences from attending the high schools, and going to the Asian shops, ethnic festivals, dating with guys, arranging their events, having some problems with their mothers and relatives, parent and family pressures as well as having dreams about their future and so on.

Sarah Pink, a researcher in visual ethnography, emphasises the importance of active participation as a researcher/ ethnographer. The concept of “Participatory sensory ethnography” suggests that ethnographers who study a certain group of people, should collaborate with subjects in order to help them to explore and identify sensory values and behaviours.⁶⁴ My camera was a tool for studying the chosen group, but the materials show a very limited part of their lives and can’t cover all what I have observed during the project. There are tensions and differences between the situations of those people captured by me holding my camera, and the images they wanted to create, and also the images that came through their own camera and self-filming. And some of the discussions or moments that preceded filming or followed moments after, are, of course lost to the camera, for instance during sessions where staff from the museum were also present. However, from a holistic point of view, the images and materials may, in spite of their limited range, work as ethnographical materials that could represent important parts of the participants’ thoughts and lives, capturing not only verbal conversations, but also non-verbal movements, gestures as well as sensory communications.

According to visual sociologist Luc Pauwels, there are different types of participatory visual research techniques:⁶⁵

- Image elicitation

⁶⁴ Pink (2015) Doing sensory ethnography p.58

⁶⁵ Pauwels (2015) Reframing Visual Social Science: Towards a More Visual Sociology and Anthropology. P.134

- Native image production
- Photovoice

Here, it's worth noting that the terms "Photovoice" and "Native image production" respectively, are sometimes used interchangeably. The common thread is involving participants in a collaborative process of communicating community view-of-self through images/photography.⁶⁶ Pauwels makes a distinction between respondent-generated image production and 'participatory' visual activism in visual ethnography fieldwork.⁶⁷ He suggests that visual data and narrative data generated by participants can be used for different purposes, according to the design of a research project.⁶⁸ In this sense, one question arisen from my "explorative" study is how the research participants define themselves as belonging to a specific 'marginalised' community who needs to raise social actions? How can the researcher's initial definition about a group of people be challenged by the research process? Can Photovoice methods based on 'Participatory' visual activism cover this question?

In the beginning of the project, I was influenced by Photovoice approaches, with selected groups of young people, expressing their views in the museum gallery. This method is also practiced by "Barnfilmskolan's" filmmaking techniques.

In this presentation we showcase projects where we explore the camera as a tool for strengthen democracy and participation in the Swedish community. Our method is very close to Photovoice; which is characterised by its aim to elicit dialogue among participants through the use of photographs taken by the participants and employed in an open discussion about their broader significance and meaning.⁶⁹

The strengths of this method are most of all linked to the changes of agency; the subjects of the camera can be transformed into active agencies, producing self-produced visual materials, for instance, showing the needs of a certain group or making standpoints about your life.⁷⁰

Moreover, there is growing number of literature demonstrating that communities benefit from Photovoice approaches to raise their voices and views and that these are widely used for exhibitions and public disseminations.⁷¹ However, there are also critical reflections among these studies.⁷² The voices can be visible, but if the practices are not followed up, or managed by a long term objective, ethically, there is a risk that self-produced materials can end up as an uninterpreted bulk of content, not necessarily generating any further actions.⁷³ Moreover, as Murray and Nash point out, "it is difficult to know how people genuinely directly benefit from the research as the outcomes of advocacy initiated by photovoice researchers are rarely reported."⁷⁴ The researchers stress that

⁶⁶ *ibid.*

⁶⁷ *ibid.*

⁶⁸ *ibid.*

⁶⁹ http://akademivaland.gu.se/infogluCalendar/digitalAssets/70124216706_BifogadFil_Abstracts%20for%20Valand%20Academy%20Research%20Day%202016.pdf

⁷⁰ Pauwels (2015) Reframing Visual Social Science: Towards a More Visual Sociology and Anthropology. P.134

⁷¹ Pauwels (2015); Lal, Jarus, & Suto (2012)

⁷² Cooke & Kathari (2001); Nykiforuk, Vallianatos, Rawson, & Nieuwendyk (2011)

⁷³ Pauwels (2015) Reframing Visual Social Science: Towards a More Visual Sociology and Anthropology. P.134 Moreover, we can see a summary of strengths and weaknesses about "Photovoice" in the paper "TEAM Lab – Photovoice Literature Review" in Kuratani, Lai (2011) p.13

⁷⁴ See Catalani & Minkler (2010) in Murray and Nash (2016) p.924

there is no “one size fits all” approach to visual analysis.⁷⁵ In addition, Buckingham elaborates that “visual analysis should address the social meanings attached to the modes of representation and the social expectations that surround them.”⁷⁶

Returning to my own community project, I was trying to carry out several workshops asking that the ‘Crystalight’ girls could take their photos in their homes, or in environments on the way to their Afterschool activity centre and let them talk about the photos or moving images. But it was noticeable that the girls would not be so easily engaged in such workshops without any ‘engaging’ sensory techniques of facilitations (for example, “letters from Kuanyin”, handed out by a ‘Shaman’, or instructions hidden in Chinese Fortune cookies etc). During the process of the project, I have learned that facilitating practices based on active listening, can play an essential part of communicating with and learning about participating young people, like in my Kuanyin-Shaman experiment.

Based on my observations, I can suggest that a method of respondent-generated image production could be applied to museum and gallery’s intercultural learning, in order to make an in-depth and qualitative analysis about the group. This can help decision makers (i.e. museum professionals and culture politicians who decide their priorities) to obtain a more holistic understanding about motivations by non-visitor group of people in different outputs, rather than presenting bulks of images and stories. Also a pre-examination on why people would participate or wouldn’t participate, can be suggested. As Lafreniere and Cox point out, “the validity of art-based research can be enhanced by examining why people would participate, the relationships involved in the research process.”⁷⁷

Camera as intercultural learning tool

(One of) the departure point(s) for my study project, has been the use of the camera as a creative social tool, and linking this to issues of inclusive and diverse representation in public art and culture settings. The discussion above, about the gains for museums and cultural organisations when entering collaboration with (new) communities, can be compared to the gains for the art-curatorial practitioner/facilitator, who chooses to co-create with different communities. The “camera” in this respect, serves both as a tool for capturing moments, but also as a meta-tool; a mirroring the practices and dilemmas of representation of communities, identities and cultures.

The study of mobiles as creative learning tools among users, is a new area of research, as Frawley and Dyson points out, “this work is largely under-theorised” and lacks satisfactory empirical data.⁷⁸ Interestingly, museums, to where visitors also bringing their own mobiles, are being identified as a novel area for research on mobile cameras, for instance about visitor meaning-making around exhibition objects.⁷⁹ If little research exists about mobiles as creative user tools, the research about

⁷⁵ Murray and Nash (2016) p.935

⁷⁶ See Buckingham (2009) in Murray and Nash (2016) p.935

⁷⁷ See Lafreniere and Cox (2013) in Murray and Nash (2016) p.924

⁷⁸ Frawley, Dyson (2016). P.378

⁷⁹ Hillman (2016)

intercultural dimensions of using (mobile) cameras is indeed very sparse.⁸⁰

Many published projects, where mobiles are used for communication and learning purposes, are carried out in what can be described as given or even controlled environments, such as in ICT study labs or as part of the evaluation of pupils in school education. The work of “Barnfilmskolan” and similar social practice work with elderly, such as “life filming”, or storytelling projects for young refugees, represent important work for exploring informal and expanding new uses of cameras, as well as tools for empowering individuals.⁸¹

There is no doubt that these projects make a valuable contribution in providing a ‘voice to the voiceless’. However, one possible criticism is that many practitioners arrange facilitated workshops for such groups, based on the presupposition that the camera is a neutral tool to be used and explored as an immediate means of storytelling. In other words, in many of these projects, facilitating the use of the camera is the starting point for the communicative exchange. In my test group, I observed complexities around the use of the cameras as tools for expressing oneself and sharing one’s stories. These complexities relate to how cultural references, attitudes and skills among participants could be explored and included, as a starting point in the process, rather than going directly to the camera.

During the project, I arranged a series of storytelling workshops with the test group, the Crystalight girls, in order to explore the method of using smartphone cameras as an intercultural learning tool in a cultural setting, as well as serving as a collaborative interface, getting to know each other and developing a relationship for the project. As seen in the previous PART I, the materials from the workshops are limited to only this group, and this is a limitation to these observations. Despite this limitation, there are some observations that I would like to discuss further, in terms of the camera as a potential tool for intercultural learning.

According to Pauwels, image elicitation is a practice, whereby a facilitator or researcher shows participants some images of other people or objects, and in turn asking them about these images, for example as a focus group.⁸² But I experienced that talking about something in such a controlled research environment was extremely difficult with the “Crystalight” girls. Describing something into verbal languages in interviews seemed to need another level of literacy or training, when the girls were not so verbal. For instance, when the local paper interviewed the group, a new member who goes to a high school which specialised in Arts, language and literature, joined in the interview and the rest of the girls were not so expressive. As a result, the article mostly quoted what the new member was saying.

On the other hand, when subjects that they were very aware of or very interested in, were brought up, the participants became verbal and descriptive. Image elicitation in that sense worked very well, especially when I showed a clip of the Röhsska event to the girls or when I brought up a popular Korean drama clip, as a reference. It is also noticeable that the girls talked enthusiastically about the objects in Röhsska’s 3rd floor and in the storage room. Based on this observation, I would argue that if a facilitator or an institution has a knowledge about different cultural backgrounds, or is interested in talking about something that the participants would have had knowledge about, people might be more engaged to talk and share their stories.

⁸⁰ Zinant, L. & Zolett, D. (2011)

⁸¹ <http://www.barnfilmskolan.se/projekt-och-samarbeten/life-filming/>

⁸² Pauwels (2015) Reframing Visual Social Science: Towards a More Visual Sociology and Anthropology. P.134

Furthermore, based on my listening to the “Crystalight” girls and other K-pop community’s young people, they are not so keen to make short films.⁸³ Even though the participating young people have ability to film their stories, and to learn how to handle techniques easily, they do not seem to be specially interested in developing their own stories, such as joining filmmaking courses for young people.⁸⁴ Jane who is a leader in K-pop young people’s community, mentioned that he would like to continue making a comic film in the dark museum, like a Korean TV show called “Running man”.⁸⁵ And a male K-pop group, who has already been actively making web film series, was interested in collaboration too. Otherwise, the other groups were interested in making cover dance videos and expressed their desires to develop technical skills to make the videos better looking.

It was noticeable that the “Crystalight” girls were already in good commands of film making using their smartphones; for example, shooting longer self-portrait clips, without shaking the device and having knowledge about file formats, resolution and file conversion, when passing on clips to others. It is part of their daily lives to engage with moving images; to shoot themselves in a ‘selfy’ and talk a little about what they are doing or eating right now, also live viewcasting to friends when watching TV or film, through dedicated apps or through Facebook etc. This audiovisual world is brought out from the possibilities and potentials of the new global mobile web development, at the same time, introducing new forms of narration which are not necessarily derived from traditional film making, but visuals that merge with the existing temporal framework of linear film making/shooting.⁸⁶

An example of this can be the cover video phenomenon, developed within K-Pop communities, where covers sit next to original artist videos, in the video streams of K-pop fans. This raises questions about cultural property rights, of course, but from a visual artistic point of view, the cover videos created by dance fans seem to illustrate the question: who “owns” a movement, a non-verbal expression?

Any collaborative project, which brings in the camera and film making as a vehicle for sharing, engagement and co-created expression, will need a level of awareness of how the chosen participating group, in this case teens/young adults, are interacting with moving images, at this level of integration with their personal lives. The camera of the smartphone then, can also be seen as being at the heart of self-directed informal learning.⁸⁷

In this sense I have observed a great potential with using the smartphones in this kind of museum interpretation. As seen in PART I, the participants who have cultural backgrounds in Asia, relate to concepts that they already have heard about, for instance, about demons, Buddha or Sitarta, re-births in Buddhism and they have a tendency to remember something they have already known and re-connect to that into their stories. This could be a valuable ‘end’ in its’ own right, offering these individuals the opportunity to link on a more personal level to items on display in the gallery,

⁸³ Since February 2017, once a week, I have been holding workshops in combination with Art and Korean language, at 1200 m2 Youth Centre. Participants learn Korean phrases in a creative way and I have been suggesting a filmmaking based workshop but the response has been negative.

⁸⁴ During 2016 summer, I attended at two filmmaking courses (three days, 2 hours each, free), targeted at young people. I was trying to invite other K-pop young people to the courses but it was impossible.

⁸⁵ [https://en.wikipedia.org/wiki/Running_Man_\(TV_series\)](https://en.wikipedia.org/wiki/Running_Man_(TV_series))

⁸⁶ Frawley & Dyson (2016) about users appropriating and at the same time challenging existing narrative formats pp.387-388

⁸⁷ *ibid.*

a process which is ongoing in most gallery settings, where a process of meaning-making is present, based on different learning and experience styles among visitors, regardless of their cultural backgrounds.⁸⁸ However, it was also remarkable to observe that most participants imitated the role of a museum educator, as if they were as if an official delegate for their stories. This special behaviour can be seen as one of certain rituals of behaving in a museum. This special tone of speech was also observed when several persons from the Korean community were invited to tell their personal stories around objects. The participants in the event, even though I tried to make clear that we would rather hear personal episodes around a thing from Korea, had a clear tendency that they represent and tell rather “official” stories about those objects that they brought in, for example, chopsticks, tea sets, and sponges for washing dishes. This is an interesting research area to be explored further, in future research, to what extent a person can tell personal stories in public settings.

If different personal stories, for example, in the form of film clips, were to be included in those displays, the museum could gain new perspectives not inherent in the institutional ‘framing’, the excluded groups of people could be included in a visible format, and finally, the multiple stories could further enhance a general visitor’s exploration of the items on display. But as suggested in the observation, there is also a question which is remained. Are these stories disruptive enough to break down the colonial hegemony? Aren’t these stories re-producing or imitating the narratives of the hegemony?

⁸⁸ Falk, J.H and Dierking, L. D “The Museum Experience”, (1992)

Conclusion

This project has rested on an attempt at uniting several areas of knowledge: art, public curating, ethnography, film, subaltern studies and museum studies. The project partly provides a much-needed study of young participants and how a group of young people negotiated their subjectivities in relation to a public community event, which took place at a local museum. Through an explorative process of making a community event with people who don't usually go to museums, the essay wishes to contribute to an understanding of the group who rarely visit museums or cultural institutions and some of their pre-conditions for not visiting or not engaging with these sites.⁸⁹

The process of choosing and working with a test group who consisted of young women who have diasporic backgrounds, has unfolded within the social economic challenges of suburban young immigrant people, which in different ways influence the affective and attitudinal primers of the individuals, when orienting themselves towards a shared, collaborative activity. The process of working with a young K-pop community, has also revealed the mechanism how a Swedish public museum filtered the voices of people, and was not working actively with communities, who even when these communities have taken the initiative in building collaboration. Moreover, the project has unravelled the paradoxical position of the artist/curator, crossing over many disciplines and identities, within a collaborative process.

What this project hoped to achieve, was to develop a pilot or model for artist/curator practitioners, inside and outside cultural institutions, whereby different groups of communities were introduced to art and heritage objects at a local design museum. The project set out to inspire the staff at the museum, to collaborate around the intercultural community model.

Explorative research is often in itself, or in parts, disruptive by nature, however, this project suffered a slight misfortune, due to external unexpected factors. The sudden closure of the museum in 2016/2017, meant that the proposed collaborative model couldn't be tested and developed in full.

In dealing with public spaces of art and culture, it is difficult to avoid relating to existing modalities of interpretation and communication, as a basis for framing activities with participants. In this way, parts of the project appropriated the very modalities of museum/art communication it wished to problematise.

Without making it evident to the visitor/ user, why she should engage in a particular activity in a public space, such as exploring a gallery or museum exhibition, you will rarely get any feedback or contribution from the visitor/user.⁹⁰ But "scaffolding", to borrow design researcher Nina Simon's word⁹¹, is not enough in itself, when engaging groups who very rarely or never take part in public art scenes, especially groups belonging to non-dominant cultural backgrounds. What this project suggests, is that sensitivity is also needed towards the socio-culturally founded concepts that these people relate to themselves, when becoming or not becoming part of a seemingly open public space. In this process, one key aspect appears to be self-reflection and learning/unlearning of one's

⁸⁹ There is a study (2012) by Susanne Jansson and Madelein Thyrsson about young people's attitudes about museums and expectations about Röhsska museum's exhibition. But this study hasn't specifically dealt with young people with diverse backgrounds.

⁹⁰ Nina Simon, <http://www.participatorymuseum.org/>

⁹¹ *ibid* <http://www.participatorymuseum.org/chapter1/>

own privileges as cultural facilitator/educator, not only relating the learning of the invited participant(s). The use of moving images, captured with a simple smartphone, has worked on many levels: as part of the project documentation, as part of creative filming with the participants, and as part of the everyday life of consuming and making new images in the digitally networked contemporary reality of young people. These different qualities have both explicitly and implicitly merged with one another as part of the explorative process in the project.

The camera may serve as an important tool for this continuous self-reflection for both the participants and facilitators. But in engaging with communities from diverse cultural backgrounds, collaborative work (with or without camera/digital technology) needs to be founded in the appreciation of the dialogical and relational elements of everyday social and cultural life, which is often complicated, seemingly contradictory and diverse. It is tempting to believe that direct testimonials or multiple narratives of audiovisual materials, captured by the agency of subjects (participants, visitors/audience), serve to overcome the existing limitations in representing 'the Other'. However, in advocating the transfer of agency (from self to other), there is still an important question of where agency is really placed between the act of taking pictures and the act of using the using those pictures for certain purposes. We cannot circumvent the question of how images are presented and for whom, and for what purposes they are framed, and who has determined the frame within which the images operate. In other words, it's simply not about taking the pictures, but also about the need to address what we are seeing in them, how we are prompted and guided to see them in particular ways, and to what ends?

My suggestions about how to better work with communities, using certain technical layers such as digital cameras or smartphones, are as follows:

Firstly, we should be very careful of making categories through which we construct the communities or groups etc that we elect to work with. In my experiment, I have categorised young women and people who have some cultural backgrounds in Asia, as "Asian" and I have come to implicate how people in the same category, are diverse and are negotiating their identities. Even though I haven't been able to wholly avoid the problem of essentialising identities, I was keeping an awareness of the interplay of overcoming minority issues within a homogenous culture, without a simple reproduction of ethnic labelling, through repetition of stereotypical categories. When we use constructed categories such as "unaccompanied children", "Asians" or "Immigrants", in cultural/social work, we should try to think about implications, complexities and cultural over-simplification, in order to reduce the process of neutralisation of individual beings. Despite the implications, I would argue that the targeted programming, co-created with certain groups of people, could result in diversifying of the institution, providing that there is active component of problematizing categorisations of people and social groups, as part of the process.

Secondly, agencies of interpretations can be shared in more open-ended ways. If we take the contemporary examples of Photo voice-based pedagogical projects such as "FilmKids" and "Barnfilmskolan", children use the camera and explore their own worlds from their own perspectives.⁹² But looking closer at the framework, it is not necessarily the children who are producing interpretations, rather, it may be the adults, as facilitators, who are interpreting the childrens' images. To be sensitive to the quality of co-creativity, there also needs to be the opportunity for the agencies to re-negotiate the framework and moreover, there needs to be

⁹² <http://www.filmkids.org/>
<http://www.barnfilmskolan.se/>

possibilities of interpretations of the co-created framework, not just one interpretation present.

Lastly, my experiments suggest that one thing to consider, is how a future project could be designed in a different way, involving more co-creative actions from different agencies. A framework has important purposes, such as initiating dialogue or entering a certain question. But if the framework is too rigid, from a formative point-of-view, it may risk the shutting up of the interplay with involved agencies that it intended to stimulate. Similar projects can be pursued, under the awareness that there is a more complicated context where viewers, agencies and a wider political agenda interact, collide, negotiate and re-negotiate between one another:

”..education is never a neutral act. In its very essence it is political, and we should all be aware of it. Education does not happen in a vacuum and no school is a neutral space; no teacher is a neutral person without political consciousness delivering a neutral knowledge that would only affect pupils' cognition; no pupil is a blank page who leaves at home their community, their life story, their identity and beliefs, the history of their oppression.”⁹³

⁹³ Louise Métrich. (2016) unpublished conference paper. "Social Inequalities and Education of Marginalised young people."

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Appendix I

Project: Fjärran så nära - Asian voices (English)

1. What would you do?

A collaborative film-making project by connecting museum objects to hard-to-reach audiences to a local museum. I have approached Röhsska museet for a prototype.

Filmscreenings and talk

2. Why would you like to do it and why is it so important?

I would like to test a prototype for a social inclusion project, which can change non-audiences to active ones by a collaborative process with camera as a tool.

Museums and their collections consist of object collections and stories of certain power. At the same time there are untold and marginalised voices and stories, which have never taken part of representations.

During the process of the exhibition "Work(s) in Progress – Språkliga möten genom visuell praktik", I found again how important and interesting to do a "juxtaposition" by using some objects and moving images in a public space. Visitors have so different expectations and cultural backgrounds. I have observed that physical objects can awaken so many interesting stories and create small chats even with strangers. In this space, moving images can also function as a dialogue opener or a starting point for a further discussion or reference material.

Social inclusion of marginalised groups in the public space has been occupying my question since I started my master year 1 program. I will therefore find out how a filmmaking based on initiatives from a target group can contribute to the public work of a museum. This is also a continuation of my previous educations like museology and alternative curatorial methods.

3. How can you do this?

My target group is a group with Asian persons with cultural backgrounds in East and South Asia.

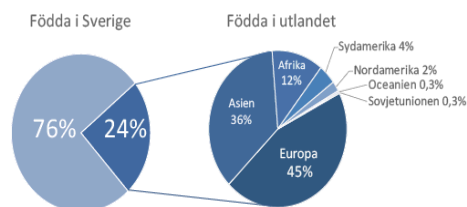
For the prototype, I have a group of teenagers who have shown their interest on creating a short cover music video.

With the help of a professional filmmaker who has extensive experiences in making story based commercials and films, as well as having his background in Asia, the teenagers will decide their locations, storylines and shooting together.

At the same time I will document the whole process and make a documentary behind this MV making and museum visits.

The underlying idea is that they will express their own multicultural, Swedish/Asian identities and dreams.

4. Background and questions



Source: City Gothenburg, 2014

One fourth of the population in Gothenburg are born abroad and a relatively big part of this group, 36% comes from Asia.⁹⁴ At the same time this group is very much under-represented within both social services, white collar sectors and culture works, which influence a significant part of public spaces.⁹⁵ Even though a large population in the city, citizens with Asian backgrounds are marginalised in the region Västra Götaland.⁹⁶ Hard-to-reach groups of Asian citizens, particularly from East and South Asia (China, Japan, Thailand, Vietnam, South Korea etc) raise questions: What kind of leisure activities and cultural experiences they have? How does this group use the existing ranges of cultural activities in the city Gothenburg? Which channels are relevant and what kind of thoughts or wishes they have about cultural activities, which can be relevant for these groups?

5. Objectives

Objectives are to provide a place in Gothenburg for citizens with Asian cultural backgrounds, who are often invisible. Participants will be encouraged to talk how they experience their identities, in a multicultural society. This project can add layers to ongoing discussions about inclusion and exclusion within Arts and culture sectors, by raising questions: Who has power to represent and strengthen the existences?

A discussion, hopefully won't limit to only a special cultural/ethnographical groups, in this case, Asian minorities, but also contribute to questions about how we see ourselves in a society. At the same time, this project will provide meeting places among different groups of people.

⁹⁴ Göteborgs Stad (2014) Utrikes födda efter födelseland samt utländsk bakgrund 2014
<http://www4.goteborg.se>

⁹⁵ Myndigheten för kulturanalys (2015) Kultur av vem? En undersökning av mångfald i den svenska kultursektorn Rapport 2015:2. http://www.kulturanalys.se/wp-content/uploads/2015/06/Kultur-av-vem_digital_20150624.pdf . s. 5 samt s.60

Bland de utrikes födda som var anställda inom kultursektorn under åren 2009–2012, var utrikes födda från västvärlden överrepresenterade, medan personer från Afrika, Sydamerika och Asien var underrepresenterade.

⁹⁶ Granér, M. (2014) Utrikes födda på arbetsmarknaden, Västra Götaland regionen, http://www.vgregion.se/upload/Regionutveckling/Statistik/Arbetsmarknad/2014/Utrikes_fodda_pa_arbetsmarknaden.pdf

6. Time plan

February

Contact museum

Meeting with participants

Meeting with potential sponsors

March

trip to Stockholm (meeting with sponsors)

Location finding

Visits to museum

April-May

Plan, storyline, filming

Visits to museum

May

Filming, editing

Screening and evaluation

Fjärran så nära

Film- och museipedagogiskt projekt för interkulturella möten på museer

Världens kulturer lever i Göteborg. En gång var de exotiska och okända, men nutiden finns de i närheten. Genom projektet *Fjärran så nära*, upptäcker vi museers samlingar med andra ögon och lyfter fram nya berättelser, med kameran som verktyg.

Förslag 1 Upplev K-pop och Koreansk kalligrafi

En dags workshop som lyfter fram nutida asiatisk populärkultur tillsammans med och för målgrupper som sällan besöker museer.

Frågeställning:

Hur kan kultur- och minnesinstitutioner bli intressanta och relevanta för nya målgrupper? Genom att bjuda in grupper som sällan besöker museer med hjälp av riktade tema, så öppnas möjligheter att skapa bryggor mellan museers egna samlingar/material och de referenser som finns i vår nutid, omkring oss. Och dessutom möjlighet att skapa kontakter, vilka kan leda till återbesök från de valda målgrupperna.

Beskrivning:

En halvdag med workshop och prova-på för ungdomar nyfikna på östasiatisk musik, design, språk, mode.

Innehåll:

- Aktiv praktisk workshop i koreansk K-popdans samt presentation av cover dansvideo av dansgruppen "Crystalight" samt diskussion om produktion/distribution av cover musikvideo.
- Visningen av kort dokumentärfilm om Crystalight.
- Praktisk prova-på kurs i koreansk kalligrafi: "Skriv ditt namn/gruppnamn på koreanska"
- Under halvdagen vore det positivt med ett mindre urval av föremål från museets samling kopplade till temat, i form av pop-up utställning eller liknande, i nära anknytning till Studion. Exempel: kalligrafiska blad, klädedräkt, historisk pensel/kalligrafiföremål, koreansk målning, keramik osv.

Målgrupp:

Unga K-popdansgrupper vid ungdomshus1200 m2, Frölunda torg
Ungdomar med intresse för östasiatisk populärkultur

Syfte:

Att utveckla programpunkter och samarbeten med målgrupper som sällan besöker Röhsska museet, på sätt som knyter nya målgruppers egna intresse till museets egna samlingar/ämnen. Ett konkret exempel kan vara att utveckla nya typer av inslag och aktiviteter i den kommande Kina/Japan-utställningen, som reflekterar målgruppernas egna referenser.

Tid:

Halvdag under helg i anslutning till höstlovet 2016. Fri entré för deltagare

Plats:

Röhsska museet, Studio

Medverkande:

"CrystaLight", dansgrupp
"Sweet T", dansgrupp, m.fl.
Minjeong Ko, filmpedagog/museolog, utbildad kalligraf
David Low, filmare
Kultursekreterare, Sydkoreanska ambassaden i Stockholm
Sydkoreanska förening i Göteborg

Marknadsföring:

Webbplats/Facebooksida/YouTube
SMS/E-postutskick
Flyer, affischering
Artikel i dagspress/lokalmidia

Budget:

Marknadsföring; tryckt flyer (100 st), poster (50 st)	0 kronor – Akademin Valand
Materialkostnad kalligrafi	2000 kronor - sponsring

Sponsorer:

Nobe Sverige (vitamin drycker, sydkoreanskt företag)
Yammy Yammy (tävlingpris: japansk/koreansk middag)
Sydkoreanska ambassaden, Stockholm
Akademin Valand

Fortsättning:

Museet får kontakt med personer som kan bjudas in till testpanel inför öppnandet av tredje våningen, samt bjuds in till invigningen av utställningen.

Förslag 2 Samskapande filmprojekt med olika ungdomsgrupper

Frågeställning:

Med dansgruppen "Crystalight!" har vi testat en prototyp för ett filmprojekt. Kan vi göra det för andra ungdomsgrupper i ex nyarlända ungdomar?

Beskrivning:

Ett samskapande videoprojekt i samarbete med Röhsska museet genom att koppla museets samlingar och miljö till en underrepresenterad besökargrupp på museet. Projektet genomförs som explorativ, kreativ digital storytelling.

Mål:

Målsättningen är att museiverksamma och filmproducenter/mediapedagoger ska hitta varandra och förnya sina verktyg att inkludera underrepresenterade besökargrupper. Ungdomarnas klipp kan användas som berättelsekommentar i basutställningar, på mikro länkar på webbplatsen samt som marknadsföring till nya målgrupper.

Innehåll:

Ett par besök till museet och storyboard, filmning, redovisning

Tid:

hösten 2016 till våren 2017

Plats:

Röhsska museet, studio, magasinet, utställningar
Akademin Valand, Filmstudio

Medverkande:

Svaredalsskolans förberedelseklass
med flera.

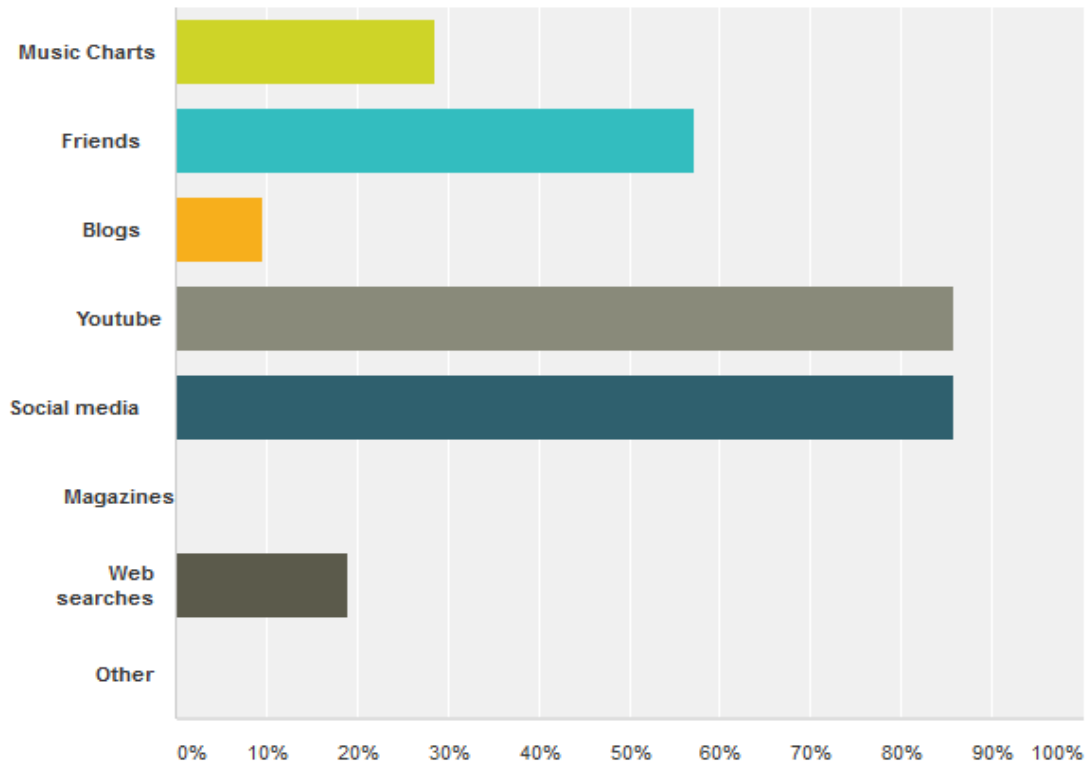
Fortsättning:

Projektet utvärderas av Minjeong Ko i samarbete med Röhsska museet. Metoden behöver inte vara begränsad till samverkan med unga, men genom att fokusera på svårnådda ungdomsgrupper finns möjligheter att söka finansiering för pedagogisk utveckling vid museet.

Appendix III

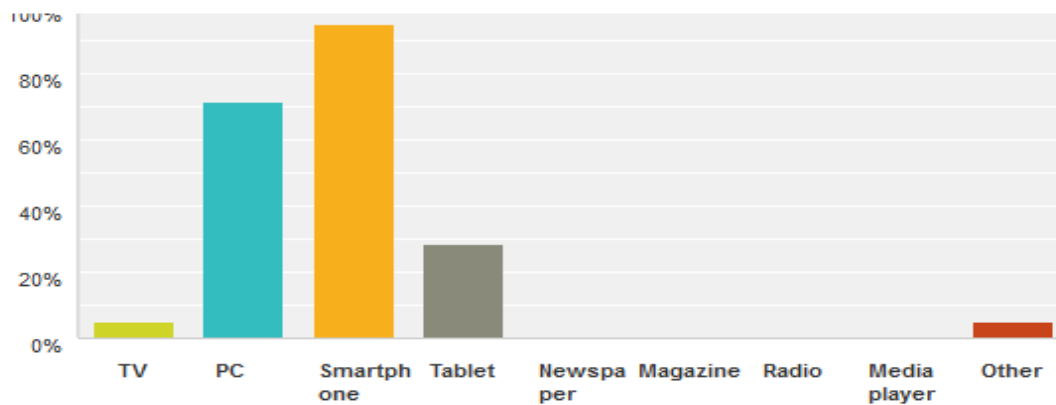
How do you hear about new K-pop artists and/or songs?

Answered: 21 Skipped: 0

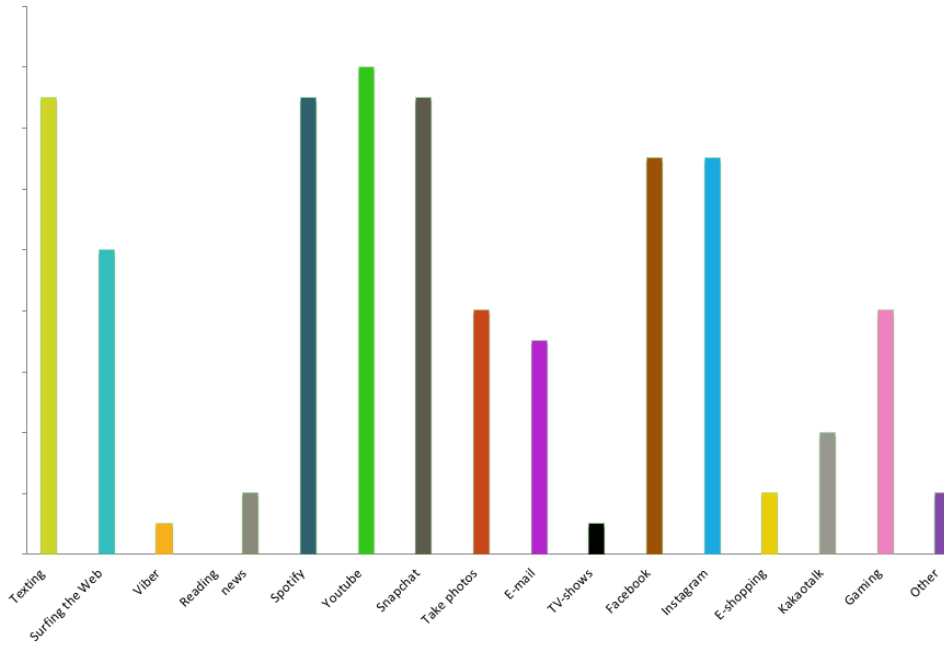


Which one(s) of these do you use the most?

Answered: 21 Skipped: 0

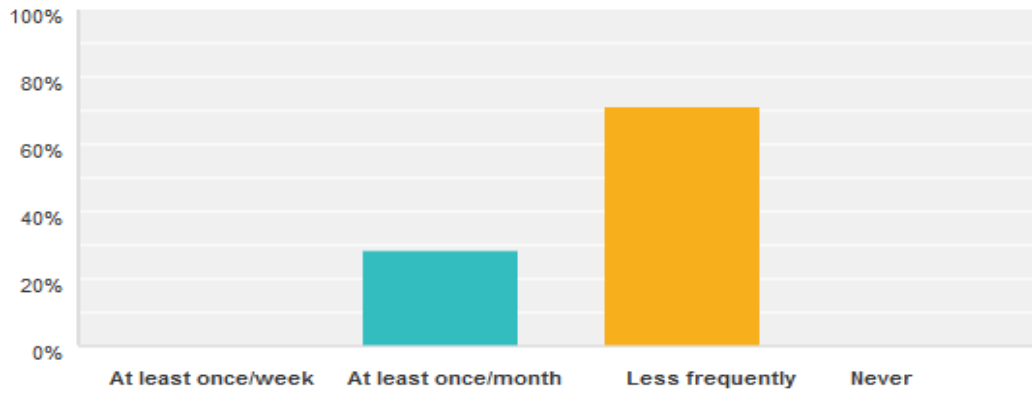


What do you mostly use your smartphone for?



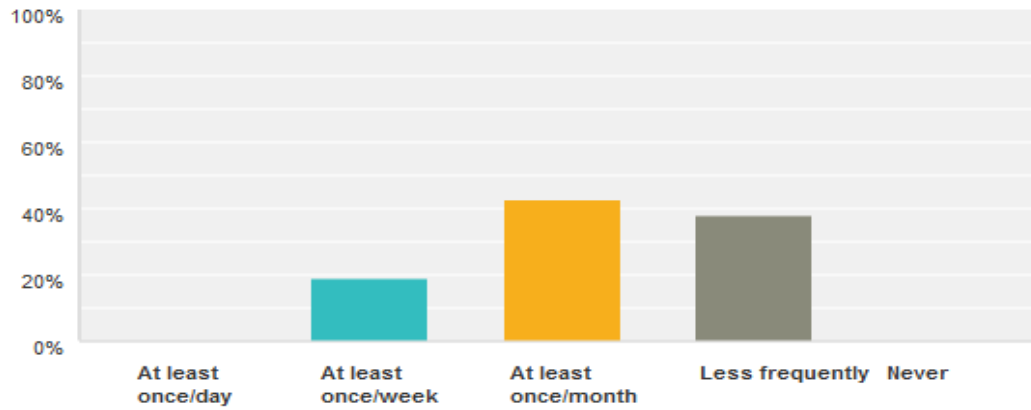
How often do you go to the movies?

Answered: 21 Skipped: 0



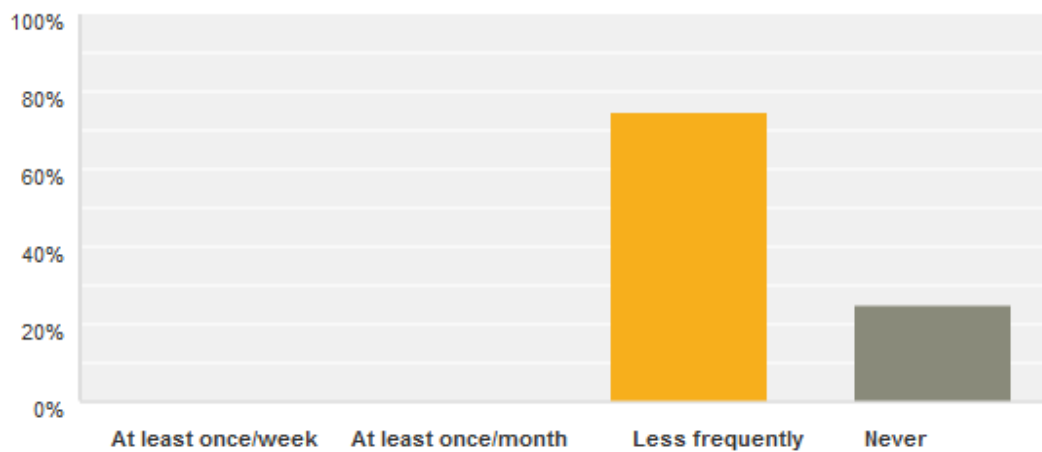
How often do you watch films on TV?

Answered: 21 Skipped: 0



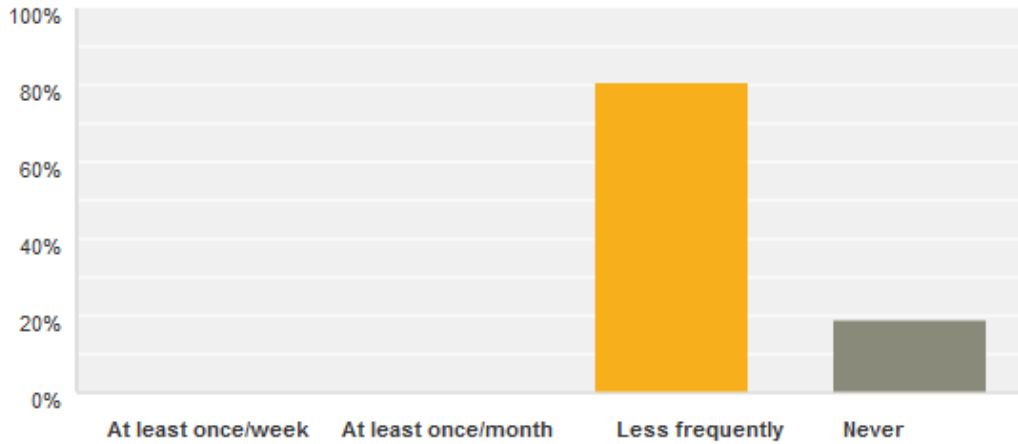
How often do you go to theatre/opera /concerts?

Answered: 20 Skipped: 1



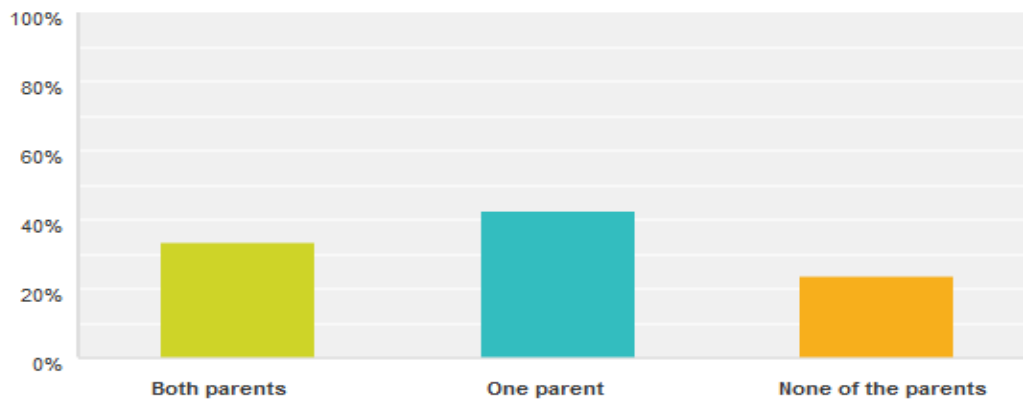
How often do you go to exhibitions/museums?

Answered: 21 Skipped: 0



How many of your parents were born in Sweden/Scandinavia?

Answered: 21 Skipped: 0



What does K-pop mean to you?

Coded free responses

At the top; "the music" and something that means almost everything to the individual (absorbing)

Second: Something that gives lots of joy, energy, and has led to new friendships (positive connotations and explicit personal meaning)

Third: An interest and culture (important, part of self-learning and discovery)

"MUSIC"

Music, dancing, joy, great artists

Music and Community

Good music

Music, language, culture, entertainment, linked to personal roots

Something that has helped me. Music means a lot to me

Music, culture, art, an interest (met many new friends thanks to it) dancing

"ALL CONSUMING, EVERYTHING"

Everything. It motivates me and makes me happy. I feel warm inside.

Basically everything

Everything

A lot

A seriously growing interest of mine, where I dedicate most of my time

"ENERGY & MOTIVATION"

Everything. It motivates me and makes me happy. I feel warm inside.

A part of my life that gives me energy and joy, generally

Something that has helped me. Music means a lot to me

Inspiration and motivation

"SOCIAL COMMUNITY"

A community for meeting new friends

Music, culture, art, an interest (met many new friends thanks to it) dancing

A hobby and getting to know people with shared interests. You learn about new cultures.

Music and Community

"HAPPINESS; JOY"

Music, dancing, joy, great artists

Everything. It motivates me and makes me happy. I feel warm inside.

A part of my life that gives me energy and joy, generally

Love

"PERSONAL MEANING"

My culture

Everything. It motivates me and makes me happy. I feel warm inside.

Music, language, culture, entertainment, linked to personal roots

Something that has helped me. Music means a lot to me

"CULTURE"

My culture

Music, language, culture, entertainment, linked to personal roots

A hobby and getting to know people with shared interests. You learn about new cultures.

Music, culture, art, an interest (met many new friends thanks to it) dancing

"INTEREST"

Interest, hobby

A hobby and getting to know people with shared interests. You learn about new cultures.

Music, culture, art, an interest (met many new friends thanks to it) dancing

A seriously growing interest of mine, where I dedicate most of my time

"ENTERTAINING"

Music, language, culture, entertainment, linked to personal roots

Music, dancing, joy, great artists

"DANCE"

Music, dancing, joy, great artists

Music, culture, art, an interest (met many new friends thanks to it) dancing

How did you discover K-pop?

Coded free responses

1. "THROUGH FRIENDS"

Through my friend

My friend showed me a MV once and I was hooked there on

Through a friend of mine, in 2011

Started listening to BOA etc which I was recommended at an Adopted Koreans meet-up

A friend showed me a music video

My friends showed me music videos

A friend of mine showed me Big Bang, in 2011 I think it was, but I started listening to it in 2014

Through friends

My Korean friend used to talk about it a lot, but wasn't immediately hooked to it

2. "YOUTUBE, ONLINE"

Youtube

Youtube

On Youtube

Watched a clip on Youtube

Youtube

Youtube

Youtube

Youtube - Fine brothers

3. "BY MYSELF"

By myself when I was 6 years old

Watched a clip on Youtube

Discovered J-pop in some way, led me to K-pop

4. "THROUGH FAMILY"

My mum showed me

My big sister showed me

Hej,

Jag heter Minjeong och gör en enkät för att höra varför ungdomar i Göteborg lyssnar på K-pop och vad de gör i fritiden? Enkäten är anonym och kommer användas i min skoluppsats om asiatisk populärkultur i Sverige. Tusen tack för dina svar! ^^ 감사합니다!

1. Hur länge har du lyssnat på K-pop?

- 1 vecka
- 1 månad
- 1 år
- mer än 1 år
- 3 år och längre

2. Vilka är dina favoritartister inom K-pop? (dans- cover grupper gäller också)

3. Hur ofta lyssnar du på annan musik än K-pop?

- Minst 1 gg/dag
- Minst 1 gg/vecka
- Minst 1 gg/månad
- Mer sällan
- Aldrig

4. Vilka är dina favoriter inom annan musik än K-pop?

5. Hur hör du talas om nya artister och/eller låtar?

- Topplistor
- Kompisar
- Bloggar
- Youtube
- Sociala medier
- Tidningar
- Internet sökningar
- Annat -

6. Vilka av dessa använder du mest?

- TV
- Dator
- Smartphone
- Surplatta
- Dagstidning
- Magasin
- Radio
- Mediaspelare
- Annat -

7. Hur länge har du haft din egen smartphone?

- Mindre än 6 månader
- 6 månader till 1 år
- 1 – 3 år
- Längre än 3 år

8. Vad gör du mest med din smartphone? (Ange 1 för mest, 2 för näst mest, 3 osv.)

- SMS
- Surfa
- Viber
- Läser nyheter
- Sportify
- Youtube
- Snapchat
- Fotografera
- E-post
- TV-program
- Facebook
- Instagram
- E-shopping
- 카카오톡
- Spel
- Annat -

9. Hur ofta tittar du på TV nyheter?

- Minst 1 gg/dag
- Minst 1 gg/vecka
- Minst 1 gg/månad
- Mer sällan
- Aldrig – ange varför?

10. Hur ofta tittar du på filmer på TV?

- Minst 1 gg/dag
- Minst 1 gg/vecka
- Minst 1 gg/månad
- Mer sällan
- Aldrig – ange varför?

11. Hur ofta går du på bio?

- Minst 1 gg/vecka
- Minst 1 gg/månad
- Mer sällan
- Aldrig – ange varför?

12. Hur ofta går du på teater/opera/konsert?

- Minst 1 gg/vecka
- Minst 1 gg/månad
- Mer sällan
- Aldrig – ange varför?

13. Hur ofta går du på utställning/museum?

- Minst 1 gg/vecka
- Minst 1 gg/månad
- Mer sällan
- Aldrig – ange varför?

14. Hur ofta är du ute i naturen (havet, skogen osv)?

- Minst 1 gg/dag
- Minst 1 gg/vecka
- Minst 1 gg/månad
- Mer sällan
- Aldrig – ange varför?

15. Hur ofta idrottar/motionerar du utomhus?

- Minst 1 gg/dag
- Minst 1 gg/vecka
- Minst 1 gg/månad
- Mer sällan
- Aldrig – ange varför?

16. Vad är K-pop för dig?

17. Hur upptäckte du K-pop?

Din ålder :

Du är: tjej kille kan ej svara vill inte svara

Du bor i:

Frölunda Västra Göteborg Centrum Hisingen

Östra Göteborg (Kålltorp, Gamlestaden, Bergsjön osv)

Nordöstra Göteborg (Hjällbo, Angered, Gårdsten osv)

Öarna Mölndal Partille Kungälv Annat –

Du talar/förstår dessa språk utom svenska:

Hur många av dina föräldrar är födda i Sverige/Norden?

- Båda föräldrarna
- Ena föräldern
- Inga av föräldrarna

Tack så mycket för svar! ☺