

Embracing multiculturalism through arts-based workshops:

Qualitative evaluation using visual representations

Master's thesis

Kalomoira Douranou

Arctic Art & Design

Faculty of Art and Design

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“The more stories I hear, the more common things I found.

We are all, so much the same.”

Field notes, workshop session 30.11.2016

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Author

Kalomoira Douranou

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All the Figure's design has been made by me. Photo credits have been mentioned accordingly.

Abstract

The present study examines the ‘My stage / Mun stage’, a participatory theatre workshop supporting bi-directional social integration of women in Finnish Lapland, as a case study within the intersection of culture and design. Five to ten women from different cultural backgrounds shared and created collectively a story of their past, present and future in Finnish Lapland. During the sessions, arts and design based methods were used such as, visual representations, expectation maps, storytelling and writing, enacting and body-storming and the method of Play-back theatre.

This study responds two main research questions: 1) ‘what are the challenges faced while organizing and facilitating multicultural arts and design based workshops?’ and 2) ‘to what extent does taking part in arts / design workshops assist social integration?’ The study contributes to the academic discourses concerning multiculturalism at the intersection of social sciences and the field of arts and design. The conceptual framework investigates the themes of design management, arts and design research methods and visual representations of different evaluation techniques, within the aim of embracing multiculturalism.

This is a qualitative study for which, three different ways of evaluation were implemented: a visual, a physical and an oral questionnaire; together with field notes, a visual diary and audio & video recordings throughout the workshop sessions, enable diverse responses to the study’s research questions as well as suggestions for future ‘My stage / Mun stage’ participatory theatre workshops. Despite the small sample, the findings raise important issues considering the implementation of arts and design based projects. The results of the study show that the development and implementation of such projects face limitations considering space, time, verbal & non-verbal communication and participants’ expectations and suggest that more research needs to be done in order to evaluate, validate and sustain such projects.

‘My stage / Mun stage’ workshop’s research results suggest that such projects should consider the target group’s needs which, according to participants reflexions, is the necessity of space and time to interact, meet new people and create something together. The sufficiency of the Finnish language shall be taken under consideration to formulate groups with similar level of understanding, in order to avoid false interpretations. Considering time constrains, the duration of the workshop is suggested to be shorter than three hours that it was, but more intense than once per week as it took place while participants’ presence shall be mandatory. The clarification of the preferable target group is needed while planning such workshop; arrangements for the place can be sufficiently made early enough and the skills of the future participants shall be taken under consideration in terms of a co-design process. Visual material of this workshop could be used in order to engage participants in a future ‘My stage / Mun stage’ participatory theatre workshop. Enacting and body-storming have been considered as the

most preferable methods used during the 'My stage / Mun stage' workshop. Although the study's results indicate that the sessions' process can be therapeutic, the relation between 'arts and design based methods' and 'applied personal skills' is not being understood as a direct and unconscious connection; therefore, the research results set an open challenge for the Faculty of Art and Design of how to approach, get involve, and persuade that arts and design based methods can be applied in a socially valuable way.

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1. INTRODUCTION

Multiculturalism, is a term widely used due to the current unstable social and political situation in different parts of our world the latest decades. It is currently highly associated with settlement policies such as social integration, cultural assimilation and racial segregation. Chinese thinker and social philosopher Confucius, 511BC-479BC, once said, “human beings are drawn close to one another by their common nature, but habits and customs keep them apart” (Koskinen, Zimmerman, Binder & Redstrom, 2011). Migration is and always has been the main reason why culture and livelihoods evolved, therefore, if we are willing to find ourselves peacefully living together, we must find ways to interact, communicate, share and exchange information. Multiculturalism is emphasized as an important line within official Finnish cultural policy (Oikarinen, 2015a, p.45). Future predictions demonstrate a continuously evolve between cultures and languages as well as a merge between educational fields and design approaches (Jokela & Coutts, 2014; Baca, 1995) thus, multiculturalism is a major focus of research. Because migration creates culturally different groups of people evolving, it is essential to find ways to deal with the challenges multiculturalism unfolds. One way to investigate, deal and aim to achieve healthy multicultural societies is taking part in arts-based projects aiming to support bi-directional social integration. As Robert L. Peters suggests, design is able to create culture, which is able to shape values, aiming that the values created are the ones, which can determine the future (Coyier, 2018, Retrieved from: <https://quotesondesign.com/robert-l-peters-2/>).

Within the intersection of culture and design, the present study examines the dynamics between those terms aiming to investigate the multicultural interactions within an arts-based project as a case study. The development and implementation of such projects face limitations considering time, verbal & non-verbal communication and participants' expectations. Arts-based projects play an extremely important role in assisting social integration (Hiltunen & Rantala, 2016, p.256-257) however, more research needs to be done in order to evaluate, validate and sustain such projects. Arts-based projects are usually being evaluated under qualitative research methods, resulting the outcome of those being disseminated through article publications and / or visual exhibitions (Hiltunen & Rantala, 2016, p.256). Effective communication through visualizing the qualitative research result of such a project in the form of infographics, and exploring that possibility, was one of the main aims of this particular study.

Relevance of the study

Deeply inspired by American singer, songwriter, pianist, arranger and activist in the Civil Rights Movement, Nina Simone's Interview from the movie, '*Nina Simone: Great Performances - Live College Concerts & Interviews*', I found myself related to her definition of an artist as follows:

An artist's duty, as far as I am concerned, is to reflect the times. I think that is true of painters, sculptors, poets, musicians... As far as I am concerned it's their choice, but I choose to reflect the times and the situations in which I find myself, that to me is my duty. And at this crucial time in our lives, when everything is so desperate, when every day is a matter of survival, I don't think you can help but be involved. Young people, black and white know this, that's why they are so involved in politics. We will shape and mold this country, or it will not be molded and shaped by anyone. So, I don't think you have a choice, how can you be an artist and not reflect the times? That to me is the definition of an artist.

(Butcher, 2013, Retrieved from: <https://www.youtube.com/watch?reload=9&v=0qL3nHvliN4>)

Although a designer myself, at this crucial socially unstable situation we find ourselves, Simone's words are as timely as ever, regardless the field of expertise. Design has had its own share of failures, such as claims to solve the refugee crisis by building better tents, (Koskinen et al., 2011, p.101) while at the same time, the world-renowned architect Frank Gehry claims that "most of our cities are built with such a faceless glass along-way for economies and not for humanities", concluding that "whatever you do, promise me, that every project you make or design, you will take the risk of doing something for humanity". Baca (1995) claims that every inch of urban space is swallowed by skyscrapers and privatized into the so-called public space of shopping malls and corporate plazas (p.132) while previously had raised the question: "What shall we choose to memorialize in our time?" (p.131). Q.S. Serafijn and Lars Spuybroek interactive art project, *D-Tower (2004)* in Doetinchem, the Netherlands, claims to visually represent the residents' feelings as illuminated in different colours according to a daily questionnaire about their emotional state (Brouwer & Mulder, 2007). Either from the field of arts or design or architecture the effect of multiculturalism is visible and worth investigated.

Multiculturalism as a phenomenon has long been studied in the field of social sciences since intercultural communication is an interdisciplinary subject involving anthropology, ethnology, social psychology, communication sciences, linguistics, comparative culture studies, cognitive science, bias research, statistics, business culture studies and others. Hofstede's '*Three Levels of Uniqueness in*

human mental programming' graph, visualizes the hierarchy and interconnection between culture, personality and human nature, and both Hofstede's and Spencer-Oatey's '*onion models*' of culture are in use when reading, writing or teaching about multiculturalism in our communication. At a descriptive level, multiculturalism can be used to characterize a society with diverse cultures. As an attitude, it can refer to a society's tolerance towards diversity and the acceptance of equal societal participation (Liu, Volcic & Gallois, 2010, p.15). At the same time, a series of work considering cultural diversities are being studied in the field of arts and design. Representations of multiculturalism and the homogenized visual culture are some of the key issues in the integration of young people through art and social work (Baca, 1995), while the enrichment of people and the improvement of reality orientation through visual arts are thoroughly being discussed while rethinking visual art practices in connection with societies' well-being (Jaatinen, 2015; Jokela, Hiltunen & Härkönen, 2015). The necessity of a broad but structured vision is essential when aiming for social innovation; recognition of a real problem, proposal of structures and building an overall vision are the key step points for social innovation driven by strategic design (Rytilahti & Miettinen, 2016; Manzini, 2014). This study aims to contribute to the studies done considering multiculturalism at the intersection of social sciences and the field of art and design. The conceptual framework investigates the themes of design management, arts-based workshop and representation graphs of a qualitative to quantitative research evaluation (quantizing data), within the aim of embracing multiculturalism. This particular study is part of the 'Art Gear' (2016-2019) project run by the University of Lapland, the Art Collective Piste & Artists' Association of Lapland; it is based on one of the workshops organized and its purpose is to produce research and evaluation contributing to the final learning outcome of the project.

'Art Gear' (2016–2018) is run collaboratively by the faculties of Art and Design and Social Work at the University of Lapland, the Artists' Association of Lapland, and the Cross-Art Collective Piste in Rovaniemi. The Faculty of Art and Design administers the project and develops the art-based methods through a process of documentation and evaluation (Jokela, Hiltunen & Härkönen 2015). The department of social work researches the integration processes in the project and endeavours to increase the use of art methods in social work. The university is responsible for the dissemination of the project's results. Art Gear is funded by European Social Found. The project promotes interdisciplinary and cross-cultural dialogue and provides a space for different voices to share and reflect their experiences through art-based methods. [...] The overall aim of the Art Gear project is to support interaction among young people from different cultural and ethnic backgrounds, thereby reducing radicalisation and biases.

(Hiltunen, Mikkonen, Niskala, Douranou & Patrignani, forthcoming)

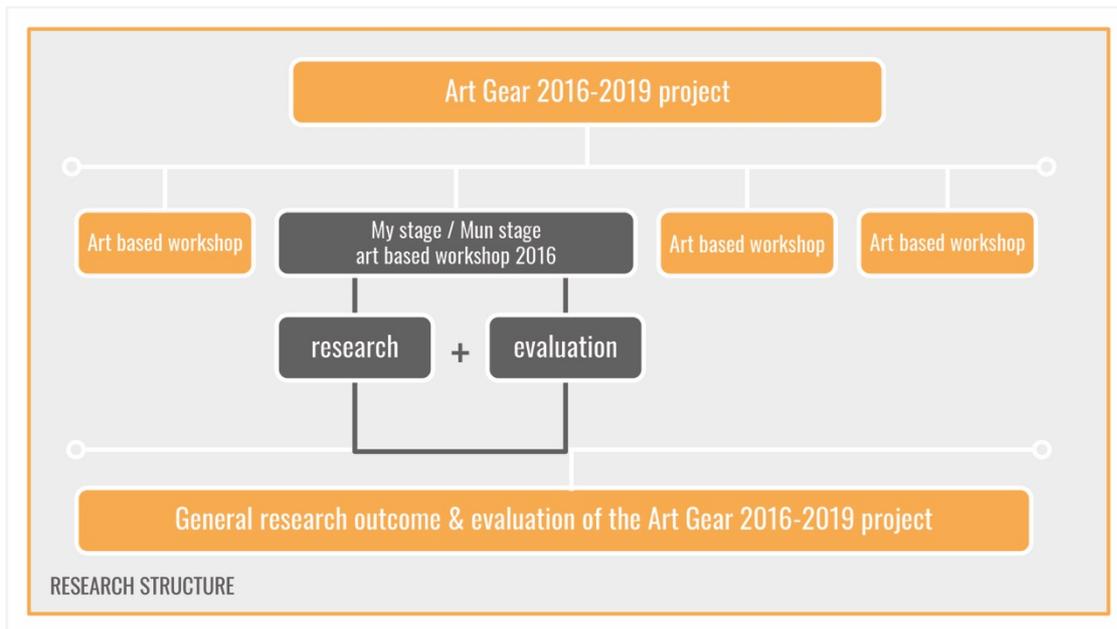


Figure 1.1: Visual presentation of the study’s research structure.

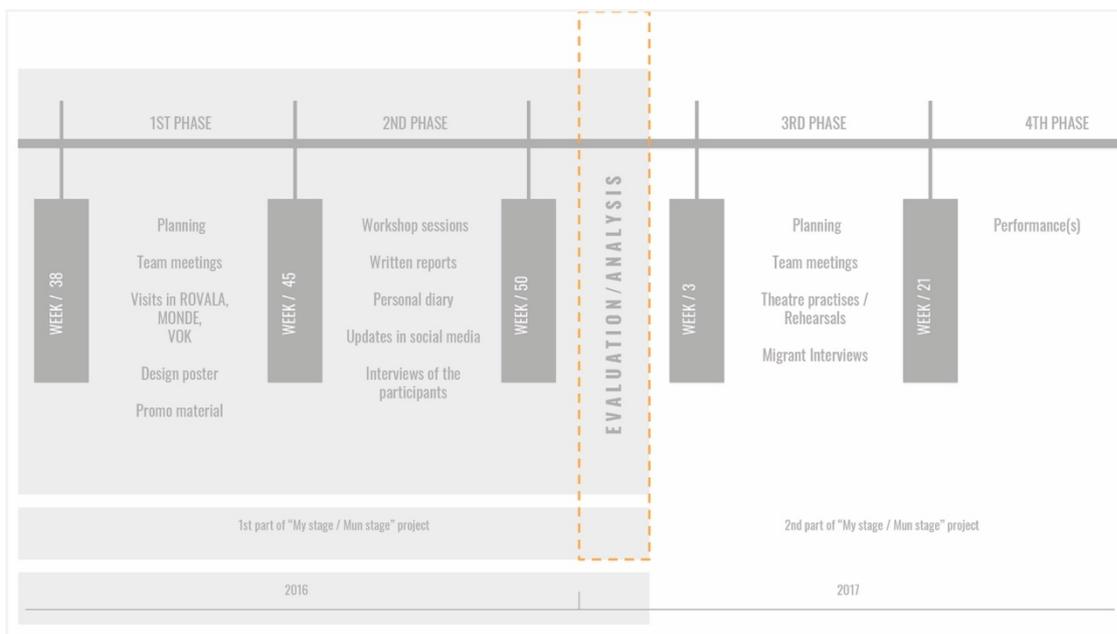


Figure 1.2: Visual presentation of the timeline of the ‘My stage / Mun stage’ workshop.

Outline of the study

This study is divided into six parts.

1. The introductory relevance of the study mentions the fields in which this particular writing lays on as well as my personal influences in order to conduct such a research under this particular theme. Within the field of social sciences and the field of art and design, this study aims to develop research outcome while implementing one field's theories to the other's practice.
2. This is a study conducted within the University of Lapland and the local society of the city of Rovaniemi, therefore, the connection between arts, design and society is presented. Since this study aims to increase the collaboration between arts and social work, this section also describes the possible ways to achieve this particular expected result. Further on, I am providing the theoretical framework of the research; background needed in order to demonstrate the knowledge related to the conceptual framework of this study. The theoretical framework consists of three main themes: Cultural identity, Arts-based practices as a tool and Managing diversities. Each theme reflects fundamental information within the conceptual framework of this study.
3. Further on, the justification of the methodology together with the research and data design strategies are being presented. The visualization of the evaluation of an arts-based project is one key topic under discussion in this study therefore a detailed analysis is being presented.
4. Because this is a practice based study, the following section describes the project on which the literature review has been examined and the data has been collected.
5. Following the implementation of the project section, the data analysis and discussion provide the learning outcome within which my research questions can be answered.
6. The appendices section present additional information of the implementation of the project, used as a case study for this thesis. The detailed workshop reports, the visual diary and field notes, the research consent participants, the graphic figures and the online survey to the rest team members is altogether material which supports my data analysis and interpretations. At last, I present an artistic outcome of mine, an installation under the title 'I was there too', as a relevant material that raises another question of me 'how to ethically present research data in both an effective and interesting, yet respectful for the participants, way?', besides the research questions I have been examined in detail for the purpose of this particular study.

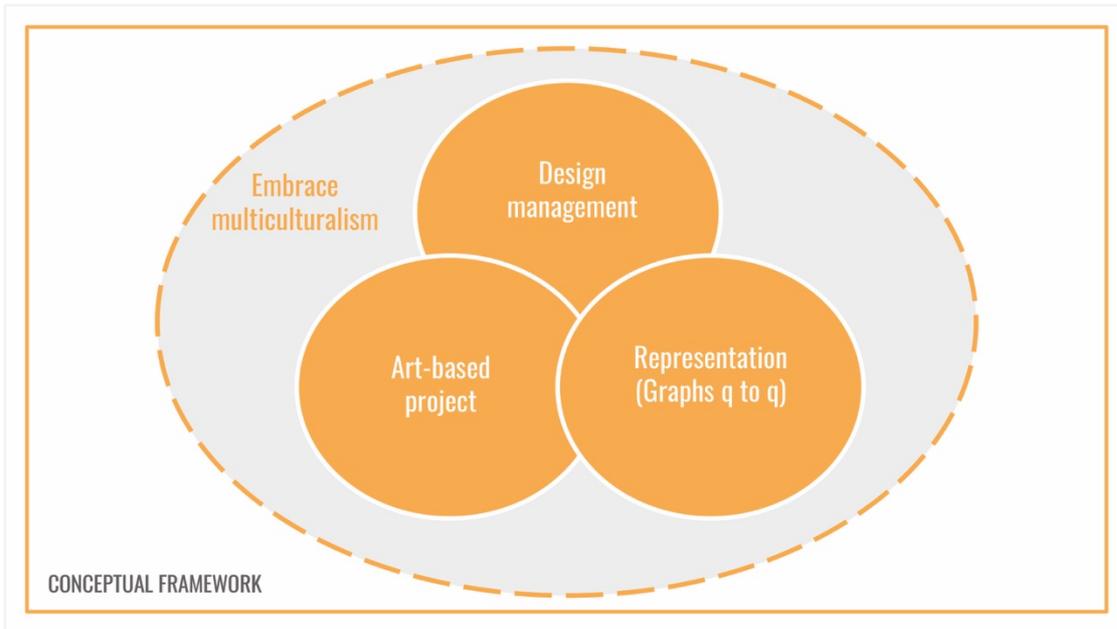


Figure 1.3: Visual presentation of the study’s conceptual framework.

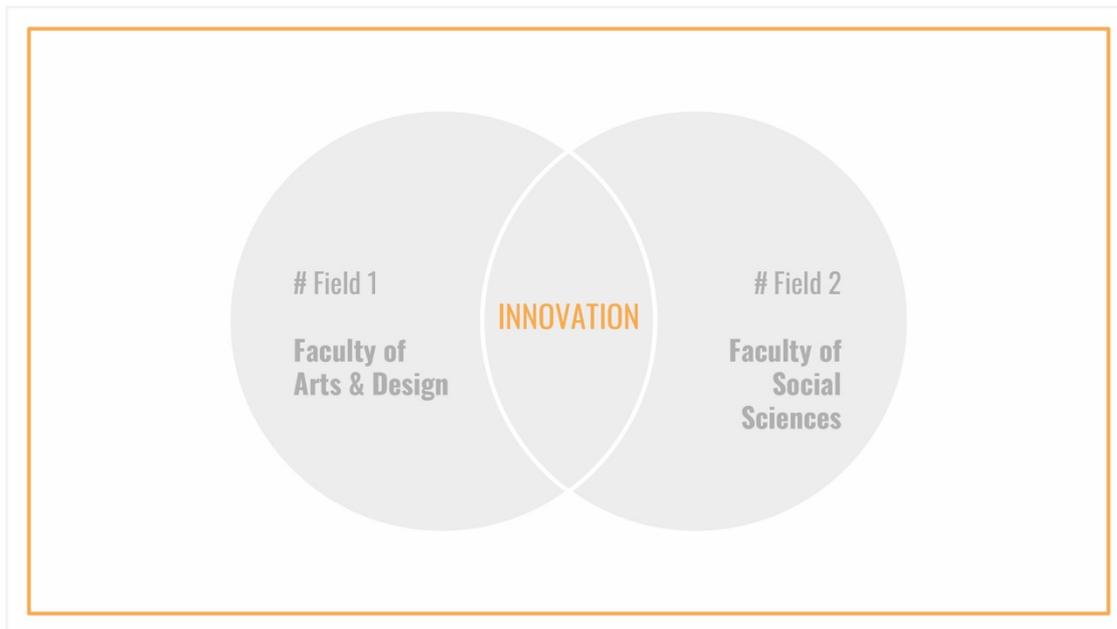


Figure 1.4: Visual presentation of the study’s conceptual framework.

2. THEORETICAL BASIS

2.1 CONNECTIONS WITH ART AND SOCIETY

The arts and design based methods used during the workshop sessions constantly evoked participants' awareness therefore, this study is very much based on identity justification and clarity. Who the participants were before they moved in the city of Rovaniemi? Who are they now? How the local lifestyle affects them? How aware are they about the local culture and traditions? How they end up moving here? Are they planning to stay and if yes, for how long? What are their future dreams? Why their dreams are important for the local society, therefore, the arctic region? How art and design blend together to affect this multicultural environment in order to develop and sustain a livelihood within the arctic region? After all, what was all this about?

The Artistic Part

Theatre can provide a meaningful connection to specific places as well as people, according to Kaptani & Yuval-Danis (2008). The question, 'what has been an important moment in your life so far?' (First workshop session, arts-based method, visualizing one's life line, p.42) could reveal someone's reason to migrate, while the question 'what is your future looking like?' illuminates peoples' dreams and aspirations, where 'people' refer to current and potential future citizens of the local society. The question, 'what does it tell about me?' (Second workshop session, arts-based method, visualizing one's portrait, p.44) unfolds one's personality assets and values, while the open dialogue and visualization of the question 'how do you feel?' during every workshop session both at the beginning and at the end, aimed to develop a sense of wellbeing and euphoria within both the participants and the group. As Hiltunen & Zemtsova (2014, p.63) indicate,

Community art is not mere representation; it is primarily based on interaction and participation. It consists of situations into which people enter, together with the artist, in order to find emerging meaning, to create meanings, to give form and voice to meanings, and to share meanings.

(Hiltunen & Zemtsova, 2014, p.63)

The 'My stage / Mun stage' workshop has been running as a participatory design process based on that specific definition. As an example, during an arts-based exercise done on the fifth workshop session, participants were divided into groups of two people; one was leading the other while the second one had her eyes closed. The sense of trust was fundamental for the one who had her eyes closed. As one participant mentioned, "I do not trust anyone to lead me like this. Usually I am the one who takes

initiative and I am so used to that, that letting myself go, is considered inconceivable” (Field notes, 07.12.2016). Such a personal statement was revealed under the circumstances of human interaction within participation during an arts-based workshop session.

At the same time, Baca (1995) argues that: “Public art could be inseparable from the daily life of the people for which it is created. Developed to live harmoniously in public space, it could have a function within the community and even provide a venue for their voices” (p.135). The venue the workshop took place will thoroughly be described in p.39-40, however, the actual venue any encounter occurs, is the society itself and in this case, the local society of the city of Rovaniemi. Questions arose such as: ‘what kind of public art was created through this workshop, since it took place merely behind closed doors?’, ‘whose responsibility is to disseminate such a work and by what means?’, ‘what could be the venue where those participants’ voices could be heard?’, ‘what kind of workshop did we actually design and for what purpose?’, ‘did we manage to, as Jokela & Coutts (2014) argue “[...] combine contemporary art, project-based learning, community-based education and service design thinking in order to promote artistic activities which generate social innovation and enterprise in culturally-sensitive manner to support wellbeing in the North” (p.7-8), or not, and who is able to evaluate such an argument?’

Referring once again to Baca (1995), within the context of visual culture she argues “public art often plays a supportive role in developers’ agendas. In many instances, art uses beauty as a false promise of inclusion. Beauty ameliorates the erasure of ethnic presence, serving the transformation into a homogenized visual culture” (p.133), objectivity that cannot be inconsiderable while facilitating a multicultural workshop. There will always be a fine line between homogeneity and diversity, embracing multiculturalism and sustaining cultural heritage. Coming to place specific, Miettinen, Laivamma & Alhonsuo (2014, p.106) describe arctic design such:

Arctic design means design that emerges from an understanding of the arctic environment and its unique conditions. This kind of design also takes into account human adaptation to arctic conditions. Arctic design produces solutions to the needs of extreme and marginal contexts.

(Miettinen, Laivamaa & Alhonsuo, 2014, p.106)

Design Management

Nigel Cross (2007) in the *Designerly Ways of knowing* states that: “Everything we have around us has been designed. Design ability is, in fact, one of the three fundamental dimensions of human intelligence. Design, science and art form an ‘AND’ not an ‘OR’ relationship to create the incredible human cognitive ability”. He indicates that while science practice is finding similarities among things

that are different, art practice is finding differences among things that are similar, while design practice creates the feasible ‘wholes’ from infeasible ‘parts’. Koskinen et al. (2011) argues, “design is not a theoretical discipline. Designers are trained to do things and are held accountable for producing stuff, to paraphrase the title of Harvey Molotch’s book on design” (p.117). He previously had argued that:

For designers, imagination is methodic work rather than a mental activity. They do not produce those futures by themselves, but as a part of a larger community of practitioners ranging from engineers to many types of professionals and other actors. This work takes place in a cycle that begins with an objective of some kind, and continues to user studies. These studies lead to concept creation and building mock - ups and prototypes that are typically evaluated before the cycle begins again.

(Koskinen et al., 2011, p.43)

As a designer, I found myself in need to get involved in a process where the objective of studying the phenomenon of multiculturalism could be investigated in cooperation with other practitioners, artists and social workers, bringing as diverse perspectives as possible. As a student of the *Arctic Art and Design* master’s programme, this particular study’s subject is targeted to the social and participatory dimension of art (Jokela, Hilltunen & Härkönen, 2015, p.441), while my personal aim consorts with the programme’s aim where “the engaging nature of applied visual arts and the participatory essence of service design merge together through art-based action research” (Jokela, Hilltunen & Härkönen, 2015, p.445). Koskinen et al. (2011) states that, “imagination is methodic work rather than a mental activity” and similarly in my case, the data collection, the visual diary and even the written reports emerged into a kind of art; a methodic work of collecting, identifying patterns and evoking interpretations. Designers are used to work in teams, within teams, for the teams, therefore, the sense of belonging in a community under the same purpose is fundamental. Designing the community you work for, enables one to identify the “feasible ‘wholes’ from infeasible ‘parts’” (Cross, 2007). Communities however, come in many forms. As Bacon (2009) describes,

They surround books, movies, software products, political campaigns, civil rights efforts, hobbies, and more. In all their colourful and varied forms, all communities share one distinctive trait: the unity of people around a shared belief or interest. It is a passion that binds together these people.

(Bacon, 2009, p.34)

Moreover, designers are familiar with the essence of evaluation. While in artistic practice evaluation is not necessarily needed, (by whom and why?), the design practice demands evaluation in order to

process. Questions such as ‘why?’, ‘what if?’, ‘for who?’, ‘for what purpose?’, ‘from what?’, are continuously being asked. Koskinen et al. (2011) sets it like this:

One way to distance design from art is to take discourse out into the real world. Much of the early work focused on changing design, but recently designers are getting engaged in larger societal issues [...] It discusses “contemporary design practices that engage with political and societal issues” by examining “tendencies towards design as a critical practice,” which is ideologically and practically engaged in these issues. If designers participate in dialog about the meaning of their work, it is not only curators, critics, and media who define it. A degree of control can be gained this way.

(Koskinen et al., 2011, p.98)

Coming to place specific, while understanding and supporting cultural change according to the guidelines of sustainable development (Jokela & Coutts, 2014), designers usually act as facilitators. They are the key persons who are able to develop methods that can help northern and arctic actor to communicate their culture by analysing it from within (Jokela & Coutts, 2014). According to Bacon (2009), “when conflict occurs, the person who steps in to straighten out the issue has a role like a judge or magistrate: to investigate the issue fairly and objectively and to reach a conclusion based upon that fair and objective judgment. This is the role of the facilitator (also known as a mediator)” (p.281), while Miettinen, Laivamaa & Alhonsuo (2014, p.107) state that:

Service design in collaboration with applied visual arts and art education opens up new opportunities for northern social and economic wellbeing. Artistic activity is considered to be a service as well as a tool of service development. Art is understood as a social and communal process that produces values, symbols, meaning and practices for the North. The growing field of service design has a lot in common with community-based art education and applied visual arts, such as using design tools and methods to allow active participation in processes.

(Miettinen, Laivamaa & Alhonsuo, 2014, p. 107)

Taylor (1949) indicates that, “people learn how to see the world from other people” (p.9), and both artists and designers owning the power of visualization, can be the ones to show the world to other people, through their own perceptions. Though their art and design practices, other people learn how to see the world, through their eyes. After all,

Arctic design is about producing a strong sense of wellbeing and competitive edge for circumpolar areas. Arctic design adopts a multi-disciplinary approach that connects areas of applied art and design, interaction design, industrial design, service design, and social design to increase wellbeing in periphery and marginal living conditions.

(Miettinen, Laivamaa & Alhonsuo, 2014, p.106)

The Connection with Social Sciences

This study aims not only to investigate multiculturalism through arts-based methods and design practices, but to also explore and support the necessity of designing arts-based workshops according to a society's needs. As Jokela & Coutts (2014) argue, "the political, cultural, social and educational landscape is changing fast not only in the North, but also in large parts of Europe and the rest of the world" (p.7). The data collection from the 'My stage / Mun stage' workshop aimed to provide the evaluation needed to justify the importance of the art and design practices using visualizations as an engagement tool. Koskinen et al. (2011) describe a case study where researchers had to work together with people having real problems using 'action research'; the Nutrise case study in Milano is an example of design practice in collaboration with social sciences and society's needs. As he states:

R. Manzini calls this approach 'action research' The researchers worked with people trying to understand their hopes, needs, and worries. This research-based understanding was turned into projects that support the Parco Sud community. The aim has always been a permanent change to a common good. It is clear that in this study researchers had to work in the real world with people who have real problems and agendas.

(Koskinen et al., 2011, p.84)

I argue that Art and Design should go hand by hand with another field - in this case study the field of Social Sciences. Through such a cooperative work the field of Art and Design can provide tools and ways to embrace the social workers' research and on the other hand, the field of Social Sciences, can set the platforms where artists and designers are able to apply their working methods in a valuable for the society way. Within the cooperation between two fields, there is always the potential of creating innovative solutions and "develop working methods for improving environmental and cultural sustainable development, psychosocial and economic wellbeing through art-based research and activities" (Jokela & Coutts, 2014, p.9).

Outcome (s) for Society

Community arts-based projects as the ‘My stage / Mun stage’, aim to create a “continuous dialogue through which the members of the community develop an awareness of themselves and their socio-cultural environment (see Hiltunen 2009, 2010)” according to Hiltunen & Zemtsova (2014, p.64). Through this workshop, we aimed to bring people with migrant background together and give the space and time to share their personal experiences, through which they could find differences but also, similarities. As mentioned in the ‘My stage / Mun stage’ poster text:

Are you interested in acting, dancing, music, writing, or drawing? Do you want to learn more Finnish? Would you like to tell about your dreams, fears, hobbies, home country, culture or something else that is important to you? Would you like to find new friends or learn new skills? Do you want to show something that you love to do?

(‘My stage / Mun stage’ poster text)

We invited people who would like to be given the chance to try all the above. Hiltunen & Zemtsova (2014, p.64) argue that “expressing a commonly experienced way of life through images, symbols and other stylistic tools is a characteristic of reflexive - aesthetic communities”, while Koskinen et al. (2011) describe the essence of contemporary artistic and design practices as inseparable part of a society. He argues that art’s dynamic is beyond galleries and closed doors and that design turns to art in order to interpret society’s needs and expectations.

While traditionally, art largely respected boundaries between painting and plastic arts, performing arts, and architecture, the twentieth century broke most of these boundaries. Contemporary art has also broken boundaries between art and institutions like politics, science, and technology. Although painting still dominates the media and the commercial art market, art has increasingly become immaterial, first exploring action under notions like happenings and performances, and then turning human relations into material. With predictable counter-movements calling forth the return to, say, painting, art has moved out from the gallery and into the world at large. Design has had its own radical movements. Radical Italian designers of the 1960s and 1970s turned to art to create a contemporary interpretation of society.

(Koskinen et al., 2011, p.89)

While planning the ‘My stage / Mun stage’ workshop, we discussed the expected results as well as the aim of this workshop in general. The expected results consider the improvement of the Finnish

language skills of the participants as well as the development of their communication skills and expression of their personal feelings and thoughts. The long-term impacts the workshop could have, regard two categories. The first one, investigates whether the expected results were achieved in this 'sample', while 'sample' refers to the women group we had as participants in the workshop. As a continuation, if a second 'My stage / Mun stage' workshop will be organized, whether the participants of that second workshop will be benefit in the same way and level, or not. The second category refers to 'us', while 'us', refer to the members of the team behind this workshop (project manager, artist leader, social worker and myself) and whether through this collaboration we exchanged skills and information and developed partnership relation powerful and meaningful enough, to sustain potential collaboration in the future.

Outcome for the University of Lapland

The research question 'to what extent does taking part in art / design workshops assist social integration?' is a broad question for both the Faculty of Art and Design and the Faculty of Social Sciences. One of the main aims of this project was the interaction and cooperation between those fields and faculties, and us, as participants and researchers. According to Jokela & Coutts (2014), "the neo-colonial circumstances and socio-cultural settings in the North presents challenges for art and design education and highlight UNESCO's goals for ecological, social, cultural and economic sustainable development" (p.8). It is important to acknowledge the impact arts and design education has in the society, however, experience alone is not adequate; when socio-cultural settings occur, strategic design is needed.

We might have had the same questions as researchers with the social worker but, we have different ways to practice, write and share our research outcome and this project could be used as an excellent platform where we could share our knowledge and ideas. Coming together as researchers from two different educational backgrounds under the 'My stage / Mun stage' workshop was a beginning, keeping together during it, was a process, managing working together was the goal and a question of success. Finally, the learning outcome of the research aims to be a valuable source of information for the future projects planned under the umbrella of 'Art Gear' (2016-2019) project as well as similar arts-based workshops supporting bi-directional social integration of women in Finnish Lapland.

2.2 CULTURAL IDENTITY

Cultural Sustainability

According to Milton Bennett, culture is “*the learned and shared values, beliefs and behaviors of a group of people*” while Hofstade’s (1994) ‘*Three Levels of Uniqueness on human mental programming*’, describe culture as the learned value within a specific group or category; the interconnection between the human nature which is inherited and universal and our personality which is inherited but also learned specifically from each of us as individuals. Liu, Volcic & Gallois (2010) state: “if we consider that people with the same cultural background may experience problems communicating with each other, we can appreciate more fully the difficulties that people from different cultures may encounter when trying to communicate. Understanding other cultures is a challenge we face today, living in a global society” (p.8). Since, “culture is passed on from generation to generation, binding its members together and providing a sense of identity” (Liu, Volcic & Gallois, 2010, p.55), Baca’s (1995) questions, “how can we create a public memory for a many-cultured society?” and “whose story shall we tell?” (p.137) indicate the difficulty and sensitivity of cultural sustainability within an arts-based workshop’s planning and implementation. The Bennett scale, also called the *Development Model of Intercultural Sensitivity* (DMIS) consists of the six stages of increasing sensitivity to difference, from denial to acceptance and from adaptation to integration. “The tension between immigrants and host nationals often centres on the extent to which immigrants can maintain their heritage culture in the host country” according to Liu, Volcic & Gallois (2010, p.18), while according to Hiltunen & Zemtsova (2014, p. 64) “social structures have become differentiated, and people identify with varying groups in multicultural and multidimensional networks. Searching for identity in a multicultural society is important because individuals have to know who they are and where they come from before they can understand others”. Focusing on the site specific of this study, according to Määttä & Laitinen (2014), “immigrants make up only around 3 per cent of the population, with Estonians and Russians forming the vast majority of foreign citizens. Swedish, Somali, Chinese, Thai, and Iraqi are the next largest nationalities. (Statistics Finland, 2013.) Because the overwhelming majority in Finland are native born residents, the country provides an interesting context for exploring the dynamics of power around the construction of ethnic identity” (p.25), while focusing specifically on the arctic region, Jokela & Coutts state that: “the blending of indigenous cultures and other lifestyles of the people of the arctic is typical to the whole circumpolar area. This multinational and multicultural composition creates elusive socio-cultural challenges that are sometimes even politicized in the neo-colonial settings of the North and the Arctic” (p.9). Oikarinen’s (2015a) investigation on cultural identity results in a phrase such as ‘*horizontal citizenship*’, a phrase that aims to capture the essence of one’s existence apart from location and borders. As mentioned,

Apparently, the youths who participated in the project are at least as familiar with locations on borders as with (their) potential homes in different countries and cultural spheres. The transnational spaces to which they concretely belong through kinship relations and the diasporic community, make it possible for them to also share a kind of 'horizontal citizenship' and an experience of home reaching over different continents (Ascroft, 2001).

(Oikarinen, 2015a, p.42)

Considering the implementation of an arts-based project within the arctic region, Michael B. Hardt (2014, p.109) states that: “arctic design should sustain the knowledge and skills of the culture of the people and the nature of the Arctic. Arctic design should aim to not only to protect the environment but also to respect the culture of the indigenous people”. So, in the end, whose story shall we tell?

The importance of belonging

According to Maslow's *Hierarchy of Needs*, the social need of affiliation, also known as '*belongingness and love need*' lays between our basic safety and physiological needs and self-fulfillment and esteem needs (Maslow, 1943). Our psychological need of constructing social relationships seems to be the fine line between the common levels of motivation – fulfilling our physiological needs – and the so-called self-actualization – our inner need of exploring our potential to the fullest, finding our personal meaning and purpose in our lives. But what kind of units of belonging we refer to at this particular study and how someone gets involved? Määttä & Laitinen (2014) argue that, “in order to succeed members of the majority have to recognize the individual. Identities cannot become complete in a vacuum because they require involvement from others” (p.28). Matarasso, F. (2008) on p.7, argues that art “[...] is a toolbox people use to tinker with how they see and are seen and so, perhaps come to terms with their existence. It is not the only means humans have created for this purpose, but it remains the most open, free and accessible.” Bacon (2009) claims that teams are units of belonging; “members join, are energized by the team's spirit, and develop a sense of belonging that encourages them to contribute back to the team. This “Circle of Life” philosophy provides the team with a consistent exchange of experiences and value” (p.33). He describes teams as “small ecosystems with attributes that can be hugely valuable to success on the wider scale of your community” (p.32). During this study, several teams have been constructed, with different levels of hierarchy and different means of co-operation. When organizing a multicultural workshop, it is essential to justify what kind of team you aim to create, while at the same time be fully aware an arts-based workshop should welcome everyone equally. Matarasso (2008) on p.9 states that, “[...] the arts

create a completely different kind of space in which children can find their own position. Finding a voice, and the confidence to use it, is the other side of the empathy required to listen to others: collectively, they are essential to becoming an autonomous member of a democratic society.” At the same time, as Bacon (2009) states, the sense of belonging does not necessarily exist before creating a team, but rather it is being developed while existing in a team. While the management team differ from the migrant’s team, and the researchers from the participants, eventually the main unit of belonging created, was the group of people that were actually present during the workshops. Belonging however, must not be seen as one-way dimension from the migrant group to the general social one, but rather as a two-way adaptation. “Cross-cultural adaptation is not a process that is unique to immigrants; host nationals also have to experience cultural adjustments when their society is joined by culturally different others” (Liu, Volcic & Gallois, 2010, p.18). Additionally, Oikarinen (2015a) mentions that, “analyzing the works of some North-African photographers in diaspora, Octavio Zaya (1999) remarked that their art can be read as a continuous practice to understand their placement on the borders, the global economy and their embodied cultural and belonging process” (p.38).

Embracing diversity

Diversity is considered to be the most important value within a team (Liu, Volcic & Gallois, 2010; Bacon, 2009); the highest the diversity is, the richest the team’s context is, the most innovative results might occur. Liu, Volcic & Gallois (2010) state that, “understanding is the first step towards acceptance. The biggest benefit in accepting cultural differences is that cultural diversity enriches each of us” (p.16). Diversity however does not necessarily only mean different cultural background.

George B. Graen, author of Dealing with Diversity (Information Age Publishing), argues that not all differences are equally relevant or as important as you would think in all circumstances. He broadly divides diversity into surface-level diversity - readily observable characteristics such as race, gender, or age - and deep-level diversity, important but less readily transparent traits such as personality, values, and attitudes. Building deep-level diversity can bring a wealth of goodwill and openness to your community. Often these deeper, hidden kinds of diversity teach us life’s most valuable lessons. While all equality is important, we need to grow this sense of deep-level diversity.

(Bacon, 2009, p.39)

In the ‘My stage / Mun stage’ participatory theatre workshop, five to ten women with an age average from twenty to sixty years old, from Middle East, Latin America, Southern and Northern Europe attended. Considering the surface-level diversity according to George B. Graen, cultural, racial and age diversity did exist however not gender; the workshop was created from women, led by women, for women. Considering the deep-level diversity such as personality, values and attitudes, the group was quite rich as it was revealed through the practices in all the workshop sessions. One significant matter within the group was the divided ethnic background; while the artist and social worker were both native Finnish speakers, the participants’ team was a non-native Finnish group which, in terms of oral communication, was constantly unconsciously being reminded unlike to Määttä & Laitinen’s case. In their case,

The possibility of interpreters was abandoned because of the ethical dilemmas that using interpreters can bring, it is impossible to verify that mutual understanding is reached. Therefore, the language used in the interviews was English. Using Finnish could have emphasized the researcher’s position as a representative of the majority, particularly if all the participants did not yet speak Finnish fluently.

(Määttä & Laitinen, 2014, p.27)

However, arts-based methods challenge one to get out of his/her comfort zone and as Liu, Volcic & Gallois (2010) state: “What is polite or rude or expected all fall under the rubric of rules, rituals, and procedures taught by our culture. These rules are very important: they are the means by which we determine inclusion and self-worth and they help to define the boundaries between ‘us’ and ‘them’” (p.49).

2.3 ARTS-BASED PRACTICES AS A TOOL

Social integration through participation in artistic workshops

According to Matarasso (2008, p.10) “*exposure to the arts is part of how people find their values*”, while Oikarinen (2015a, p.38) argues that: “[...] participatory process can be therapeutic for everyone and help its participants to gain a voice and claim a personal and political space against the wider socio-political context [...]”. While considering the expectations out of one’s participation in artistic workshops, Matarasso (2008, p.2) states and also questions: “The central difference relates to what children and young people are expected to gain from engaging with art and arts activities. Is it

fulfilment of their innate creative potential or the acquisition of skills and attitudes that will make them responsible and productive adult members of society?”. Within the evolving fields of arts and social sciences, placing theatre praxis and sociological research in negotiation, Kaptani & Yuval-Danis (2008) conclude such:

During the last twenty years, the range of sociological and other social sciences research techniques has grown considerably, as more and more researchers have broken the mould of positivist epistemology as the only legitimate research paradigm. Participatory theatre techniques, with their deconstructive, situated and reflexive approach to the social world, producing embodied, dialogical and illustrative knowledge, are eminently suitable to occupy an honorary place alongside all the others. The narrative and discursive analysis of the data they produce should be part of the accumulative body of knowledge of contemporary Sociology.

(Kaptani & Yuval-Danis, 2008)

Considering the ‘My stage / Mun stage’ as an artistic workshop, Matarasso (2008) on p.7 suggests that, “good artists remain able to look at the world as if for the first time and, by doing so, they can question how it is seen. They help revive a proper sense of the extraordinary adventure it is to live at this time, in this place, and with these possibilities” while Oikarinen (2015a) on p.39 argues that “as mediators, researchers, artists and art educators involved in participatory work need to be truly engaged and open to moving and shifting between different epistemological understandings and viewpoints, and also to see their own work from a critical perspective.” Hiltunen & Zemtsova (2014, p.63) on the project ‘Northern places - tracking the finno-ugric traces through place-specific art’ argue, “performative art is any collage that seeks to create an experience not only through descriptions, representations and assertions, but also by providing a space for interaction, participation and dialogue. Although it is characterised by interaction, the roles of artist and audience and the relationship of participants to the work process are not clearly articulated in advance”. On yet another paradigm of engaging participation in artistic workshops, Lester & Gabriel (2016) describe “*performance based human disciplines*” as processes that “can contribute to social, cultural, and political change at a local level” (p.125). While Baca (1995) on p.132 argues that “we find examples of public art in the service of dominance”, Matarasso (2008) suggests and concludes that:

If you give young people something to do, somewhere to go, something to aspire to, they will spend less time on the street or on the settee. There is no doubt that art can have a profound effect on people - if it didn't entertain, please, move and otherwise change them, they would hardly invest so much time, effort and resource on it.

Narratology as a socially engaged arts method

Oikarinen (2015a) on p.44 argues that: “I think that art educators and researchers could help in creating productions in which diasporic co-researchers and co-creators are able to deal with and perform their own experiences, belongings and ideas of citizenship, and in this way be part of challenging and transforming the existing aesthetic values and notions of borders and citizenship based on monolithic nationality and nationality based on ethnicity and “race”” while Kaptani & Yuval-Danis (2008) when describing theatre praxis as research method indicate that: “By becoming the character one can feel more real. By dramatizing any event of our lives or playing a game or creating a character, we create some degree of dramatic distance. The paradox of dramatical distancing is that it causes us to come closer to ourselves and indeed makes us get in touch with profound areas of experience that are result of a racist assault”. Considering narratology as a socially engaged arts method, one must first consider the space in which such practices are taking place. Matarasso (2008) on p.5 explains that: “Anyone who wants to understand art, and how it works on people, must be willing to enter the space. To stand outside, and refuse to acknowledge internal experience as real, is to indulge in a conceptual failure: the internal experiences of love, hate or friendship, like those of art, are no less powerful because a school inspector cannot grade them”, while Kaptani & Yuval-Danis (2008) analyse narratives such: “These narratives are not comprehensive - they leave out most of their daily life experiences, they are affected by the other participants’ narratives - as such, they cannot be considered as a substitute to long term ethnographic or participant observation studies. However, they generate themes and moments that would not often emerge in traditional interviews which tend to produce either detailed chronological life stories, or normative perceptions and attitudes.” Yet another paradigm of a participatory theatre project such the ‘My stage / Mun stage’ workshop attempted to be, Umut & Reynolds (2014) refer to the embodied acting experiences such:

This and many other moments in the process of this participatory theatre project proved to be so magical that not only did most of our twenty initial participants attend all our sessions, but some of the women even asked whether they could bring friends along. For us as researchers, these two hours became the highlight of our week for the duration of the project: a space where we saw a diverse group of migrant mothers from different ethnic, racial, educational and other backgrounds develop, interconnected through diverse understandings of their mothering and citizenship practices. This was an intense experience, for the embodied acting out of - at times painful - experiences involved a lot of emotional and relational work from all of us.

(Umut & Reynolds, 2014, p.109)

Storytelling as a visual arts practice

Lester & Gabriel (2016) on p.130 suggest that, “[...] performance ethnography and arts-based approaches to qualitative research more generally provide an avenue for instructors of qualitative inquiry to engage in teaching that invites students to experience and interact with research practices that lead to grounded and meaningful cultural and social critiques” while Kaptani & Yuval-Danis (2008) similarly to the ‘My stage / Mun stage’ workshop practices, describe that: “The stories told in each group were constructed as part of a collective process. They were often related to each other, built upon each other as well as triggered by stories with which the actors introduced themselves at the beginning of the session.” According to Lester & Gabriel (2016) on p.126,

There has been an historical precedent of participatory performances serving to invite others to embody, voice, and imagine divergent experiences and perspectives (Conquergood, 1985). From community spaces (Gabriel & Lester, 2013b) to Broadway (Ensler, 2001) to prisons (Winn, 2010), performative texts have been used to examine issues of power and justice, and illustrate how to elicit political engagement from the populace. In many of these performances, research findings that have traditionally been bound to “live” forever in the confines of a paper-based journal, find their way in to classrooms, stages, and/or streets. What was once only shared with a small group of academics is potentially shared more broadly through performance.

(Lester & Gabriel, 2016, p.126)

“Theatre can provide a meaningful connection to specific places as well as people” (Kaptani & Yuval-Danis, 2008) while according to Matarasso (2008) “People are malleable and porous, constantly influenced by what is around them. They need to learn how to live in a world of uncertainty, where interaction with others cannot always be predicted or relied upon” (p.8).

2.4 MANAGING DIVERSITIES

Intercultural Communication and Social Innovation

Within the process of planning and implementing an arts-based project, the role of communication is essential. As Bacon (2009) states, communication “is the metaphorical highway that connects the many towns and people in your world. Effective communication brings together your community members in a manner that is free-flowing, productive, and accessible” (p.72). However, what is the form of communication we refer to in this particular study? Verbal, non-verbal, written, etc. communication comes in many forms and meanings. Considering the verbal communication, Rybaski K. & Rybaski D. (1991) analyze rhetorical communication as such:

Classical rhetorical theory is based on the philosophy that we are rational beings who can be persuaded by compelling arguments. Rhetorical communication deliberately attempts to influence the audience by using carefully constructed messages of verbal and often visual symbols. Those who create rhetorical communication are called rhetors, the messages they create are rhetorical acts. Aristotle’s Rhetoric was the most influential rhetorical text for thousands of years and had a significant influence on theories of communication. The model of rhetoric he proposed focuses on three elements in public speaking: 1) ethos, based on the personal character or credibility of the speaker; 2) pathos, based on putting the audience into a certain frame of mind; and 3) logos, based on the arguments made in the speech.

(Rybaski, K. & Rybaski, D., 1991)

Arts-based workshops are not merely collaborative work through active participation. Their implementation requires a workshop leader - a mediator, a researcher, an artist or an art educator; someone who is responsible to set the correct platform for the communication to happen. Moreover, a workshop leader shall be able to create rhetorical communication within the group, triggering participants’ thoughts and perspectives of reality. Focusing on the site specific of this study and, since communication is inseparable with culture, cultural values add a significant difficulty on the already complicated issue of communication. According to Liu, Volcic & Gallois (2010), anxiety and false interpretations frequently occur:

Interacting with immigrants is often difficult for host nationals because of differences in language and cultural values and this adds anxiety to intercultural interactions. To reduce anxiety of this nature, we must equip ourselves with knowledge about other cultures.

Intercultural knowledge reduces anxiety and uncertainty, making the communication process more smooth and successful. Intercultural knowledge and intercultural communication skills, however, do not come naturally; they have to be acquired through conscious learning.

(Liu, Volcic & Gallois, 2010, p.19)

According to that, a workshop leader willing to get involved in intercultural arts-based workshops, shall consciously practice him/herself in intercultural communication as well. As Liu, Volcic & Gallois (2010) argue, “misunderstandings occur because we do not understand each other’s cultural rules governing communication behaviour. The key to successful intercultural communication is to recognize differences and adjust our communication behaviour according to context and communicators” (p.51), while they describe intercultural knowledge as a key to appreciate cultural differences as:

The key to appreciate cultural differences is to acquiring intercultural knowledge and developing intercultural skills. Intercultural knowledge opens doors to the treasure house of human experience. It reveals to us myriad ways of experiencing, sensing, feeling, and knowing. It helps us to start questioning our own stance on issues that we may once have taken for granted. It widens our vision to include an alternative perspective of valuing and relating.

(Liu, Volcic & Gallois, 2010, p.17)

Within the context of understanding the different layers of communication aiming social innovation, Baca (1995) sets it like this: “What represents something deeper and more hopeful about the future of our ethnically and class-divided cities are collaborations that move well beyond the artist and architect to the artist and the historian, scientist, environmentalist, or social service provider” (p.138). Communication, therefore, comes in many different shapes, forms and meanings, and influences all the possible stakeholders of such processes. Besides the participants of an arts-based workshop as such, those processes belong into a bigger picture that includes several similar processes on different timelines and time zones, contributing on the same multicultural social puzzle we live in.

Community Management and active participation

Within the process of implementing a participatory arts-based project the workshop leader - the mediator, researcher, artist or art educator; strives to balance him/herself on the fine line between leading the workshop and, at the same time, be a participant him/herself of the workshop. Somehow,

the workshop leader has to become the workshop itself; he/she has to become the community he/she aims to create. Bacon (2009) describes this as such:

What are the skills required to draw the picture? What attributes will help us put the right colors in the right places? What do you need to build really great community? Metaphor aside, community building is a genuine art form. Like any art, there are attributes and characteristics that define someone as an artist, but every artist has his own 'special sauce' that makes him unique and different.

(Bacon, 2009, p.13)

This 'special sauce' is what makes one capable of managing such complicated processes such as a participatory multicultural arts-based project as 'My stage / Mun stage' workshop was. The "easiest way to build relationships" is through "establishing what you have in common with people", according to Taylor (1949, p. 37) therefore, it is essential for the workshop leader to be aware of the nature of his/her workshop participants. What is their cultural background? What is their age, sex, educational background and working experience? How he/she can connect bringing up similarities and differences between him/herself and them (the participants)? Information given ahead such a workshop is essential to be taken under consideration before the actual workshop sessions happen. On the contrary, this information is not always available and the 'My stage / Mun stage' workshop was such a case. However different layers a personality is being composed by, one's willingness and genuine interest to unpack these meanings is objectively understood. And this is the point where trust means everything. Bacon (2009, p.14) says that, "for community leaders and managers, trust is critical component in gaining the support and confidence of your community members... Trust, though, is not something you can learn. You are either trusted or you are not."

The necessity of the leadership skills

Thereafter, a workshop leader - a mediator, a researcher, an artist or an art educator, shall practice him/herself on skills and competences far beyond educational attainment. In order to be trusted as mentioned before, one must be humble; the "type of person to whom they can express themselves without fear" as Taylor (1949) states at p.38. Bacon (2009) summarises the attitudes a workshop leader must encompass if wishing to 'lead by example' as: "*be clear, concise, responsive, fun, human, honest*" at p.18, while on p.16 he states, "the biggest risk that can face any community leader is excessive ego. Unfortunately, ego is something that plagues a lot of people who assume a form of leadership". In the 'My stage / Mun stage' workshop, the cultural and diverse dynamics within the group added significant difficulties. Although the workshop leader was participating in the exercises, at the same time, she had to maintain the role of a leader during the session and guide the participants

throughout the process. According to Baca (1995, p.137-138), “socially responsible artists from marginalized communities have a particular responsibility to articulate the conditions of their people and to provide catalysts for change, since perceptions of us as individuals are tied to the conditions of our communities in a racially unsophisticated society.”

Bacon (2009, p.15) argues that, “just as the right kind of inspiration can cause lasting effects, wrong decisions and approaches can cause lasting damage”, pointing out the fine line between a workshop leader and a participant in practice. Taylor (1949) suggests that such a leader “should avoid acting”, while according to him acting means “talking in ways that they don’t fit in your personality”, (p.39). According to Bacon (2009), the good way to embrace leadership skills is to be able and willing to ‘*becoming yourself*’. According to him,

Your ‘secret sauce’ is you. Your personality is the greatest asset that you have... If you try to become someone who you are not, you will sacrifice that most important of traits. Be yourself. Identify your own traits, celebrate the good, and learn to improve the bad, but always be yourself; it will put you in good stead.

(Bacon, 2009, p.18)

Additional traits for such a person is the ability to be objective, positive, open and clear. As Bacon (2009, p.283) states, “a facilitator can’t just be anyone: she must secure the trust and confidence of the warring parties. The parties involved need to have faith that the facilitator is going to take a fair, reasoned, and thorough approach to the conflict.”

Last but not least, “*Avoid Ego, or Others Will Avoid You*”, (Bacon, 2009, p.15). Specifically, when talking about arts-based engagement, Matarasso (2008) on p.6 argues,

In fact, the privacy of artistic experience is one of its principal assets. People become vulnerable in an artistic space, because they open themselves imaginatively to all sorts of unknown possibilities. They are willing to share that space with others only because everyone is similarly vulnerable. Art without trust is impossible.

(Matarasso, 2008, p.6)

3 METHODS

3.1 Research Questions

My Research Questions are the following:

1. What are the challenges faced while organizing and facilitating multicultural arts-based workshops?
2. To what extent does taking part in arts / design workshops assist social integration?

3.2 Justification of the Methodology

As mentioned before, this paper seeks to understand the connection between the theories developed in the social science's field and the arts and design practice - based practices. Similarly to Koskinen et al. (2011) mentioned in the foreword, this study is an attempt to blend design and research together, finding a common ground: "*a desire to design and evaluate what we'd envisaged*". My research questions display my diverse role as a researcher in the 'My stage / Mun stage' workshop, thus, two different research approaches have been used. The first research question, 'what are the challenges faced while organizing and facilitating multicultural arts-based workshops?' aims to explore the roles of the team members in a multicultural project, the linguistic difficulties and the challenges and limitations arose while designing such a project. It mainly gathers the information needed to be analyzed by the first part of the project, during which I had an active role therefore, I used action based research. Identifying the challenges, analyzing potential participants' reflections and developing a plan of action for the next step, were the circular design processes happening in order to achieve the best possible result. The second research question, 'to what extent does taking part in art / design workshops assists social integration?', aims to describe the effect arts-based methods had on participants behavior, unpack the meanings behind the stories shared and seek to understand the differences before and after the workshop sessions. It gathers the information needed to be analyzed by the second part of the project, the workshop sessions, during which I was a participant myself and a participant-observer therefore, I used interpretive research. As Kaptani and Yuval-Danis (2008) describe theatre praxis as a research method: "[...] important aspect of using participatory theatre techniques as a research tool. Although not an 'action research' in its more common format, the data produced in this kind of research can become a tool for affecting social change [...]". The second part of the project is field research during which I attempt to both engage to the process as a visual ethnographer while at the same time keep an equal distance from the leader artist and the rest participants. As Leavy (2017) states about participant observation, "we are actively engaged in

constructing and reconstructing meanings through our daily interactions – often refer to as the social construction of reality” (Leavy, 2017, p.13) while Koskinen et al., states that

[...] designers trained in the arts are capable of capturing fleeting moments and structures that others find ephemeral, imaginative, and unstable for serious research. They are also trained in reframing ideas rather than solving known problems. Above all, they are trained to imagine problems and opportunities to see whether something is necessary or not.

(Koskinen et al., 2011, p.8)

Since current political economic and social climates make it important to study the effects multiculturalism causes to our daily interactions, the value of this topic is connected to timelessness. As always in methodology, there is a fine line between aim, description, and prescription (Koskinen et al., 2011, p.165). Above all, this is a qualitative study with the aim to evoke, provoke, unsettle stereotypes and generate social awareness (Leavy, 2017, p.6). As a qualitative study, it is inductive and looks at settings and people holistically (Taylor, 1949, p.6), as well as it tries to understand people from their own frame of reference. Taylor (1949) describes qualitative methods as humanistic (p.7), since according to him a qualitative study is the one which emphasizes validity in the research and in which all perspectives are valuable and all settings and people are worthy of study. However, this particular study lays on cultural sensitivity questioning my personal capability to carry out a research whose topic is sensitive for me. “Researchers are sensitive to their effects on the people they study” (Taylor, 1949, p.7) as well as according to Leavy (2017) “conducting research on or with individuals with whom you share social or cultural differences, such as race, ethnicity, religion, social class, or education” (p.29), most probably leads to subjective interpretations. Similarly, Taylor (1949) while explaining the role of participation in marginal activities, mentions that the “participant observer walks a thin line between active participant and participant-observer and passive observer (observer as participant)” (p.38-39), situation which several times set me in uncomfortable situations during my participation in the whole project. However, field research is the only way in such context frame and many design researchers have borrowed their methods from interpretive social science rather than experimental research. If there is one keyword to describe the field approach to design, it must be ‘context’ (Koskinen et al., 2011, p.69) concluding that, designers are interested in how people and communities understand things around designs, make sense of them, talk about them, and live with them; the lab de-contextualizes while the field contextualizes. At the same time, Jokela, Hiltunen & Härkönen (2015, p.435) argue that visual art education “has always been about individual creativity, problem solving and encouraging alternative ways of seeing the world”.

3.3 Research Design Strategy

During this study, as explained in the previous section, I had a diverse role, therefore, the methods I used in order to collect the material needed to answer my research questions vary. During the first phase of the project, having an active role within the design management team, I was able to follow up step by step the design process of this particular workshop. From the team meetings to visits to places to present the project seeking potential participants, the internal and external communication differed. I followed a systematic field note writing in a form of an online report which took place right after every meeting or visit I participated. Following to that, an email sharing my report was sent to the rest of team members in order to keep everyone equally informed and updated. As a researcher that involved social interaction, “between the researcher and informants in the milieu of the latter, during which data are systematically and unobtrusively collected” (Taylor, 1949, p.15), this systematic writing ended up in a detailed report of the actions considering date, time, important reflections, challenges and obstacles. As the second part of the project started, the actual arts-based workshop sessions, this strategy continued while a visual journal was added as hand writing and sketching tool. Participant observation, maintaining the report, visually documenting the sessions and developing the visual journal with field notes and sketches were the ways to conduct the interpretive research during the workshop sessions. Maintaining a chronological record in both visuals and written reports was fundamental in order to collect a set of data needed for my future analysis. Moreover, during the last session, audiovisual documentation was taken during the evaluation process. “Questionnaires are the primary data collection tool in survey research” (Leavy, 2017, p.101) however, in my case, questions were merged with the practice - based exercises during the sessions and during the evaluation process, semi - interviews were conducted together with the questionnaires in order to gain a deeper understanding about participants’ views.

3.4 Data Analysis Strategy

As a qualitative research aiming to understand and describe the phenomenon of multiculturalism within arts-based workshops, the chronological written report, the visual diary and the documentation through pictures and videos, provided the data needed to answer my research questions. As Jokela, Hiltunen & Härkönen (2015, p.438) state, “when looking for a methodological basis for research that was focused on contemporary art, a concept started forming about incorporating action research methods into artistic activities”. Data has been collected from the beginning until the end of the process and afterwards being analyzed considering repetitions and patterns. As Leavy (2017) explains the interpretive constructivist example, “this paradigm examines how people engage in processes of constructing and reconstructing meanings through daily interactions” (p.129). Although this study

includes a small sample size, the high heterogeneity of the group leads to several levels of analysis and interpretations required to meet the research objectives. At the same time, the different means of documentation used enable different perspectives on a specific subject. Koskinen et al. (2011) states,

This kind of research goes far beyond tourist-like observation; it gains understanding of what goes on in people's minds in some instances. It also goes beyond mere analysis. Making a systematic description of data is a step in the process of gaining an empathic grasp, but research does not stop there. Good design research is driven by understanding rather than data.

(Koskinen et al., 2011, p.75)

The analysis is divided into two sections, each one aiming directly to answer to one research question per time. The section 'data analysis and interpretation strategies' explore the research question 'to what extent does taking part in art / design workshops assist social integration?', while the following section of 'discussion / analysis' illuminates the research question 'what are the challenges faced while organizing and facilitating multicultural arts-based workshops?'. Practical parameters capable to restrain the study such as participants' presence availability and time constraints have been taken under consideration, consequently, the evaluation process was asked to be merged in the last workshop session and being build up as practice - based exercises. However, when planning that, it was still uncertain how many participants would be present, since people were absent several times. For this reason, the visual journal and the written field notes were used as additional valuable information in order to present in this study as many voices as possible. According to Jokela, Hiltunen & Härkönen (2015, p.441), "a way of developing interaction and dialogue these various forms of visual art could in turn be developed as contemporary art. To emphasize this, the method was named the art-based action research. The method is an action research and the method of action is art". At last, an online survey containing five - fundamental for my research - questions, has been send to the rest members of the team; the artist leader of the workshop, the social worker and researcher and the project manager of the 'Art-Gear' (2016-2019) project. The aim of this survey was to collect their insights and reflections to merge with mine in the 'discussion / analysis' section, providing a holistic and, as diverse as possible, research outcome.

3.5 Visualization of the evaluation of an arts-based project

According to Akimenko, Nemethi, Escudeiro, Douranou & Hearne (2016, p.91), “evaluating your project is something you will be constantly asked to do. Your funders, your partners even your audiences will be evaluating what you do” while Baca (1995, p.138) states that “we can evaluate ourselves by the processes with which we choose to make art, not simply by the art objects we create.” At the same time, Fortnum & Smith (2007) on p.168 argue that: “today many artists engage materially with their work in a variety of ways, often choosing not to physically fabricate their own work or make work that takes temporary, ephemeral or even no material form. Indeed, the exchange between documentation, process and finished artwork has become blurred.” They as well argue on p.171 that, “*fundamental to this debate is an underlying question – why document the creative process?*” One of my aims during this workshop was to communicate the outcome based on my design skills and create ways to develop a visual instead of an oral questionnaire, implementing the service design tools to visually represent my qualitative research data. “Co-design and service design processes offer methods that help in visualizing, concretizing, and discussing complex problems and finding new solutions to them”, according to Miettinen, Laivamaa & Alhonsuo (2014, p.107) while Koskinen et al (2011, p.176) suggest that,

Although phenomenology and symbolic interactionism are usually seen as qualitative traditions, this is a misconception. There will no doubt be successful attempts to bring statistical analysis into design, and mixed methods approaches are certainly in the near future. One interesting trend is happening in Field. In Italy and Scandinavia, user-centered design has evolved into co-design and action research.

(Koskinen et al., 2011, p.176)

Since the number of the participants varied from five to ten each time, I believe a quantitative evaluation was not possible to happen, exactly because the number of the participants was small, sufficiently to be called a ‘sample’. Therefore, I needed to pay attention to the qualitative evaluation, the most demanding one when it comes to evaluate arts-based research workshops since the following questions arose: ‘What is quality within an arts-based workshop?’, ‘how do you evaluate quality outcome within arts-based methods?’, ‘does the evaluation consider the artistic outcome of the workshop, the communication between the participants, or the psychology of the participants before, during and after the workshop?’. Fortnum & Smith (2007) on p.167 raise the question: “*Who documents and why are important questions – ‘who will/should narrate the story?’ – for instance.*” My question was how could I create the platform to get different feedback, using different ways and

approaching the participants' answers from different perspectives. "Like all forms of design, visual design is about problem solving, not about personal preference or unsupported opinion", according to Bob Baxley (Coyier, 2018, Retrieved from: <https://quotesondesign.com/bob-baxley/>), while according to Jokela, Hiltunen & Härkönen (2015, p.434), "visualization is seen as a form of language and as a form of creative dialogue of interactive artistic activity".

4 IMPLEMENTATION OF RESEARCH

4.1 The Project

‘My stage / Mun stage’, was a participatory theatre workshop supporting bi-directional social integration of young women in Finnish Lapland. The women from different cultural backgrounds shared and created collectively a story of their past, present and future in Finnish Lapland. We held six sessions which included five to ten women from twenty to sixty years old, from Middle East, Latin America, Southern and Northern Europe. Through the sessions, different art and design based methods were used such as visual representations, expectation maps, storytelling and writing, enacting and body-storming and the method of Play-back theatre.

4.2 The Timeline

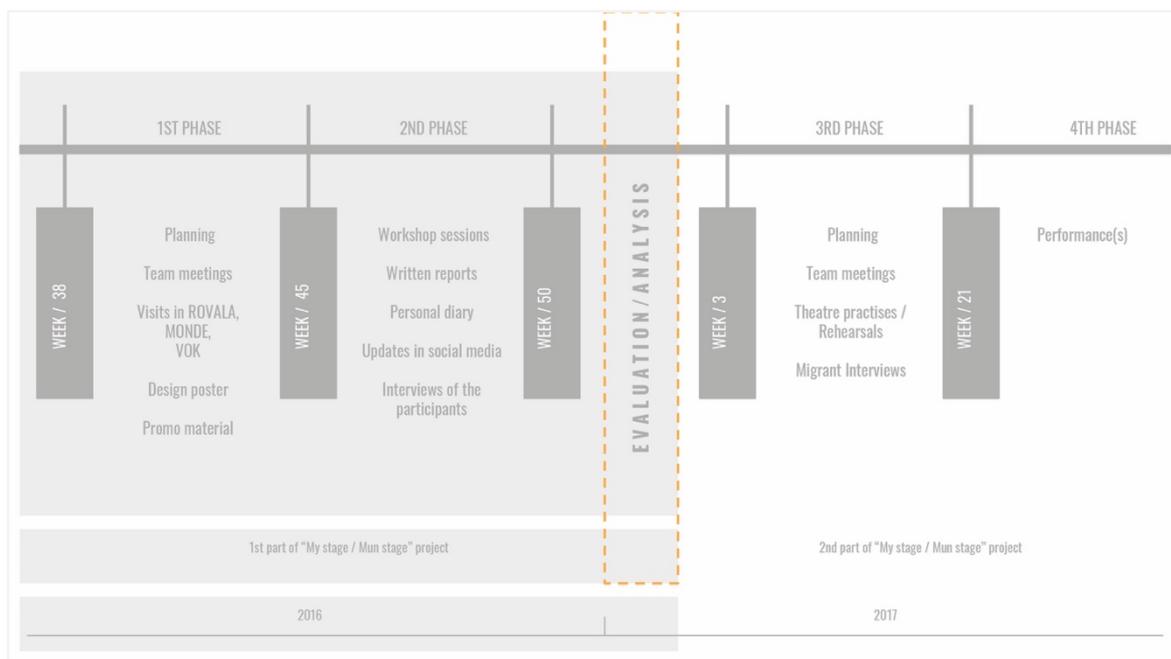


Figure 4.1: Visual presentation of the timeline of the ‘My stage / Mun stage’ workshop.

The workshop was developed into two phases. The first phase of the workshop included the planning of it, team meetings between the members involved, visits in potential places of interest seeking participants as well as designing and promoting the workshop through social media and active advertising. The second phase included the workshop sessions, happening once per week, every Wednesday for three hours, as well as the documentation and updates to the social media.



Figure 4.2: Visual presentation of the actions (team meetings, online working, visits to places of interest, workshop sessions) of the ‘My stage / Mun stage’ workshop.

The workshop continued running after this first part of the project to the second one which included the third and the fourth and final phase of the project as a whole. The third phase included the planning of the continuation of the project, team meetings between the members involved - part of whom were the same as in the first part - theatre practices and rehearsals as well as migrant interviews, material collected by people who were not involved in the project as active participants during the first part of the project. The fourth and final phase happened during the week 22 and included the performances as a final outcome from the whole project. This study, however, examines only the first part of the project, from the week 38 until the week 50 during the year 2016.

4.3 The Place

The workshop took place in Rovala Folk High School, an adult educational institution which provides education and vocational training as well as open-university education, as one of the courses offered for students who were studying during autumn ‘16.

Founded in 1954, Rovala-Folk High School is maintained by the Settlement Rovalan folk, whose operation is based on the principles background Community: Enabling lifelong learning, improving an individual's quality of life and the implementation of community-based modes of operation. The college is a multicultural adult education, which hosts a variety of short and long training sessions.

(Rovalan Setlementti Ry, Retrieved from: <https://www.rovala.fi/>)

Objective Situation of the place

The workshop was held once every week, on Wednesday, at the same classroom every time, lasting three hours each time. The classroom had one big wall covered by mirror which made the space look bigger than it actually was. It was equipped with mattresses and gymnastic balls, sound system, chairs and tables.

Social and Cultural situation of the place

Rovala Folk High School is an adult educational institution, which provides education and vocational training, as well as open-university education. “The college is a multicultural adult education, which hosts a variety of short and long training sessions”, as previously mentioned.

Subjective Situation of the place

The students of Rovala Folk High School have intensive courses of Finnish language except the other courses and activities, and all courses should be introduced and taught in the Finnish language therefore, this is the common language for all students. The workshop was offered to the students as one of the courses offered for those who were studying during autumn '16 and the participants could gain study credits out of it.

The place itself as a classroom was easily accessible for the participants since it is located in a familiar to them place. Moreover, they could have other courses before or after so there was no need for extra transportation from their side. The classroom was equipped enough since we used the mattresses as well as the chairs many times during the workshops. The lack of specific structure gave the possibility to use the maximum out of the space for the different kind of exercises and movements. The sound system was also used a couple of times and music in the space was an interesting add, since the classroom was nothing more than an ordinary one, in which you could have any kind of school course.

4.4 The Team

The workshop was developed from four main characters:

- The project manager of the ‘Art Gear’ (2016-2019) project, therefore the project manager of the ‘My stage / Mun stage’ workshop.
- The artist director and leader of the group.
- A social work researcher who participated as an ethnographic researcher.
- Myself, as a student of applied visual arts and service design, I participated in the workshop as a participant researcher.

4.5 The Workshop Sessions



Figure 4.3: Migrant women’s art-based workshop sessions, November - December 2016

On the first workshop session (09.11.2016) present were six participants, five of which were currently studying in Rovala Folk High School. The session started with a short introduction of the participants, where do they come from and how many years they have been living in Finland. There were some tasks as warming up exercises planned by the artist, as followed: A box full of different kind of tangible objects was used during the session as well as a ‘still image’ building up with participants’ bodies in groups and the final outcome was a poem or short story which was shared with everybody. All tasks intended to reveal some personal and important moments of the participants’ life, bonding them up and revealing a bit of their memories and inner self besides the primary information about name, age or social status. Arts-based methods are widely using warming up exercises in the beginning of a workshop session where most likely the group is formed by people who do not know each other beforehand (Hiltunen & Rantala, 2016, p.251). As Koskinen et al (2011, p.131) demonstrates “researchers sometimes use humble things like matchboxes, paper cups, and Legos to

stage organizational structures and processes. Again, these props are simple, but they generate a genuine feeling of excitement when they are used.” In our case, the participants were asked to choose two objects with which they aim to visually represent the answers of the following questions:

Object option 1/ - ‘What has been an important moment in your life so far?’

Object option 2/ - ‘What is your future looking like?’

Those questions could evoke discussions in which criticism is not first allowed. “It is only later that discussion points out problems in interpretations and possible design ideas emerge from these discussions. The preference for working together has its origins in design practice, where experience has shown that many eyes see more” (Koskinen et al., 2011, p.132). Afterwards, the participants were asked to make a line out of tape on the floor. While this line represented participants’ life line, they were asked to place on it the objects which represented important moments of their lives. Similarly to Lygia Clark’s project, *Caminando (Walking) (1963)*, “The white pieces present themselves as missed opportunities you could have taken advantage of - opportunities you will never get back and can no longer do anything about” (Brouwer & Mulder, 2007, p.53). During this exercise, it was fascinating to realize the visual interpretations and secret meanings a single toy may unfold. Since all participants were coming from different cultural backgrounds, it was intriguing to me as a designer to evidence whether visual arts are a common language regardless linguistic and cultural differences. A toy telescope represented someone’s eagerness to read literature books through which she felt her mind was taken away in a parallel universe while an open scissors was the visual representation of a participant’s divorce. A clothes pin represented someone’s presence in Finland when she first moved into the country at the age of eighteen, while a tiny white canvas was someone’s visual answer in the question ‘What is your future looking like?’ As she explained herself, “*My future life is like an open window. My future life is a snowing window*” (Field notes, 09.11.2016) indicating the Lappish weather more like a fact rather than a metaphorical interpretation of the winter weather as a negative situation.



Figure 4.4: Example life lines representations, November - December 2016
Photo: Kalomoira Douranou

Afterwards, participants were divided into groups of three, shared life moments and represented one important moment of their lives while using their bodies and in cooperation of their team members.

“Researchers typically play with these design concepts to gain insight into how people would experience them. Well-known practices are body-storms, acting out scenarios, and role-plays in which participants switch roles to understand data from many points of view” (Koskinen et al., 2011, p.130). Body-storming is an embodied designing tool; the use of someone’s body either alone or together with others, to express or represent an experience. Lastly, participants were asked to write down a poem or a short story about the most important moment in their life so far. The inner needs of dreaming and escaping reality came across from several participants’ discussions, while some expressed the importance of personal success and how this determines who we present ourselves compared to who we are. Last but not least, our personal experiences and stories combined this so-called ‘who we are’ but, it was highly pointed out that one cannot value happiness, if one has not experienced sadness.

“I want to sit alone, but I am not alone. All heroes from books are with me. They are as close as I want. I can always close the book, but I cannot always close the story. Life is like a book. You choose to open, you choose to read, you choose to close it. If you do not open the book, someone else will do it for you, or worse, instead of you.”

(Participant’s short story, field notes, 09.11.2016)

This working method as an overall, is widely used in participatory design as a design tool called ‘*me-we-us*’, the purpose of which is to place an individual firstly as unite, then as a team member and lastly as a part of a bigger group. Hiltunen & Rantala (2016, p.249) are describing the character of those activities as ‘*directions*’. The session ended up with sharing the feelings and general outcome of the workshop session.

On the second workshop session (16.11.2016) present were four participants from the previous time. One new participant came along in the middle of the session and seemed interested to get actively involved. In the starting circle participants shared the current feelings and the feelings of the first workshop. The atmosphere was open and trustful and participants were engaged into some games aiming to get more familiar. The chair game, ‘*go if - mene jos*’, was played in order to find similar interests and situations of the participants. Afterwards the participants drew the portraits of the others with a ‘wrong hand’ - and then choose a favorite one of the pictures that the others had drawn of oneself. There was a conversation about the drawings around the question: ‘What does it tell about me?’ When it came to drawing or writing poems, most participants excuse themselves that they cannot draw or write, situation that challenges the so-called ‘empowerment’ artists and designers are willing to achieve through such processes. Taylor (1949, p.9) states that “people learn how to see the world from other people”, but what is the world we see, what the others see, and in our case, what is the

other see on us when attempting to visually represent us? “*The important reality is what people perceive it to be*” (Taylor, 1949, p.2). Participants also wrote ‘tanka-poems’ aiming to describe their drawings and read them aloud.

The next exercise was the co-creation of a mind-map from old newspapers about the dreams of the participants for the project. They were encouraged to express what they would like to do in that project and how they wish it to look like. “For example, in a probe study in Pasadena in 2006, people were given empty globes and were asked questions like what Earth would say if it could talk. They did this by gluing clips from the New York Times on the globe” (Koskinen et al., 2011, p.128).

“During this exercise, there was the feeling that the participants were starting to trust each other and become more as a group. Participants started from the question: ‘who am I to become as ‘who am I as part of this group’. The poster included the ideas of strength, friendship, support, self-confidence, socializing, light, and renewing.”

(workshop session report on 16.11.2016 by the social worker)



Figure 4.5: Co-creation of a mind map, November - December 2016.
Photo: Enni Mikkonen.

Similarly to Oikarinen (2015a, p.35) participatory arts-based project, ‘My stage / Mun stage’ participants also “deal constantly with questions connected to race, ethnic identity, home, national identity and citizenship”.

On the third workshop session (23.11.2016) present were four participants since the first workshop and two new people. This session was based on physical expression using face and body movements. In comparison to the way the human bodies merged in Raphael Lozano-Hemmer’s project, *Body Movies* (2001), in Rotterdam, the Netherlands, participants’ bodies physically communicated in a sense of “it’s an extremely intimate form of communication, between pore and pore, hair and hair, sweat and sweat” (Brouwer & Mulder, 2007, p.57). Similarly to this project, there was created a mental merge of the participants’ bodies and common stories. Similarly,

The shadow of your body was what made their banished bodies emerge, and this created a strong bond between you and the people in the portraits. One would become involved with you. You would want to cover her completely with your shadow and give her back her whole body - but as soon as you did, the image would flip and a different body appear.

(Brouwer & Mulder, 2007, p.65)

After a series of movements were performed, participants were all asked to create a short theatrical play. They were split into two groups and had a group discussion considering the mind-map which was created during the previous session. Each group had to end up with an idea of how the future performance could look like and what kind of ideas participants want to show and share with the audience. Each group presented a so-called in design field ‘experience prototyping’, as their own proposal of what the future performance should consist of or how they attempt it to look like. First, each group created a short story based on body-storming and when the act was done, discussion was held between all the members of the session. Afterwards, the participants were asked to sit on chairs and under the music song ‘*Sisältäni portin löysin*’ by Pekka Streng, let the rest people to hold them on their backs. Hiltunen & Rantala (2016, p.251-252) describe this as ‘*contact exercises*’. According to them,

Trust is very much the character of the activity. The direction is ‘I - You’: conceptualizing one’s own and another person’s spaces and boundaries, listening to that person, and sensitivity to his or her movement and essence. The space of the activity is concentrated slight movement, subtle and evanescent. Sometimes one or other of the pair leads, sometimes neither; the movement becomes shared. The essence of the activity is interspace, the space and interface between self and other, which can be explored by both touching and non-touching and helps to sensitize the boundaries.

(Hiltunen & Rantala, 2016, p.252)

This ‘*contact exercise*’ turned to be an emotional moment since, two participants were emotionally moved and tears came to their eyes:

"A: So, how do you feel?"

P: I feel naked. During these last 3 minutes I got touched from four different people.

A: But, do you feel bad about that?"

P: Well, I feel sad. I do not remember the last time I was touched. Finnish people do not touch."

(‘A’ stands for ‘Artist’ and ‘P’ stands for ‘Participant’, field notes, 23.11.2016)

The conversation ended with a discussion about the cultural differences considering personal space and social interactions and the importance of hugging for some participants, the lack of which is a sign of loneliness and depression.

On the fourth workshop session (30.11.2016) present were five participants and on the fifth (07.12.2016), seven. Both sessions were based on theater practices and the Play-back theater technique where participants shared stories of their lives, choosing potential characters through the rest participants, asking them to perform the story they have shared. Compared to Umut & Reynolds (2014, p.108) where, “the project consists of two ‘play back’ sessions, where women share their stories that are then acted out by professional actors, followed by six sessions of ‘forum theatre’, where women act out particular stories they themselves experienced”, in our case there were no professional actors and musicians but us, the participants, exchanging roles and bringing into life the rest participants’ stories ourselves. Hiltunen & Rantala (2016, p.251) describe this as ‘*drama exercises*’ where “small groups improvised situations that were distributed to all the participants” and “the essence of the activity is interaction and group dynamics” while Kaptani & Yuval-Danis (2008) explain in their abstract that: “Forum Theatre techniques include image work, character building, scenes and interventions.” As an abstract metaphor, this exercise can be associated with Felix Gonzalez-Torres’s project ‘*Untitled*’:

The heap of candies - oval shapes in colored wrappers - is pretty big; to be precise, it weighs 175 lbs. This weight was specified by the artist, Felix Gonzalez-Torres (1957-1996), the attendant says. It was the ideal weight of the body of his lover just before he began losing weight as a consequence of AIDS and died. You take a piece of candy, and something in you fundamentally changes.

(Brouwer & Mulder, 2007, p.54-55)

Felix Gonzalez-Torres’s project, ‘*Untitled*’ (Portrait of Ross in L.A) (1991) summarizes the same idea of sharing, empathising and eventually absorbing a part of someone’s else life in the form of an ephemeral embodied experience. This action is the role-playing in the service design terms; a method using acting to reproduce or recreate a person’s experience scene. During both sessions, the beginning and the ending part was similar to the previous so far; sharing participants’ feelings and ideas before and after the session. These two sessions were based on body-storming however the given act was a real experience happened in the past, shared by one of the participants each time. “Forum Theatre

techniques include image work, character building, scenes and interventions” (Kaptani and Yuval-Danis, 2008) as described in the Play back and forum theatre techniques. Similarly to their project, in our case the stories were constructed, shared and asked to be represented. “Playback Theatre (PT) is a community theatre method which was created by Jonathan Fox in the 1970s, and is based on improvisation theatre. The idea is to build a community through listening to personal stories told by the audience and then seeing those stories represented by a team of professional actors, emcee (the conductor), and sometimes a musician.” (Hiltunen et al, 2018). Similarly to Erel & Reynolds (2014, p.109) where, “the actors sensitively played back these experiences through images of her feelings of loss, loneliness and the bittersweet contradictions of caring for her child both then and now, as an adult. This scene, embodied through the actors and music, moved all of us who watched”, such moments also occurred during those sessions. In such a way, one can feel more real by becoming someone else, advancing the sense of empathy and meaningfully connect with each other’s past.

Empathy was not always understood as the wishy-washy emotion it has become since receiving a sugar-coating of sentimentality in the Victorian Era. We think of it as more than “just a feeling”. In fact, we understand empathy as an important route to the reintegration of urban life. In this sense, empathy should not be seen as an effect, the emotional outcome of an encounter, but an affect, a productive catalyst for sociality. Furthermore, empathy is the power of understanding and imaginatively entering the other person’s feeling. It can be understood as an organizational form, a tool to enable connection. It is essential to understand that this form (which includes feeling and action) is an anti-entropic field of performance, one that can break through constrictive behaviors, fears and even selfishness. As feeling can be understood physically as well as mentally, empathy has the ability to construct both, affinity and affect.

(Brouwer & Mulder, 2007)

The visual outcome from the fifth workshop was divided into two parts, since the participants were asked to represent themselves as they felt before and after the workshop. One participant had drawn herself in exactly the same way, with the difference that, in the second part, her drawing was colored. Another participant represent herself firstly as a flower, and then as someone swinging while hanging from a tree. Another participant represented herself drawing the pair of her glasses. Before, as a pair of eyes behind them, and afterwards, as stars flying upwards. For another participant, the before was a grey drawing while the after a colored one.



Figure 4.6: Visual representations by the participants. November - December 2016.
Photo: Kalomoira Douranou

On 14.12.2016 the last workshop session took place where it was driven according to social worker researcher's and mine wishes of having the evaluation of the workshop through the visual, the physical and oral questionnaire and feedback and it is being described in the evaluation chapter.

5 DATA ANALYSIS AND INTERPRETATION STRATEGIES

5.1 Visual Questionnaire

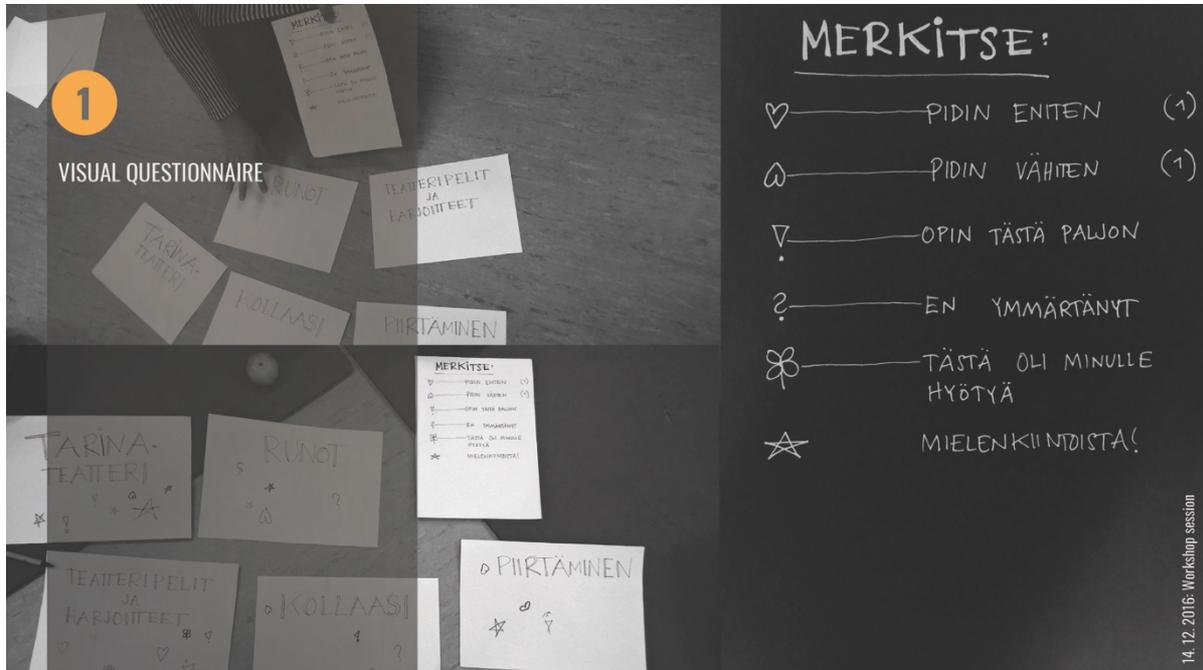


Figure 5.1: Implementation of the visual questionnaire, November 2016

The first way of evaluating the ‘My stage / Mun stage’ workshop, was made through a visual questionnaire. During the workshop sessions, five different arts-based methods were used, mentioned as follows:

1. TARINA - TEATTERI / PLAY - BACK THEATRE
2. RUNOT / POEMS
3. TEATERIPELIT JA HARJOITTEET / THEATRE PRACTISES
4. KOLLAASI / COLLAGE
5. PIIRTÄMINEN / DRAWINGS

The above methods were written on A4 white papers, each one on a separate paper, and were spread on the side walls in the classroom. The evaluation was guided through the following statements:

- A. PIDÄN ENITEN / I LIKE THE MOST
- B. PIDÄN VÄHITEN / I LIKE THE LEAST
- C. OPIN TÄSTÄ PALJON / I LEARNED A LOT
- D. EN YMMÄRTÄNYT / I DID NOT UNDERSTAND

E. TÄSTÄ OLI MINULLE HYÖTYÄ / HELPFUL FOR ME

F. MIELENKIINTOISTA / INTERESTING TO ME

each of which was visually represented with a graphic figure, as seen in the Figure 5.1. The participants were given markers and left alone to wander around the five A4 papers which mentioned the methods used, drawing the graphic figure they felt it suited best to each method. There was one compulsory task for the participants. They should all mark the first two statements, ‘PIDÄN ENITEN / I LIKE THE MOST’ and ‘PIDÄN VÄHITEN / I LIKE THE LEAST’, since those two could give a clear understanding which methods the participants found pleasurable and which not. In the end of the session, the A4 papers were gathered and we had a group conversation about the marking without necessarily mentioning who had marked what. This conversation was held as part of the oral questionnaire, and gave the participants the freedom to express their opinions and thoughts, in case they wanted to explain the reason why they evaluated the methods accordingly.

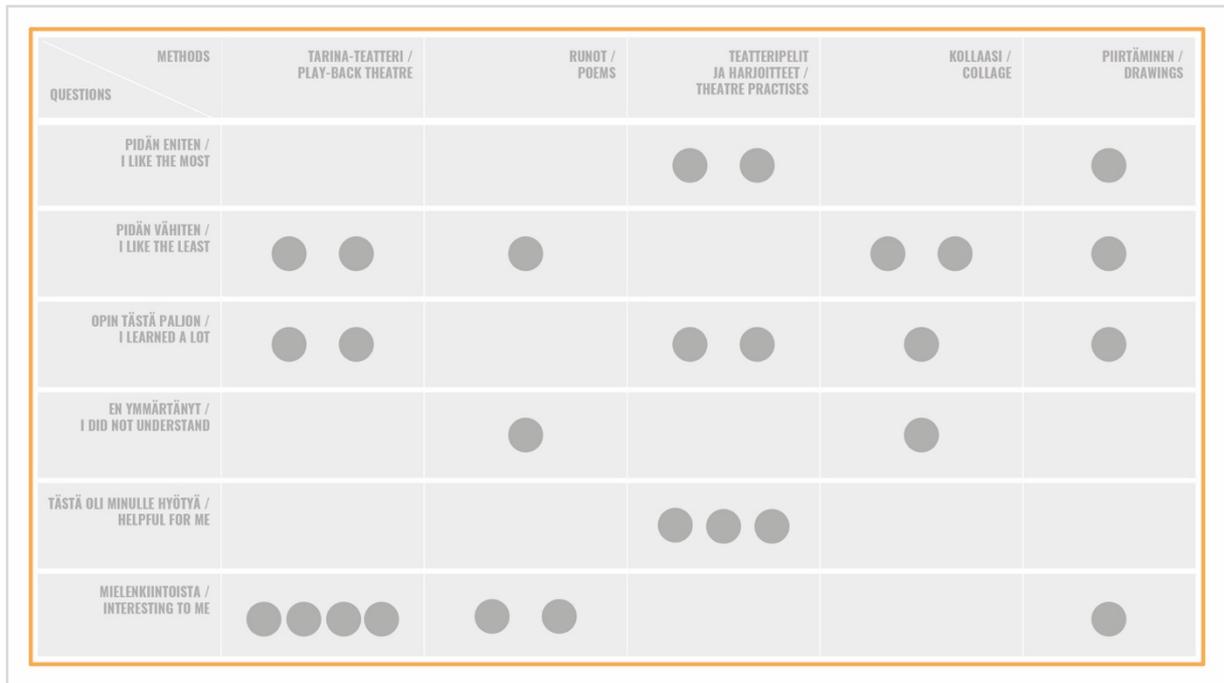


Figure 5.2: Visual presentation of the visual questionnaire / Evaluation of the ‘My stage / Mun stage’ workshop.

Documentation was made visually, through pictures of the explanation of the task and the final result and field notes were taken.

1.TARINA-TEATTERI / PLAY-BACK THEATRE, was practiced during the sessions on 30.11.2016 and 07.12.2016, near the end of the workshop since this method demands familiarity between the participants, a sense of bonding and belonging as well as trust between the members of the group. As the artist mentioned:

“This practice (Playback theatre) gives more value to small stories - moments. The stories we choose are somehow special, there is always a reason - meaning why we choose what we choose. Key - experiences in our lives, sometimes they don’t need to be very dramatic but they are still very important - little details of everyday life”.

(Field notes, 07.12.2016)

Four participants evaluated the method as interesting to them, and two felt that they have learned a lot. *“We have all learned from this”*, as orally mentioned through the discussion as well. As one of the participants said:

“It is good to tell our stories and they are true stories. I still remember the first story I ever shared in the workshop, it is lovely to let other people to hear your stories. It made me think back the first time I came to Finland. It was nice to hear other people’s stories as well - it felt like I was watching a film”.

(Field notes, 07.12.2016)

However, two participants evaluated the Play-back theatre as the method they liked the least, since they felt their stories were not represented as shared. As Kaptani & Yuval-Danis (2008) when describing theatre praxis as research method mention: *“The paradox of dramatical distancing is that it causes us to come closer to ourselves and indeed makes us get in touch with profound areas of experience”*. Being present in all of the workshop sessions and taking part in all of the exercises was fundamental in order to build trust within the participants as well as with one’s self. *“Play-back theatre can be dangerous exercises”*, as mentioned from the artist herself and continued, *“Being part of all times and practices is essential”* (Field notes, 07.12.2016). At this point, it is important to mention that Play-back theatre uses participants’ stories *“that are then acted out by professional actors”* (Umut & Reynolds, 2014, p.108), while in the ‘My stage / Mun stage’ workshop, the stories were acted out by the rest participants. Trust within the participants was fundamental to exist and false interpretations by non-professional actors could not be avoided.

2.RUNOT / POEMS, were asked and made from the participants during the sessions on 09.11.2016 and 16.11.2016, either mentioning an important for the participants event according to the life story line they had made, or expressing their opinions about the rest participants, through the drawing they had made beforehand. Two participants evaluated the method as interested to them, while one liked it the least and for another one, this method was not understandable. As one participant said:

“The results - actually outcome (collage + poems) were not so interesting because we didn’t continue something afterwards. We did them and then it was done. Would be more interesting if we had them as homework so think about it- would have time about what I really want to tell and what actually want to do - pictures. Not good quality outcome because of lack of time spend”.

(Field notes, 07.12.2016)

For another participant, the language sufficiency seemed to work as a barrier. As she said: *“Writing is difficult in Finnish, if it was in my own language it would have been easy”*. Yet for another participant, the spontaneous way of doing things such as composing a poem was likable, as she said: *“I like the spontaneous way of work. They awake up one’s intuition”*. According to the artist: *“Tanga - poems (rhythm 5-3-5), do not need to be serious but just bring up the important thing you want to say”*. Besides the language difficulty for some participants or the *“not good quality outcome because of lack of time spend”* for some other, according to Matarasso (2008, p.7), art “[...] is a toolbox people use to tinker with how they see and are seen and so, perhaps come to terms with their existence”. Overcoming challenges, writing a poem can be seen as yet another way of “expressing a commonly experienced way of life through images, symbols and other stylistic tools” which according to Hiltunen & Zemtsova (2014, p.64) “is a characteristic of reflexive - aesthetic communities”.

3. TEATTERIPELIT JA HARJOITTEET / THEATRE PRACTISES, were introduced and practiced in all of the workshop sessions. According to the visual questionnaire, the theatre practices seem to attract the most positive outcome compared to the rest methods. For three participants, the method was helpful, two participants marked the statement as ‘OPIN TÄSTÄ PALJON / I LEARNED A LOT’ and two evaluated the method as the one they liked the most.

4. KOLLAASI / COLLAGE, was made during the session on 16.11.2016. Participants made a poster from old newspapers about their dreams of the workshop; what they would like to do during the workshop and how they wished the future performance out of the workshop sessions to be like. The poster included the ideas of strength, friendship, support, self-confidence, socializing, light, and renewing. During the creative process of it, there was a “continuous dialogue through which the members of the community develop an awareness of themselves and their socio-cultural environment” (Hiltunen & Zemtsova, 2014, p.64).

Although this kind of “co-design and service design processes offer methods that help in visualizing, concretizing, and discussing complex problems and finding new solutions to them” (Miettinen, Laivamaa & Alhonsuo, 2014, p.107), two participants liked this method the least and one did not

understand it, while only one evaluated it as the method she learned a lot. As one participant said: *“It was not clear why we do that, the purpose and the use of the outcome”*, as well as: *“The results - actually outcome (collage + poems) [...] because of lack of time spend”*, mentioned in the ‘RUNOT / POEMS’ evaluation, too (p.52).

5.PIIRTÄMINEN / DRAWINGS, were asked and made from the participants during the sessions on 16.11.2016 and 07.12.2016, either drawing the portraits of the rest participants with a ‘wrong hand’, or expressing their feelings about the workshop as a whole experience as well as their personal dreams of how they would like the workshop to proceed after January. One participant liked this method the most, while another one liked it the least. One participant marked the statement ‘OPIN TÄSTÄ PALJON / I LEARNED A LOT’, while for another one this method has been interesting. The visual outcome from the session on 07.12.2016 was divided into two parts, since the participants were asked to represent themselves as they felt before and after the workshop. One participant had drawn herself in exactly the same way, with the difference that, in the second part, her drawing was coloured. Another participant represent herself firstly as a flower, and then as someone swinging while hanging from a tree. Another participant represented herself drawing the pair of her glasses. Before, as a pair of eyes behind them, and afterwards, as stars flying upwards. For another participant, the before was a grey drawing while the after a coloured one. Could we interpret those ‘coloured’, ‘swinging while hanging from a tree’, ‘stars flying upwards’ visuals as participants’ way to express a positive impact the workshop sessions had on them? Could we agree with Oikarinen (2015a, p.38) that “participatory process can be therapeutic”? Baca (1995) claims, “we can evaluate ourselves by the processes with which we choose to make art, not simply by the art objects we create” (p.138), therefore, since this first phase of the ‘My stage / Mun stage’ was a process, could we evaluate ourselves by those processes that took place throughout the workshop sessions? According to participants reflexions *“We have all learned from this”*, *“I felt happy every time I was here or leaving from here”*, *“I have learned a lot as a person”*, *“It made me feel good and happy. Here I come, I see you, I learn things.”* (Field notes, 07.12.2016) and *“For me It was interesting and I enjoy”* (online survey, 03.11.2017), yes, we can.

5.2 Physical Questionnaire



Figure 5.3: Implementation of the physical questionnaire, December 2016

The second way of evaluating the ‘My stage / Mun stage’ workshop, was made through a physical questionnaire. This practice was inspired by the design tool of body-storming as an attempt to get participants answers through their body position on an invisible ruler. During this, the participants were asked to stand on an invisible line and nine different questions were asked, mentioned as follows:

1. WERE THE EXPECTATIONS YOU HAD FOR THIS COURSE FULFILLED?
2. DID YOU FEEL GOOD TO BE PART OF THIS GROUP?
3. HAVE THE TASKS AND INSTRUCTIONS BEEN UNDERSTOOD?
4. HOW HARD HAVE THE EXERCICES BEEN?
5. HAVE YOU LEARNED SOMETHING NEW ABOUT YOURSELF?
6. IS THIS NEW INFORMATION BENEFICIAL FOR YOU?
7. WAS THE TIME SCHEDULE EFFECTIVE?
8. DID YOU FIND SIMILARITIES WITH THE REST PARTICIPANTS OF THIS GROUP?
9. DO YOU FEEL WE ALL BELONG IN ONE GROUP OR THE RESEARCHERS AND ARTIST FORM ANOTHER SEPARATE GROUP?

From ‘YES’ to ‘NO’ and from ‘VERY’ to ‘LITTLE’, the participants were asked to place themselves either left or right or anywhere in the middle of this imaginary line as seen in the Figure 5.3. The artist

made the questions one by one, the participants placed themselves on the line, and if they wanted to, they were encouraged to state and explain their position.

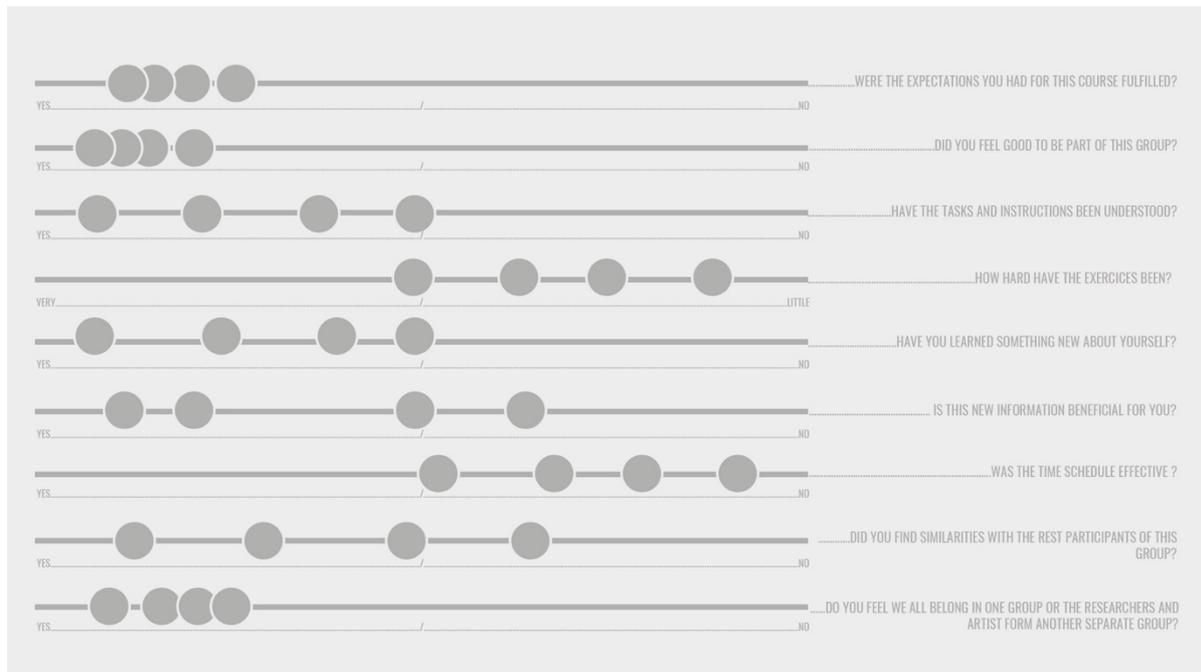


Figure 5.4: Visual presentation of the physical questionnaire / Evaluation of the ‘My stage / Mun stage’ workshop.

Documentation was made through a video recording length 40 min & 45sec and field notes were taken.

1.WERE THE EXPECTATIONS YOU HAD FOR THIS COURSE FULFILLED?

All the participants stood close to ‘YES’. This is a fundamental question to be asked in any art / design based workshop, however, the question was not ‘what kind of expectations you had for this course?’ but - directly and possibly false assuming that participants had ‘expectations’ - ‘what kind of expectations you had for this course?’ One must be aware that directly asking ‘whether the expectations you had for this course were fulfilled’, means that he/she excludes the fact that participants might had ‘no expectations’ for this course. For this particular question, a supportive sub-question was needed for clarity. After the artist’s question: “*What did you wished for or what were your expectations for this workshop?*” one participant said: “*I wish we could play*”, while another one agreed saying: “*I wanted to have space and time for playing*”. Another participant mentioned: “*I wanted to meet new students and make a group*” while another one said: “*I expected the group to create something together, more than it actually happened. Not something concrete. The group was changing; there was no bonding when people come and go*”. According to this last statement, the participant should change her position on the line, but she did not. Her position in the line was contradictory to her oral outcome. However, the visual presentation of the physical questionnaire as

shown in the Figure 5.4 depicts the physical position of the participants on the invisible line as they did, according to the video documentation which was taken. Bacon (2009) claims that teams are units of belonging; “members join, are energized by the team’s spirit, and develop a sense of belonging that encourages them to contribute back to the team” (p.33), fact that apparently for the participant of the last reflexion has not been successfully developed.

2.DID YOU FEEL GOOD TO BE PART OF THIS GROUP?

All the participants stand again close to ‘YES’, slightly more intense than after the first question. The oral feedback was positive as one participant said: *“I felt happy every time I was here or leaving from here”* and another one said: *“I felt homely and easy to be here”*. As Bacon (2009) states, “the sense of belonging does not necessarily exist before creating a team, but rather it is being developed while existing in a team” and according to participants’ reflexions such cases occurred throughout the workshop sessions.

3.HAVE THE TASKS AND INSTRUCTIONS BEEN UNDERSTOOD?

The participants were spread on the line as shown, and the feedback concerned the sufficiency of the Finnish language. As one participant said: *“I didn’t understand all the tasks - instructions. I would like to be able to understand more but it is okay, it’s not my mother tongue”*. Another one said: *“I was supposed to choose another course. I can understand more than speak. I practiced the language here”* and another participant said: *“I think I understood quite a lot, I already know Finnish in good level. I practiced the language as well. I got more chances to speak and practice the Finnish language”*.

4.HOW HARD HAVE THE EXERCICES BEEN?

From ‘VERY’ to ‘LITTLE’, the participants stood towards to ‘LITTLE’, starting from the middle of the line. After the artist’s encouragement to share something more specific one participant said:

“Finnish is not my language. I can understand well, and it is okay to speak. Writing was difficult. If it was my language, everything is okay, I can speak, I can write, we can talk. I have things I want to share but I don’t have language”.

(Field notes, 07.12.2016)

Another participant mentioned: *“I didn’t have the language barrier, but I had to get out of my comfort zone during the theatre practices and methods”*.

5.HAVE YOU LEARNED SOMETHING NEW ABOUT YOURSELF?

The participants stood from the middle towards the 'YES'. For one participant, the whole workshop with all the different methods used has been a learning experience as she herself mentioned: *"I have learned a lot as a person"*. "Searching for identity in a multicultural society is important because individuals have to know who they are and where they come from before they can understand others", according to Hiltunen & Zemtsova (2014, p. 64). Similarly, for another participant, she felt the theatre exercises were something she could use in her daily life to deal with stressful situations. She specifically mentioned a trust exercise done during the previous session where participants were divided into groups of two people. One was leading the other while the second one had her eyes closed. As she mentioned: *"This was very difficult for me to do, but now if I have stress, I close my eyes and remember this and all negative feelings go away"*. For another participant, the important outcome was being around people practicing her communication skills, as she herself said: *"I practiced human interaction"*. As Määttä & Laitinen argue, "identities cannot become complete in a vacuum because they require involvement from others" (2014, p.28), and the latest participant's reflection demonstrates that throughout the workshop sessions of the 'My stage / Mun stage' workshop, the space and motive needed for such processes have been created.

6.IS THIS NEW INFORMATION BENEFICIAL FOR YOU?

The participants were spread on the invisible line from 'YES' to 'NO'. Within this question the aim was to find out whether the different methods introduced during the workshop could benefit the participants in their daily life as students, employees, etc. One participant said: *"Everything was good"* and stood closest to the 'YES' answer. Another participant said:

"I am studying and working. I work in a shop and I don't really want to interact with people. I avoid to be in the cashier. I prefer to put the products. I am afraid that people see that I'm a foreigner and they don't like me. Now I also go to cashier to work, I talk more and I am more confident. I am a different person at school, and at work, and at home and here".

(Field notes, 07.12.2016)

Another participant reflected her doubts whether what she had learned and practiced during the workshop sessions could benefit her in her profession and studies. As she said: *"I don't understand how it could possible help or have any connection with what I do in my law studies"*. According to Miettinen, Laivamaa & Alhonsuo (2014, p. 107) "art is understood as a social and communal process that produces values, symbols, meaning and practices for the North", however, according to the latest participant's reflexion, the relation between 'art' and 'social and communal process' is not being

understood as a direct and unconscious connection. In other words, ‘new information conceived through arts-based processes’ is not being understood “*how it could possible help or have any connection with what I do in my law studies*”.

7.WAS THE TIME SCHEDULE EFFECTIVE?

The participants stood from the middle towards to ‘NO’. For one participant, the one-time meeting per week did not embrace the sense of belonging since it felt there was too long time until the next workshop session. As she said: “*It was not that good, I would prefer something more intense and maybe better during weekend*”. Yet for another participant, the weekend was the time away from studies and duties. Finally, for another participant the climate and the fact that daylight during winter in Rovaniemi is so short, was described as an important issue. She had courses since morning, and by the time the workshop ended, she did not have the chance to get any daylight; “*It is always dark outside when going back home*”, as she mentioned. Coming to place specific, according to Miettinen, Laivamaa & Alhonsuo (2014, p.106), “this kind of design also takes into account human adaptation to arctic conditions. Arctic design produces solutions to the needs of extreme and marginal contexts.” The latest participant’s reflexion considering the ‘arctic conditions’ shall be taken under consideration as an important asset when planning such workshops since the time schedule can have a great effect whether a participant will enjoy and fully be present before, during and after such a process and what kind of impact does the indoors and outdoors space possibly have to his/her existence. In other words, ‘arctic conditions’ cannot be controlled by us, but art and design process can and should, according to and with respect to those ‘arctic conditions’ and moreover, in order to create as positive outcomes as possible.

8.DID YOU FIND SIMILARITIES WITH THE REST PARTICIPANTS OF THIS GROUP?

The participants were spread on the invisible line from ‘YES’ to ‘NO’ and the majority of them stood somewhere in the middle. As one participant said: “*I feel everybody here is very different*”, considering the age, cultural background, language and personality according to the stories shared during the workshop sessions. The artist concluded saying: “*We are all so different, that it makes us the same*”.

9.DO YOU FEEL WE ALL BELONG IN ONE GROUP OR THE RESEARCHERS AND ARTIST FORM ANOTHER SEPARATE GROUP?

The participants stood close to ‘YES’. All of them agreed they feel we are one group altogether, as one participant said: “*We are one*”. Another participant mentioned that she had not understood that I am part of the group of the artist leader and the social researcher of this project, since she thought I am also a student of Rovala Folk High School, as a foreigner here in the city of Rovaniemi. Although this

particular study laid on cultural sensitivity questioning my personal capability to carry out a research whose topic is sensitive for me, this particular participant’s reflexion demonstrates that the “easiest way to build relationships” is through “establishing what you have in common with people” (Taylor, 1949, p. 37).

5.3 Oral Questionnaire



Figure 5.5: Implementation of the oral questionnaire, December 2016

The third and final way of evaluating the ‘My stage / Mun stage’ workshop, was made through semi-structured interviews in the end of the session. The A4 papers of the visual questionnaire were gathered and we had a group conversation about the methods and the workshop as a holistic experience. The last task for the participants was to choose among a series of postcards (Figure 5.6) laid on the middle of our group circle, visualizing participants’ emotional stage according to the question ‘how do you feel now?’. Documentation was made through a recording length 24min & 50sec and field notes were taken.



Figure 5.6: Visual representations by the participants, November - December 2016.

The feedback for the workshop in general, was described as a positive experience. *“It made me feel good and happy. Here I come, I see you, I learn things. Theatre is important, it helps us. I liked the play-back theatre”*, as one participant said. *“I felt happy every time I was here or when I was leaving from here”*, as mentioned from another one. The conversation brought up the Finnish language as a barrier and a challenge, but the feedback was positive since one participant said: *“I got chances to speak and practice the Finnish language since I already have a sufficient level to express myself”*. Another participant said: *“It’s amazing that we don’t speak the same language but we communicate. We speak Finnish in different levels”*.

An extensive talk referred to the ‘TARINA-TEATTERI / PLAY-BACK THEATRE’ method, since two participants felt not all of the stories were represented as shared. This brought up the importance of participation in all the workshop sessions and from the beginning until the end. As the artist said:

“I have exercises, how we came to do these stories. And then you come here from the middle and maybe you took it in a little bit different way than others, because the others have been here the last time. It was very important time when we did that last time. This way of working, to tell a story and make a play, it came too fast, because you didn’t have the warming ups for this whole thing. It’s a problem in this kind of workshops, if we meet only six times and not everybody come every time. I cannot do the warm ups again and again and again, I have to be going also”.

(Field notes, 07.12.2016)

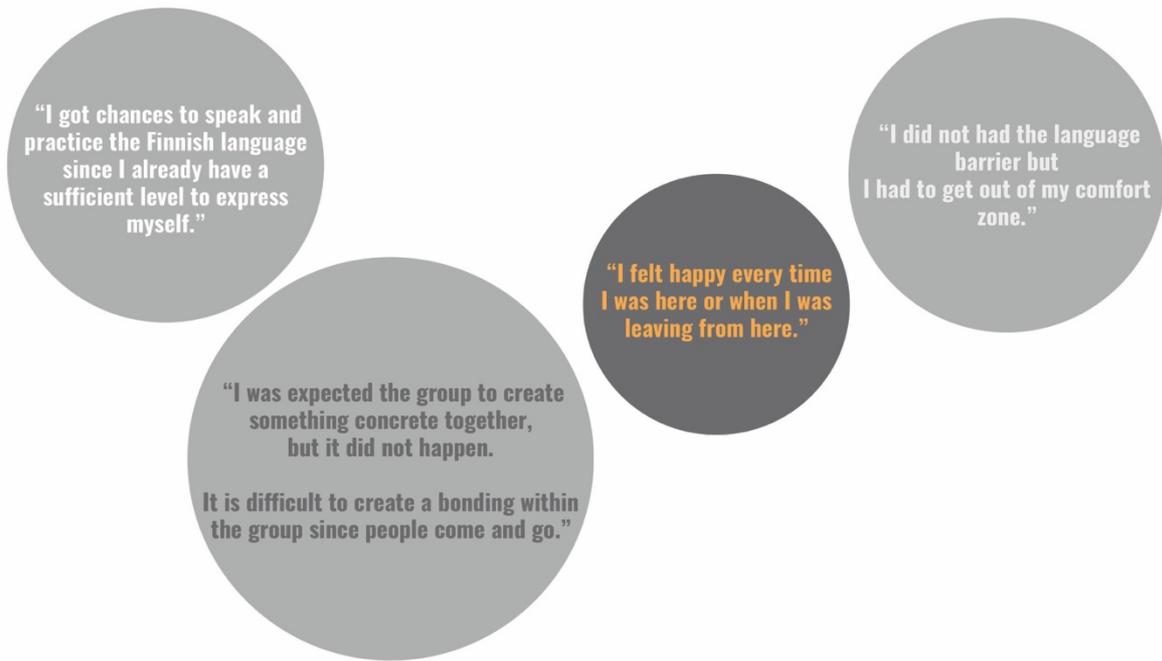


Figure 5.7: Participants reflections through the oral questionnaire, November - December 2016.

6 DISCUSSION / ANALYSIS

6.1 Space

The fundamental first step

The biggest challenge we faced, was the search of the place and therefore, the future participants in this workshop. As another team member mentioned through the online survey, “*To get enough people to start the group*” (online survey, 03.11.2017), was considered as a main challenge of this particular project. We visited three potential places of interest seeking participants (the Rovala Folk High School, the youth centre MONDE, and the reception center of international protection and asylum seekers in Finland, Rovaniemen VOK) although, we could only orally present the project, hoping that people would be interested to join us. A big disadvantage for us was the fact that, the ‘My stage / Mun stage’ workshop, was the first to happen under the umbrella of the ‘Art Gear’ (2016-2019) project, therefore, we did not have any visual material to present, in order to support our speech and engage the people creating the image and atmosphere the workshop would have. After our workshop, our documentation material could be in great use for advertising the next arts-based workshop of the ‘Art Gear’ (2016-2019) project under the same theme. “*There should be little bit more people in the group (I do not know how to get them? One good way could be to show a film and documentation about our performance MOVE/STAY?)*” (online survey, 03.11.2017), as another team member mentioned replying the question: ‘How do you think the project, if it is repeated, could be improved?’

Project manager’s arrangement on 25.10.2016 for the place in Rovala Folk High School was a catalyst since after that, the decision to start the first workshop session on 9.11.16 was taken. It was a big challenge for us to combine those three different groups of people we met in the places we visited; if more participants would be from VOK it would make sense to find a place near the reception centre, yet we were not aware of the origin of the participants before those actually started. Moreover, after the arrangement of the place, it was clear that no participants from MONDE or VOK would get involved.

Considering the place arrangement, it happened after the poster was made. From one point of view, the poster was needed in order to inform the workshop before we arranged the space in the Rovala Folk High School but on the other hand the lack of information on the poster was a disadvantage for someone who would like to get involved but is not aware of the place and whether it would suit to her. Once the place was arranged, the promo material was informed and this information was fundamental not to change all the time. The place itself was easily accessible for the participants since it is located

in a familiar to them place. Moreover, they could have other courses before or after so there was no need for extra transportation from their side.

Creating from zero

As described in the chapter Subjective situation of the place, p.40, “*The classroom had one big wall covered by mirror [...] could have any kind of school course*”. The above information describes the situation as it was during the sessions. However, when it comes to an arts-based workshop, it is essential to be able to inspire and get inspired even by the place and the objects you are surrounded by. Interruptions occurred a couple of times either when the teacher from Rovala Folk High School checked who from their students was present or irrelevant with us people were looking for other classrooms and information. Moreover, the classroom was always occupied right after our session, which left no space or time for discussion either between the participants or us. Many times, the ending of the session felt abrupt and the beginning of it as a creation again from the zero point.

6.2 Time and Timetable

The question of value

In the three out of four visits we had (21.09.2016, Moninet office and Rovala Folk High School, 31.10.2016, VOK), we were questioned about the timetable and timeline of the project. The majority of people had many other activities and responsibilities and people from VOKKI had courses overlapping the time we had set; Moreover, they would need time to get to Rovala Folk High School place as well, if we ended up choosing that. The deeper question that arose, however, is: ‘Why someone would leave their duties, personal life, job, studies to come to the workshop, if we cannot persuade them that, what we will do is important enough for them to spend their time with us?’

The learning outcome out of this question is that, the arts-based workshops need to be seen as valuable for the everyday life experiences and as rewarding learning sessions. Moreover, they would probably be applied easier, if they are strongly connected with the needs of the future participants. As another team member agrees on the online survey,

“In terms of increasing the commitment levels of the participants, the starting point, place and recruitment process could be reconsidered with a critical view - the project should be developed more towards the target group's real needs and interests, maybe involve some of them as part of the planning and organizing team in order to know their needs better.”

(online survey, 24.04.2018)

External delays

Cancellations and delays are expected to happen in any project. In our case, the fact that the week 42 is considered holidays for Finland was an important delay since, the project manager could not reach various important for the workshop people, such as the teacher from Rovala Folk High School, in order to get the final approval for the space for the first workshop session.

Duration and intensity

The workshop was offered to the students as one of the courses offered for those who were studying during autumn '16, therefore, they could gain study credits out of it. From one point of view, this was positive because it meant it was obligatory for the students to participate. The truth was that not everybody came all of the times and this was essential for the artist and the workshop outcome as well as the social worker and mine research processes. As the artist said during the oral questionnaire, *“I have exercises, how we came to do these stories. And then you come here from the middle and maybe you took it in a little bit different way than others, because the others have been here the last time... I cannot do the warm ups again and again and again, I have to be going also”*. Another team member mentioned the lack of commitment as a main challenge faced during this project. According to her, *“[...] lack of commitment in part of some of the participants - the sessions included different combination of participants each time, which caused some restrictions to the progress with creating trust, deeper communication and affiliation between the women”*, (online survey, 24.04.2018). Considering the research outcome, the evaluation through the three questionnaires happened during the last session when not all of the participants were present. Moreover, the participants who participated in the questionnaires, were not present in all of the sessions. Therefore, the questionnaires are not the only way of gathering data; besides those, field notes and sketches were made during all of the sessions in order to achieve as diverse outcome as possible.

Considering the intensity of the workshops, *“It was not that good, I would prefer something more intense and maybe better during weekend”*, as one participant said during the 10th question of the physical questionnaire: ‘WAS THE TIME SCHEDULE EFFECTIVE?’ As she added: *“I was expected the group to create something concrete together, but it did not happen. It is difficult to create a bonding within the group since people come and go”*. Through the online survey, a team member

mentions the suggestion “*A bit shorter time for one meeting*” (online survey, 03.11.2017), while replying the question ‘How do you think the project, if it is repeated, could be improved?’

6.3 People

Needs and expectations

In the three out of four visits we had (21.09.2016, Rovala Folk High School; 30.09.2016, MONDE and 31.10.2016, VOK), we were questioned about the outcome of this project, what could people personally gain out of this as well as about our expertise. The question that arose here is simple, yet, very important: ‘What can actually someone gain out of our workshop?’

Us, as a team, we might have set the expectations of this workshop in a theoretical and maybe ideological aim, considering the issues of migration and bi-integration but, for a potential future participant, maybe none of this really matters. The people the workshop was aimed for, were migrants, therefore they face the difficulties of migration and bi-integration constantly throughout their daily lives. What could possibly our workshop benefit them in a both theoretical and practical way? Could they meet new people or make friends, improve their language skills or meet people that can help them find a job? The meaningful question that arose here is: How could we attract people to join us? Should we firstly think what they can gain back and use this as the main informative tool thinking not forward, but backwards? Should we, instead of asking people ‘what can they do’, promote the workshop as: ‘What they want to learn how to do?’ Yet again, the arts-based workshops need to be seen as valuable for the everyday life aspects. Moreover, they would probably be applied easier, if they are strongly connected with the needs of the future participants. Referring to the first question of the physical questionnaire ‘what kind of expectations you had for this course?’ participants’ reflexions were the following: “*I wish we could play*”, “*I wanted to have space and time for playing*”, “*I wanted to meet new students and make a group*” and “*I expected the group to create something together, more than it actually happened. Not something concrete. The group was changing; there was no bonding when people come and go*”. In other words, participants ‘expected’ to be given space for “*playing*”, “*meet new students*”, “*make a group*”, and “*create something together*”.

Considering the question about our expertise, this is yet another important point to analyse. We were addressed the question whether this is the first time we arrange and lead such a workshop and if we have experience ‘working’ with migrants before. The age limit for the workshop was over 18 years old, and the majority of the people we met in our visits were middle aged. ‘Who would teach whom and what?’ “Although it is characterised by interaction, the roles of artist and audience and the

relationship of participants to the work process are not clearly articulated in advance” (Hiltunen & Zemtsova, 2014, p.63) and those people were probably already educated and experienced in working fields; they ‘expected’ to be treated as mature adults and they required to be guided by people they consider they can gain knowledge from. Those processes and perceptions are extremely complicated indeed. Who can determine ‘who can teach whom and what?’ Although the difficulty to suggest an answer, this is an ongoing question for all past, present and future arts-based workshops. As suggested by Oikarinen (2015a, p.39), “artists and art educators involved in participatory work need to be truly engaged and open to moving and shifting between different epistemological understandings and viewpoints, and also to see their own work from a critical perspective”. Considering cultural diversity, the artist leader of the group as well as the social work researcher, were both Finnish; In an attempt to identify what ‘being Finnish’ means under this study’s interest and framework I would suggest the following definition: brought up and lived in the Finnish society the majority of their life years, speaking and understanding the Finnish language as their mother tongue, experiencing the local Finnish culture and ethics within their families and the rest socio-political framework. While all the potential participants were migrants, the importance of knowledge of intercultural communication was fundamental and valuable from both sides. As Liu, Volcic & Gallois (2010, p.8) state, “understanding other cultures is a challenge we face today, living in a global society” and the ‘My stage / Mun stage’ workshop was such a workshop within which “understanding other cultures” could, and was aimed to, occur. Although “participant observer walks a thin line between active participant and participant-observer and passive observer (observer as participant)” according to Taylor (1949, p.38-39), my involvement in the team as a migrant “participant observer” and the fact that I am not a sufficient Finnish language speaker, gave the sense of cultural diversity within our team group. However, I personally identify myself in Taylor’s statement “researchers are sensitive to their effects on the people they study” (1949, p.7), situation that often challenged the multitask role as a “migrant participant observer”.

The general feedback from the participants as an outcome ‘My stage / Mun stage’ workshop for the was positive. Considering the psychological situation of the participants, it seems that the sessions were positively effective to them.

“One of the participants told that it felt like she had been in a therapy. The other one told that her mum had asked after the workshop, why she was so happy that day, and she had told that because she had enjoyed the workshop and the new people so much. The atmosphere was open and trustful”

(workshop session report on 16.11.2016 by the social worker)

“I felt happy every time I was here or leaving from here”, “I felt homely and easy to be here”, as two participants said during the 2nd question of the physical questionnaire: ‘DID YOU FEEL GOOD TO BE PART OF THIS GROUP?’ “The key to appreciate cultural differences is to acquiring intercultural knowledge and developing intercultural skills”, according to Liu, Volcic & Gallois (2010, p.17), and as the team members mentioned on the online survey replying to the question: ‘How did you feel about being part of a multicultural group?’, “Very good and inspired - the diversity of the group was definitely its strength - in spite of the challenges in communication, everyone treated others with respect and curiosity” (online survey, 24.04.2018) and “For me It was interesting and I enjoy” (online survey, 03.11.2017).

Through the different arts-based methods and theatre practices the sense of belonging was developed through the participants. According to the session report on 16.11.2016 by the social worker:

“During this exercise, there was the feeling that the participants were starting to trust each other and become more as a group. Participants started from the question: “who am I” to become as “who am I as part of this group”. The poster included the ideas of strength, friendship, support, self-confidence, socializing, light, and renewing”

(workshop session report on 16.11.2016 by the social worker)

Personal moments during the sessions either unfold empathic understanding between the participants, or led to uncomfortable emotions. *“Participants were asked to sit on chairs and under a music song to let the rest people to touch them on their backs. This turn to be an emotional moment since two participants were emotionally moved and tears came to their eyes”* (Fieldnotes, 23.11.2016). Theatre practices might set people out of their comfort zone and this is a big part within the process of personal understanding. Such a situation happened on the fifth workshop session during a trust exercise where participants were divided into groups of two people. One was leading the other while the second one had her eyes closed. As one participant stated: *“This was very difficult for me to do. I usually do not trust other people easily or let other people lead me”*. Considering the Play-back theatre method, two participants evaluated as the method they liked the least, since they felt their stories were not represented as shared, according to the visual questionnaire data analysis during the oral questionnaire.

Requirements and limitations

While planning the workshop, it was essential for us to consider the feedback we were getting from the people (potential future participants of the workshop) we were interacting with, during our visits. Having as slogan on our poster: ‘What can you do’, obviously raised the question about the skills someone should already have in order to participate in the workshop (Fieldnotes, 30.09.2016, visit to MONDE). During the same visit, a question was made considering the age limit since, according to the poster information, the workshop aimed to women aged 18-40 years old. Changes to the poster were made accordingly to the feedback and that was also a learning experience for us to improve our understanding of: ‘With whom we would like to work with?’, since different participants have different needs and require different treatment.

Another issue raised through our visits was, whether the participation is for free (Fieldnotes, 31.10.2016, visit to VOK). This information seemed to be a reason of whether people will or will not participate. According to the feedback we got, people tend to think that if something is for free, it might not be as important or compulsory to join. The learning outcome that arose here is: ‘How can we give value to what we do in other means than money?’, ‘Is the publicity of the outcome of our workshop, one way to engage people?’, ‘How can we evaluate our workshop and make the results public, emphasizing on the positive outcome for the participants?’

Side engagement

Our visits in order to engage people in ‘My stage / Mun stage’ workshop had another outcome besides the encounters with potential participants; the encounters with the teachers and workers in those places. On our visit to VOK on 31.10.2016, we met a first-year student from the Faculty of Social Sciences of the University of Lapland who was doing a ‘40 hours per week’ volunteering work. She was not aware of the ‘Art Gear’ (2016-2019) project and got interested in participating in future workshops as part of her studies; a possible side engagement since this interaction “[...] invites students to experience and interact with research practices that lead to grounded and meaningful cultural and social critiques” (Lester & Gabriel, 2016, p.130). Moreover, the teachers we encountered with, could be possible co-operators in future arts-based workshops considering migration and bi-integration as a common interest.

6.4 Communication

Verbal vs nonverbal communication

The people who study in Rovala Folk High School have intensive courses of Finnish language except the other courses and activities, and all courses should be introduced and taught in the Finnish language, therefore this is the common language for all students. In ‘My stage / Mun stage’ workshop, the common language was the Finnish one as well, since the participants besides the Finnish, they knew their mother tongue which was no one’s in common. What comes as an essential outcome from our workshop is, whether the sufficiency of the Finnish language is essential or not and what does that exactly mean when it comes to an arts-based workshop where enacting and embodiment are used as tools which do not require oral communication. Miettinen, Laivamaa & Alhonsuo (2014, p. 107) state that “the growing field of service design has a lot in common with community-based art education and applied visual arts, such as using design tools and methods to allow active participation in processes” and My stage / Mun stage’ workshop was a case that involved and embraced “service design”, “community-based art education” and “applied visual arts” in order to “allow active participation in processes”. From one point of view, if the participants have different levels of understanding the spoken language, which is the most logical to happen, the communication between them and the artist-leader can help them develop and improve their language skills. This is an ideal situation and was one of the aims of the workshop in general; the bi-integration in the Finnish society, through the use of the Finnish language. On the other hand, if a participant’s understanding compared to the others has a huge difference that can lead to misunderstandings and therefore put the participant in an unpleasant situation that she cannot follow the instructions or express herself as she want. *“One participant lacked knowledge of Finnish language and used her phone to translate and communicate when the communication came to dialogue which apparently did not find comfortable”* (Field notes, 09.11.2016). Replying to the question: ‘According to your point of view, what were the main challenges faced during this project’, a team member mentioned the lack of common language as one: *“Lack of common language caused some limits in the communication: the exercises were not always understood the same way by the participants and that created misunderstanding and confusion at times”* (online survey, 24.04.2018), while another team member agrees as also mentions *“language”* (online survey, 03.11.2017) as her answer. Although the language barrier, “designers [...] turned to art to create a contemporary interpretation of society” (Koskinen et al., 2011, p.89), and in the My stage / Mun stage’ workshop, we also “turned to art” in order to “create a contemporary interpretation of society” we were all living together.

However, in the workshop, theatre practices were used in all the sessions and the nonverbal communication had a great role in explaining and understanding, expressing and investigating new ways to communicate using the body language instead the spoken one. As one participant said: *“It is amazing that we don’t speak the same language but we communicate”*. At the same time, nonverbal communication can lead to uncomfortable situations and bring negative feelings and emotions. Such a situation happened during the workshop session on 23.11.2016, when participants were asked to sit on chairs and under the music song *“Sisältäni portin löysin”* by Pekka Streng, let the rest people to touch them on their backs. This turn to be an emotional moment since, two participants were emotionally moved and tears came to their eyes.

"A: So, how do you feel?"

P: I feel naked. During these last 3min I got touched from four different people.

A: But, do you feel bad about that?"

P: Well, I feel sad. I do not remember the last time I was touched. Finnish people do not touch."

(‘A’ stands for ‘Artist’ and ‘P’ stands for ‘Participant’, Field notes, 23.11.2016)

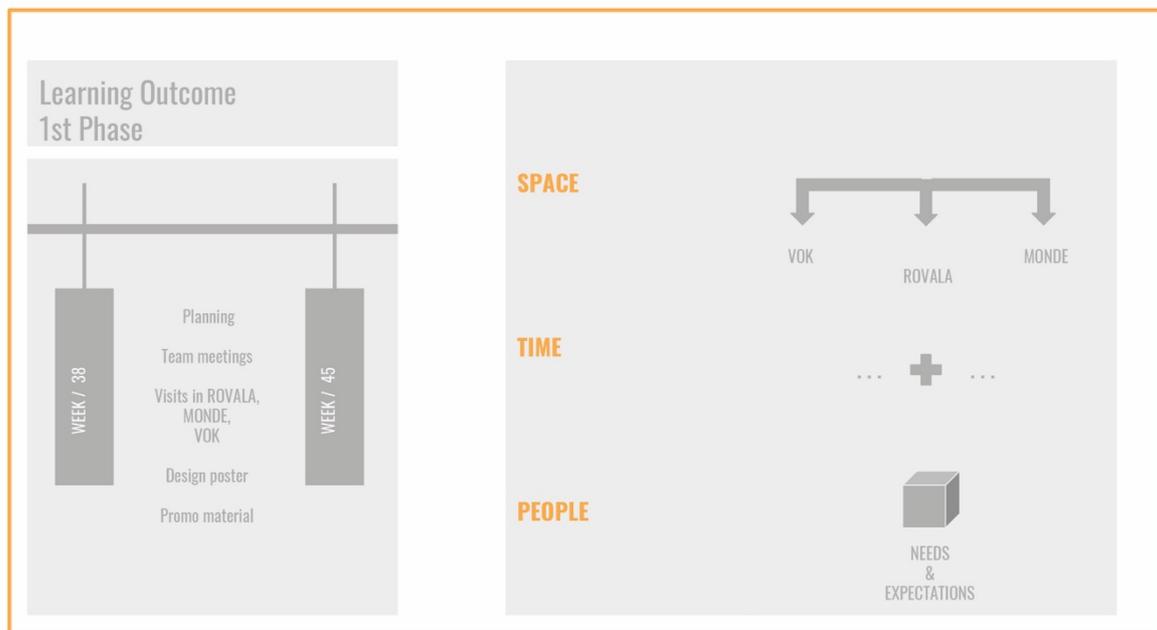


Figure 6.1: Visual representation of the Learning Outcome of the 1st Phase of the ‘My stage / Mun stage’ workshop.

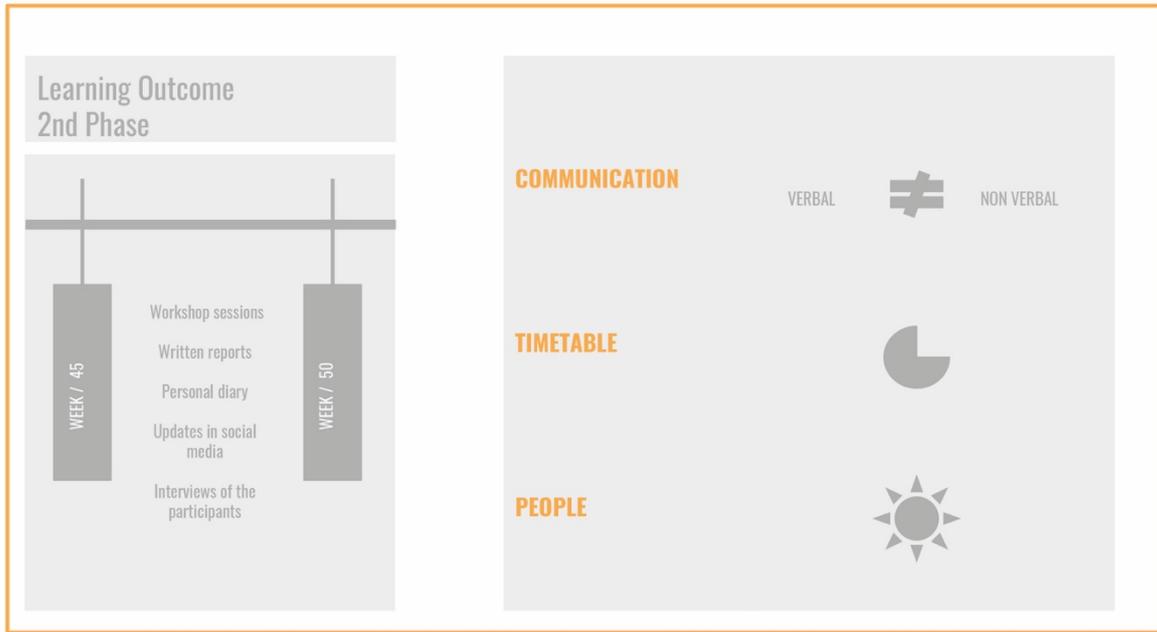


Figure 6.2: Visual representation of the Learning Outcome of the 2nd Phase of the ‘My stage / Mun stage’ workshop.

7 CONCLUSIONS AND RECOMMENDATIONS

Summary

If I would like to summarize the general outcome of this ‘My stage / Mun stage’ workshop, I would use the following statements of two participants during the workshop session on 14.12.2016:

“I am afraid that people see I am a foreigner and immediately they do not like me. I avoid interact with customers at work, but after being here I feel more confident.”
P:1

“I have no clue how the practices here could benefit me in my studies or work.”
P:2

The P:1, ‘Participant 1’, could be characterized as the ideal persona, this arts-based workshop supporting bi-directional social integration of young women, could possibly have. Someone who, through the arts and design practices, gets integrated in the social life, gets empowered as a person and an employee; while the P:2, ‘Participant 2’, could be characterized as the ideal future target group and as an open challenge for the Faculty of Art and Design to approach, get involve, and persuade that arts and design based methods awake one’s intuition, are immeasurable valuable and can support and be applied in a practical way within all the aspects of our life.

Considering the participants and myself as one of them, I repeat my reflective questions that arose through my participation during the whole process of planning and implementing this ‘My stage / Mun stage’ workshop. I believe they are questions that arose in other arts and design based workshops as well, and both artists and researchers, as well as anyone involved in the organization of such projects, should be aware of:

1. Why someone would leave their duties, personal life, job, studies to come to the workshop, if we cannot persuade them that, what we will do is important enough for them to spend their time with us?
2. What can actually someone gain out of our workshop?
3. How could we attract people to join us? Should we firstly think what they can gain back and use this as the main informative tool thinking not forward, but backwards?
4. Should we instead of asking people ‘what can they do’, promote the workshop as: ‘What they want to learn how to do’?
5. With whom we would like to work with?
6. How can we give value to what we do in other means than money?

Reflections

Being part of the ‘My stage / Mun stage’ arts-based workshop was a challenging, yet rewarding experience. The challenges and obstacles I faced from the beginning of the first phase until the very last workshop session considered the language barrier and general communication both among the team group as well as among the participants. My willingness to be part of this workshop, put me several times out of my comfort zone, frustrated me, and mentally exhausted me. However, my persistence, led me to develop my skills and deepen my knowledge in order to assimilate within both of the groups. I coped every obstacle as a challenge to educate and practice myself and for that purpose: I participated in three lectures referring to intercultural communication both in theory and practice, I took part in a life drawing workshop in order to create my visual journal during the workshop sessions and I presented my work during the workshop to several different audiences in order to get feedback and insights, since my willingness was to create a commonly understandable visual and written report.

Although “participant observer walks a thin line between active participant and participant-observer and passive observer (observer as participant)” according to Taylor (1949, p.38-39), my involvement in the team as a migrant ‘participant observer’ and the fact that I am not a sufficient Finnish language speaker, gave the sense of cultural diversity within our team group. However, I personally identify myself in Taylor’s statement “researchers are sensitive to their effects on the people they study” (1949,

p.7), situation that often challenged the multitask role as a 'migrant participant observer'. As an interpretative researcher in an arts-based workshop, the knowledge of the Finnish language might not sound as a mandatory requirement, however, without the English explanation from the artist, I would not have been able to follow the instructions during the sessions, and without the English interpretation from the social work researcher, I would not have been able to have the oral questionnaire as presented in this written form. The need for English explanation led to uncomfortable situations since many times I felt as an outsider and guilty for delaying the session rhythm. Moreover, it was uncomfortable for me to participate in the Play-back theatre method, since the important part before practicing was the sharing of the experience, which happened orally. The sufficiency of the language should be taken under consideration from a future potential student-researcher willing to be involved in such a workshop. Arts-based workshops differ, and in this particular workshop, a level of understanding of the Finnish language would be extremely useful, since theatre practices demand the ability to express yourself not only physically, but also orally in order to share stories and experiences. Although this particular study laid on cultural sensitivity questioning my personal capability to carry out a research whose topic is sensitive for me, a participant's reflexion that she considered me as an equal student of Rovala Folk High School and not a 'participant observer', demonstrates that the "easiest way to build relationships" is through "establishing what you have in common with people" (Taylor, 1949, p. 37), in which case was the lack of the Finnish language skill and culture as a migrant in the same local society.

Another challenge I faced during the workshop sessions was the multitask role I had. This was a qualitative study with the aim to evoke, provoke, unsettle stereotypes and generate social awareness (Leavy, 2017, p.6). As a qualitative study, it was inductive and looked at settings and people holistically (Taylor, 1949, p.6), as well as it tried to understand people from their own frame of reference. Taylor (1949) describes qualitative methods as humanistic (p.7), since according to him a qualitative study is the one which emphasizes validity in the research and in which all perspectives are valuable and all settings and people are worthy of study. However, this particular study laid on cultural sensitivity questioning my personal capability to carry out a research whose topic is sensitive for me. "Researchers are sensitive to their effects on the people they study" (Taylor, 1949, p.7) as well as according to Leavy (2017) "conducting research on or with individuals with whom you share social or cultural differences, such as race, ethnicity, religion, social class, or education" (p.29), most probably leads to subjective interpretations. Similarly, Taylor (1949) while explaining the role of participation in marginal activities, mentions that the "participant observer walks a thin line between active participant and participant-observer and passive observer (observer as participant)" (p.38-39), situation which several times set me in uncomfortable situations during my participation in the whole project. As an interpretative researcher, I should focus on the process, the participants' reactions and

reflexions. At the same time, I had to document through pictures, videos, recordings and my visual journey not only for my research, but also for updating the social media. This multi role during the sessions was many times distractive for me and this distraction might have caused negative interpretations to the rest participants or the artist herself, that I was not always mentally present. On the other hand, having all these different tasks and roles, gave me the opportunity to always have a holistic view of the process as well as to maintain a highly detailed report of what has happened. Multitask skills are highly recommended, to a future potential student-researcher willing to be involved in such a workshop. Part of the multitask role, was the creation of the workshop's poster, for which, I believe a professional guidance would be in great use.

Considering the exchange of skills and information, I did learn a lot from both the artist and the social work researcher. The body-storming practices leaded by the artist taught me many things about my consciousness and the different arts-based methods used are practices I will use in my future career and personal development. I believe that if I did not have the language barrier, I would have learned much more from the artist. I think the participation of the social work researcher created a healthy competition between the ethnographic and the interpretative research. Moreover, I believe the difference in the levels of the research was valuable and, I highly recommend in future projects the combination of master and Phd level researches; through the collaboration, integration of the fields can be evoked, exchange of working skills and healthy competition that can lead in quality outcome(s). Considering the digital sharing of the information, the shared google drive folder did not worked as collaborative as I hoped. From one point of view, it was very easy for me to be aware of my own data material's existence.

Considering the implementation of the three different questionnaires, I believe that the first questionnaire, the visual one, is as subjective as possible. During this, the participants evaluated the methods used during the 'My stage / Mun stage' workshop, with no need to explain themselves and with no one paying attention what graphic they draw on each of the methods' A4 papers. Moreover, the task (drawing a simple graphic) was easy for all, and even fun and enjoyable. At the same time, the participants had enough time to think and consider, before their answers-drawings. I think the second questionnaire, the physical one, was the most uncomfortable for the participants. The idea of standing on an invisible line identifying that this is your answer to the question given is as simple, yet as powerful, as it sounds. Standing on a position, is the most visible, dynamic, and for some people, hard way to represent their opinion. Bringing people out of their comfort zone, is not always welcomed, but it can reveal a lot about a person's character. For me, as an interpretative researcher, this questionnaire was the most demanding and at the same time interesting, since it combined the physical aspect, the nonverbal compared or combined with the verbal communication and participants' answers. This type

of 'line questionnaire' was my attempt to 'quantize data' (Leavy, 2017, p.182). The oral questionnaire was based on the previous tasks and questions of the visual and physical questionnaire and it took place in a circle while all of us were sitting around together. In such a way, the approach is again different, since the circular sitting position enables the sense of belonging and equality, compared to the face-to-face physical questionnaire, which supported a sense of hierarchy between the artist and the participants, and the visual which gave a sense of neutrality and even transparency. During the oral questionnaire, it became visible who wanted to talk about their evaluation and who did not. At the same time, who found themselves as part of the group and who not, even though this question has been asked before.

These project studies have been an important source of information for me, a practice on my previous skills and an opportunity to develop my understanding in ways I could not imagine myself before. Being such a challenging project, led to such valuable outcome and quality work I am proud to talk about and share. As another team member mentions on the online survey replying the question: 'What do you think you learned out of this project?', 'Do you think you benefit somehow and if yes, how?', she writes:

"I learned a lot as a person, researcher and fellow human being alongside with other women of different cultural background. I also learned about how powerful art methods can be in creating trust and deep connection between people as well as understanding of oneself. Participation in this project benefits me in my work as a researcher and in finding alternative and creative ways in research and generally in encountering people and aiming to promote equality and social justice."

(online survey, 24.04.2018)

Replying to the same questions, another team member mentions as learning outcome: *"For me this project means a lot and gives lot of new perspectives and ideas to my artistic work"*, *"I learned a lot about co-operation between social scientist and artist"* and *"I also learned more about what kind of art methods work with immigrants"* (online survey, 03.11.2017).

Replying to the question: 'Is there anything else you would like to say about your experience of the 'My Stage' project?', another team member mentions:

"In general, the project was very inspiring and fruitful, trust and connection among the participants were created during each session and it had a lot of good impact on them in those

particular moments. Each session created change in my personal being and feelings in those very moments: the three-hour-sessions were as different reality with intense and immersive atmosphere, excluding everything happening outside of the room. After each session, I felt like I had been on a deep and insightful journey to myself and to others' stories - and learned more about the commonalities and differences between people with diverse backgrounds."

(online survey, 24.04.2018)

Recommendations

The present study examined the 'My stage / Mun stage', a participatory theatre workshop supporting bi-directional social integration of women in Finnish Lapland, as a case study within the intersection of culture and design and responded two main research questions: 1) 'what are the challenges faced while organizing and facilitating multicultural arts and design based workshops?' and 2) 'to what extent does taking part in arts / design workshops assist social integration?' This was a qualitative study for which, three different ways of evaluation were implemented: a visual, a physical and an oral questionnaire; together with field notes, a visual diary and audio & video recordings throughout the workshop sessions, enabled diverse responses to the study's research questions as well as suggestions for future 'My stage / Mun stage' participatory theatre workshops. "Reality should not only be interpreted but maintained and constructed through dialogue and interactive discussion, such as art", according to Jokela, Hiltunen & Härkönen (2015, p.434). The interesting point here is how different outcomes a researcher can receive according to different evaluation ways implemented. In this case, whether the fact that three different evaluation approaches were used, gives a wider and hopefully more neutral understanding while at the same time, more material and data to work on and analyze. As previously mentioned, Jokela, Hiltunen & Härkönen (2015, p.434) argue that "visualization is seen as a form of language and as a form of creative dialogue of interactive artistic activity [...] more than just a concept of learning, it is a paradigm dealing with the dialogical essence of knowledge and art". The visualization of the evaluation results was driven from my understanding of: How can I make the simple, simpler; how can I make the simpler, the simplest. Despite the small sample, the findings raise important issues considering the implementation of arts and design based projects. The results of the study show that the development and implementation of such projects face limitations considering space, time, verbal & non-verbal communication and participants' expectations and suggest that more research needs to be done in order to evaluate, validate and sustain such projects.

As Fortnum & Smith (2007, p.172) state, "today, 'description, analysis, interpretation and evaluation combine to give a rich insight into the evolution of an artwork, revealing what is usually tacit

knowledge and, most significantly, adding the dimension of why, to the usual realm of what, and the occasionally available how” (p.172). ‘My stage / Mun stage’ workshop’s research results suggest that such projects should consider:

1. The target group’s needs which, according to participants reflexions, is the necessity of space and time to interact, meet new people and create something together.
2. The clarification of the preferable target group while planning such workshop; arrangements for the place of action can be sufficiently made early enough and the skills of the future participants shall be taken under consideration in terms of a co-design process.
3. The sufficiency of the Finnish language shall be taken under consideration to formulate groups with similar level of understanding, in order to avoid false interpretations.
4. The duration of the workshop is suggested to be shorter than three hours that it was, but more intense than once per week as it took place.
5. Participants’ presence shall be mandatory.
6. Visual material of this workshop could be used in order to engage participants in a future ‘My stage / Mun stage’ participatory theatre workshop.
7. Since enacting and body-storming have been considered as the most preferable methods, are therefore, highly recommended to be repeated and emphasized in a future ‘My stage / Mun stage’ participatory theatre workshop.
8. The design, implementation, and visual transformation of the three different evaluation approaches used as described (the visual, the physical and the oral questionnaire) are suggested to be repeated in an attempt to gather more results from multi-case studies enabling a holistic evaluation of similar processes.

Although the study’s results indicate that the sessions’ process can be therapeutic, the relation between ‘arts and design based methods’ and ‘applied personal skills’ is not being understood as a direct and unconscious connection; therefore, the research results set an open challenge for the Faculty of Art and Design of how to approach, get involve, and persuade that arts and design based methods can be applied in a socially valuable way. Arts-based process recognizes process not just product (Leavy, 2009). I strongly believe arts and design based workshops can develop our personality and awake our consciousness. Time spend in such workshops is extremely valuable as a process aiming towards understanding ourselves and the world around us, and as such a time must be seen and recognized.

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APPENDENCES (1 /6)

Additional information of the workshops

Schedule / Timetable

The workshop was developed from the week 38 until the week 50 during 2016. The first phase of the project, from the week 38 until the week 45, included the planning and preparation of it, while the second phase, from the week 45 until the week 50, included the actual workshop sessions.

Planning and preparing

The planning and preparing included team meetings between the members involved, visits in potential places of interest seeking participants as well as designing and promoting the workshop through social media and active advertising.

Team meetings

From **Tuesday 20.09.2016** until **Tuesday 25.10.2016**, we had 6 team meetings of 7 hours in total, 1 hour each time except one meeting that lasted 2 hours.

Starting on week 38, on **20.09.2016**, we had the first meeting between the team members, when we physically met for the first time. In this meeting we introduced ourselves, our background knowledge and our goals in participating in this workshop. We shared our ideas and previous experiences and considered how these can be used wisely. We also considered the means of communication and we planned the meetings with people in Moninet and Rovala Folk High School.

On **21.09.2016**, we had two visits in potential places of interest seeking participants. At this point, we considered the graphic design of a poster suitable for our workshop.

On **04.10.2016**, we considered the changes of the poster according to the feedback so far. We discussed about the people we have already contacted and the ones we should get in touch again and how this communication has been

successful so far. The communication we had done was in the following places: MONDE, Rovala Folk High School, VOK.

On **11.10.2016**, I had a meeting with my university supervisor in this project, where I reported the actions happened in the project so far. In this meeting, we considered the marketing that should take place through the social media as well as the design and management of the visual material.

On **18.10.2016**, I had a meeting with the project manager, where we discussed about what actions have taken place so far and we considered the communication and marketing of the project.

On **25.10.2016**, the decision to start the first workshop on 9.11.16 was taken, since the project manager had arranged the place in Rovala Folk High School; the workshop could be offered as one of the courses the students of Rovala Folk High School could freely choose.

Visits to places of interest

From **Wednesday 21.09.2016 until Monday 31.10.2016**, we had 4 visits in potential places of interest seeking participants and we spend 6 hours in total.

On **21.09.2016**, we had two visits, in Moninet office and in Rovala Folk High School, where we introduced the project and ourselves and answered questions from the possible future participants. In Rovala Folk High School, the project was introduced to a group of women during their drawing class. The teacher was very helpful and our future contact in case someone was interested to join us. Questions were mostly about the timetable and timeline of the project as the majority of them have many other activities and responsibilities. After the teacher recommendation, we agreed to consider the project as part of their workshops and activities happening already in the Rovala Folk High School space. In this visit, there was an interest about the outcome of this project; what can people personally gain out of this as well as about our expertise. The artist talked about her background as an artist herself, the social sciences researcher about her Phd research and I talked about my previous experience in the exchange program I have been involved in Ireland

(Utopia Ltd) which was very similar and could give people a sign of what can be achieved.

On **30.09.2016**, I introduced the project and myself to a group of immigrant women during their dancing class in MONDE, Pohjolankatu 6. The teacher, was very helpful and our future contact in case someone was interested to join us. The class was free and open to everyone but men. I stayed through the whole course as participant and after the teacher's urge I taught a dance of my origin which worked as an ice-breaker between me and the rest participants. The questions made, considered the abilities someone should already have in order to participate since the poster asked "what can you do" as well as for the age limit. The poster included the information that the project aims to women aged 18-40, but we might have women over 40 years old who would like to participate. In this visit, there was again an interest about the outcome of this project and what people would personally gain out of this.

On **07.10.2016**, I visited again MONDE and the same dancing class, introducing the project once again. This introduction was really short; I did that the previous Friday, and I could not distract time from the lesson every time I visited. Four people were the same as last time and three people were new. The third new person was in Rovala Folk High School meeting on 21.09.2016 and asked about the project herself. I stayed through the whole course as a participant, hoping to gain trust from the people who already knew the project.

On **31.10.2016**, we introduced the project and ourselves to a group of women during their Halloween party, in the reception centre of international protection and asylum seekers in Finland, Rovaniemen VOK, in Vaaranlaita. Posters were shared and a poster was already hanged in the entrance. Audience acceptance was catching but non-engaging. One woman looked aware of the project but unwilling to hear more and left after a while. Some other (five in general) heard more and seemed interested. The teacher, was very helpful and our future contact in case someone was interested to join us. There was a first-year student from social work doing, 40 hours per week, volunteering work there, who was not aware of the "Art Gear 2016-2018" project. She got interested in being part in future workshops as part of her

studies. In this visit, we were asked if the participation is for free; it seemed to be a reason of whether people will or will not participate. The timetable was a problem since people from VOKKI had courses there overlapping the time we had set and they would need time to get to Rovala Folk High School place as well.

Online working

The online work took place from the beginning until the end of the project. It included the designing of a poster and informative brochures about the workshop as well as promoting the workshop through social media and active advertising. For this first phase, from the week 38 until the week 45, the following acts were done:

The weeks 39 and 40, (on the dates **26, 27, 29.09** and **06.10.2016**), poster suggestions and editing of the needed text was done. The text edit was made by the social researcher and the poster design suggestions by me.

The weeks 42 until 44 (on the dates **17, 20, 21, 22, 23, 24, 25, 26, 27, 28.10.2016**), the poster and informative brochures about the workshop were uploaded to social media pages. The informative brochures were made out of pictures of the poster hung in several places in the city of Rovaniemi. This was done by me on **Friday 21.10.2016** and the places where the poster was hung were: the main bus station, the City Library, the City Social Services and the Main shopping Centre.

The weeks 44 and 45 (on the dates **04-08.11.2016**), a picture together with a short introduction of us as the team members of the workshop was shared in the social media.

Workshop sessions

Team meetings

On **Thursday 01.12.2016** and on **Tuesday 13.12.2016**, we had 2 team meetings of 1 hour each. The purpose of the meetings was to share our thoughts about the workshop and to plan the evaluation of the project.

On Thursday **01.12.2016**, we shared our thoughts and experiences about the workshop and discussed the possibility to write an article about the 'My stage

/ Mun stage' project. In this meeting, I expressed my willingness to evaluate the project using visual questionnaires since my oral communication could not be achieved in a sufficient way.

On Tuesday **13.12.2016**, we met in order to discuss and plan the last session since the social researcher and me wanted to make interviews and visual questionnaires due to our research purposes. We agreed that this is best to be done during the last workshop as it would have been very difficult, even impossible, to get the participants a different day for the evaluation as we wanted. During this meeting, we shared our questions and goals and agreed that the session will be planned according to the information needed for both the research of the social researcher and mine.

Online working

For the second phase, from the week 45 until the week 49, the online work done was uploading pictures that have been taken during the workshops together with a short description. The aim of this was to share in public the actions that were taking place during the workshops.

Communication and documentation plan of the theatre workshops

First phase of the project, week 38 until week 45

The week 38 until the week 45, included the planning of the workshop, team meetings between the members involved, visits in potential places of interest seeking participants as well as designing and promoting the workshop through social media and active advertising.

Oral and written communication

The oral communication during the above actions was the use of both Finnish and English language. The written communication included emails exchanged between the team members, a common gmail folder in the google drive where all the documentation was collected as well as the use of the "Taidevaihide - ArtGear" Facebook web page where posts for the workshop were uploaded. Those actions happened in English language by me.

Considering the means of communication, phone calls did work

occasionally more efficient but, emails gave us the official report that things have happened.

At this stage of the project, a detailed excel document was created where all the actions were listed according to the date and time. The google drive gave us the possibility to share literature we could read and prepare for the upcoming workshop. All the shared material in this google folder were available and for the common use of the team.

The main mean of promoting the workshop was the “Taidevaihte - ArtGear” Facebook web page, where from the week 42 graphic informative brochures were uploaded persistently. The Facebook web page posts were handled by me. Facebook groups such as “Nuorisokeskus Monde” needed firstly sending request, in order to share our posts and the project manager, was needed to send a private message in order to get the online access.

Poster and graphics



Figure: Poster of the ‘My stage / Mun stage’ workshop.

During the first phase of this project, the design of a poster as well as graphic informative brochures was fundamental for the project. We needed to consider the graphic design as a holistic identity for this project considering the graphics used both in digital and printed form. The graphic informative brochures were created after the poster and they were photos of it hanged in several places after we spread it in the city of Rovaniemi. The challenges we faced and the feedback we got are summarized as followed:

1. Since the ‘My stage / Mun stage’ workshop was the first one,

there was no visual material to be used in order to show the future participants how the workshop could look like. The visual communication design is a fundamental issue we should have determined as a team in order to create or find the correct image for our poster according to our goal for this workshop.

2. The preferable age of the participants should not be mentioned as “18-40 years old”, but changed into “over 18 years old” since the age limit of 40 years old excluded participants who would like to join, (feedback taken from a woman in MONDE during the visit on 07.10).
3. The first slogan attempt “WHAT CAN YOU DO?” has been misleading since we were asked what kind of abilities and skills someone should already have in order to participate, (feedback taken from a woman in MONDE during the visit on 07.10). We decided to delete it since the background picture was provocative enough. Instead, we used the phrase “OPEN CALL / AVOIN HAKU, FOR WOMEN” hoping in that way we were giving our point straight away.
4. The development of the poster happened during the process of the planning of the workshop, meaning that, fundamental information was not settle at the same timeline. Lack of information about the place of the workshop was a big negative point since, although we had no set the place, we needed to promote the project and seek for participants.
5. The digital sharing of the poster in the Facebook web page was not enough since it was targeted towards people who might be interested to know about the workshop but not necessarily participate. Therefore, printed posters were hanged in several places among the city of Rovaniemi on Friday 21.10.2016.
6. One week before the first session, we introduced the people behind this workshop, us four as a team. A picture of us together with a short note of who we are and what is our role in this workshop was shared online in the Facebook web page.



Figure: Graphic informative brochures of the ‘My stage / Mun stage’ workshop

Documentation

During this phase of the project, the documentation was written reports of the team meetings in the shared google drive folder. No pictures were taken from the team meetings. Pictures from our meetings should have been taken so we could show our working process in a visual form as well.

Second phase of the project, week 45 until week 50

The second phase, from the week 45 until the week 50, included the workshop sessions, happening once per week, every Wednesday for 3 hours as well as the documentation and updates to the social media.

Oral and written communication

The oral communication during the workshop sessions was the use of both Finnish and English language, with the emphasis on the Finnish language. The written communication included emails exchanged between the team members, the common gmail folder in the google drive where all the documentation was kept collected as well as the use of the “Taidevaijde - ArtGear” Facebook web page where posts of the workshop were uploaded. Those actions happened in English language by me.

The use of Finnish language during the sessions excluded some other participants and me, in certain circumstances. One participant lacked knowledge of Finnish language and used her phone to translate and communicate when the communication came to dialogue. In the workshop, the language used was Finnish as this was one of the aims of the project, the improvement of the Finnish language skills. I was

the only participant who needed explanation in English so I could follow the artist's instructions. On the other hand that was used as a bonding point with the participants; the lack or the knowledge of different languages.

Documentation

During this phase of the project, the documentation was multi type. Field notes of the sessions and team meetings were written in the shared google drive folder, pictures from the sessions were taken and uploads of those pictures were made in the "Taidevaihde - ArtGear" Facebook web page.

During the last session, on **14.12.2016**, additionally to the above means of documentation, two videos and one recording were made since the session was driven according to social researcher's and mine wishes of having the evaluation of the workshop through the visual, the physical and the oral questionnaire and feedback.

During whole sessions, besides the field notes I was making, I also had my personal sketchbook - visual diary, as my way to document the sessions paying attention to the non-verbal communication of the participants.



APPENDENCES (3 /6)

Research consent participants

Tutkimus – ja dokumentointilupa

Arktisen taiteen ja muotoilun opiskelija
Kalomoira E. Douranou
kdourano@ulapland.fi
Lapin yliopisto

Sosiaalityön tutkija
Enni Mikkonen
enni.mikkonen@ulapland.fi
Lapin yliopisto
0407439572

Suostumus osallistumisesta Taidevaihte – projektin tutkimukseen ja työpajassa kerätyn materiaalin (prosessin dokumentoinnit, osallistujien tuotokset) käyttämiseen tutkimuksessa

Työpajaan osallistuvan nimi

Keräämme tutkimuksemme tietoa taidemenetelmien käyttämisen kokemuksista ja osallistujien näkökulmista monikulttuurisessa ryhmässä. Osallistavan teatterin työpajat ovat toteutettu Rovaniemi-opistossa ajalla 9.11.-14.12.2016, joka keskiviikko klo 13-16.

Pyydämme lupaa saada käyttää työpajoissa kerättyä materiaalia yhtenä tutkimuksen aineistona. Aineistoa käytetään vain tutkimustarkoitukseen, eikä osallistujien nimiä, kotimaata, tai mitään muutakaan henkilökohtaista tietoa mainita missään yhteydessä.

___ ANNAN LUVAN TYÖPAJOJEN MATERIAALIN KÄYTTÄMISEEN TUTKIMUKSESSA

___ ANNAN LUVAN KUVATA, NAUHOITAA TYÖPAJAN TOIMINTOJA siten, että

___ SAAN NÄKYÄ KUVISSA

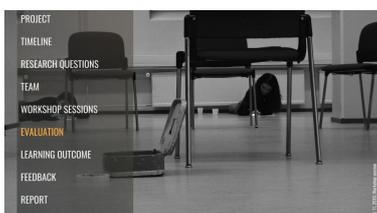
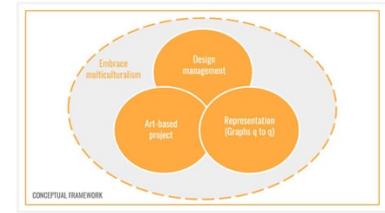
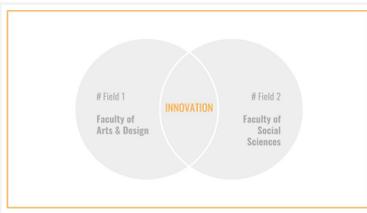
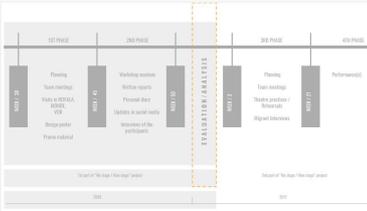
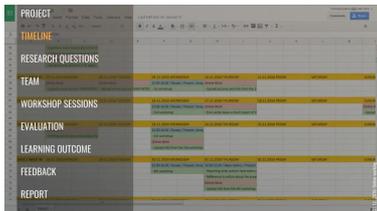
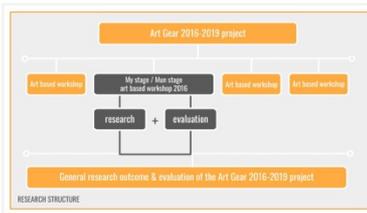
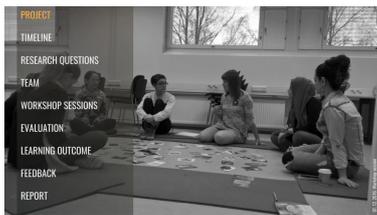
___ ANNAN LUVAN KUVATA TUOTOKSIANI

Paikka ja Päiväys

Allekirjoitus

APPENDICES (4 /6)

Graphic figures (Photo & Design)

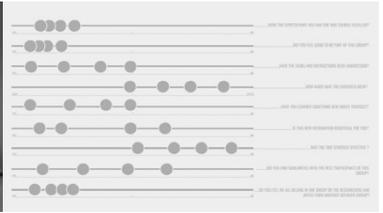


	ISSUES	DESIGN PRACTICE / PLAY WITH MATERIAL	MARKET / PANEL	REPRESENTATION / REPRESENTATION PRACTICES	DESIGNING / DESIGNING	PERFORMANCE / PERFORMANCE
1	●	●	●	●	●	●
2	●	●	●	●	●	●
3	●	●	●	●	●	●
4	●	●	●	●	●	●
5	●	●	●	●	●	●
6	●	●	●	●	●	●
7	●	●	●	●	●	●
8	●	●	●	●	●	●
9	●	●	●	●	●	●
10	●	●	●	●	●	●



2

PHYSICAL QUESTIONNAIRE



3

ORAL QUESTIONNAIRE

"I got chances to speak and practice the French language since I already have a sufficient level to express myself."

"I did not had the language barrier that I had to get out of my comfort zone."

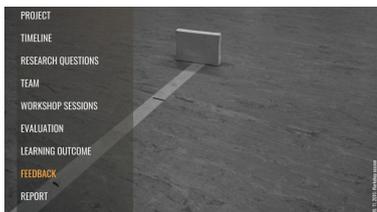
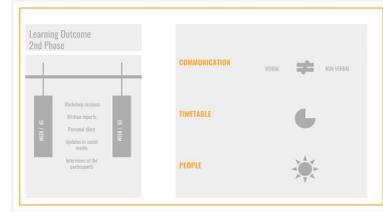
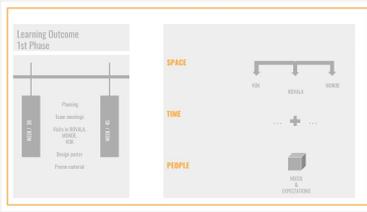
"I felt happy every time I was here as when I was leaving from here."

"I was expected the group to create something concrete together, but it did not happen."

"It is difficult to create a bonding within the group since people come and go."



PROJECT
TIMELINE
RESEARCH QUESTIONS
TEAM
WORKSHOP SESSIONS
EVALUATION
LEARNING OUTCOME
FEEDBACK
REPORT



PROJECT
TIMELINE
RESEARCH QUESTIONS
TEAM
WORKSHOP SESSIONS
EVALUATION
LEARNING OUTCOME
FEEDBACK
REPORT

"I am afraid that people see I am a foreigner and immediately they do not like me. I avoid interact with customers at work, but after being here I feel more confident." P2

"I have no clue how the practices here could benefit me in my studies or work." P2

APPENDENCES (5 /6)

Online survey for the team members

Email to:

- Artist leader of the workshop
- Social worker, Phd researcher
- Project manager

Information the email contained:

Hello all,

I am conducting research at the University of Lapland for my Master's thesis and I would be very grateful if you would help me by answering a few questions about the 'My Stage' project.

There is no limit in the word characters but please answer the questions in no more than 100 words, meaning 3-5 sentences. This should only take you a few minutes online. I would like to combine your points of view with mine however your answers will be anonymous.

Please keep in mind that those questions refer to organizing of the workshop (meetings-visits) since we first met in September until the last workshop held in Rovala College (September until December 2016). It does not refer to the continuation after January 2017.

Please use the following link:

<https://www.surveymonkey.com/r/WZFXGPF>

Thank you very much in advance,

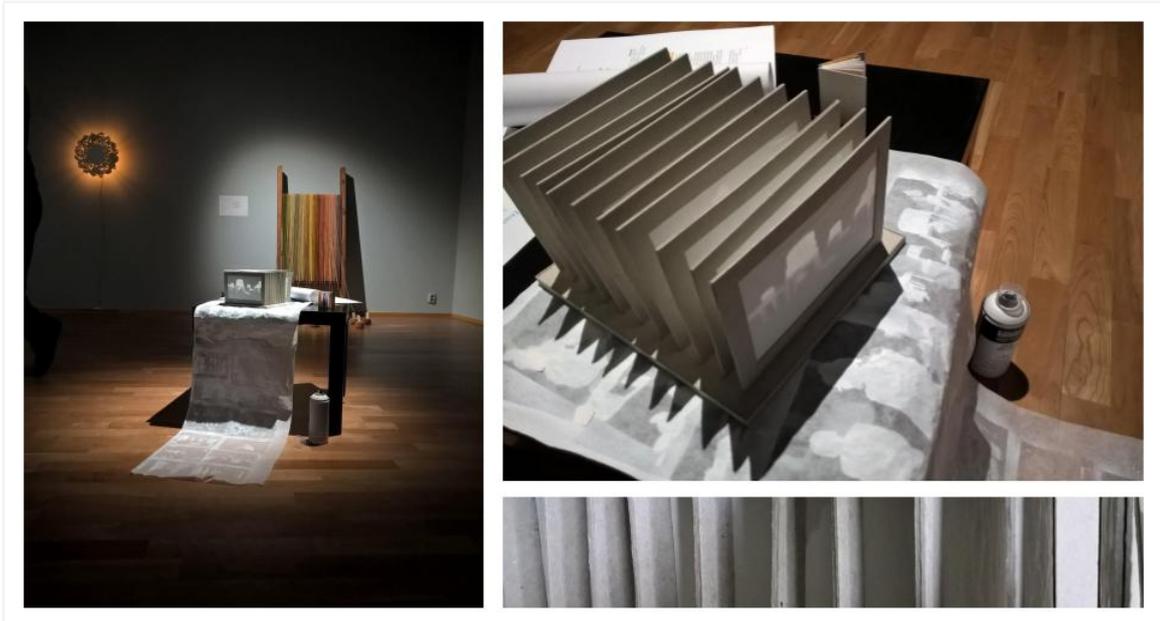
Moira

Questions the link to survey contained:

1. According to your point of view, what were the main challenges faced during this project?
2. How did you feel about being part of a multicultural group?
3. What do you think you learned out of this project? Do you think you benefit somehow and if yes, how?
4. How do you think the project, if it is repeated, could be improved?
5. Is there anything else you would like to say about your experience of the 'My Stage' project?

APPENDENCES (6 /6)

Artistic Outcome



“I was there too”, 2018, Mixed media: negative collage, framed pictures with hard cardboard 2mm, 3D structure, 20 x 22,5 x 13cm.

‘My stage / Mun stage’, was a participatory theatre workshop supporting bi-directional social integration in Finnish Lapland. Throughout six sessions, which included five to ten women from twenty to sixty years old, from Middle East, Latin America, Southern and Northern Europe, the participants shared and created collectively a story of their past, present and future in/of Finnish Lapland. The artwork consists of 11 documentation pictures of the art-based methods used during the sessions. The figures of the participants (together with some, for me, important visual details) have been cut off and removed. The scenery of the place has been painted over and concealed. The visuals overlap and/or merge, while hiding the place, the people, the circumstances. Almost. Where you there, too?

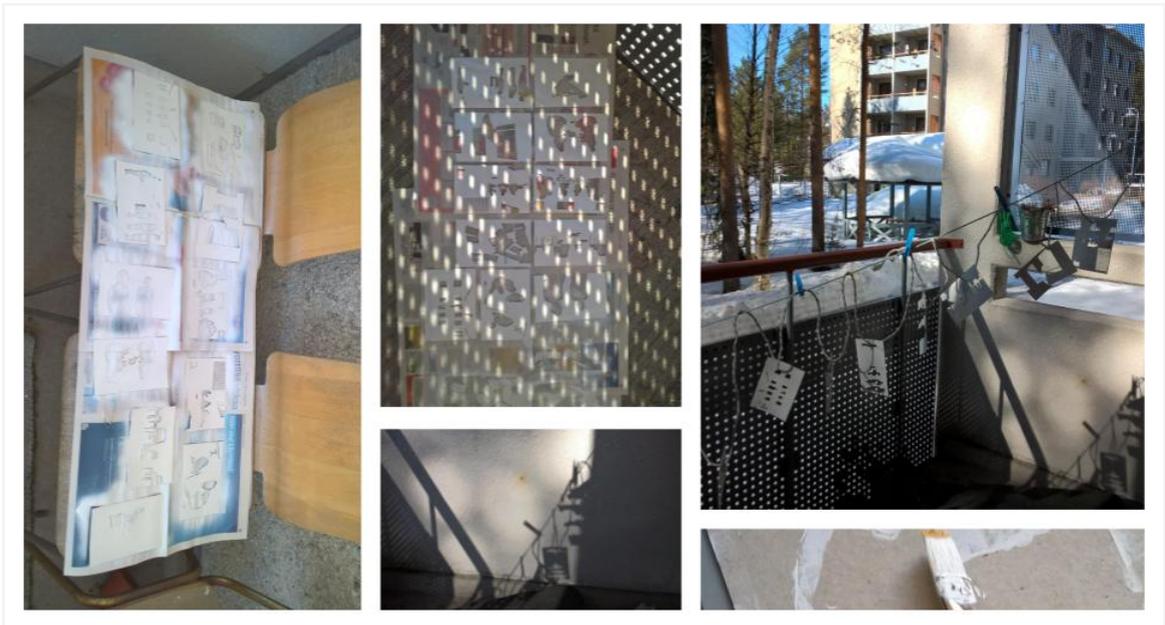
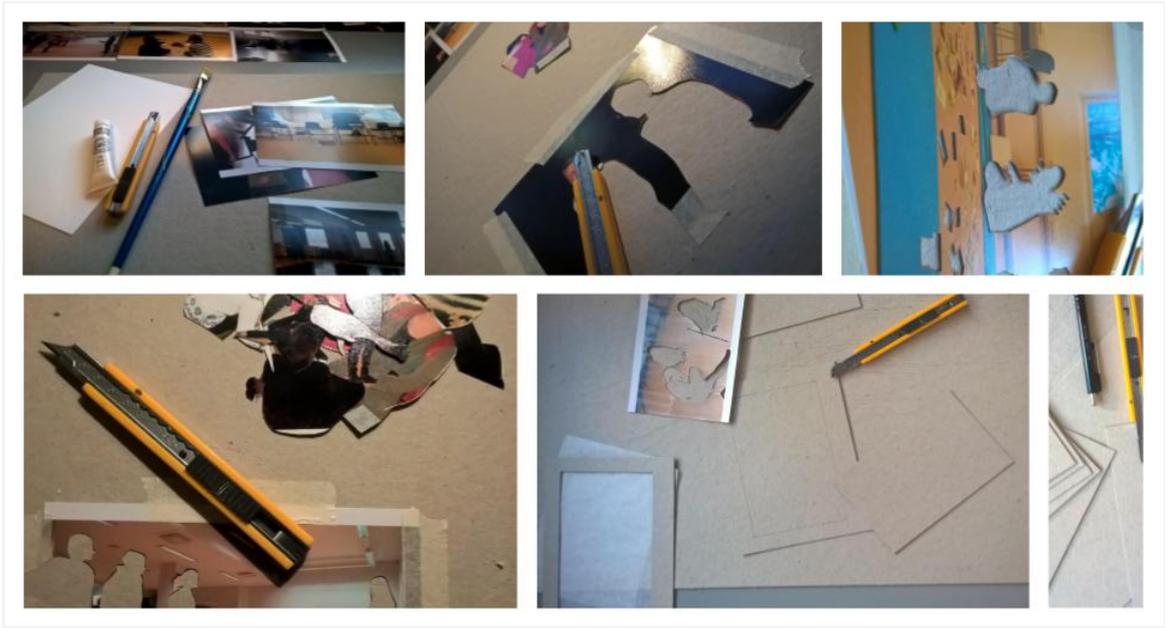
Fortnum R. & Smith C. (2007, p.167) argue: “Who documents and why are important questions – ‘who will / should narrate the story?’ – for instance” while the The Little Book of Design Research Ethics’ introduction by IDEO, analysis the persistent and fundamental principles of ‘respect’, ‘responsibility’ and ‘honesty’ within design research ethics. This artwork aims to evoke awareness within the research practitioners throughout the question:

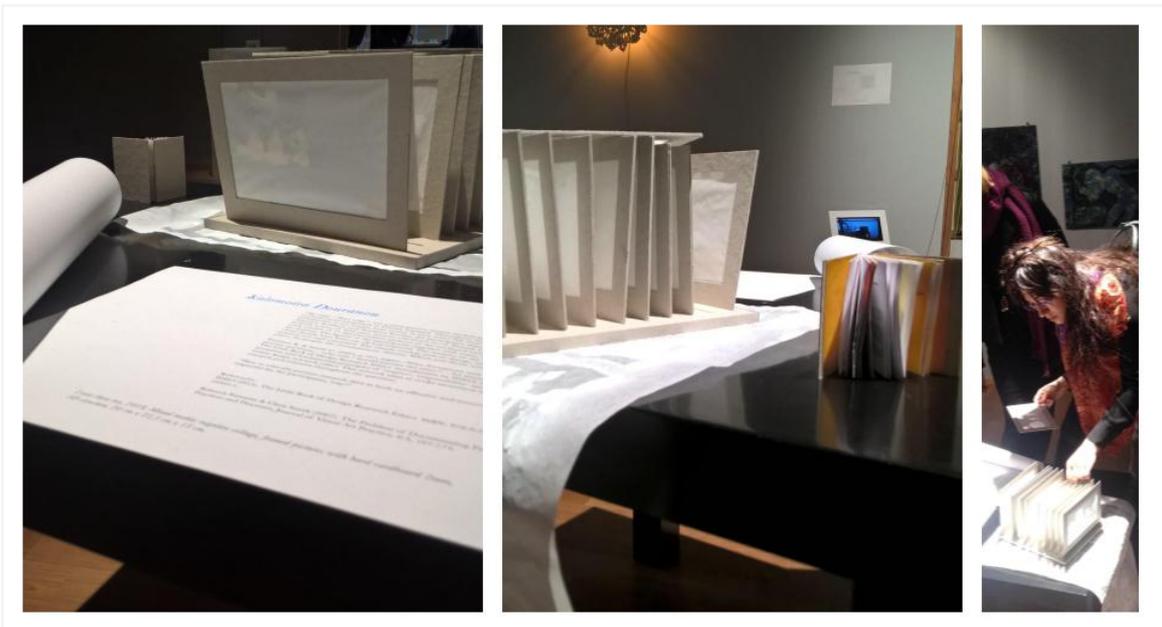
“How to ethically present research data in both an effective and interesting, yet respectful for the participants, way?”

References:

IDEO (2015). The Little Book of Design Research Ethics. ISBN: 978-0-578-16303-1.

Rebecca Fortnum & Chris Smith (2007). The Problem of Documenting Fine Art Practices and Processes, Journal of Visual Art Practice, 6:3, 167-174.





“ Whose story shall we tell? ”

(Baca, 1995, p.137)