THE GUEST HOUSE

Design that welcomes, honors and cares for all people and cultures

Pilot Project

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80.350 CHARACTERS

THE GUEST HOUSE

This being human is a guest house.
Every morning a new arrival.

A joy, a depression, a meanness,
some momentary awareness comes
as an unexpected visitor.

Welcome and entertain them all!
Even if they're a crowd of sorrows,
who violently sweep your house
empty of its furniture,
still, treat each guest honorably.
He may be clearing you out
for some new delight.

The dark thought, the shame, the malice,
meet them at the door laughing,
and invite them in.

Be grateful for whoever comes,
because each has been sent
as a guide from beyond.

- Rumi

"One can conclude that what we need are **not toolkits**, nor their "universal" definitions of design thinking or their processes, but **new, diverse philosophies and frameworks** that are tied to local knowledge and practice, **informed by local politics and ethics**."

AHMED ANSARI – GLOBAL METHODS, LOCAL DESIGNS (2017)

The Guest House operates from the understanding that disadvantaged communities have the knowledge, skills and power to transform their own communities for the better. With this organisation we aim to create more bottom-up solutions through a community driven storytelling platform by focusing on local mindsets and culture with the aim of building bridges between local cultural organisations and local people.

We made a concept about community driven work, and started testing it out within the local context of Aarhus. Here we have been growing a network of partners and people who share our vision, consisting of three local organisations, one hired external staff, volunteers and sparring partners. The partners that join the collaboration in The Guest House are referred to as our Family Members. When it comes to raising capital we managed to fundraise 67.500 DKK for our pilot project with granting from all three funds we applied for.

"**The Grants Committee finds the project very interesting and with a strong democratic approach.**"

THE GRANT FOR DEMOCRACY AND PARTICIPATION.

We designed our process in four phases and have completed the first two. Throughout these two phases, we produced eight video podcasts presenting perspectives from different local People of Color (POC), one online event investigating the question: Is Aarhus the same for everyone?, and we joined our Family.

"**Overall they've learned a lot by reflecting a lot on semantics and framing the target group. They didn't just go out and "save it all" but always reflected on what would be the best way to do it. It's been strong that they've had good intentions and learned with the experience, so they know how to deal with it next time.**"

SHUBHDEEP SINGH PARWANA; MENTOR, PARTNER, AND DEAR FRIEND.

Abstract

Foreword

Hi there. Welcome to our report! We've putten a lot of time, love and energy into making this readable and enjoyable: a reflection of the work that we have done at The Guest House. Hopefully you will be able to feel our ever-growing passion and ambition for this project through the words, images and visuals we chose to present.

In this report, you can expect information about the "why", "what", and "how" of The Guest House. It's divided into four chapters: In "Introduction", we describe which challenges in the field of design have directed us into shaping The Guest House. The second chapter, "Product" explains how we wish to turn these problems around with our initiative. In the third chapter, we tell the 'Process': which tools and methods we used to launch our pilot project, and how we executed The Guest House in Aarhus. Naturally, we've learned and reflected a lot during this journey. We share these reflections in the last chapter: "Learnings and Reflections".

However (and this is specifically for our teachers and examiners), we do need to mention that our project is not over yet. That doesn't mean that we haven't done much! Not at all! There are so many great stories to share about the work that we did uptil now. But it is not enough to give the validation and the evaluation that the school expects us to communicate. This is why we chose to present most of this work during the oral exam.

Oh, and another thing: when we use footnotes in the written text, please look for them in the bibliography at the back in order to understand what we refer to, and what sources we've used.

Happy reading!

Best,

Gina and Daniel
Designers and Project Managers at The Guest House

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Introduction

We begin this report by explaining our main motivations for initiating The Guest House. We address the blindspots that we see in the field of design and design methodologies, and the guiding questions that helped us shape this project.

The Dark Side of Design

The journey of The Guest House started when we, two social entrepreneurs with a background in design, investigated the root causes of many of the most pressing problems we see today, such as: the ecological crisis, climate injustice, systemic racism, and other inequities that affect vulnerable groups and entities.

It became pretty clear to us how wicked these problems are, meaning that they are problems that "acknowledge the complex relationship between diverse factors and stakeholders, rather than simplistic, linear cause and effect abstractions that isolate the design from its context" [1] (image 1.1).

Many of those in the field of design and design anthropology perceive participatory design as one of the best ways to address the complexity that is present in these problems, while working straight towards a solution. [2]

Participatory Design

Participatory design is a methodology that involves participation of the end-user of the product in the design process (image 1.2). It has its roots in Scandinavia and was formed to create more democracy in the workspace. Where more traditional approaches suppose that research and design is done on behalf of the users, participatory design suggests that this work must be done with the users. [3] The overall purpose is that the end-user is involved in processes that, eventually, shape and affect their lives—making the results more impactful and ethically righteous (image 1.3).

Image 1.1: properties of wickedness. Adapted from Rittel and Webber (1973) Dilemma's in a General Theory of Planning.

These are some of the reasons why this method is used predominantly in the world of Social Innovation Labs: spaces where designers invite the most diverse set of relevant stakeholders to work on certain challenges and solutions, using strategies that range between profit and equity-based outcomes.[4] It is here where wicked problems can be analyzed by a diverse range of views and perspectives, backed up by a variety of experiences, skills and expertise.
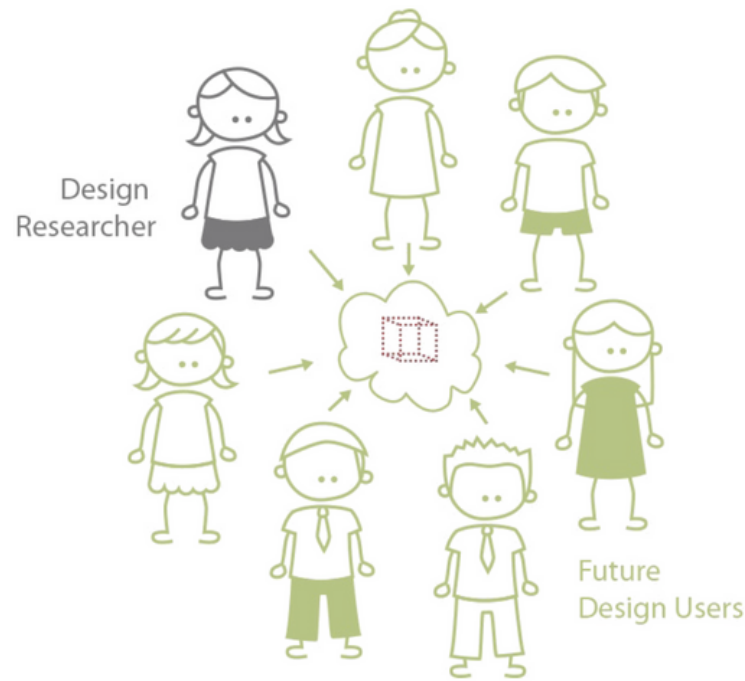
Image 1.2: Future design users are included in the process
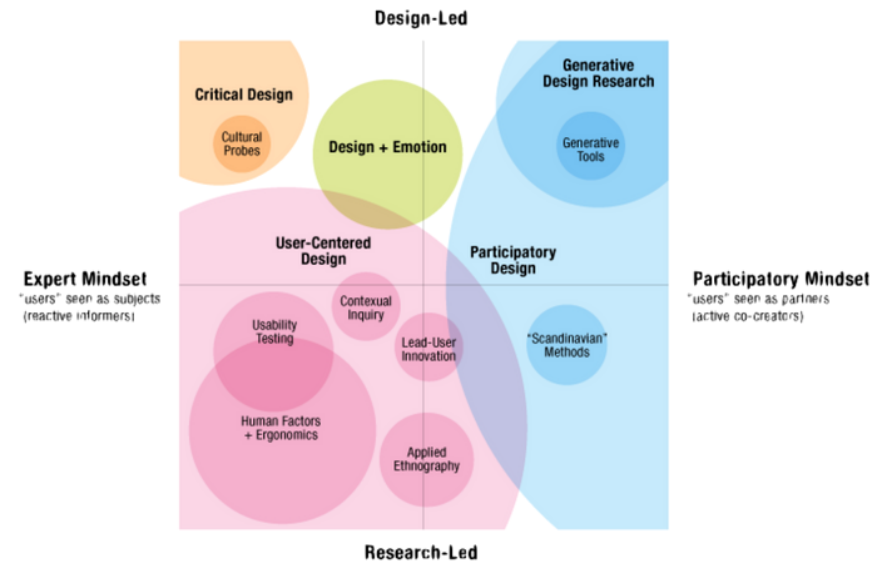
Image 1.3:: Research Design by Sanders (2006)

Blindspots

Participatory design is thus often regarded as a promising solution to the challenges we see in the world. However, there is a dark side to design that designers tend to forget, and that is that design is, and always will be political. While participatory design strives to be as democratic and co-creative as possible, it traditionally overlooks multiple blindspots that can become more dangerous and irresponsible when power structures aren't recognized and worked with. This is especially relevant if social inequities and/or cultural differences [5] are present between the designers and end-users, such as when designers with privileged backgrounds work with disadvantaged communities. Design then becomes, despite the co-creative efforts, another top-down initiative wherein the designer's biased frame of reference is implemented in a pre-designed process that ultimately nudges the end-user into a certain way of thinking, working and designing—the end results being a reflection of that protocol. [6]

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This seems innocent at first, but can eventually lead to issues such as:

- Lack of understanding of language, tools and methods by disadvantaged groups [7]
- Changes in local dynamics, cultures and traditions (cultural imperialism) [8], which can in-turn lead to other devastating consequences such as loss of biodiversity (climate change) [9]
- Lack of ownership, profit, credit and visibility of end-users, while designers feast on the fruits of their labor [10]

We see this both on a global level (western designers "parachuting"[11] into communities in The Global South and reinforcing Western-based knowledge hierarchies) and on a local level (western designers "parachuting" into disadvantaged communities within their geographical area).

These blindspots have a thread that ties them together: there is a lack of authentic/engaging community participation throughout the entire design process (image 1.3).
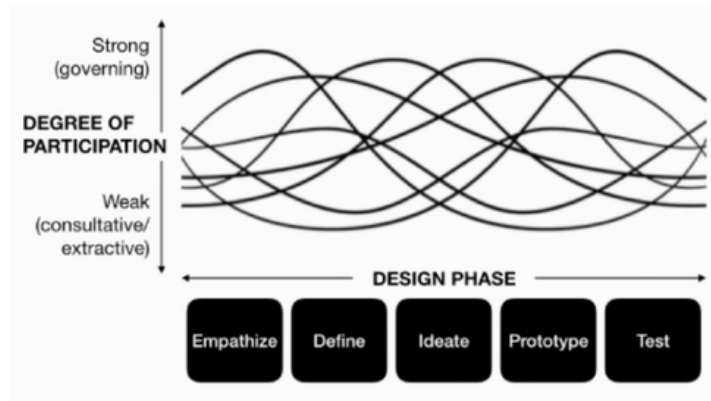
Image 1.3: Analysis of community participation
throughout the design process.
By Constanza-Chock (2020) Design Justice

"One can conclude that what we need are not toolkits, nor their "universal" definitions of design thinking or their processes, but new, diverse philosophies and frameworks that are tied to local knowledge and practice, informed by local politics and ethics—perhaps what we need are methods developed locally and drawing from local ways of interpreting the world and how designers act within it."

AHMED ANSARI – *GLOBAL METHODS, LOCAL DESIGNS* (2017)

Opening Pandora's Box

Another issue that we've seen throughout the entire process is something we would refer to as "Opening Pandora's Box". [12] When beginning a project with participatory design research as our model, we began to realise how fragile and sensitive, especially when disadvantaged groups are involved, the challenges we are addressing are, and how implying that they are solvable with instrumental tools, mindsets and semantics is a blindspot in itself. The "solutionism trap" [13] becomes relevant in this context, when we think of social labs facilitating processes that lead to technical solutions, rather than transformative outcomes that foster capacity building. [14] Designers should not treat the community-members of areas in which they are building projects as test bunnies in social laboratorium projects that fail to recognize and reflect on the relationship those communities have with the project. Some examples are:

- Time and resources of end-users being devalued [15]
- Opening wounds that need time to heal, but not having the capacity to do so because of the design of the project [16]
- Ignoring the sensitivity of the themes and challenges by using overly-optimistic design semantics [17]
- Little to no support after (design) projects end [18]

How can we change this?

By designing the tools and frameworks we use at The Guest House, we purposefully aimed at reversing the blindspots we have just described. Some questions that were guiding this process were:

- How can we support the voices of disadvantaged communities with design?
- What are methodologies and frameworks that foster equity-based designing from the bottom-up?
- How can we be aware of global, systemic issues while focusing on a local context?
- How can we shift from solutionism to capacity building within this area of work?
- How can we create a methodology that might improve these blindspots, while addressing other wicked issues simultaneously?

These questions have led to answers that we will describe in the next section, which describes our product: The Guest House.

Product

In the following section, we'll be opening the door to The Guest House. Feel free to keep on your shoes, as we take you through what our product is and how it seeks to serve a higher purpose. When the tour is done, we'll invite you for a more serious business talk in the lounge area, where you can read about our business model. Welcome to The Guest House.

The Guest House

The Guest House operates from the understanding that disadvantaged communities have the knowledge, skills and power to transform their own communities for the better. Our vision is to support community driven, bottom-up solutions that change culture by creating and giving space to culture.
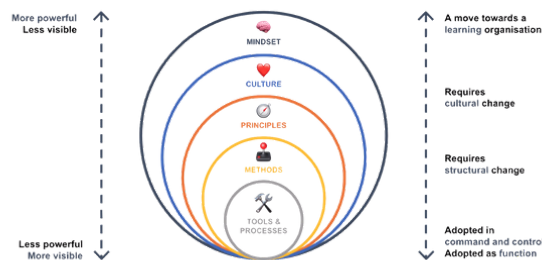
image 2.1: the figure illustrates how the most powerful (in terms of influence) yet least visible, is the organizations that strive for changing mindsets. [19]

We aim to reach this vision by re-thinking design processes and how under-represented groups participate in democracy. Democratic involvement in local communities is the core of a strong social environment. The Guest House therefore wants to reconstruct the way people are involved, by inviting local representatives from under-represented communities to the platform we provide: a safe space where they can raise their voice and be heard while working on local and complex issues. This is done by hosting a series of community-driven workshops, where the main priority is to investigate the root causes of these problems. We organize these workshops in ways that lead to necessary conversations, new initiatives, and the strengthening of networks. When the context allows for other relevant stakeholders to be involved, we invite them to increase the impact. Think of local politicians and other decision makers that should be involved in order to adjust harmful policies that affect the lives of vulnerable groups.

The Guest House strives to include the communities we are attempting to reach in every step of the design process; fostering ownership, collaboration and cultural recognition. We believe that working with bottom-up frameworks that are community driven and represented by local engagement may lead to the changes our society needs: thinking globally, but acting locally in the fight for social equity, justice and the reversal of climate change.

'The point is to encourage a more complex understanding of participation and to emphasize that very few design processes are characterized by community control throughout.'

SASHA COSTANZA-CHOCK. 'DESIGN JUSTICE' (2020).

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Ultimately, our mission is to become a hub of action and experience, by being a mindset that's driven by communities and by creating culture as a means to making the changes we want to see. (See image 2.1)

Our Methodology - The Eight Rooms

The Guest House implements its own methodology, inspired by the Social Innovation Labs framework, but modified in a way that would meet our vision. We execute this methodology by honing our own holistic design principles which acknowledge and tackle the blindspots of traditional design-thinking (see image 2.2 and 2.3 for more elaboration). We call this method The Eight Rooms of The Guest House:

(1) Choosing A Scope

We start the project by researching what specific local challenge to focus on. This is done together with the core team and our Family members.

(2) Finding Local Representatives

Once the challenge is scoped, the lab will reach out to potential representatives to collaborate with. This representative should be connected to the community we want to reach out to, and have expertise on the challenge defined in Room 1 on many different levels: experience, access to research, and understanding of the local context and culture.

(3) Ethical Research

Research will be done to understand the challenge in more detail. This is done through ethnographic research and of the target group and local environment. By collaborating with representatives, we make sure that the interpretation and representation of the data is done ethically and responsibly, by keeping the target group engaged throughout the whole process.

It is also during this phase that we understand which stakeholders are necessary to invite into the lab process.

(4) Process Design

During this phase, we will understand what kind of process our stakeholders need in order to collaborate on finding solutions to their challenge.

This process is designed together with the representative, so that the process and tools that are part of it are communicated and facilitated in a way that it makes sense to all the participants involved. The goal is that everybody can participate, and local cultures are acknowledged and appreciated.

(5) Inviting Stakeholders

The stakeholders are officially invited to either an online or physically-facilitated Social Lab process. This is dependent on the COVID-19 situation.

(6) Facilitate and Execute

The designed process will be executed with the participants, and facilitated by the entire Lab team.

(7) Ongoing Support

We believe that whatever comes out of this Lab process should receive ongoing support. Depending on what the outcome is (we have experienced that solutions can range between the facilitation of necessary conversations and tangible deliverables), our goal is nonetheless to make sure that the results are captured in a way that fosters capacity building. There are many ways of doing this: funding, networking, kickstarting new initiatives, and so much more.

Evaluation

(8) To make sure that our project has created the change that is necessary for communities to flourish, we will do both qualitative and quantitative research to indicate the changes that have been made.
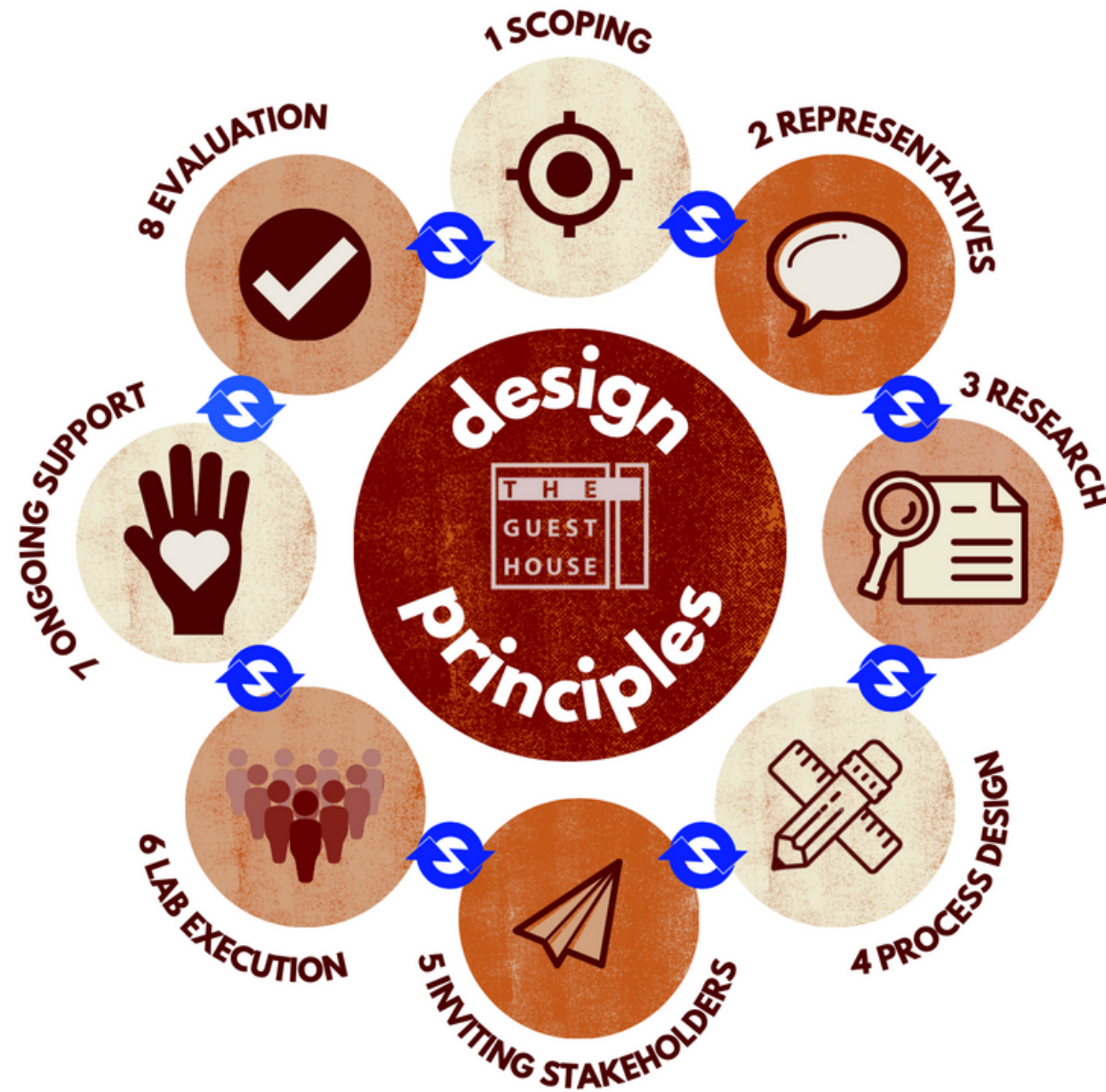
image 2.2: The Eight Rooms methodology

community-led

DESIGN FOR COMMUNITY-LED OUTCOMES: WHAT CAN WE DESIGN THAT FOSTERS COMMUNITY ENGAGEMENT THROUGOUT?

localism

ADD LOCALIST FEATURES TO YOUR DESIGN: THE NEIGHBOURHOOD, THE COMMUNITY, THE RESOURCES, THE CULTURES: WHAT IS PRESENT? HOW CAN WE CELEBRATE THIS AND CREATE STRONGER CONNECTIONS AND ECONOMIES?

proportionality

SCALING UNIVERSAL SOLUTIONS IS OF THE PAST. OUR SOLUTIONS GO FOR SELECTIVE SLOWNESS, RATHER THAN UNQUESTIONED SPEED. SCALE SHOULD ALWAYS BE RELATED TO THE CONTEXT.

ecological context

DESIGN SHOULD ALWAYS LOOK AT WHAT THE LOCAL, NATURAL SURROUNDINGS HAVE TO OFFER (AND WHAT IT ASKS FOR RETURN). BE MINDFUL OF THE ECOLOGICAL CONTEXT AND NATURE WILL SALUTE YOU!

intersectionality

INCLUDE INTERSECTIONAL ANALYSIS IN YOUR DESIGN: BE AWARE OF YOUR BIASES, PRIVILEGES AND THE GLOBAL-LOCAL POWER DYNAMICS

connectedness

DESIGN FOR MORE CONNECTEDNESS. BETWEEN PEOPLE, NATURE, AND ALL THAT MAKES THE LOCAL CONTEXT WHAT IT IS. BUILD NETWORKS AND RELATIONSHIPS!

decolonization

A COLONIAL MINDSET IS WHAT IS DAMAGING OUR PLANET AND PEOPLE. OPT FOR TURNING THIS MINDSET AND EFFECTS AROUND. DECOLONIZE!

sharing

DESIGN FOR OUTCOMES THAT INITIATE SOCIAL CONNECTIONS AND OPEN EXCHANGE OF RESOURCES

inclusivity

OUTCOMES SHOULD BE OPEN FOR ANYONE; REGARDLESS OF GENDER, SEXUALITY, AGE, DISABILITY, ETC.

diversity

HOW CAN WE CELEBRATE OUR DIFFERENCES, COLLABORATE AND BUILD BRIDGES?

systemic change

KEEP THE ROOT CAUSES OF LOCAL ISSUES IN MIND. HOW CAN WE MAKE THE BIGGEST IMPACT? WHAT CHANGES ARE NEEDED?

design principles

THE GUEST HOUSE
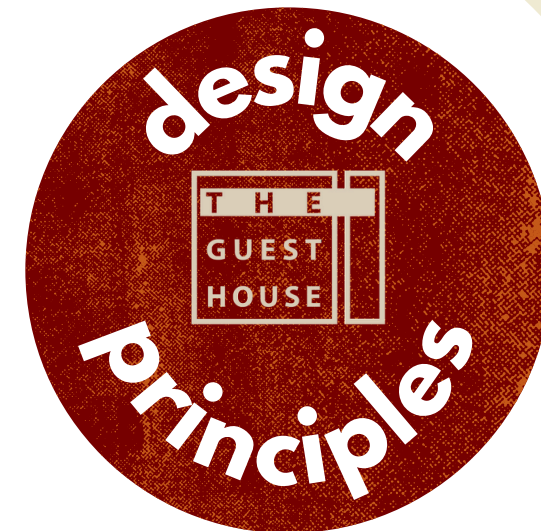
image 2.3 the design principles: inspired by many different theories and schools of thought such as sustainist design, regenerative design, intersectional design and much more.

Effects

The underlying goal of our work is to produce lasting effects within the participatory design field by working with this methodology. Some of these effects we wish to eventually see are:

- Representation of people from disadvantaged communities through intensive collaboration
- Bottom-up solutions designed by local representatives for their own communities
- Solutions that honor complex issues with regards to social injustice and climate change
- Ownership of the processes and solutions by local representatives
- Safe design spaces that respect and prioritize local history, dynamics, and culture.
- Principles and frameworks that generate sustainable and environmentally-focused initiatives
- Ongoing support by the Guest House that expresses itself through capacity building.

Why 'The Guest House'?

The conceptual name of the product came to existence when reflecting on the poem "The Guest House" by 13th century Persian poet, Rumi. *"This poem is a reminder not to resist the thoughts and emotions passing through you but to meet them with courage, warmth, and respect."*[20] This is exactly how we wish to express our core values and vision: for design to show warmth, openness and respect to the communities it attempts to serve. Designers should always be aware of their own position in society—their privileges and their biases— as it affects and impacts the work that they create. It is up to us to actively and continuously learn more about what is necessary to better facilitate these spaces, and to unlearn practices that are harmful to those that are already vulnerable. We want community members from all different backgrounds and cultures to enter a place where they can feel seen and heard.

"The guest house in Rumi's poem is open for many people with varieties of religion, culture, gender, and nationalities, just as humans get different kinds of experiences, feelings, and emotions each time. The Guest House welcomes, honors and cares for all."

ANONYMOUS [21]

The Guest House in Aarhus: A Pilot Project

The foundation of The Guest House is built in the local context of Aarhus, which has been the testing ground to the pilot of our product. Because this methodology is built upon local contexts, cultures and politics, we made the decision to change the way we refer to our target group from "disadvantaged communities" to "People Of Color" (POC). We made this decision based upon reflections during our first two project phases. First, it was difficult to find people that live in disadvantaged communities in Aarhus. We are still working on a communication strategy that will enable this connection—as laid out in our methodology, making these crucial connections takes time and cannot be done in an expedited manner. Second, in our initial research, the local discourse we encountered was more focused on people with a "minority ethnic background". However, we wish to change the narrative and avoid the implicit prejudices that are embedded in this terminology. Which brings us to the third reason: so far we have worked and networked with many POC that face issues related to social injustices, organizations that are led by People of Color, and/or white individuals and white-led organizations who work to fight issues that are tied to racism . This is why we still define our target group for the concept of The Guest House as 'disadvantaged communities', but refer to 'POC' when talking about The Guest House in Aarhus.

The Guest House has invited a combination of relevant organisations and young People of Color into an ongoing development of the project. We have done this by designing interviews, meetings, workshops and public communication in direct collaboration with our three main Family members: Mellemfolkeligt Samvirke, Soulitate Chaibar and Andromeda 8220. Each partner is a direct link into three different networks with a large voluntary interface among our target group.

Our Family Members' roles are to:
- Recruit volunteers
- Generate ideas for workshops with volunteers
- Help guide the content we create and communication with relevant community members

The roles of volunteers are:
- Design content for events
- Facilitate and support at events

So far, we have done a lot of work to lift our Aarhus-based social lab from the ground. Now we would like to welcome you to the business lounge, to take you through our business foundation within The Guest House, and how we have applied it to our pilot project in Aarhus.

Business Foundation

Marketing and sales strategy

Industry and Target Market
As our field of work lies within design, and more specifically Social Labs, we naturally scoped if there were any others that shared the same vision and mission. There are many design agencies and organisations in the world, with purposes that can vary between equity-based and profit-based outcomes (see figure 2.4 below). Based on this model, we knew right away that we were going to be completely design-led and equity-based, as the dot shows. It was very difficult to find peers, let alone those who work with the same target group. We knew right there and then how important it was to develop an approach to support our target group with our resources.
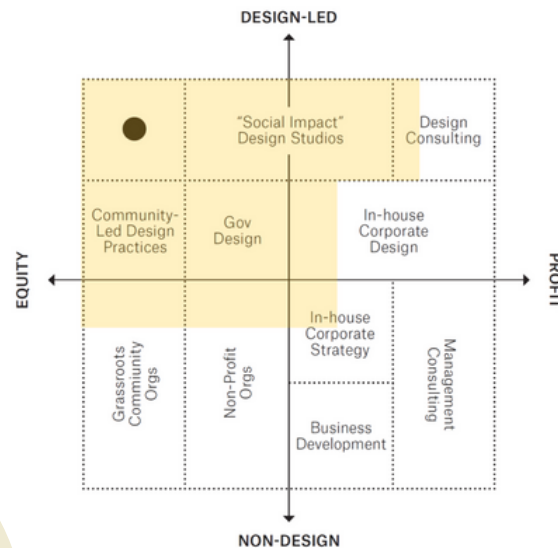
Figure 2.4: A Landscape Of Design by Matthew Kinda (The Service Design Studios, NYC)

'Competitive' Analysis
During execution, we stumbled upon some design initiatives that focused on either community-led work and/or the target group of People of Color. However, it was quite unclear if these practices were also inspired by social lab protocols and procedures. Whenever we did find social labs that worked with this target group, it was unclear how much of their work was community-led. Either way, we felt like our method and strategy would be a great contribution to this field, regardless if we would have to reinvent the wheel or not. This is why we put question marks next to the word 'competitive'. We'd rather think in terms of collaborations than competition. This world needs more initiatives like ours, so the more the better we would say. However, we do think we might be able to fill in the gap in the market if we are able to initiate multiple social labs as a completely community driven process. Which means setting up the lab, the processes, and deciding on the tools and methods.

Business Model
We have developed a conceptual business model for The Guest House that we are currently testing out in the first Aarhus based social lab. The main thing to highlight from this is our key propositions, since it is the core of our business foundation. With this organisation we aim to create more bottom-up solutions through a community-driven storytelling platform. We aim to spotlight local mindsets and culture from Communities of Color in order to build bridges between local cultural organisations and local POC. Go to appendix 1.1 to see our business model.

Later on in the section about Project Execution you can read about how this business model has been applied in our pilot project in Aarhus.

Organisation and management

Description of the legal structure of the business

The Guest House is founded as a voluntary organisation. In the voluntary sector, there are many types of organisations. Some are local associations or national organisations, others are foundations or self-governing institutions.

There is no authoritative definition of what a voluntary organisation is, but according to a research report by CFSA from 2016-2018 [22], voluntary organisations have five characteristics:

1. Formally organised with a legal status
2. Independent of the public
3. Non-profit
4. Self-determining
5. Voluntary participation and commitment

Organisational structure

The organisation is based on three main pillars.

1. A core team at The Guest House consisting of two project managers and one representative of the local challenge, as head of communication
2. Our Family members, that consists of local organisations and individuals who want to support the project and collaborate
3. Investors for the local lab projects

To give an example of how we applied this structure in Aarhus we have a brief bio of key people and partners (figure 2.4).
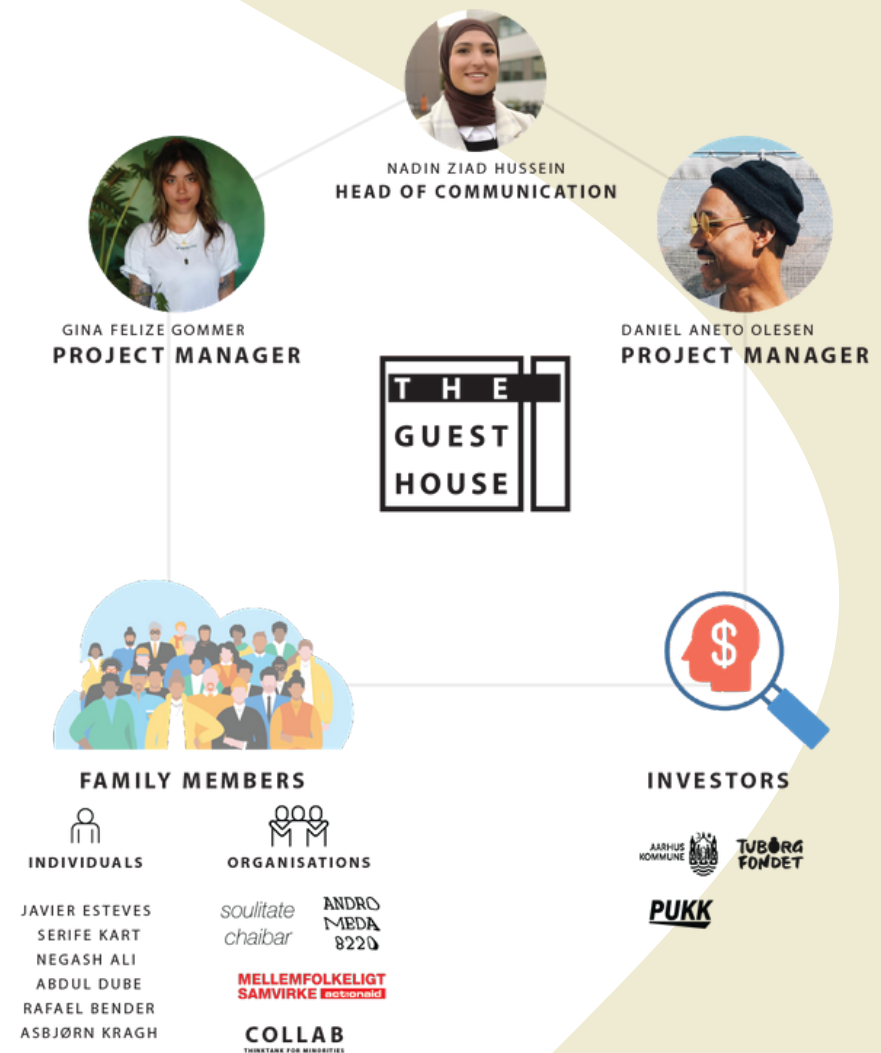
Figure 2.4: an illustration of the organisation structure in the Aarhus based lab.

Core team of The Guest House

The core team consists of two project managers and one head of communication.

Gina

A social designer that is interested in ecological transformation processes, as well as equity-based design methodologies. Her passion derives from activism for social and climate justice.

Daniel

A cultural entrepreneur and process designer with an interest in human centered design and sustainable innovation. Daniel has been active in the cultural scene in Aarhus as a project manager in various organizations for the past three years.

Nadin

Currently studying an MA in Intercultural studies at Aarhus university. Many years of experience in non-profit work including planning and carrying out events.

Investors

Our investors we don't work closely with, but mainly just keep updated, whenever we have spent money or we want to get our funding transferred. In order to maintain a good relationship with our investors, we strive to personally invite a representative from the funds to participate in our events. By the end of the project period, the agreement is to send a complete financial account alongside a report describing our process.

Family members

Our Family consists of two different categories: individuals and organisations. Below we introduce our three main Family organisations, and the role they play in The Guest House.

Soulitate Chaibar (https://www.facebook.com/soulitatechaibar)

The purpose of the collaboration is to enable the awareness of Soulitate Chaibar among actors and individuals who are connected through The Guest House. In addition, the purpose is to foster different communities and networks to meet each other and anchor themselves in an already established association and organization creating a safe space for diverse communities in Aarhus.

Andromeda8220 (http://andromeda8220.dk)

The purpose of the collaboration is to open up the possibility of intercultural connection of networks in Aarhus, with a perspective on strengthening the cultural growth layer in Aarhus with increased accessibility for people with limited access to locally based organizational life and decision-making processes.

Mellemfolkeligt Samvirke Århus (https://www.ms.dk/mellemfolk)

The purpose of this collaboration is to strengthen each other's networks and to tap in to a platform that is based on an intercultural foundation working for social and climate justice as well. Together we seek to work towards an increased representation of perspectives and storytelling in society by bringing together the voices of internationals, people with minority ethnic backgrounds and people who don't feel like they belong to a majority of society.

See the collaboration agreements in appendix 1.2.

Financial management

Fundraising strategy

When it comes to raising capital, we decided early on to build a targeted fundraising strategy focused on raising money for our pilot project in Aarhus. Our number one target was to get the municipality onboard, since we believe it is highly necessary to develop a good relationship with the municipality to truly connect the communities we are aiming to reach with the decision-makers in their area. But for this to happen, we also needed to develop a close relationship to organisations that have already gained recognition and trust from both local politicians as well as the general public. Out of that grew The Guest House Family, and a targeted funding strategy.

The strategy is built on focused relationship-building with partners, and by strategically choosing the few funds that fit the scope of the project. The strategy has four steps:

1. Design the first iteration of a concept or project
2. Build strong relationships with local organisations that are acknowledged by the municipality
3. Call the funds from the municipality to get advice on how to best get funded by them and/or other funds
4. Apply and receive funding from the municipality
   a. If accepted: Use the accepted funding as proof of concept when applying for other funds.
   b. If denied: We had identified and were ready to apply for a back-up list of four other funds.

Figure 2.5: 3-year future strategy ideation session for The Guest House

Future of the organisation

The future of the organisation is based on an ongoing process of testing and validating, by constantly unlearning and iterating the approach to how we work with local challenges. Throughout the following three years, The Guest House will mainly be focusing on testing out the platform in Aarhus, with the possibility of building a separate project in Amsterdam (figure 2.5).

After the first three years we would begin to change the organisation from solely being a voluntary non-profit organisation to becoming a social enterprise. The fundamental difference between nonprofits and social enterprises is the source of funding. Nonprofits rely on public funding through donations. Social enterprises are businesses: they generate their own profit to keep themselves running.[23]

We would be looking at new revenue streams such as:
1. New types of investors
   a. Angel investor, crowdfunding, financial institutions, investment funds, venture capitalists.[24]
2. Selling professional guidance
   a. Consultancy, workshops, seminars, talks, event management
3. Design books
   a. Content creation from our work with insights and guidelines
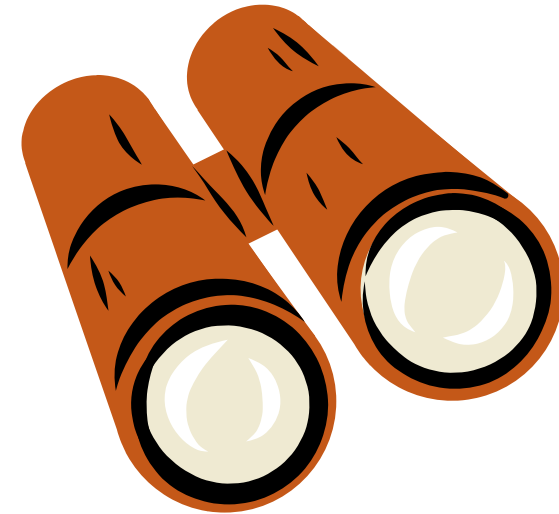
We have now been around everything from what our product is-- based on The Eight Rooms of The Guest House (our methodology that we want to apply on local challenges), how we have applied this mindset in our pilot project in Aarhus--by building close relationships with local organisations as well as public and private funds, and why this product is necessary in order for design--to show warmth, openness, and respect. We have outlined our organisation as a voluntary non-profit with potential in creating our own capital as well in the future. Thanks for joining our little house warming in The Guest House.

Process

Now let us unfold our process since we began developing our concept up until where the project is today. This section is dedicated to our project process, with a little treat of reflection by the end of each section. Process design happens in iterations, and in every iteration, there are a lot of insights and learning to uncover, which is why you can expect to read about how we continuously reflect on what we have learned and unlearned.

🔄 **continuous learning and unlearning**

PROCESS TIMELINE

synopsis

design sprint
Define the challenge and create a solution
1. Expert interview
2. Long term goal
3. Sprint question
4. User journey
5. 4-step drawing

pitch deck

organisational developing

video podcasts

open session online

insights

graphic designer artvocacy

DECEMBER   JANUARY   FEBRUARY   MARCH   APRIL   MAY
                        2021

project   funding   family gathering #1   family gathering #2 · fam <3   development   social lab

                                                storytelling

Concept Development

During the early stages of our work, both of us thought of how we wanted to approach this project: by acknowledging the sensitivity and complexity of this field of work, especially in relation to our target group. Back then, we already had the impression that the design tools we were familiar with were not able to fully cover it all, yet we didn't have the knowledge to understand what was fully needed in return. This is why we chose to blend multiple methodological design frameworks and schools of thoughts with our traditional Design Thinking framework, which has simultaneously served as a project strategy and timeline during concept development (see timeline on the right). This methodological framework has been reiterated many times as we met new interesting theories along the way, but the following (especially the 'learning and unlearning' aspect of intersectional design) has been our foundation (see image 3.09).

Systems Thinking & Complexity Theory

Systems thinking is an approach to integration that is based on the belief that the component parts of a system will act differently when isolated from the system's environment or other parts of the system.

Complexity Theory allows us to better understand systems as diverse as cells, human beings, forest ecosystems, and organisations, that are only partially understood by traditional scientific methods

Intersectional Design

The practice of intersectional design includes the designer themself. The practice is a pathway to see how to do the work that is self-examination, learning, practice, action required of design to integrate intersectionality. We have implemented this way of designing by continuously learning and unlearning: reflecting on our own biases, privileges and staying open for improvement and accountability while keeping the community in mind.

"How might we practice design with an intersectional frame in order to explore designers' ability to act as agents of change?"

Speculative & Critical Design [SCD]

Speculative and Critical Design (SCD) confronts commercial and traditional design practice. It seeks to change contemporary perceptions of products and norms, instead of reproducing and reinforcing them. Through the design of critical objects and speculative narratives, SCD attempts to spur social debate on what is a preferable development.

Business Design Thinking

We combine business with design.

Design is a powerful approach to looking at the world and tapping into new opportunities to make the world a little better. It's the job of designers to combine, consider and test new options and take into account the person you're designing it for. To do all this, you need to use design principles very consistently.
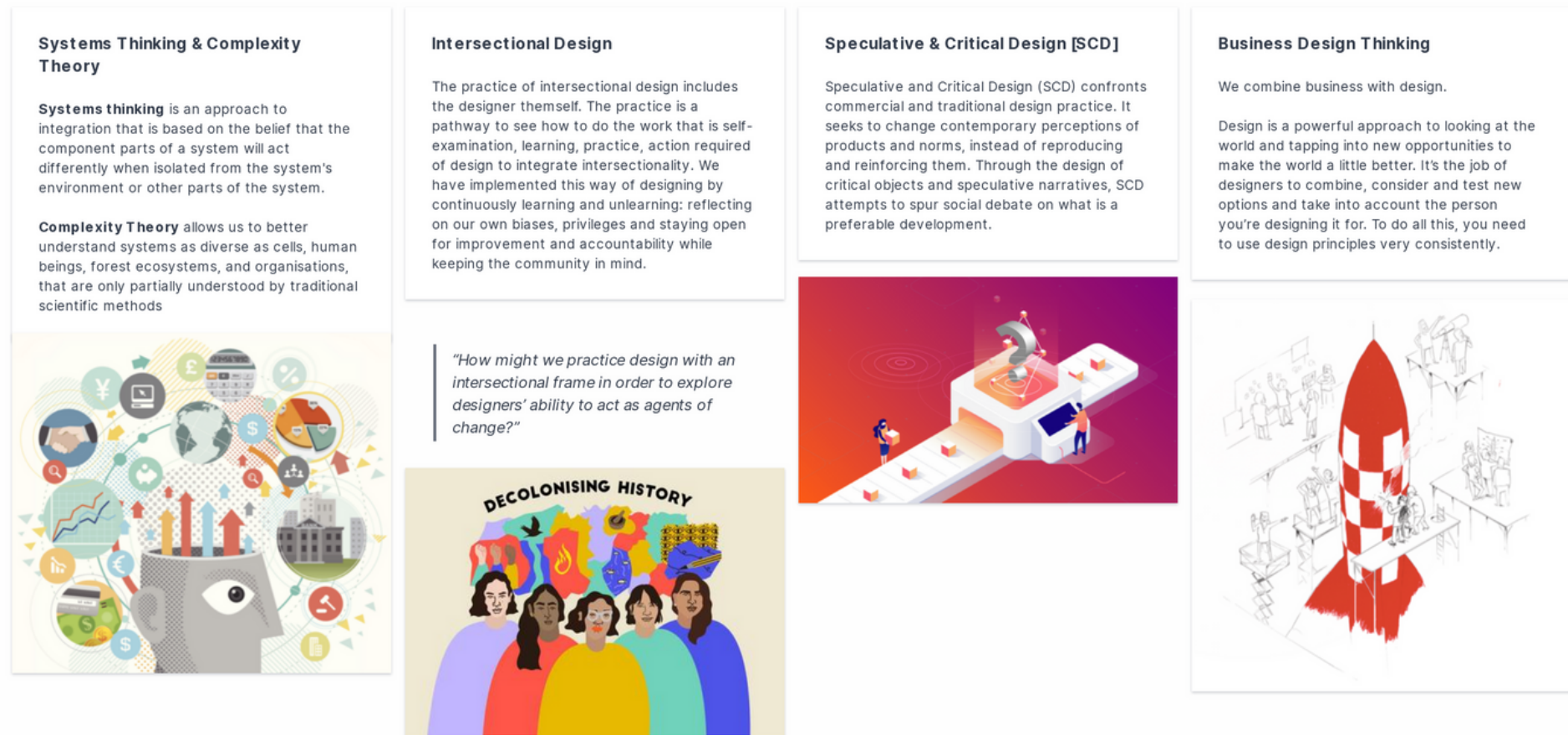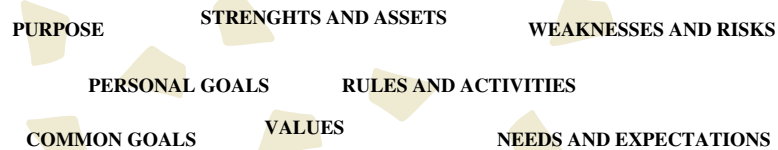
Image 3.09: An overview of our methodological framework

Preject

When both of us saw opportunities of collaborating on this project, it was first and foremost necessary to align on expectations for this project (see appendix 2.10). We set aside a few hours to have a conversation about the following topics:

PURPOSE   STRENGHTS AND ASSETS   WEAKNESSES AND RISKS

PERSONAL GOALS   RULES AND ACTIVITIES

COMMON GOALS   VALUES   NEEDS AND EXPECTATIONS

We immediately reaped the benefits by having a more in-depth understanding of how we tend to communicate and work and what we need in order to feel engaged in a project. Talking about our strengths and weaknesses prior to the project execution also served as a great "heads-up", as we called attention early on to issues such as demotivation during phases we found unpleasant to work on, and were better able to address these conflicts when they appeared. Overall, we saw where our skills and resources completely complemented each other: Daniel favoring executional work, whereas Gina thriving on research and epistemology.

Scoping

The foundation of The Guest House was built during the scoping phase: the phase where we decided on the project's boundaries and outlines. What is the societal challenge we should focus on? What is already out there that can serve as research and inspiration? Which stakeholders are involved? As mentioned before, the angle of approach started off with our common interest in climate change and design, We were both especially concerned with the relationship these interests have with Black, Indigenous, and POC communities, who are most affected by climate change due to unequal power dynamics in global politics.[25]

By putting a systemic lens on this issue, it became clear that we wanted to work with the roots of climate change, as research has shown us that climate change is a symptom of other social issues we see today, such as racism, misogyny, and neoliberalism[26], This realisation reminded us of the importance of intersectional analysis and decolonial theory, and has helped us create the framework of our project scope (see appendix 2.11).

The next step was to understand who we wanted to design with and for, by doing stakeholder research. The Rainbow Diagram (figure 3.1) provided an overview of who is most-affected and most-affecting climate change. We asked ourselves: How can we make the most impact with our resources? Which stakeholders need more support? We chose to work with People of Color, as it is their perspectives that are often left out of the public discourse and need to be included in policy making.
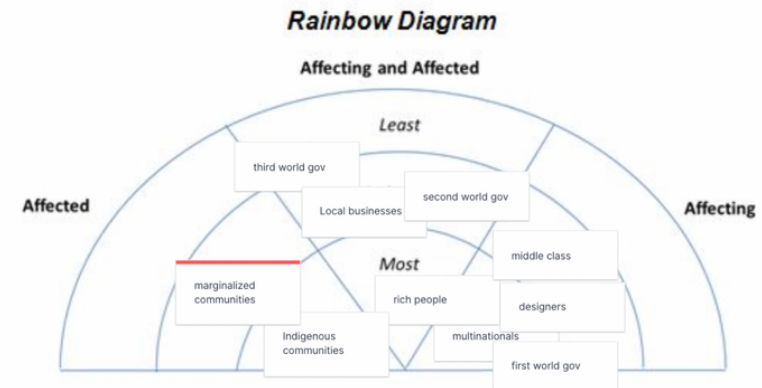
Figure 3.1: The Rainbow Diagram (stakeholder research)

Our research question was formulated not long after:
How might we DESIGN a service that amplifies the voices, and meets the local needs and knowledge of disadvantaged communities in relationship to climate change?

Already from the start we were confronted with the complexity of the semantics and how to address our target group. How do we define them?
The definition of marginalized communities falls on quite a large spectrum. We wanted to be more specific, without closing off certain groups either.

image 3.11: Interview with Daryll Landbrug (Bij1 politician, youth worker and activist).

Empathising

To answer our research question, we conducted research based on value proposition design [27] by interviewing eight community leaders (image 3.11) and doing additional desktop research.

User research

While we strived to create a service that would serve disadvantaged communities entirely, it was also known to us that not every community member would have to use our product in order to reap the benefits of it. This is why we chose to define our user as community leaders: those that have experience with, and knowledge of this complex issue and can be considered as a representative of a disadvantaged community (meaning: wanting to create change for and with them). We reached out to them with the intention to understand how we best could support their work and help realize their vision (see appendix 2.12 for our interview guides). Some insightful quotes are:

There's no climate justice without social justice. Disadvantaged communities will not prioritize climate change when they are worried about surviving day to day life. However, by approaching them in their cultural language, you might be able to reach them.

DARYLL LANDBRUG (BIJ1 POLITICIAN, YOUTH WORKER AND INTERSECTIONAL ACTIVIST)

We need more bottom-up initiatives in community work, with trust from top-down stakeholders. The power structures are the most definitely the biggest struggle, as the government believes that we are incapable of doing the work ourselves.

RAKI AP (GROENLINKS POLITICIAN, INTERSECTIONAL CLIMATE ACTIVIST)

You have to make an issue relatable and emotionally triggering if you wish for your community members to engage with it. Black Pete for example is a visual symbol of systemic racism - people see and feel what they stand up against.

MITCHELL ESEJAS (ANTHROPOLOGIST, FOUNDER OF THE BLACK ARCHIVES AND ANTI-RACISM ACTIVIST)

Desktop research

We have also done additional desktop and literature research to understand more of what experts have already written about this topic, together with a market analysis with the aim to understand what is already out there.

Defining

By combining all of our research in Bespoke's Horizon Scan App, we were able to get a great overview of all of our scancards (research results), cluster them and draw some conclusions. Please look at appendix 2.13 for our key insights.

⟳ continuous learning and unlearning

Have we done enough research? What about field observations? Obviously COVID-19 played a huge part, but not having done field work in communities while talking about communities sounds a bit like we didn't take our work seriously.

⟳ continuous learning and unlearning

We keep on reflecting on our target group. Yes, activists and community leaders are important and have great knowledge to share. But what about the people that are affected but whose voices are not as present in the common discourse we hear? What if we push a problem on them that doesn't exist to them? Isn't that an enormous bias?
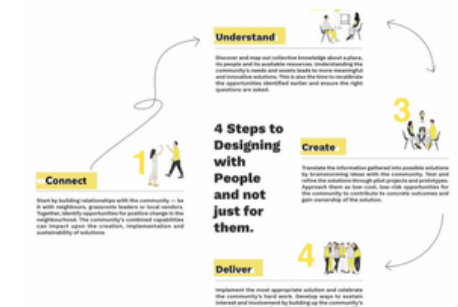
Ideation

To stimulate our creativity, we went out of Aarhus C and spent a weekend reconnecting and ideating on our concept. For this process, a hacked version of the Design Sprint was used: a selection of ideation and brainstorming tools (figure 3.2):

- A long term goal, in order to align on our aspirations and vision
- "How Might We" (Sprint) Questions to frame our ideation session with design questions. These were based on some of the key take-aways and the value-proposition based research.
- A user journey to align on expectations and effects of our potential product/service for our target group.
- A four-step drawing to create a visual literacy of the concept that we had both thought of.

After, we created the first draft of our concept: a local community social lab for disadvantaged groups, with emphasis on a methodology that fosters representation, bottom-up solutions, and holistic design principles that address complex problems such as climate change and social injustices (see appendix 2.14 for this first draft).

continuous learning and unlearning

The meta layers of it all became pretty confusing. Why do we talk about representation, but we fail to include our target group in the ideation process? It's easier said than done.

Define the challenge and create a solution

1. Expert interview
2. Long term goal
3. Sprint question
4. User journey
5. 4-step drawing
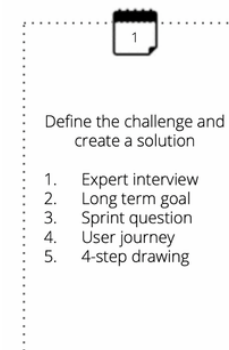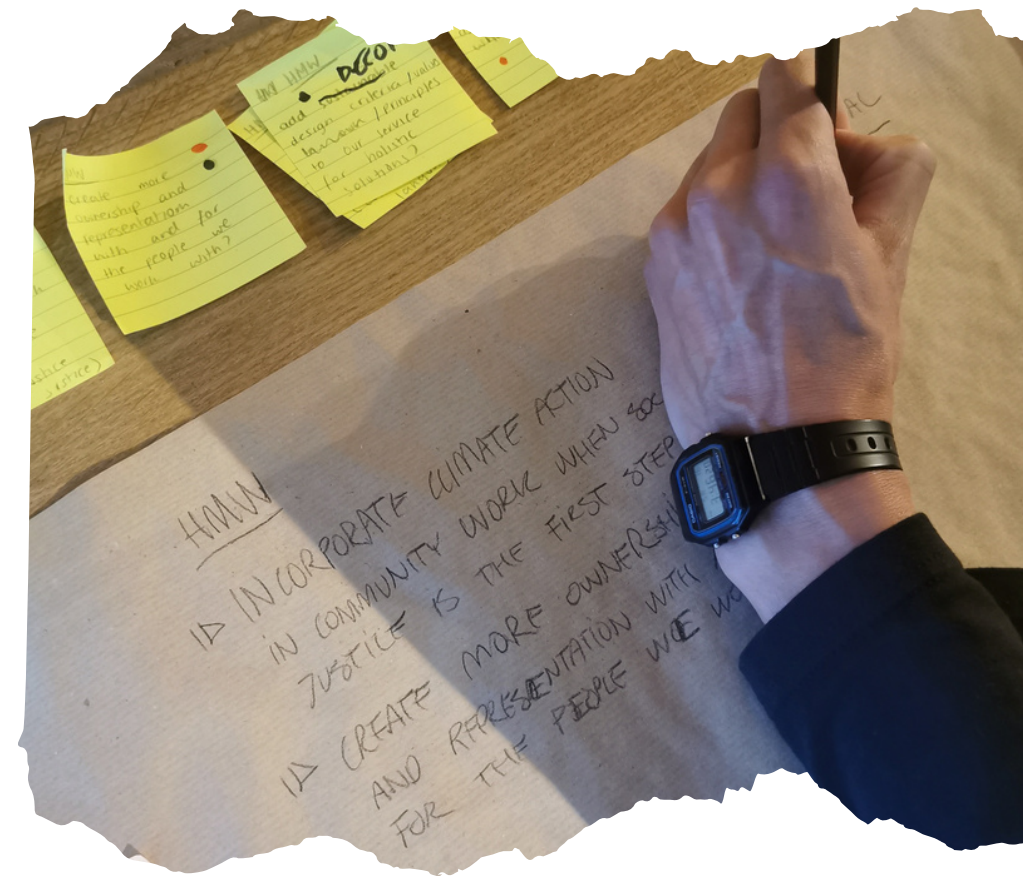
Figure 3.2: Hacked version and agenda of the ideation section (Design Sprint)

Prototyping

After we designed the concept, we quickly made some prototypes of our product by creating a bunch of pitch decks—pdf's containing a pitch for our project. First drawn out on an iPad, but later developed in Canva to make it look more professional. This was done by conceptualizing a prototype of The Guest House's current visual identity and communication style, such as the logo and visual literacy (see appendix 2.15 for our first Canva pitch deck).

 continuous learning and unlearning

Did we go too fast? Should we have prototyped aspects of the methodology instead and work with our target group?

Testing

Now that the first draft of our communication files were ready, we kickstarted the testing phase by sending them out to our key stakeholders and asking for feedback. Part of our attitude was to "fake it 'til you make it", meaning that we would pretend we were an already existing organization and simply see what their responses would be like. Our key stakeholders are:

- The community leaders
- Partners to collaborate with
- Public and private funds

Validation

Community Leaders

"I'm convinced that this is what we need in society, that, through these types of bottom-up projects, you'll be able to approach larger perspectives while keeping it small-scaled for simple people. For them to be able to participate, regardless of their social environment. You were able to visualize it very well in terms of graphic and content. I wish you good luck."

RAKI AP. GROEN LINKS POLITICIAN AND INTERSECTIONAL ENVIRONMENTALIST

"I've read everything, and I'm sitting here with a big smile. I think the part about "ongoing support" hits me hardest ❤. Regardless of what comes out of the lab, it's so important that this takes place, because in reality project outcomes often fade away, like it was all just for the story or the stage, or whatever. I like this. A lot. Thanks for sharing this. Very much."

DARYLL LANDBRUG. BIJ1 POLITICIAN, YOUTH WORKER AND ACTIVIST

As both of them work directly with disadvantaged groups, we have taken their feedback and opinions seriously and treated it as a validation of the concept.

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Partners

We have reached out to several organisations which resulted in three key partners, as previously described:

- Café Mellemfolk
- Andromeda 8820
- Soulitate Chaibar

All partners saw potential to collaborate, understood the necessity of this kind of work, and were interested in becoming part of this hub. We even got into contact with other important stakeholders through them, after our initial pitches. The fact that they immediately agreed to work with us served as a validation.

Public and private funds

We also tested out our concept by applying for two public funds and one private. They gave us the following response:

"PUKK's Grants Committee has considered your application for The Guest House and has granted DKK 7,500.00 in 2021 for the project. We would like to support your project financially but we also encourage you to borrow equipment etc. at eg UKH or Frontløberne."

PUKK – THE POOL FOR YOUTH ART AND CULTURE[28]

"The integration network in Culture and Citizen Service has processed your application for financial support for The Guest House.
The integration network has decided to give a grant of DKK 30,000.00 in 2021 based on the following reason:
The Grants Committee finds the project very interesting and with a strong democratic approach."

THE FUND FOR DEMOCRACY AND PARTICIPATION [29]

"Dear The Guest House. Thank you for your application to the Tuborg Foundation's Dream Pool. We are happy to tell you that the fund has allocated an amount of 30,000.00 kr."

THE TUBORG FOUNDATION'S DREAM POOL [30]

Nothing more or less is needed to say. Three out of three, and we have a proof of concept, showing that there is definitely a political momentum in the direction of our project focus.

See appendix 2.20 to see our budget we used for applying for the pilot project in Aarhus, and go to appendix 2.21 to see our grants from the funds.

continuous learning and unlearning

Yes, getting validation by receiving public and private funds is great, but there are also power dynamics involved in terms of expectations. Also, many people don't get the climate justice aspect. What climate injustices are present in Aarhus? Does it even exist? Everything is connected, but should we even communicate this complexity? How to embrace the complexity without communicating it to our stakeholders?

Implementation

As we had received enough validation (in our humble opinion), we decided to go for it, and start executing the project immediately by getting our organizational structure and project management ready. The next sections will describe exactly how we did it.

Organisational Development

The organisation has been developed around three different pillars:

Project management
    a. How we have been organising as project leaders throughout the project period

Family Members
    a. How we have developed a relationship to our Family Members.

External staff
    a. How we have managed the organisation when bringing in external staff and hired freelancers

Project management

The way we developed the organisation started by laying the foundation for us as project managers with an online system for collaboration.

Building an online platform for ourselves

We decided to focus on finding one software that could contain everything we needed in terms of mapping out our process, procedures and general note taking. We found the newly established software *Milanote*, and fell in love. Check the link to get a visual overview of what the software and our personal workspace looks like:

https://app.milanote.com/1Kd1c311N55KbZ?p=eISCqdOMPMa

Mostly all of our communication happened on this platform as well, but we also made a Whatsapp group for more direct messages.

Researching

For researching, our go-to procedure was to put all our research in the software Horizon, designed by Bespoke.[31] This platform has a built in software that helped us connect the different signals we would come across in our research to better gather them into insights.

We later on continued our notetaking about insights and signals in the Milanote application.

Project tasks and milestones

All our tasks and milestones were mapped out in the free version of the software *Teamgantt*.[32] This software helped us keep a constant overview of everything we needed to get done, even with the possibility of tracking how much work had been done within each of the tasks we had.

As the name of the software entails, we have been using a Gantt Chart as our management tool, which basically is just a type of bar chart that illustrates a project schedule. Our Gantt Chart was structured around the four phases of our project, which will be introduced in the section 'Project Execution'. See *appendix 2.22* for our Gantt Chart.
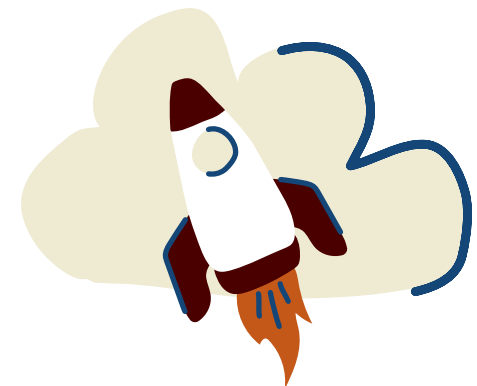
Family Members

Our Family started out as a search for key partners that wanted to support our project with guidance, support, network or any available resources they might have. It later developed to include both organisations and individuals.

Building relationships

In our search for partners we mapped out every organisation we knew in Aarhus that was led by POC or focused on similar values to The Guest House. A lot of them were already in our network, either through personal or professional connections, which made the approach more natural. In order for us to align on the collaboration ahead, we arranged meetings to talk about the following four points:

1. Purpose with the collaboration (what do you want to achieve?)
2. Responsibility, roles and tasks between partners (who is doing what?)
3. What are the different partners contributing with (e.g. venues, working hours, money, equipment etc.)
4. Duration of the collaboration (when does the collaboration begin and end?)

These points were directly linked to our fund application to the municipality that also required us to prove that we had established agreements with our partners on the project.

Ongoing involvement

To assure we kept involving our partners in our process ongoingly, we planned frequent Family Gatherings, where we updated our partners on our process and involved them by getting their inputs for the next steps. See appendix 2.23 for an overview of our last family gathering.

These gatherings were meant for direct involvement from our partners on the project, to ensure we kept aligning and that they were just as much a part of shaping the course of the process as we were as project managers. These gatherings also served the purpose of linking the different partners with each other, to strengthen their internal collaborations and network.

Besides the gatherings we also decided to start working alongside our partners, starting out renting an office space for one and a half month at Soulitate Chaibar. This created a strong connection to our partner, mentor and friend, Shubhdeep, who is the front person of the organisation, since we were able to see each other everyday, eat lunch together and get to know each other on a personal level. We aim to continue this approach by moving our office space to Andromeda8220 in May and finally to Café Mellemfolk in Aarhus, where Mellemfolkeligt Samvirke is based.

External staff

Recruiting

In relation to the second room of our methodology, which focused on finding representatives, we early on realised that we did not only need representatives for our lab process, but we also saw a need in hiring a temporary staff member to the core team of The Guest House, that could function as a direct link to our target group. Specifically we wanted to hire a person as the head of communication. The scouting for this staff member happened by asking around in our network, which quickly resulted in an open interview with our potential staff member. Nadin Ziad Hussein was the perfect match for us, since she had a lot of experience working in NGOs with similar visions, she is studying a master degree in intercultural studies, and wants to become a psychotherapist focusing on mental health and healing amongst People Of Color.

Hiring

When we began recruiting, we still hadn't received any funding, which meant we couldn't promise any payment. We budgeted 12.000 DKK for a full salary for three months (Go to appendix 2.20 for budget reference) to hire freelance workers and therefore, we decided to make a strategy for hiring staff into The Guest House, which was built around three levels of engagement in relation to how much funding we managed to receive.

1. No funding received
   a. The staff member is working completely voluntarily on the project. Together with the project managers the voluntary staff member will decide on how much work they want to do, and what tasks they find the most fitting for this level of engagement.
2. Some funding received (around half of the budget)
   a. A short term time-bound freelance contract will be made. This level of engagement comes with the expectation of participating in weekly meetings, and starting to manage some more tasks than in level one.
3. Full funding received
   a. Fixed role with a signed freelance contract for the whole project period, that comes with commitments to all activities in the organisation and weekly meetings.

Our freelance contract was built around two sections. One contains the description of work and the other contains the terms and conditions. The contract was never fixed, but developed in direct collaboration with our staff member. The contract we made with Nadin can be found in appendix 2.24.

Managing

When Nadin joined our team at The Guest House, we invited her into our personal workspaces (described in 'Project management'). We also created a Slack workspace, with the intention of managing weekly overviews and shared documents. Every Monday morning, one of the project managers would upload a weekly overview to our Slack workspace, and put a red flag on all the tasks that involved our head of communication (see figure 3.5).
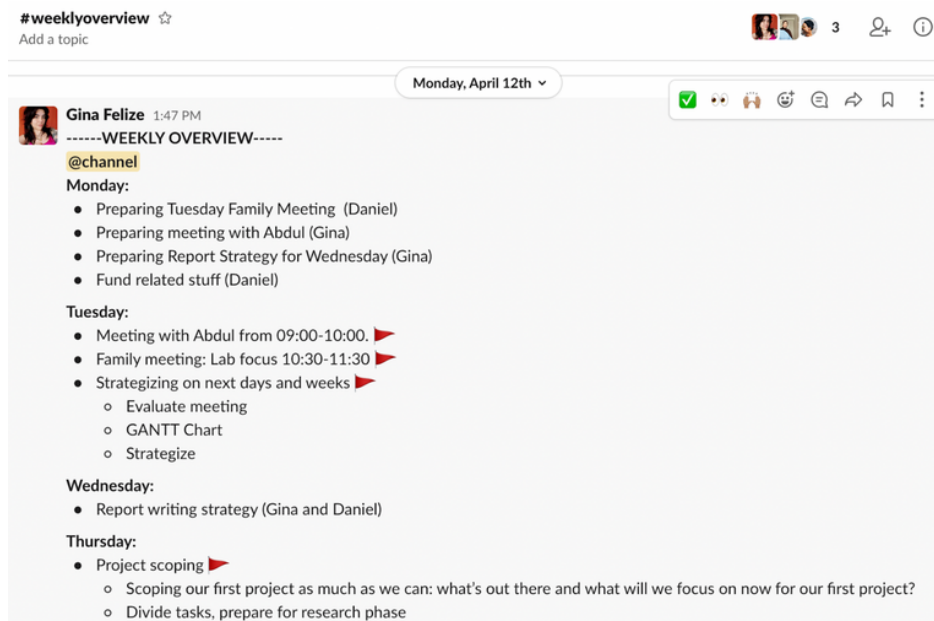
Figure 3.5: an example of a weekly overview posted in our slack workspace

continuous learning and unlearning

Building genuine relations takes time and authenticity. We have to be aware of not treating it as a task we need to get done, but rather implement it in our way of working alongside our partners and personally engage in the community. Be in the culture, to truly adopt the mindset of the people that engage with it. And sure, we love to have our family members, but is the semantics of our partnerships completely fitting, when we haven't even spent that much time with our "family" yet? Time. It takes time. And we are still in the very beginning of this process.

Project Execution

storytelling

RESEARCH
PODCASTS
OPEN SESSION
FUNDRAISING
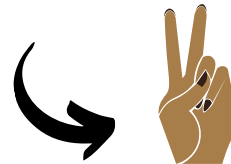
MARCH 15TH - APRIL 1ST

development

GATHER INSIGHTS FROM RESEARCH
DEVELOP AND LAUNCH WEBSITE

APRIL 1ST - APRIL 15TH

social lab

MEETING WITH VOLUNTEERS AND PARTNERS
DESIGN & DEVELOP 8 WORKSHOPS
EXECUTE WORKSHOPS ONLINE (MAYBE IN PERSON -
DEPENDS ON COVID)

APRIL 15TH - JUNE 1ST

establishment

EVALUATION OF PROCESSEN
ESTABLISHMENT OF BOARD IN AARHUS

JUNE

35

storytelling

RESEARCH
PODCASTS
OPEN SESSION
FUNDRAISING

MARCH 15TH - APRIL 1ST

What?
Phase one includes a podcast series, where nine young People Of Color were invited to share their perspective on social inequality in Aarhus. We also invited for an open session for anyone interested in the topic, with the aim of examining which themes are the most pressing in relation to our overall focus and purpose. This phase was crucial in getting a sense for what challenges young POC in Aarhus were calling attention to. Phase one included our fundraising strategy for the entire pilot project in Aarhus.

How?

Podcasts
The podcasts was recorded at three different locations;
1. Soulitate Chaibar
   a. The Chaibar was the perfect location for recording some of our episodes, since it's a thriving community focused on similar values to ours. We chose this platform, since it is a good opportunity for participants to connect directly with an active organisation that is working on establishing a foundation for a democratic engaging community, especially in their upcoming festival about exactly that this year in the summer 2021.
2. Café Mellemfolk
   a. Cafe Mellemfolk has been important to connect with, since they have a great physical location, that is also a thriving space for diversity, community building and events on social and climate action.
3. Andromeda8220
   a. We chose to ethnographically get closer to our target group, by partnering up with Aysha Amin from Andromeda. Aysha is raised in Gellerup, an area with a high percentage of POC, and knows the people and community in that specific area very well, which makes her a super valuable partner to even better connect with our target group.

Open Session
This event happened online and was facilitated on Zoom including Miro with engaging and interactive design. When the circumstances allow, we intend to be able to invite for physical meetups, workshops, networking events, and open house events for organisations that work around the topics we present in our platform.

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Why?

It is first of all necessary to understand the local context of Aarhus before we can apply our approach. This is done both by collecting the stories of young POC in Aarhus, encouraging storytelling (video podcasts), and by inviting people for an open session around the topic: Is 'Aarhus the same for everyone?' (systems mapping). It is a research strategy with the goal to understand what and where the real needs and issues are when it comes to POC and their different backgrounds and communities in Aarhus.

The conclusion of this research will provide us with more knowledge of important definitions such as: target group, local area, community, what is happening and being done, what the challenges are, and what is already working. In other words, it will describe the "why" for our Social Lab in Aarhus.

End results

1. We got funding
   a. We managed to fundraise 67.500 DKK for the pilot project. (See our budget in appendix 2.20)
   b. We made a Business model for the Aarhus based lab (see appendix 2.30)
2. Produced eight video podcasts
   a. Based on a thoroughly designed interview guide (please see the link, for elaboration: https://app.milanote.com/1LecCx1aDXBf55?p=BpNkmAbZfJP) we tailor-made an interview in collaboration with our participants, hired a freelancer to do all the recording and editing, and produced eight episodes.
3. Hosted an Open Session for ten people
   a. We hosted a session around the topic: "Is Aarhus the same for everyone?" See our invitation in the link: https://youtu.be/egH_WLeGZRs
   b. We used experience design and invited community members to shape the event (they got paid for their work) and make it a cozy good space:
      i. We had Negash Ali (Aarhus based rapper and activist) as guest speaker to talk about racial profiling.
      ii. The event had live DJ performance from one of our podcast participants Serife Kart, which created an informal and warm environment.
   c. We designed a process in Miro, and transformed the tool, the Iceberg Model, into something relatable for the local people by using the city as a visual analogy and systems map (see appendix 2.31).
   d. Ten people participated: these included internationals, local POC's in Aarhus, activists, an academic, culture creators, project managers and our partners.

continuous learning and unlearning

So, our fundraising strategy worked 100%, yet we have to be aware of how much the fund applications ended up shaping our project both in language, approach, process design and scope. Have we tied ourselves to something we can't really live up to? Suddenly we have a complete loop for our pilot project within a scope of four months. It is simply not enough time to build the necessary connection to our target group. When doing a video podcast, we also attract a very specific group of people that wants to be in front of a camera and share their opinion. One young POC activist from Gellerup (western part of Aarhus) even turned us down, since he felt that he wouldn't be able to speak freely and authentically, fearing for the responses of his network. What if we had done voice recordings on our phones, to collect the necessary perspectives, instead of thinking too much about aesthetics and visual branding? With regards to the Open Session: ten people showed up. Is that enough to represent the entire system? Also, we have received the feedback that there were a lot of white people present, while expecting it to be a safe space for POC. Should we only have invited them at first? Have we not built enough trust yet?

development

GATHER INSIGHTS FROM RESEARCH
DEVELOP AND LAUNCH WEBSITE

APRIL 1ST - APRIL 15TH

What?

In collaboration with our family members, we gathered knowledge from Phase 1, and chose a core focus for Phase 3. At this stage of the process our focus for Phase 3 is based on the question: "How can we engage young People Of Color in political and activist organisational life?"

How?

1. Brand development: creating a visual identity and name for the Social Lab with representatives from the target group
2. Launching the website
3. Using the video podcasts as part of our marketing strategy
4. Promoting the Social Lab through different channels and platforms in collaboration with our partners

Why?

The results of the research created the foundation for the launch of the Social Lab. This serves as a gateway to effective brand development, marketing and communication. The next steps are to create a name and visual brand identity that aligns with the local context and scoped challenge. This includes the launch and design of a website, next to the publication of an edited version of the video podcasts, as part of our marketing and communication strategy. Together with our collaborators, we will make sure that the launch will be promoted via a diverse range of already existing platforms.

End results

As a result of phase 2, we scanned through our insights from both the podcasts and the Open Session and found seven key insights (figure 3.6):
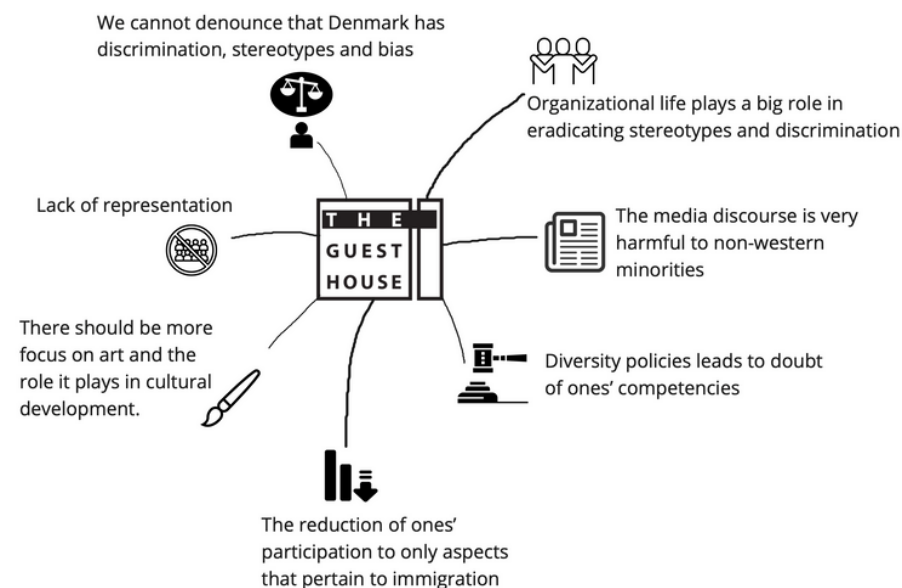
Figure 3.6: insights from our podcasts and the open session, conducted by Nadin.

These were presented in a Family Gathering where our Family Members also gave us input on the next steps of the project. See appendix 2.23 for an overview of this meeting.

This led to the creation of 8000 Stories, which is the brand name for the Aarhus-based lab, with the problem statement focusing on the question: "What are the core reasons for the marginalization of certain ethnic groups and how do you combat the consequences of them?". Finally, we managed to land a deal with a graphic designer Omar Al Sayed, the founder of Artvocacy.[33] Omar will design the logo, some illustrations and a website for the lab. See the offer below (Figure 3.7).

We can afford to hire you for around 26 hours, so this is our proposal:

Item	Quantity	Estimated hours	Price/hour DKK	Total DKK
Logo Design	1	7 h	300	2.100
Illustrations	Up to 4	11 h	300	3.300
Website pages building	Up to 4	8 h	300	2.400
Total amount				7.800
Inlc. VAT (25%)				9.750

Figure 3.7: A screenshot of the proposal for a graphic designer. The proposal was accepted.

continuous learning and unlearning

We realised that most of the people in our podcast and Open Session are POC with a very privileged background, which is fine, yet we also need to rethink how we aim to connect with all those people who would never participate in podcasts, online events and facilitated workshops and that come from less privileged backgrounds. We must never forget our own positions as individuals, and how that affects the way we choose to reach out as well as how people seem to want, or do not want to, connect with our work

What? & Why?

Based on the problem statement from Phase 2, we have been planning to design a series of workshops, where the goal is to create new citizen-led initiatives. Take for example Aysha Amin from Andromeda 8220. She's a magnificent example of a person with a project that emerged as a response to the lack of involvement and commitment of local citizens with minority ethnic backgrounds in the cultural scene. Starting a cultural organisation could therefore be something that grew out of the series. To best support the initiatives it is our task to help with the necessary resources in the form of guidance, resources and networking. The series should be seen as a coherent process, where the goal is to recruit around 35 young people to participate throughout the entire process, about 10 different local politicians as well as actors from the organisations Mino, Det turkise telt, Institut for X, Frontløberne, UKH, Sager som samler and of course our three main partners Mellemfolkeligt Samvirke, Soulitate Chaibar and Andromeda are invited to the process. The purpose of this is to create a direct link from young participants to active organisations and policy makers.

How?

After having launched 8000 Stories, we can start applying our methodology, which is the step-by-step process we have described in the section 'Our methodology'. We would like to emphasize that this methodology works in an emergent fashion, which means that decisions are based on what comes out of the process beforehand. It is thus difficult to communicate what to expect from every step, as they influence each other both linearly but also iteratively.

social lab

MEETING WITH VOLUNTEERS AND PARTNERS
DESIGN & DEVELOP 8 WORKSHOPS
EXECUTE WORKSHOPS ONLINE (MAYBE IN PERSON - DEPENDS ON COVID)

APRIL 15TH - JUNE 1ST

establishment

JUNE EVALUATION OF PROCESSEN
ESTABLISHMENT OF BOARD IN AARHUS

In the final phase, everyone from the process is invited to open board meetings, where a board will be appointed in Aarhus. The purpose of the Board is to repeat a similar process once a quarter. This phase is still under development.

continuous learning and unlearning

Since we decided on approaching Phase 3 like we have just described, we have started to realise that a lab process might have to look very different than what we initially thought. Should a process maybe last for a year instead of a compressed workshop process? Are we now just doing another design sprint and parachuting into local communities and leaving them with no support, no chance to connect and establish a trusting relationship to each other, local organisations, politicians and especially designers?

The idea of a board in Phase 4 still seems like a good idea, yet again not within the timeframe we initially scoped. This work takes time. We can't say this enough…

To round off this section about our Process, we would like for you to reflect a little bit about what you have learned and what you might need to unlearn about how you engage in processes. What are your own blindspots when it comes to working with people and building relations, designing with others, executing within limited project timelines, directing scope in relation to funds? Maybe take a break from reading, close your eyes, and reflect on the work you do on a daily basis. Make time for continuous learning and unlearning in your life.

Learning & Reflections

Whew. What a ride. And it's not even over yet! However, we have learned so much already. Here's some of our key learnings and reflections we would like to share. Additionally, we've added some of the important feedback we've received from our subject mentor and dear friend Shubhdeep Singh Parwana.

Our Work

Our project is not finished. In fact, it's only just beginning! We've done a lot of groundwork, and by doing so we've learned a lot along the way. Both of us reflected on our internal collaboration and organization work, how we've executed so far, the tools and methodological aspects of the project and our stakeholder management (figure 4.1). Here's some key takeaways:

figure 4.1: our relfection ideation session miro

Internal Collaboration

Both of us agree with the fact that our collaboration was going very well and quite smoothly. As previously stated, we both have different ways of working but we see this as a strength, rather than a weakness. There were some times where the communication between us was confusing and sometimes frustrating, but we also perceive that as a natural aspect of collaborating with another person. An important part of our cooperation was the mutual trust we had in each other. Trust was built by showing each other our worth in action and execution, as well as nurturing our personal relationship by taking time to preject and socialize. In the end, we felt like we completed each other in our skills and attributes, and were able to support each other through different stages in the project. We are not just business partners, but also friends.

Ongoing Reflections

One of our core strengths has been our prioritization of ongoing reflections, especially in relationship to our target group by 'learning and unlearning'. We did not necessarily prepare certain strategies for this. Most of the time reflections happened during casual conversations while planning or executing. But they were very effective. We would say that we were quite good at learning and adapting because of our constant awareness of our own biases and prejudices. The vision and product of The Guest House looked very different when we started with the project. However, because of our openness to understand what would be best for our target group, this change was essential in order to truly execute our goals of addressing the blindspots in participatory research design. It has gotten much better and valuable because of this mindset. In the end, design is for the end-user, not to stimulate the designer's ego.

Slow Down, Baby!

That being said, we realized how important it is to slow down, take the time to listen to each other's needs and perspectives before moving forward too fast. Next to being pressured by some intense school deadlines, both of us are quite direct and action-oriented people, so we prefer to go with where opportunities take us. And that has been a great advantage at times. One example is that we didn't even completely design on our business model, yet we received all three of the funds we applied for. We learned a lot while executing, some of it was pure luck and coincidence: it just all seemed to work out perfectly and made the concept stronger. However, we realized somewhere in the middle that this fast pace does not work well in this field of work. It takes time to build trust and relationships with the target group and our partners. This is why we chose to extend our deadlines until after our graduation.

Building Relationships

Building relationships, fostering connections, and nurturing trust is incredibly important when doing this kind of work. It is actually the beauty of it, and should not be underestimated. What we've learned is that initiating collaborations with local organisations is key! While this was not something we planned for (it was necessary to get funded), it has been extremely important and valuable. Not only do we strive to make lab processes community-led, we have also built the entire lab from the ground up with our partners: the local community. Inviting them to be a part of the processes and including them in the decision-making was a highlight of our project. Get your stakeholders involved! They offer great resources and ideas. Another important aspect we have already mentioned is that building trust takes time, authenticity and respect. The most disadvantaged communities in Aarhus are pretty hard to find and connect with. It just shows how disconnected they are from organisational life. Focusing on all these design projects without getting to know them, understanding how to reach out to them, and not having built that connection does not make sense at all. Again, slow down. Take time. Nurture the soil.

Communication, Semantics and Sensitivity

Working in this field can be quite intimidating. While this topic deserves more attention, it can be irresponsible and ignorant to approach it in a way that does more harm than good. This is why we continuously reflected on our approach and semantics. Communication was therefore a big part of our work. The two of us have an innate ability for storytelling and visual literacy which was favorable for the project. However, the game changes when we talk about how to communicate and reach out to our target group. A whole strategy is needed for it, and we constantly need to be mindful of the semantics behind our communication. Some questions we were reflecting on

were: "How much transparency do we need to show?," "When doing so, how do we keep it simple and clear, while showcasing the work that we do?" Design linguistics are vague to most people outside of social design circles, so making our project's goals understandable to the communities we were attempting to reach was crucial.

Individual Reflections

Gina

This project is, and has been a true pleasure. By setting up The Guest House, and later on 8000 Stories, I've received absolute validation of what I want to do with my life, where my passions lie and how much I love community related work. Working with Daniel was the best choice ever, I could not have done this work without him. The project has gotten so valuable by joining forces. I've learned so much from working with him: how important it is to take action, network with people and organisations from the start, apply for funds and to just go for it. It hasn't always been easy: working with culture in a country where you are not fully embedded in the culture yourself is quite difficult in some ways. Also, there are a lot of meta layers in innovating design methodologies. In the end, everything is easier said than done and we still need to do a lot of work in order to see if this actually creates the long-term impact we would like to see. However, I'm extremely proud of what we were able to do together and can't wait to try this out in my home country the Netherlands.

Daniel

I have been absolutely thrilled to work on this project with Gina. Before I fell into a deep conversation about design justice with her, I was actually a little lost. I kept on falling back into the lane of cultural work with music in Aarhus. That is not my path, passion or where my resources are truly spent best. The collaboration with Gina brought me an incredible amount of insights into design methodologies, climate activism and intersectional work. She really knows her shit! And now I know how I can best utilize my potential in the field of social design. It has been super difficult to constantly go through the loops of learning and unlearning, checking my own privilege, investigating my blindspots, and still daring to just go for it and not fearing failure. I have truly learned the importance of taking the time and effort to do this kind of work slow and steady. Therefore I will also be staying in Aarhus and continue working with 8000 Stories until we can truly start to draw some serious conclusions about how we are applying the Eight Rooms of The Guest House in a locally scoped challenge.

Subject Mentor

Right from the very start of our project execution, we've worked side by side with our subject mentor and friend Shubdeep Singh Parwana. He is the founder of Soulitate Chaibar, one of The Guest House's key partners. We not only see him as our partner, but also a great inspiration as he has been

working with similar themes, challenges and communities for a long time. Learning about how he does community-building, hosts equity-based events, and changes mindsets by focusing on narrative creation was a true pleasure. We sat down with him and received feedback on the following questions:

What is your subject field and when did your relationship with the students begin?

"It's difficult to place myself in only one subject field, as I am and have been doing different kinds of work. I prefer, however, to call myself a 'cultural creator': someone that tries and does. It might fail, but at least you are doing something and learning from it. But to make a relevant connection to The Guest House: what brings us together is working with culture and this target group. In the past, I have done things such as volunteer work for culture houses in Copenhagen, working with young people in a program called Mind Your Own Business, and ultimately founded Soulitate Chaibar in Aarhus. I was getting frustrated with the dynamics and semantics that were present in some of the organizations. Also, politics made me feel depressed and powerless. Eventually, I started Soulitate Chaibar. What I aspired to do with the Chaibar was to create a platform for people that are categorized as non-western immigrants (but this is not how I would approach them personally). The bar grew to become an open community for all kinds of people that come to visit and initiate activities. It is now a hub for culture, art and activism (but redefining what activism is) by planting a seed, making a workshop, and so on. We serve chai tea, so the visitors can meet and try something new.

My relationship with Daniel and Gina began before our project. We've known each other through mutual friends and The Chaibar.

How has your relationship with the student developed during the project period?

"The relationship has been good, and I have to admit that I am very proud of them (and grateful of being a subject mentor). They have been working very well with feedback and critique, while keeping their own integrity. I find it important that people listen to my opinion, but not copy exactly what I say. Daniel and Gina were open to the process and wanted to collaborate in an open way. What has helped a lot is that they have been sincere from the start. Another thing that I've appreciated was that the Family Gatherings were always very structured and presentable. That showed us that they were engaged, wanted to do the groundwork and put in the effort. Another good thing is that they both have strong opinions about the world, but they are always open to new perspectives. So, it has been a strong relationship because they've fertilized that ground of wanting to be involved and wanting to engage."

What is your opinion of the student's development and understanding of this field during the project period?

"With regards to their development: I would have to say that maybe they should work more on exploring the communication between the two of them. It's very hard to compromise in this field of work. They both work differently, but together they are a true yin and yang. Gina, who goes in deep and Daniel who just wants to try things out. Check in more and make sure you align, and find a way for you to integrate the different angles that you have. And specify clearly how you could make space for the both of you. See your differences in how you work, and how you could benefit from it the most. But I have to admit, I'm very shy of conflict myself!

When it comes to their understanding of the field, they have developed a lot. Somehow both of them were experienced, but at the same time this field has been very new to them in certain ways.

For Gina it has been familiar in terms of more theoretical knowledge: politics, intersectionality, advocacy, and how she relates to it in The Netherlands. However, she's only been here in Aarhus for a few years (and in a certain social bubble). She's developed by understanding the language, structure and politics in Denmark. She really wants to learn things from doing it here and implementing it in the Netherlands. It's super important to think about the local context and politics, it matters a lot.

Daniel has been experienced by being a cultural creator himself, and learning things by doing and experimenting. Eventually, you see the impact that you've made. If you should be completely educated before doing something, you could never really start anything. You have to credit someone for trying. But Daniel has also been very new to this field, as he has many privileges and is a good looking guy! He has learned a lot about this field by reflecting on his own biases.

Overall they've learned a lot by reflecting a lot on semantics and framing the target group. They didn't just go out and "save it all" but always reflected on what would be the best way to do it. It's been strong that they've had good intentions and learned with the experience, so they know how to deal with it next time."

What else would you like to acknowledge about the student's work in this field and what would you like to see more of?

"I really acknowledge and appreciate the structuredness. It feels like they've taken us (partners) so seriously, which automatically made me want to take it seriously. But there has also been a lot of fun and warmness, through the atmosphere around the work that they've done. That is an important balance. There's also always an openness to people they agree with, but also people they don't agree with.

I would like to see more of The Guest House in a way that it becomes an actor for creating demonstrations, initiating the creation of the event. Using culture to create awareness, but doing it differently. Maybe they could make a board and let people work on these events, for example. I see some strong perspectives and terms in this field. It would be great if they would become an organ to work around those issues, by facilitating different kinds of events.

Conclusion

Well, here we are. We've arrived at the end of our story. No need to be sad! It is just the end of the beginning! After all, The Guest House hasn't finished its pilot project yet. We are taking it slow—nurturing the soil and building the necessary foundations for this to grow into something that has great potential. How wonderful would it be if there were billions of The Guest House social labs, all over the world? Hey, what a great daydream that is. But for now, we can look back at all the work we have done and see if we were able to find answers to the questions that guided us during the beginning of our journey.

Our project started with the investigation of what would be the best way to support disadvantaged communities with design, and which methods would foster that kind of design from the bottom up. All while respecting the complexity of the many issues we see today, predominantly climate change and social injustices. However, our interviews showed us that disadvantaged communities should not be burdened with even more problems. We eventually figured out that the best strategy was to think globally, but act locally and find ways to strengthen local communities and from many different angles. We designed a method that embraces all of the complexities described, and got right to it!

By collaborating with our partners, and applying for funds, we have gotten to understand the core of The Guest House: community-led work throughout the entire process. What a blessing that was, to be suddenly surrounded by many inspiring people who shared the same vision. The power of a hub showed itself in its true form. We've received so many teachings and resources: from sensing the sensitivity of the subject, to learning that building these relationships takes time and trust. Capacity building lies within the nurturing aspects of community-building, and the mutual support that happens as a result. We started with the thought that the best way to solve these complex issues was to have as many lab processes within a year's time. What a hectic thought! Instead, we saw the value behind connecting, coming together and building essential bridges first.

Hence, we kindly ask you to leave The Guest House, for now. We hope you enjoyed your stay and would love to see you next time, during the next phase, or the next project. Let's see when we will meet again!

Much love,

The Guest House

GINA

DANIEL ANETO

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12. Inspired by Abdul Dube, not only a Kaospilot alumnus, but someone that has a lot of knowledge of decolonial theory and work.

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17. "Kiekeboom, Marlieke. Kennisland (2014) Lab Matters: Challenging the practice of social innovation laboratories

18. Constanza-Chock, Sascha (2020) Design Justice: Community-Led Practices to Build the Worlds We Need - This point also derives from the conversation's we've had with a community leader that has a lot of experience with the target group. There is a lot of PR, status and imaging involved in the world of diversity politics. You can see it around you where organizations claim to become more "diverse", yet the power structures remain the same.

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Appendix 1.1

The Business Model Canvas: THE GUEST HOUSE (conceptual business model)

Key partners
What are your key partners to get competitive advantage?

LOCAL MUNICIPALITY

LOCAL ORGANISATIONS

REPRESENTATIVES OF THE SCOPED CHALLENGE

Key activities
What are the key steps to move ahead to your customers?

STORYTELLING

SOCIAL LABS

Key resources
What resources do you need to make your idea work?

HUMAN RESSOURCES | DECISION MAKERS | LOCALS | ORGANI-SATIONS

TECHNICAL RESSOURCES | MEDIA FOR MARKETING | ONLINE COLLABORATIVE TOOLS

Key propositions
How will your product make your target audience happier?

COMMUNITY-LED SOCIAL LAB

BUILDING BRIDGES BETWEEN LOCAL CULTURAL ORGANISATIONS AND LOCAL PEOPLE

PROVIDING A PLATFORM FOR STORYTELLING

BOTTOM-UP SOLUTIONS

MINDSET AND CULTURE

Relationships to target audience
How often will you interact with your target audience?

ON WEEKLY BASIS

WEEKLY FAMILY MEETINGS

Channels
How are you going to reach your target audience?

SOCIAL MEDIA

1. PARTNER CHANNELS

2. OWN CHANNELS

Taget audience
Who are your target audience?
Describe your target audience in a couple of words.

LOCALS

PEOPLE

ORGANISATIONS

POLITICIANS

Cost Structure
How much are you planning to spend on the product development and marketing for a certain period?

1. EVENT BASED COSTS

2. PAYMENTS & SALARIES

Revenue Streams
How much are you planning to earn in a certain period? Compare your costs and revenues.

FUNDS

RESSOURCES FROM PARTNERS

Source: Strategyzer.com

Appendix 1.2

Samarbejdsaftale mellem

Soulitate Chaibar og The Guest House

omkring projekt/aktiviteter der søges tilskud til hos Pulje til Demokrati og deltagelse

Titel på projekt/arrangement:

- Lancering af - The Guest House

Formål med samarbejdet (hvad vil I opnå med samarbejdet):

- Formålet med samarbejdet er at muliggøre kendskabet til Soulitate Chaibar blandt aktører og individer som forbindes gennem The Guest House. Derudover er formålet at fostre forskellige fællesskaber og netværk som i form af samarbejdet kan møde hinanden og forankre sig i et allerede etableret forenings og organisationsliv i Århus.

Ansvars- og opgavefordeling mellem parterne (hvem gør hvad):

- Gina og Daniel vil stå for overordnet strategisk retning for platformen samt udarbejdelse og afvikling af events.

- Soulitate Chaibar fungerer som sparringspartner

Hvad bidrager I med hver især (eksempelvis lokaler, timer, penge, udstyr, frivillige...):

- Gina og Daniel arbejder fuldtid på projektet fra dags dato, hvilket både involvere lancering af platformen, samt aktivt netværks arbejde internt i Sager der Samler.

- Soulitate Chaibar vil stille ressourcer til rådighed i form af lokaler, samt støtte lanceringen af The Guest House gennem egne kanaler.

Varighed af samarbejdet (hvornår starter samarbejdet og hvornår slutter det):

- Samarbejdet igangsættes fra starten af februar og slutter som udgangspunkt i slutningen af maj

Dato og underskrift fra begge partere

Partner 1   _ShubMdeep_   28/01-2021

Partner 2   _[signature]_

Daniel Aneto Olesen, The Guest House

Samarbejdsaftale mellem

Andromeda, 8220 og The Guest House

omkring projekt/aktiviteter der søges tilskud til hos Pulje til Demokrati og deltagelse

Titel på projekt/arrangement:

Formål med samarbejdet (hvad vil I opnå med samarbejdet):

- Formålet med samarbejdet er at åbne muligheden for krydsninger af interkulturelle netværk i Århus, med henblik på at styrke det kulturelle vækstlag i Århus med øget tilgængelig for folk med begrænset adgang til lokal forankret organisationsliv og beslutningsprocesser.

Ansvars- og opgavefordeling mellem parterne (hvem gør hvad):

- Gina og Daniel vil stå for overordnet strategisk retning for platformen samt udarbejdelse og afvikling af events.

- Andromeda ses som sparringspartner.

Hvad bidrager I med hver især (eksempelvis lokaler, timer, penge, udstyr, frivillige...):

- Gina og Daniel arbejder fuldtid på projektet fra dags dato

- Andromeda vil stille ressourcer til rådighed i form af lokaler, erfaring, samt støtte lanceringen af The Guest House gennem egne kanaler og netværk.

Varighed af samarbejdet (hvornår starter samarbejdet og hvornår slutter det):

- Samarbejdet igangsættes fra starten af februar og slutter som udgangspunkt i slutningen af maj

Dato og underskrift fra begge partere

Partner 1   _[signature]_

Aysha Amin, Andromeda 8220

Partner 2   _[signature]_

Daniel Aneto Olesen, The Guest House

Collaboration agreement between

Mellemfolkeligt Samvirke Aarhus and The Guest House

About the project/activities that is being applied for at Pulje til Demokrati og deltagelse

Project title: The Guest House (launching)

Purpose with the collaboration (what do you want to achieve?):

- The purpose of this collaboration is to strengthen each others network and to tap in to a platform that is based on an intercultural foundation working for social and climate justice as well. Together we seek to work towards an increased representation of narratives and storytelling in society by bringing together the voices of internationals, people with minority ethnic backgrounds and people who don't feel like they belong to a majority of society.

Responsibility, roles and tasks between partners (who is doing what?):

- Gina and Daniel is leading the strategic direction of the platform and organising the roles and task when it comes to execution of the different phases in the project.
- Mellemfolkeligt Samvirke Aarhus through their campaign group will provide support to help organize events, share networks and to promote the platform when relevant.

What are the different partners contributing with (e.g. venues, working hours, money, equipment etc.):

- Gina and Daniel will be working full time on the project
- Mellemfolkeligt Samvirke Aarhus will invite their volunteers to help on idea generation, provide a space for events, and to support the project with PR content on their own platform.

Duration of the collaboration (when does the collaboration begin and end?):

- The collaboration will begin in the beginning of February and end late may.

Date and signatures from both partners

For Mellemfolkeligt Samvirke Aarhus

Jean Sébastien Verpoorten

Partner 2   _[signature]_

Daniel Aneto Olesen, The Guest House
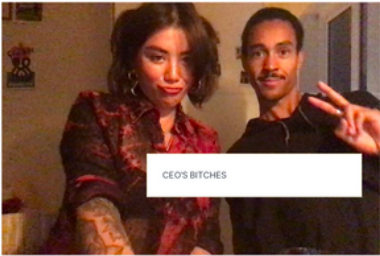
Appendix 2.10

HERE YOU SEE THE TEAM CANVAS IN IT'S ENTIRETY, FILLED OUT DURING OUR PREJECT PHASE.

TEAM CANVAS

TEAM NAME: | DATE:

Align your team values, boost team culture, and improve performance.
Learn more at: https://conceptboard.com/blog/teamwork-...

People & Roles

What are our names and the roles we have in the team?
What are we called as a team?

CEO'S BITCHES

Start typing...

Common Goals

What you as a group really want to achieve?
What is our key goal that is feasible, measurable and time-bounded?

From September to May we want to achieve:

1. Make a business
2. Experiment
3. Try it out
4. Use this as an opportunity
5. Testing

Values

What do we stand for? What are guiding principles?
What are our common values that we want to be at the core of our team?

- Design / aesthetics
- Support
- Openness, directness and transparency
- Practice by performing

Purpose

Why we are doing what we are doing in the first place?

Collaborate, spar, learn from each other and experiment. To have fun, including sucky times, but those are valuable and have a lot of learning opportunities.

Rules & Activities

What are the rules we want to introduce after doing this session?
How do we communicate and keep everyone up to date? How do we make decisions?
How do we execute and evaluate what we do?

Principles
- don't be hatin'
- be supportive
- no drama
- check your priorities

How do communicate
- Milanote (harvesting)
- Whatsapp
- Zoom meetings

How do we make decisions

How do we execute

How and evaluate

Personal Goals

What are our individual personal goals?
Are there personal agendas that we want to open up?

Daniel
- Having established a business foundation for our PP
- (Having found and applied for a Mastersdegree with start summer 22)
- Obtaining a job at an organization working with **sustainable design**

Gina
- Really understand systemic practice around systems thinking (tools and methods) and hopefully innovate / contribute to that.
- Establishing a business foundation combining intersectionality and sustainability/regenerative approaches.
- Challenge myself and make the most out of it.

Needs & Expectations

What each one of us needs to be successful?
What are our personal needs towards the team to be at our best?

Gina
- 12 for exams
- Leaving my client + community satisfied and have a good relationship
- Emotional stability
- Strategic Direction, a structure
- Decolonize

Daniel
- Sell a service lawl
- Agility
- Strategic direction
- Decolonize

Strengths & Assets

What are the skills we have in the team that will help us achieve our goals?
What are interpersonal/soft skill that we have?
What are we good at, individually and as a team?

Gina
- Research, theories
- Relevant stakeholders
- Empathy and understanding peoples needs
- Storytelling
- Writing
- Concept development
- Understanding the overview
- Structuring
- Aesthetically creative
- Dependable
- Flexible

Daniel
- Eagle eye perspective and connecting dots (sense making).
- Executing, action oriented
- All round practical
- Storytelling
- Full concept development
- Strong network
- Good with people, empathic, building relations,
- Authentic
- Aesthetically creative
- Facilitation
- Negotiating

Weaknesses & Risks

What are the weaknesses we have, individually and as a team?
What our teammates should know about us?
What are some obstacles we see ahead us that we are likely to face?

Gina
- Impatient and wanting to go fast
- Doesn't initiate reflection sessions
- Not good at stepping over peoples boundaries
- Negotiating
- 5 /10 min late
- Numbers
- Money
- Demotivated or Tunnel vision

Daniel
- Impatient and wanting to go fast
- Can react passive aggressively. Risk is to miss out on the directness and transparency.
- Manic side, energy, spirit, passion which may be blinding.
- Killing darlings
- Contradicting
- Time optimist
- Dont know much about business
- Procrastinator

Appendix 2.11

OUR PROJECT SCOPE,, WHICH HAS SERVED AS A RESEARCH FRAMEWORK TO UNDERSTAND WHAT IS OUT THERE. THE RESEARCH RESULTS WERE MAPPED IN SCANCARD BOARDS IN THE CORNER

Scancards ideology

Scancards Design

Co-creation

Lack of Episodic future thinking

Consumption & Pollution

Not thoroughly evaluated

Agriculture

Reductionist perspective

Methods, Tools

Peer production / Open source

Nudging

Design Anthropology

Aquaponics

Design Ethics

Power

Permaculture

Social Constructivism

Storytelling

"DESIGN"

"IDEOLOGY"

Hegemony

Triangle vs Flat

Male supremacy / patriarchy

Fear

Power structures

White supremacy / Racism

Competition

Imperialism

Political agendas

Antropocentrism / Human Supremacy

Christianity

Fear of the unknown

Separation of Nature

Fear of nature

Supremacy in general

Nihilism

Norms, Values

Scancards economy

ROOT CAUSES OF CLIMATE CHANGE

Globalisation

"COLONISATION"

"ECONOMICS"

Climate policies

Industrialisation

Power

Growth economy

Climate Certificates

CSR strategies

White saviour complex

Racism

Mass production

GDP

Funding

Green washing

Extinction of species and cultures

BIPOC

Resource-grab

Over consumption

Rich getting richer

Lack of responsibility

More about global economies and the need for localization

Human well being

Loss of knowledge

Neo-colonialism

Consumerism

Social classes

Business as usual

Scancards colonization

Loss of culture

Cultural imperialism

Neo-liberalism

Competition

Regenerative business

Supremacy

"Diversity and inclusion" = included in the oppressor's house, not based on own power.

Global economy

Financial sustainable solutions

Appendix 2.12

**User profile:
Community leaders**

- Working with community building as a profession
- Is very involved in a local community

[CL] →

MARGINALIZED COMMUNITIES

- What community are you working with?
- What are the qualities of this community?

- - →

AMPLIFYING THE LOCAL VOICES & KNOWLEDGE

- How do you make sure every member of the community is heard, seen and represented?
- How do you engage the community members?
- Do you create space for community members to take ownership and make their own decisions?
  Yes? How?
  No? Why not?

- - →

ADRESSING CLIMATE CHANGE

- What's your perspective on global climate change?
  - Is this perspective represented in your work?
- What's your perspective on (green) gentrification?
  - Is this perspective represented in your work?

JOBS TO BE DONE

- What is the vision of your current work?
- What do you aim to achieve or trying to solve?
  - What specific tasks need to be done when aiming to achieve this?

- - →

PAINS

- What are some of the biggest challenges you encounter in your work?
- Do you have any worries related to the job you're trying to do?
- What frustrates you doing the tasks you need to do?
- Are there any negative social consequences related to your work? Like loss in power, status, trust?

- - →

GAINS

- What is required to accomplish in order to reach your vision?
- What makes or would make it easier to accomplish your day to day tasks in order to achieve your vision? (existing, non existing)

ENDING OF INTERVIEW

WHO TO TALK TO NEXT?

- Our research question is: *How Might We design a **service** that **amplifies the local voices and knowledge of** marginalised communities in **relationship to addressing climate change**?*
- In your opinion, who should we reach out to, and what are some of the most important questions we should be asking them as well as ourselves?

Appendix 2.13

IT'S ALL ABOUT REPRESENTATION

When working with disadvantaged communities it's highly important that designer's make sure to evaluate their own position in an organization. Way too often representation of the ones affected by the work designers do is lacking in decision making positions. Designers should allow cultural ownership for, engagement with and representation of the people they work with in their design framework. *Examples*: *co-creation of design frame, more attention on user research, reflection on designer's mindset and tools, space for power struggles and healing.*

PARTICIPATORY COMMUNITY WORK

Marginalized communities might be dealing with many complex issues at the same time. Community work thus serves the foundation for climate action. Trust, solidarity and social justice must take place before anything else. The locals are the experts and should be involved in every step of the way. Equity and respect for the local context are key.

DESIGN CRITERIA & VALUES

Marginalized communities should not be burdened with any more problems. However, when designing for their local issues, sustainable and decolonial design criteria and values can be included in the process. *These include: design for localism, proportionality, connectedness, sharing, ecological context and more.*

TOP-DOWN STRUGGLES

Whenever an initiative arises out of marginalized communties, or action is intended on being taken, they often struggle with finding the right resources to make it happen. Fundraising comes with many other complex issues, such as uneven power dynamics where those that hold the money decide what the communities should do with it.

Appendix 2.14

WHAT?

A HOLISTIC EQUITY-BASED DESIGN FRAMEWORK FOR LOCAL ISSUES RESOLVED IN LOCAL HUBS

WHY?

WE BELIEVE THAT LOCAL COMMUNITIES HAVE THE TRUE SKILLS, KNOWLEDGE & POWER TO TRANSFORM THEIR COMMUNITY FOR THE BETTER.

WE STRIVE TO SUPPORT, UPLIFT AND MAKE LIFE OF THEIR IDEAS AND VOICES

HOW?

① BY GATHERING THE STORIES, ISSUES AND CHALLENGES WITHIN LOCAL COMMUNITIES, AND UNDERSTANDING THEIR NEEDS

OPEN CALL — DATA GATHERING — MAPPING

② WE APPLY FOR FUNDS THAT ALLOW US TO SET UP A HUB FOR COMMUNITY MEMBERS, AND WHERE LOCAL ISSUES CAN BE HEALED AND RESOLVED BY THEM, FACILITATORS, REPRESENTATIVES & OTHER IMPORTANT STAKE-HOLDERS

③ IN ORDER TO DO THIS, WE HAVE CREATED A FRAMEWORK THAT ALLOWS:

- OWNERSHIP FOR AND REPRESENTATION OF COMMUNITY MEMBERS
- BOTTOM UP SOLUTIONS WITHIN LOCAL COMMUNITIES
- SOLUTIONS THAT HONOR COMPLEX ISSUES SUCH AS SOCIAL & CLIMATE INJUSTICE

- A SAFE SPACE THAT RESPECTS & PRIORITIZES LOCAL HISTORY, POWER STRUGGLES, CONTEXT AND CULTURE

- ONGOING SUPPORT TO MAKE THESE SOLUTIONS REALITY. LET'S KICKSTART TOGETHER!

THE FRAMEWORK LOOKS LIKE THIS...

START HERE — LEARN & UNLEARN

SCOPE LOCAL ISSUE & CHALLENGE
FINDING THE RIGHT LOCAL REPRESENTATIVE
DEEP & ETHICAL RESEARCH
DESIGN PROCESS WITH REPRESENTATIVE, BASED ON LOCAL NEEDS
INVITE LOCAL STAKE-HOLDERS TO THE HUB
GO THROUGH PROCESS TOGETHER & GENERATE IDEAS
BUILD CAPACITY SUPPORTING BY THE KICKSTART
EVALUATE & IMPROVE

DECOLONIAL & HOLISTIC DESIGN PRINCIPLES

LEARN UNLEARN — REFLECT

④ WE MAKE SURE THAT THIS HUB STAYS ALIVE BY LETTING THOSE WHO FEEL PASSIONATE TAKE OWNERSHIP OF IT! AND TO MAKE SURE THEY HAVE THE ADEQUATE RESOURCES TO DO SO :)

→ EXIT STRATEGY

BECAUSE.. OUR LONG-TERM GOAL IS TO HAVE MORE OF THESE HUBS ALL OVER, FOR WORLDWIDE SOCIAL & CLIMATE JUSTICE!

US

WHO ARE PART OF THIS HUB?
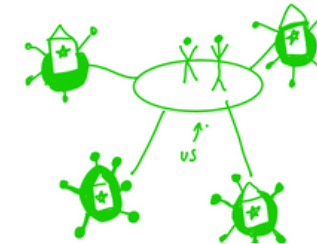
① THE CORE HUB TEAM

WE MAKE SURE THE DIRTY JOBS ARE DONE, SUCH AS: MANAGEMENT & COMMUNICATION. WE ALSO HELP WITH RESEARCH, DESIGN, FACILITATION & CAPACITY BUILDING!

② REPRESENTATIVES

WE BELIEVE THAT PASSIONATE REPRESENTATIVES SHOULD ALWAYS TAKE A LEAD IN OUR HUB PROJECTS. AFTER ALL, THEY UNDERSTAND THEIR LOCAL ISSUES, CULTURE AND NEEDS THE BEST!
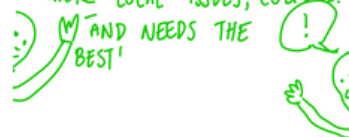
THEY WILL:
- HELP WITH THE RESEARCH OF THE ISSUE / CHALLENGE
- CO-DESIGN THE HUB PROCESS IN A WAY THAT HONORS THE LOCAL CULTURE AND HISTORY, BY MAKING SURE IT IS RELEVANT & SUPPORTS THE LOCAL NEEDS
- CO-FACILITATE THE PROCESS WITH STAKEHOLDERS

③ IMPORTANT STAKEHOLDERS

AND LAST BUT NOT LEAST... THE EXPERTS AND GENIUSES THAT WILL PARTICIPATE THESE PROCESSES!

EIC — LOCAL CITIZENS — MUNICIPALITY
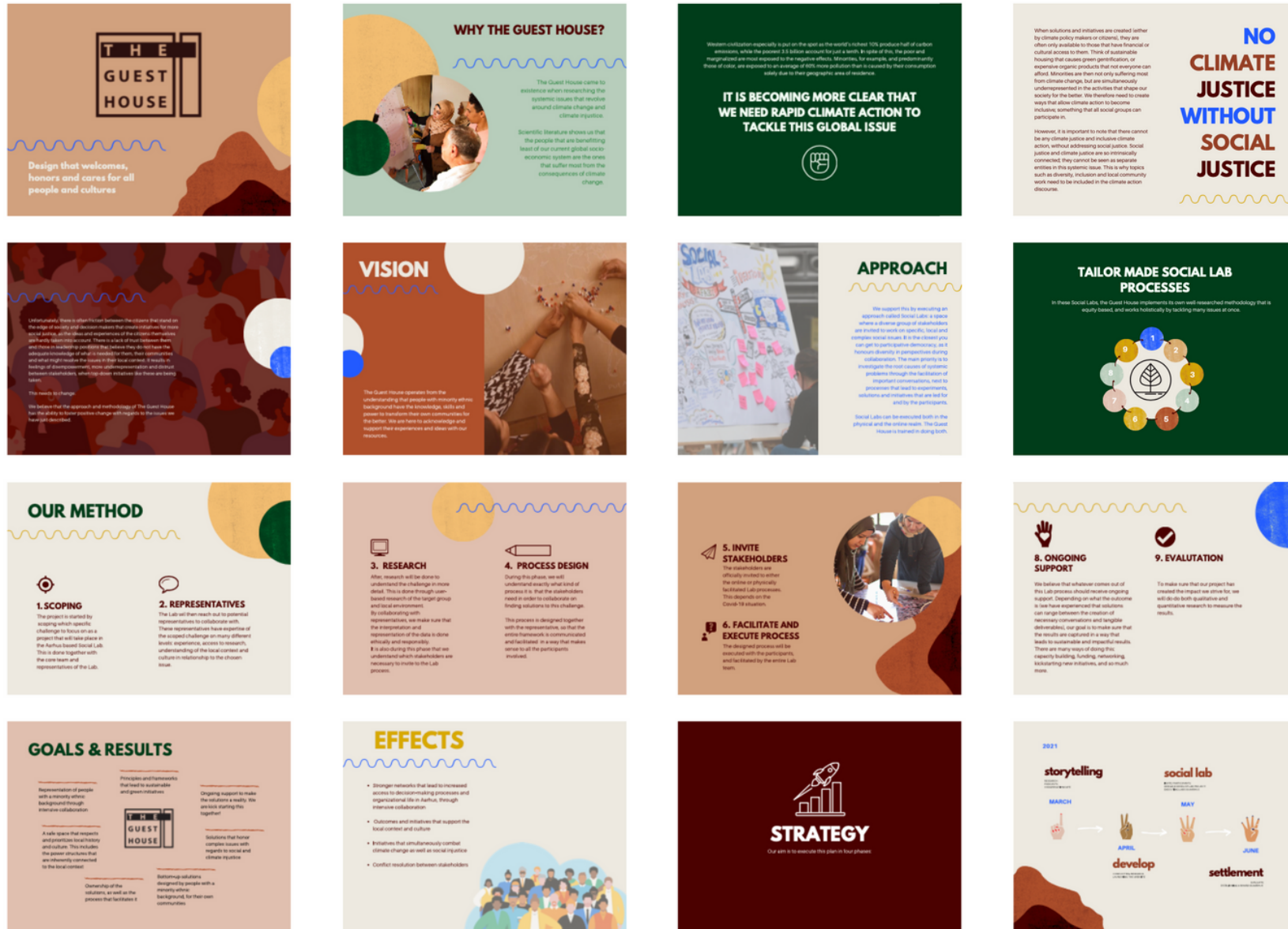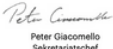
Appendix 2.15

Appendix 2.20

The Guest House 2021

Income

Account	Titel	Description	Unitprice		Ammount	Sub	Total	%
Income								
	Aarhus kommune	Puljen til Demokrati og deltagelse	30000	x	1	30000		24%
	Tuborgfondet	Drømmepuljen	30000	x	1	30000		24%
	PUKK	Puljen til ung kunst og kultur	7500	x	1	7500		6%
	Self-financing	Voluntary working hours	30000	x	2	60000		47%
I alt							127,500.00	
Total income							**127,500.00**	

Expenses

Account	Titel	Description	Unitprice		Ammount	Sub	Total	%
For all phases		**Project management**						
TGH Salaries				1				
	Daniel	Proejct lead - Voluntering hours (25hours/week)	75	x	400	30000		
	Gina	Project lead - Voluntering hours (25hours/week)	75	x	400	30000		
	Nadin	Salary - Head of communication (4 months)	4000	x	3	12000		
Online facilitation and meetings				2				
	Miro	4 months subscription for Miro	150	x	4	600		
	Zoom	4 months subscription for zoom	120	x	4	480		
I alt							73,080.00	
Phase 1		**Research and storytelling**						
Podcast production & PR				3				
	Podcast production and editing	Technician and editor	2700	x	1	2700		
	Sound and video eqipment	Camera, mics and extra gear	2800	x	1	2800		
	Food and snacks	For participants and volunteers	600	x	1	600		
Open Session				4				
	Sound and video eqipment	Tech setup for event	2000	x	1	2000		
	Artist	Live artist peformance	2200	x	1	2200		
	Guest speaker	Hosting a 10 min talk at event	1000	x	1	1000		
	Food and snacks	For volunteers	810	x	1	810		
I alt							12,110.00	
Phase 2		**Building platform**						
Storytelling / branding				5				
	Website development	Online platform for Aarhus	5000	x	1	5000		
	Graphic design	Visual literacy for platform	3000	x	1	3000		
	Food and snacks	For volunteers	210	x	1	210		
I alt							8,210.00	
Phase 3		**Lab process (8 workshops)**						
Lab process				6				
	Sound and video eqipment	Tech setup for workshops	5500	x	1	5500		
	Externals for workshop	Lectures, talks, artists and consultants.	3400	x	6	20400		
	Food and snacks	For volunteers	1200	x	1	1200		
I alt							27,100.00	
Phase 4		**Establishment**						
Establish board in Aarhus				7				
	Advisery	Workshops, mentoring etc.	7000	x	1	7000		
I alt							7,000.00	
Total expenses							**127,500.00**	
Balance							**0.00**	

Appendix 2.21

REPLIES FROM OUR FUND APPLICATIONS

Letter 1 (Kulturforvaltningen)

Kulturforvaltningen
Skovgaardsgade 3, 8000 Aarhus C

Daniel Aneto Olesen
Daniel Aneto Olesen
Daniel.a.olesen@gmail.com

01-03-2021
Side 1 af 4

Tilskud fra PUKK – Puljen til Ung Kunst og Kultur
sagsnr. 11193

PUKK's bevillingsudvalg har behandlet din ansøgning om støtte til The Guest House

og har bevilget 7.500,00 kr. i 2021 til projektet med følgende begrundelse:

Vi vil gerne støtte jeres projekt med 7500 kr., da vi opfordrer jer til at låne udstyr mm. hos fx UKH eller Frontløberne.

For at PUKK's bevillingsudvalg kan holde sig orienteret om dit projekt, ønsker de invitation til begivenheder, som afholdes i forbindelse hermed. Invitationer kan sendes direkte til PUKK's hovedpostkasse pukk@aarhus.dk mærket "Invitation til PUKK's bevillingsudvalg". Så vil vi viderereformidle invitationen.

Udbetaling af tilskud
Når du er klar til at gå i gang med dit projekt og ønsker dit tilskud udbetalt, skal du kontakte mig. Jeg kan udbetale 90% af dit tilskud. De sidste 10% udbetaler jeg, når jeg har modtaget et regnskab fra dig og det er blevet godkendt. Sammen med regnskabet skal du indsende dokumentation for dine udgifter – kopier af dine udgiftsbilag. Derudover vil jeg gerne have en kort beskrivelse af, hvordan det er gået med dit projekt. Du må også gerne sende billeder.

Frist for indsendelse af regnskab og dokumentation er **01-11-2021**.

Ændring af projekt
Hvis dit projekt ændrer sig væsentligt eller udskydes, skal du kontakte mig.

På www.aarhus.dk/pukk vil der løbende blive lagt oversigter op over de behandlede ansøgninger.

Udbruddet af COVID-19 (Coronavirus)
Tilskuddet er tildelt under forudsætning af, at projektet kan gennemføres under hensyntagen til eventuelle beslutninger, restriktioner, opfordringer, påbud og/eller forbud m.v., som myndighederne måtte sætte i værk som følge af udbruddet af COVID-19 (coronavirus). Hvis projektets opstart og/eller afslutning måtte blive påvirket heraf, skal Kulturforvaltningen orienteres, ligesom eventuelle væsentlige projektændringer som følge heraf skal godkendes af Kulturforvaltningen. Betyder myndighedernes beslutninger, restriktioner, opfordringer, påbud og/eller forbud m.v., at projektet ikke kan gennemføres – heller ikke i en ændret form, der kan

KULTUR OG BORGER-
SERVICE
Kulturforvaltningen
Aarhus Kommune

Kulturforvaltningen
Skovgaardsgade 3
8000 Aarhus C

Telefon: 89 40 20 00
Direkte telefon 41855975

E-mail:
kultur@aarhus.dk
Direkte e-mail:
romwon@aarhus.dk

www.aarhus.dk

Sagsbehandler:
Maria Work Nygård

EAN: 5790001115456

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godkendes af Kulturforvaltningen - bortfalder tilskuddet som udgangspunkt i sin helhed, medmindre der har været afholdt udgifter til projektet, og det dokumenteres, at udgifterne ikke kunne være undgået.

01-03-2021
Side 2 af 4

Behandling af personlige data
Ifølge EUs persondataforordning - også kaldet GDPR - har vi pligt til at oplyse om, hvorfor og hvordan vi opbevarer personlige data og rettighederne i den forbindelse. I denne ansøgning vil vi have personlige oplysninger for den der opretter ansøgningen samt for de personer, som er nævnt i ansøgningen.

Læs om vores behandling af personlige data her:
www.aarhus.dk/persondataanvendelse-kulturforvaltningen

Ved spørgsmål eller ønsker om tilretning eller sletning skal der rettes henvendelse på mail til kultur@aarhus.dk

Held og lykke med dit projekt. Jeg ser frem til at høre fra dig!

Med venlig hilsen

Maria Work Nygård

Letter 2 (Kulturforvaltningen)

Kulturforvaltningen
Skovgaardsgade 3, 8000 Aarhus C

Daniel Aneto Olesen
Att.: Daniel Aneto Olesen
E-mail: dao@kaospilot.dk

09-03-2021
Side 1 af 3

Bevilling fra Pulje til demokrati og deltagelse sagsnr.: 11077

Integrationsnetværket i Kultur og Borgerservice har behandlet din/jeres ansøgning om støtte til The Guest House

Integrationsnetværket har besluttet at bevilge et tilskud på

30.000,00 kr. i 2021

med følgende begrundelse:

Bevillingsudvalget finder projektet meget interessant og med en stærk demokratisk tilgang. Grundet puljens begrænsede økonomi kan der ikke ydes fuld økonomisk støtte til projektet.

Når projektet er gennemført, skal der fremsendes et regnskab og en underskrevet ledelseserklæring. Endvidere skal der fremsendes dokumentation i form af billeder/film/lyd, et par gode fortællinger om projektet samt hvad det har afstedkommet, om det har gjort en forskel og hvordan det er taget imod.

Frist for indsendelse af regnskab og dokumentation er 01-09-2021

Retningslinjer for tilskuddet er beskrevet på næste side.

Udbruddet af COVID-19 (Coronavirus)
Tilskuddet er tildelt under forudsætning af, at projektet kan gennemføres under hensyntagen til eventuelle beslutninger, restriktioner, opfordringer, påbud og/eller forbud m.v., som myndighederne måtte sætte i værk som følge af udbruddet af COVID-19 (coronavirus). Hvis projektets opstart og/eller afslutning måtte blive påvirket heraf, skal Kulturforvaltningen orienteres, ligesom eventuelle væsentlige projektændringer som følge heraf skal godkendes af Kulturforvaltningen. Betyder myndighedernes beslutninger, restriktioner, opfordringer, påbud og/eller forbud m.v., at projektet ikke kan gennemføres – heller ikke i en ændret form, der kan godkendes af Kulturforvaltningen - bortfalder tilskuddet som udgangspunkt i sin helhed, medmindre der har været afholdt udgifter til projektet, og det dokumenteres, at udgifterne ikke kunne være undgået.

Med venlig hilsen

Rakel Nåvik

KULTUR OG BORGER-
SERVICE
Kulturforvaltningen
Aarhus Kommune

Kulturforvaltningen
Skovgaardsgade 3
8000 Aarhus C

Telefon: 89 40 20 00
Direkte telefon: 41874724

E-mail:
kultur@aarhus.dk
Direkte e-mail:
nhra@aarhus.dk
www.aarhus.dk

Sag: 11077
Sagsbehandler:
Rakel Nåvik

EAN: 5790001115456

Letter 3 (Tuborgfondet)

23-03-2021

Ny Kongensgade 20
1557 København V.
+ 45 3175 7065

info@tuborgfondet.dk
tuborgfondet.dk
@tuborgfondet

Ansøgningsnr. TF21-0184

Kære The Guest House

Tak for jeres ansøgning til Tuborgfondets Drømmepulje. Vi er glade for at kunne fortælle jer, at fondet har bevilget et beløb på

30.000,00 kr.

som støtte til The Guest House. Bevillingen er gældende et år og bortfalder, hvis projektet ikke er gennemført inden da.

Kommunikation

Når I fortæller om projektet, kan andre blive inspireret til at lave noget lignende, til at deltage eller måske gør I jer relevante erfaringer, som andre kan få glæde af. Derfor vil vi også bede jer om at fortælle, at I har fået støtte fra Tuborgfondet på jeres kanaler på sociale medier og jeres hjemmeside.

I kan for eksempel dele den gif, som tegneren HuskMitNavn har tegnet særligt til jer, der får en bevilling fra Tuborgfondet. Når I omtaler projektet på jeres hjemmeside, skal Tuborgfondets logo fremgå. I kan hente HuskMitNavn-gif og Tuborgfondets logo på tuborgfondet.dk/kontakt

Har I fået støtte til en event, skal I gøre Tuborgfondet som medarrangør på Facebook. På den måde fremgår eventen også på Tuborgfondets Facebook-side. Vi omtaler løbende events og bidrager derfor til, at flere får øje på arrangementet.

Vi fortæller om nogle af de projekter, vi støtter. Derfor må I gerne sende billeder til os, som vi kan bruge på vores hjemmeside og sociale medier.

Ta' endelig fat i kommunikationsansvarlig Anni Riedel-Lyngskær på al@tuborgfondet.dk, hvis I har spørgsmål til kommunikation af projektet.

Udbetaling af bevillingen

1) Når projektet er gennemført, logger I ind på Tuborgfondets ansøgningssystem - ansogning.tuborgfondet.dk
2) Gå til 'Mine ansøgninger' øverst på siden
3) Vælg 'Survey & Udbetaling' under **Handling** til højre ud for jeres ansøgning (bevilling). Vælg derefter **Survey** i dropdown-menuen. Her skal I besvare et kort spørgeskema om, hvordan projektet er gået. Det tager 3-5 min.

4) Herefter vælger I igen 'Survey & Udbetaling' under **Handling**. Vælg derefter **Udbetaling** i dropdown-menuen. Her skal I uploade kvitteringer fra projektet. Hvis I har flere kvitteringer, skal de samles i én pdf-fil, og det vil være en stor hjælp, hvis I indsætter et regnskab for jeres samlede udgifter i starten af dokumentet. Beløbet bliver indsat på organisationens bankkonto inden for 14 dage.

Med venlig hilsen
Tuborgfondet

Peter Giacomello
Sekretariatschef

Anne-Marie Skov
Bestyrelsesformand

Appendix 2.22

OUR GANTT CHART FOR PROJECT MANAGEMENT

teamgantt
Created with Free Edition

	0h	45%	2/21	3/21	4/21	5/21	6/21
The Guest House: Aarhus	0h	45%					
Fundraising	0h	100%					
Finding funds	0	100%					
Apply for funds	0	100%					
Phase 1: Research and storytelling	0h	100%					
Getting the target group in	0h	100%					
Strategy: how and where to find th...	0	100%	Daniel Aneto, Nadin Hussein				
Communication	0	100%	Daniel Aneto, Gina Felize, Nadin Hussein				
Send invitations	0	100%	Daniel Aneto, Nadin Hussein				
Profiling people	0	100%	Daniel Aneto, Nadin Hussein				
Video Podcasts	0h	100%					
Conversation cafe	0h	100%					
Phase 2: Setting up the lab	0h	37%					
Sensemaking	0h	100%					
Understanding patterns	0	100%					
Converging / Design focus	0	100%					
Storytelling / Branding	0h	28%					
Find representative graphic design...	0	100%					
Lab focus	0	40%					
Lab name	0	100%					
Website building	0	10%					
Written stories about the Lab	0	0%					
Visuals	0	0%					
Done with editing VP	0	0%					
Marketing Strategy	0h	0%					
Marketing strategy for 1st Lab pr...	0	0%					
Releasing all materials	0	0%					
Done with setting up Lab	0	0%					
Phase 3: First Lab Project Execution	0h	0%					
Phase 4: Exit Strategy	0h	0%					
Kaospilot (School related)	0h	0%					
Business deisgn	0h	0%					

Appendix 2.23

FAMILY GATHERING #3

Intention:
Gather the Family members of The Guest House, to update on the process, and get inputs for our next steps.

Desired outcome:
☐ Update on insights from phase 1
☐ Introduce next steps (phase 2+3)
☐ Get inputs from Family

Agenda:
10:30 - 10:40
Check in and intro to the gathering
10:40 - 11:00
Update Family on insights from phase 1
Introducing next steps
11:00 - 11:20
Open talk about next steps
11:20 - 11:30
Check out and last comments

ANDRO MEDA 8220   MELLEMFOLKELIGT SAMVIRKE actionaid   soulitate chaibar

---

NEXT STEPS

AARHUS SOCIAL LAB
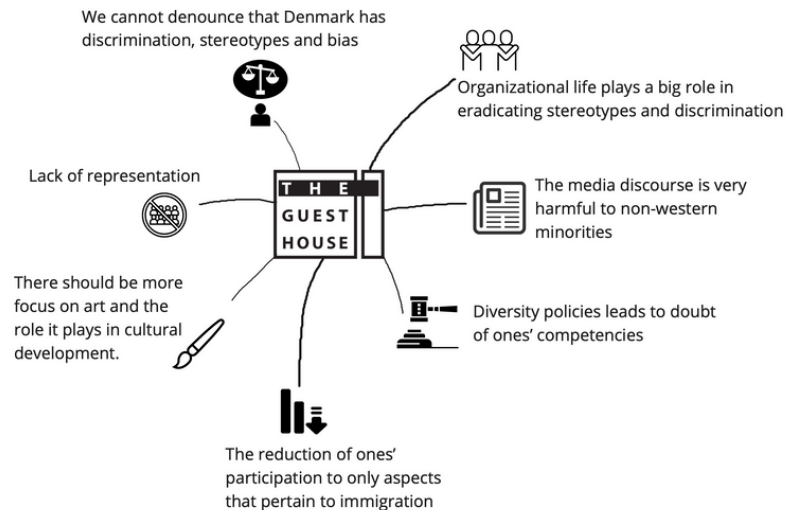
WHAT?
A community led social lab, consisting of 6 workshops, where the goal is to create new citizen-led initiatives.

HOW?
The series should be seen as a coherent process, where the goal is to recruit around 35 young people, about 10 different local politicians as well as actors from local organisations like Mino, Det turkise telt, Institut for X, Frontløberne, UKH, Sager som samler and of course our three main partners Mellemfolkeligt Samvirke, Soulitate Chaibar and Andromeda.

WHY?
The purpose of this is to create a direct link from young participants to active organisations and policy makers.

Themes / Topics [Our problem statement]	Name [Of the Aarhus social lab]	Key stakeholders [Participants for the lab]	Graphic designer [Website development and visual litteracy]
8000 stories / ... / ...	8000 Stories	Shaymaa Najjar / Aarhus Global Media	Christian Dam Hansen (@banditen96)
Changing culture and narratives		Kean Jørgensen / Metin Aydin	Artvocacy (instagram) - Omar Sayed
Reclaim the narrative and language / Change culture by creating culture / Cultural encounters to foster mutual understanding / How to use culture to change and create new culture	Low Barrier Lab	Nagin Ravand / Kuldip Singh	
BIPOCS internal / Racism	Aarhus Social Lab		Aneta Camo
Are minorities racist among themselves? / How does racism relate to your material wealth? / What success cases of overcoming racism are out there?			
let's talk about internalised racism in a safe space. talks with and for "non-westerns" aka BIPOCs / How are young people racist?			

We cannot denounce that Denmark has discrimination, stereotypes and bias

Organizational life plays a big role in eradicating stereotypes and discrimination

Lack of representation

THE GUEST HOUSE

The media discourse is very harmful to non-western minorities

There should be more focus on art and the role it plays in cultural development.

Diversity policies leads to doubt of ones' competencies

The reduction of ones' participation to only aspects that pertain to immigration

Appendix 2.24

FREELANCE CONTRACT WE HAVE MADE FOR OUR TEAM-MEMBER NADIN

THE GUEST HOUSE

This freelance contract is made between

The Guest House
CVR: 42201790
Egegade 26 st.
8200 Aarhus N
+45 23 28 92 59

Nadin Ziad Hussein

_____
_____
_____
_____

Referred to as:
TGH

Referred to as:
The freelancer

---

1. DESCRIPTION OF WORK

1.1. Definition of role
The role of the freelancer:
- The title of the freelancer is *Head of Communication*.
- The freelancer is working directly with the two project leaders of TGH.

Together with the project leaders of TGH the freelancer is expected to:
1. Plan and execute a communication strategy in all phases of the project.
   a. This includes researching how to reach out to our target group.
   b. Being responsible of making sure that our target group[1] is represented
2. Harvest insights from interviews, events and workshops.
3. Translation of mails, pdf's, flyers and posts on SOME.
4. Develop methods and tools for documentation of work - for evaluation and future continuation of the project.
5. Help planning and participating in all of the events in the phases referred to in section 1.2.

1.2. Length of the contract
This freelance contract is made effective as of **March 15th** and ends on **June 15th**
The phases of the project:
1. Storytelling / March 15th - April 1st
2. Development / April 1st - April 15th
3. Social Lab / April 15th - June 1st
4. Establishment / June 1st - June 15th

1.3. Deliverables by the end of the contract
1. Insights from each phase of the project.
2. Final evaluation with TGH project leaders.

1.4. Salary and payment details
The Freelancer will get a total salary on 12.000 DKK incl. VAT for doing the work described in section 1.1. The payment will happen over three transactions:
1. First transaction on 4.000 DKK happens on April 1st.
2. Second transaction on 4.000 DKK happens on May 1st.

[1] Target group: People with a non-western background with limited access to political decision making processes and institutional life.

3. Third and last transaction on 4.000 DKK happens on June 1st.

2. TERMS AND CONDITIONS

2.1. Confidential information
Both parties have a duty to keep confidential information that they receive from each other, project partners or other 3rd party. This also applies after finishing the work.

2.2. Product protection
The freelancer may not resell the developed product(s) or existing product(s) in TGH or otherwise use the material in a commercial context.

2.3. Reporting of salary
The freelancer is responsible for personally reporting the taxes of the salary correctly.

2.4. Termination of contract
The contract can only be terminated by mutual agreement between the parties, as the contract is timebound and the freelancer is entitled to complete the work and receive their salary and TGH is entitled to have the work completed.

In the event of a force majeure situation that lasts or is expected to last more than 30 days, both parties will be released from the contract. Force majeure is an extraordinary situation which the parties have no control over. Such a situation could, for example, be war, strike or a natural disaster, which makes it impossible for the contract to be carried out.

I hereby declare that I have read and understood all of the above.

Date: Date:

_____
Daniel Aneto Olesen
TGH project leader

_____
Nadin Ziad Hussein
The freelancer / Head of communication

_____
Gina Felize Gommer
TGH project leader

_____
CPR no.

_____
Reg. no..   *Account no.*

Appendix 2.30

THE BMI CANVAS FOR OUR AARHUS BASED SOCIAL LAB. WHICH MEANS MUCH OF THE IDEAS WE'VE CONCEPTUALIZED WERE VALIDATED BY TESTING THIS BUSINESS MODEL THROUGH OUR PILOT PROJECT. THE NEXT STEPS WOULD BE TO UNDERSTAND HOW WE CAN FINANCIALLY SUSTAIN OURSELVES (AND OTHER CO-WORKERS) IN THE FUTURE.

The Business Model Canvas: Vol. 1 (Aarhus based social lab)

Key partners
What are your key partners to get competitive advantage?

- AARHUS MUNICIPALITY
- SOULITATE CHAIR BAR
- ANDROMEDA 8220
- MELLEMFOLKELIG SAMVIRKE
- COLLAB - thinktank for minorities
- ABDUL DUBE
- JAVIER ESTEVES

Key activities
What are the key steps to move ahead to your customers?

- STORYTELLING
- PODCASTS
- SOCIAL LABS
- TAILOR MADE WORKSHOPS ADRESSING LOCAL CHALLENGES
- A HUB FOR STAKEHOLDERS TO CONNECT

Key resources
What resources do you need to make your idea work?

- HUMAN RESSOURCES
- DECISION MAKERS
- LOCALS
- ORGANI-SATIONS
- TECHNICAL RESSOURCES
- MEDIA FOR MARKETING
- ONLINE COLLABORATIVE TOOLS

Key propositions
How will your product make your target audience happier?

- COMMUNITY-LED SOCIAL LAB
- BUILDING BRIDGES BETWEEN LOCAL CULTURAL ORGANISATIONS AND PEOPLE OF COLOR → MAKE CULTURAL LIFE MORE ACCESIBLE FOR PEOPLE OF COLOR IN AARHUS
- PROVIDING A PLATFORM FOR STORYTELLING → ACTIVELY ADRESSING THE NARRATIVE AROUND PEOPLE OF COLOR IN AARHUS
- BOTTOM-UP SOLUTIONS → OWNERSHIP AND EGNAGEMENT THROUGH OUT THE ENTIRE PROCESS
- MINDSET AND CULTURE → A SAFE SPACE THAT RESPECTS AND PRIORITIZES LOCAL HISTORY AND CULTURE IN AARHUS

Relationships to target audience
How often will you interact with your target audience?

- ON WEEKLY BASIS
- WEEKLY FAMILY MEETINGS

Channels
How are you going to reach your target audience?

- SOCIAL MEDIA → 1. PARTNER CHANNELS
- → 2. OWN CHANNELS

Taget audience
Who are your target audience? Describe your target audience in a couple of words.

- LOCALS
- PEOPLE → YOUNG PEOPLE OF COLOR IN THE AGE RANGE 16-30 IN AARHUS
- ORGANISATIONS → PROJECT LEADERS OF ORGANISATIONS WORKING WITH SOCIAL INJUSTICE AND CLIMATE CHANGE
- POLITICIANS → POLITICAL REPRESENTATIVES FOCUSING ON CLIMATE CHANGE AND SOCIAL INJUSTICE

Cost Structure
How much are you planning to spend on the product development and marketing for a certain period?

PHASE 1:	PHASE 2:	PHASE 3:	PHASE 4:	SALARY	TOTAL COSTS
12.110 DKK	8.210 DKK	27.100 DKK	8.080 DKK	12.000 DKK	67.500 DKK

Revenue Streams
How much are you planning to earn in a certain period? Compare your costs and revenues.

PUKK	POOL FOR DEMOCRACY AND PARTICIPATION	TUBORGFONDET	TOTAL INCOME
7.500 DKK	30.000 DKK	30.000 DKK	67.500 DKK

Source: Strategyzer.com

Appendix 2.31

ER AARHUS VIRKELIG DET SAMME FOR ALLE?

SUNDT MILJØ

adgang til natur- biodiversitet - ren luft - land - planter - dyr - bæredygtighed

RETFÆRDIGT SAMFUND

lige muligheder - uddannelse - sundhed - fred - sikkerhed - fællesskab

BLOMSTRENDE ØKONOMI

indkomst - penge - beskæftigelse - handel - virksomheder

KULTURELT LIV

universel forståelse- traditioner - livsstil - normer - værdier

HERE YOU CAN SEE QUESTION ONE OF THE ICEBERG MODEL (WHICH EVENTS TAKE PLACE?) BUT TRANSFORMED INTO SOMETHING MORE RELATABLE.

SPØRGSMÅL 1

FÅ INSPIRATION FRA BYKORTET OG DE 4 CIRKLER:

HVAD MANGLER MENNESKER MED ANDEN ETNISK BAGGRUND I AARHUS?

(ELLER...HVOR TRIVES DE?)

UBEGRÆNSET POSTS

måske også steder hvor alkoholkulturen ikke er s´å

Organisationsliv

LOVGIVNING OG POLITIK

Manglende jobmuligheder til "mindre boglige"

MEDIER OG REPRÆSENTATION

Politisk repræsentation

...angel på ...nancering ...medie ...billedet

Samfund - Kultur

ikke gentrificerede byrum at bo i

En netværksor ganisation

HVORDAN DU LAVER EN POST-IT: Tryk N og højre-klik en post-it i denne blå boks!

Manglende tro på at "det nytter". Martin Luther King: Den hvide mands ambivalence = alle vil at det skal lykkes, men ingen vil betale prisen.

Vertrauens vorschuss/ troens spring

Anderkendelse af 'andre' kunstformer

mere bazar stemning midt inde i Aarhus på gaderne

Måske også steder hvor alkoholkulturen ikke er så omf fremherslende????

Mangel på lige muligheder

- lige lov for alle (ghetto-listen/dobbelt straf i boligområder med 50%+ ikke vestlige beboere
- decolonial self work/internaliseret racisme + community/empowerme nt

Nuancering af kultur og religion, tror mange danskere mangler et sprog for fx tro eller sjælen som gør det svært at bonde/forstå fx islam, ramadan osv.

Inddragelse i festugen

hjælp til at ankomme i det danske samfund

Jeg oplever Århus som et meget hohogent byrum: så flere diverse kvarterer

Forståelse for religion - de forestillinger der er om muslimske hjem

what is there to change in ...roto-facist ...state ---

as a kulcha worker and sometimes artist, i would like to just be known by that, not ANDEN ETNISK BAGGRUND ,

Mad! Alle elsker mad, bedste sted at møde nye/lære.

Manglende skoling i politisk deltagelse - deltagelseskultu r.

Mangler mulighed for på lige fod med andre at kunne gennemføre en uddannelse. Børn af marginaliserede familier har lettere ved at falde ud af systemet. (Kan ikke få hjælp af forældre hjemme til lektier -> ender med ikke at få en ungdomsuddannelse).

At faa stillet de samme spoergsmaal og faa de samme invitationer

SPØRGSMÅL 2

KAN DU BESKRIVE KONKRETE EKSEMPLER PÅ TIDLIGERE SPØRGSMÅL?

UBEGRÆNSET POSTS

LOVGIVNING OG POLITIK

Assimilation kontra integration

Dokumenterbart lavere deltagelse i vaf blandt etniske minoritetern

Diskrimerende love i det skjulte n

Vi har fået samtykkelov, kan vi få en tilsvarende der skaber opmærksom på daglig diskrimination

- født og opvokset i 8220. ghetto-liste og paralelsamfunds konsekvenser
-internaliseret racisme/sexisme når man vil arbejde sammen= bipoc work er aldrig"gd nok kval" sammenlignet med hvad normen/majoriteten claimer som godt.
-altid bevise man er god nok selvom man er godt igang og sucessfuld (faglighed og papir beviser fylder virkelig meget det danske mindset.

SAMFUND OG KULTUR

Først efter at have boet i Cairo lærte jeg hvor kæmpe fest og fedt ramadanen er :-D
Det kunne være fedt at kunne være en del af som "dansker" ligesom vi fejrer julesn sammen.

MEDIER OG REPRÆSENTATION

At du kun bliver inviteret til at snakke om bestemte emner og problemstillinger

adgang til det danske arbejdmarkedet er sværtnnnnnnnnnnnnnnnnn nnnnnnnnnnnnnnnnnnnnn nnnnnnnnnnnnnnnnnnnnn nnnnnnnnnnnnnnnnnnnn, trods en høj uddannelse

Gellerup (niiiice)

SPØRGSMÅL 3

HVAD MENER/TROR DU ER ÅRSAGEN TIL DISSE MANGLER?

UBEGRÆNSET POSTS

HVORDAN DU LAVER EN POST-IT:
Tryk N
og højre-klik en post-it i denne blå boks!

SAMFUND OG KULTUR

Dansk samfund = lav social mobilitet,høj social kohesion

FORSKELSBEHANDLING OG STEREOTYPER

I Danmark tror vi, vi er meget modrne og sekulære, men vi kan faktisk bedst lide at tingene er som vi kender dem. Vi er faktisk lidt konservative, måske især på landet (til forskel fra i byerne).

Mangel på 'oprigtighed i ønsket om at inddrage'

En del af problemet er, at der er for mange, som der har gode intentioner, men de glemmer at snakke med hinanden og vaere aabne overfor at skulle aflaere deres egne positioner.

Eksisterende stereotyper

Schooldropouts blandt "etniske": Manglende støttte/evner hjemmefra til at lave lektier -> dårligt skoleforløb -> respekt gennem græsensøgende adfærd -> kriminel løbebane højere risiko.

Ideen om at DK ikke har nogen problemer med forskelsbehandling. Privilegieblindhed

magt og penge

Vor... gør at vi ikke har særlig god træning i at tale om / forbinde os til andre kulturer hvor det er meget almindeligt at tale om gud og himlen

kulturel homogenitet og manglen på kulturel diversitet

Folk er alt for reserverede

klasse undertrykkelse. den kulturelle sektor og miljø vs de almene borgere.
- kolonial styre/strukturel racisme og sexisme
- angrebet på de almene sektor
- velfærdstatens pasificering af nyankomne
-retorikken/normer/usikker byidentitet og udvikling

Uddannelse: Stærk dansk monokultur og meget sådan historisk ensretning fx hvem lærte nogen sinde om danske kolonier?

LOVGIVNING OG POLITIK

Danmarks største minoritet = muslimer (som jo består af rigtig mange forskellige mennesker) betragtes jo som tidens "monstre" så det er et politisk problem. Den eneste måde der mobiliseres på politisk fra partierne er gennem "indvandrer" og "udlændingepolitik": Derfor må man arbejde politisk på andre måder: fra bottom up og sådan som i dag

Berøringsangst

Skræmmebilleder produceret og reproduceret af medierne og politikerne

Manglende politisk deltagelse:
1) Manglende info
2) Manglende tro på at det gør en forskel
3) Manglende uddannelse i deltagelse

populistiske dagsordner

Afmystificering via kampagner og tv-progarmmer

MEDIER OG REPRÆSENTATION

GUESTBOOK

ER DER NOGET DU HAR LYST TIL AT TJEKKE UD MED? FEEDBACK? REFLEKTIONER? TIPS?

KONTAKT OS FOR ET MULIGT SAMARBEJDE!

Next steps needed.
Fedt tak og
Yo Go Gina

Fedt initiativ:
Gør det igen, inviter mig, vil gerne være med. Tlf. 30299822, m@aydin.dk
😀 1

Kan vi ikke gøre det igen? Lad os diskutere mere OG være en del af løsningen (or at least make a start) Catrin - 44161913 eller catrin.kost@mailbox.org
😀 2

Fedt! Gør det endelig igen :) Jeg vil gerne være med. Shaymaa Najjar. shaymaanajjar@hotmail.com , 42241860
😀 2

Its important to create, a series of easy readers for those that wanna – know more or dig deeper, its important to insist on spaces that is different from the cultural norms , we not here to break anything, we here to amplify — but there is larger systems at work , that is afraid of the gifts that the other will bring in, cos its difficult to understand or god forbid it might take more time — sorry this have become a bit of a rant –

For the work you doing , I would like to have some sort of declaration, of where theis infor generated goes , and i would say make sure to have offline session that has deep focus , I would be interted in creating a CRITICAL FRIENDS CONSULTANCY, cos this seems the only way the top of the triangle does work , so we might as well sell it to them .

abdul dube-fowtoe@gmail.com
www.createby.tumblr.com

process is good , would be great to get a off line version of it too -- and it requires deeper work - intergration school for white people

Tak! Det var fedt mere af det!

Tak for idag, det var spændende og godt format. Fedt med Miro og lækker musik.
Det kunne være fedt med et lidt klarere formål - hvad munder snakken her ud i, hvad gør i med alle inputs?

Super godt da det var tydeligt, at der var oprigtighed, nysgerrighed og varme tilstede i forhold til at snakke og blive klogere sammen.
/ Shub
shubhdeeps@gmail.com
50121373
😀 2

Herligt, godt initiativ, hvordan udbreder man det til flere grupper? Det kunne være fint at formulere et alternativ til dialogkaffe ! Jeg er gerne med igen, britta: 29263916.
😀 1

Rigtig godt og virkelig godt værtskab. Vil gerne inviteres igen. Vigtigt at der holdes et rum for den her samtale på et mellemmenneskeligt plan. Enig med nogle af de andres kommentarer om at det kunne være fedt at dykke ned i nogle bestemte emner fx det her med kulturformidling og "publikumsudvikling" kender intet til det, men det lød virkelig spændende.
/Janne

Jeg er vildt glad for at have været med, og vil rigtig gerne snakke med jer igen. Jeg er blevet meget inspireret af at høre fra og snakke med folk!
jeg vil gerne være med igen;
aneto.olesen@gmail.com