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Promoting Well-being of Children Through  
Visual Art  
Multisensory Art Workshop Series in Collaboration  
with Annantalo Arts Centre

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<p>The purpose of this functional thesis is to examine the importance of arts and quality art education for children and in relation to children's well-being. Visual art workshops for children were planned and implemented in Summer Park event as a practical part of the thesis. The event was organized by Annantalo: an arts centre for children, young people and families in Helsinki. The aim of the cooperation was to bring different perspectives on art education and strengthen cooperation between cultural field and social services.</p> <p>Planning of the workshop series began during the spring 2016 in cooperation with Annantalo. It was mainly targeted for children under school age. The goal of the workshops was to provide exciting and engaging multisensory experiences of visual art that would support the well-being of children. Therefore, the theme of the workshop series became colours and senses. In connection to artistic learning techniques, the aim was to enable children's experiments with different, uncommon techniques and tools. The final non-stop workshops were conducted during one week and there were 15-65 participants during a day.</p> <p>The evaluation of the workshops was conducted based on observations as well as on immediate and collected feedback of participants and Annantalo's personnel. Feedback was mainly received verbally. The participants enjoyed the new experiences and some children participated in several workshops over the week. According to the feedback of the personnel the series of workshops was a good addition to the event and added value to the program. Based on the observations the atmosphere was permissive and positive, and the contents of the workshops themselves encouraged to play and provided multisensory experiences. In conclusion, the thesis project increased the authors' appreciation of art making process and understanding of art education. In the authors' experience collaboration between actors of cultural and social fields can enrich work in both fields with new ideas and knowledge.</p>	
Keywords	early childhood education and care, art education, well-being, sensory-based learning, multi-professional collaboration

Tekijät Otsikko	Tiia Kavén & Henna Rauhala Lasten hyvinvoinnin tukeminen kuvataidetoiminnan kautta- Moniaistiset työpajat yhteistyössä taidekeskus Annantalon kanssa
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<p>Tämän toiminnallisen opinnäytetyön tarkoituksena on tarkastella taiteen ja laadukkaan taidekasvatuksen merkitystä lapsille ja heidän hyvinvoinnilleen. Opinnäytetyössä suunniteltiin ja järjestettiin kuvataiteellinen työpajasarja lapsille osana lasten, nuorten ja perheiden taidekeskus Annantalon Kesäparkki tapahtumaa. Yhteistyön tavoitteena oli löytää erilaisia näkökulmia taidekasvatukseen, sekä vahvistaa yhteistyötä kulttuuri- ja sosiaalialan välillä.</p> <p>Työpajojen suunnittelu alkoi keväällä 2016 yhdessä Annantalon henkilökunnan kanssa. Työpajojen pääasiallinen kohderyhmä olivat alle kouluikäiset lapset. Tavoitteena oli tarjota lapsille myönteisiä ja mielenkiintoisia moniaistisia kokemuksia kuvataiteesta. Tästä johtuen työpajasarjan teemaksi muodostui värit ja aistit. Yhtenä taiteellisena oppimistavoitteena oli myös, että lapset saisivat kokeilla erikoisempiakin maalaustekniikoita. Lopulliset työpajat toteutettiin yhden viikon aikana, joka arkipäivä osana Kesäparkki tapahtumaa. Niihin osallistui päivittäin 15-65 lasta ja aikuista.</p> <p>Työpajojen arviointi perustui havainnointiin sekä välittömään ja kirjallisesti kerättyyn palautteeseen osallistujilta ja Annantalon henkilökunnalta. Pääasiassa palaute saatiin suullisesti. Palautteen mukaan osallistujat nauttivat uusista kokemuksista ja osa lapsista osallistui työpajoihin useina eri päivinä. Henkilökunnan mielestä työpajat olivat hyvä lisäys tapahtuman tarjontaan ja toivat sille lisäarvoa. Havainnointien perusteella voidaan todeta, että työpajojen ilmapiiri oli salvia ja positiivinen. Niiden sisältö rohkaisi leikkiin ja tarjosi moniaistillisia kokemuksia. Opinnäyte prosessi lisäsi kirjoittajien ymmärrystä ja arvostusta taiteen tekemistä ja taidekasvatusta kohtaan. Kirjoittajien kokemuksen mukaan yhteistyö kulttuuri- ja sosiaalialan toimijoiden välillä voi rikastuttaa toimintaa uusien ideoin ja ajatuksin molemmin puolin.</p>	
Avainsanat	varhaiskasvatus, taidekasvatus, hyvinvointi, aistipohjainen oppiminen, moniammatillinen yhteistyö

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## Introduction

Applied use of arts has increased during the last twenty years in the field of well-being and social services. During this time art based methods have been researched, and evidence about the usefulness of utilizing arts, when working with children and young people have been presented. (Liikanen 2015, p. 35.) For instance, it has been shown that cultural and artistic hobbies together with social activity improve the health and well-being of children (Hyypä 2007, pp. 158; Nevanen 2015, pp. 8-13 & 41-45; von Brandenburg 2008, p. 17). Interest towards arts has also increased in early childhood education. For example, city of Vantaa has recruited art pedagogies instead of assistants as part of TAIKAVA-project in order to bring different fields of art into day care centres. Researchers and students have conducted multiple studies regarding the project. City of Helsinki has had a similar project called Snadisti artsumpi stadi. In this project artists have worked in day care centres and playgrounds together with children, so that children have been able to participate actively in the making of art. (City of Helsinki 2015; city of Vantaa n.d.)

Nevertheless, there are improvements to be made so that arts will be seen as part of everyday practices in day care centres (Ruokonen & Rusanen 2009, p. 10). The quality and amount of for instance visual art education in practice depends on the willingness and enthusiasm of educators (Rusanen, Pusa & Mäenpää 2015, p. 1676). Art education of day care centres has also been criticized for being too adult-centred. The intrinsic value of arts should not be forgotten and high-level art should be appreciated, but this perspective does not necessarily contradict with pursuing goals regarding well-being. (Rusanen, Kuusela, Rintakorpi & Torkki 2014, p. 60; Nevanen 2015, pp. 8-13 & 41-45; von Brandenburg 2008, p. 17-20.)

The purpose of this practice based thesis was to explore the importance and meaning of art education for children's well-being. This study also examines, how multisensory experiences and quality of art education are reflected on the well-being of children. The focus of the thesis is mainly on visual art, but it also briefly discusses other forms of arts. As the practical part of the thesis we planned and implemented a series of workshops mainly targeted for children between 2-6 years old in Annantalo arts centre's Summer Park event. In advance it was possible for us to participate Annantalo's art courses and

therefore learn from professional art teachers about good quality art education, Annantalo's activities and get inspiration for Summer Park's workshop series. In our thesis project the aim was to provide space for children to express themselves in a creative way and the focus was more on the process instead of final outcomes. In regard to Annantalo the aim was to offer them program for Summer Park that targeted young children since more programme for this age group was needed.

Ruokonen and Rusanen (2009, p. 15) argue that collaboration between early childhood education and professionals of children's culture is the key in developing cultural education in early day care centres. From the beginning of the final project the idea was to have a working life cooperation partner that would be from art education field. This way building mutually beneficial network connections would be possible and we would become familiar with various factors affecting the quality of arts. We were fortunate to conduct the thesis project in collaboration with Annantalo Arts Centre. Annantalo has a great deal of experience and expertise on art education for children and young people (Annantalo 2016f). Professionals of Annantalo have know-how about techniques, materials and aspects affecting the quality of arts education. Conducting workshops for them was challenging for us, but it provided a different perspective in comparison to our original plan to implement the workshops in for us familiar early childhood education settings.

We chose the topic, because it is current and to develop our professional competence in using art-based methods. The authors of this thesis had different views on arts. One of us felt that arts were not her strongest area of expertise and the other author had good memories of artistic activities from childhood and was already enthusiastic over arts. The aim of this thesis was to gather knowledge, learn new skills and techniques in relation to children's art education. It is essential to recognize one's own personal perceptions and identity as a visual art teacher in order to plan artistic activity that children find meaningful (Rusanen et al. 2014, p. 12; Rusanen et al. 2015, p. 1680). Therefore, one of the objectives was to reflect our perspectives on arts by comparing them to various sources and experiences gained during the thesis process.

## 1 Annantalo Arts Centre

Annantalo is an arts centre located in Helsinki, which provides art education, exhibitions, performances, events and workshops for children, young people and families. Annantalo provides children and young people an opportunity to immerse themselves in arts of various fields: in Annantalo different fields of arts may encounter. There are no entrance exams or age limitations. During the days art education is mostly organized for school-aged children and families, and in the evenings and weekends for children and young people who are interested in art-making as their hobby. Annually there are around 10 000 children and young people participating in Annantalo's different forms of art education. (Annantalo 2016f; Annantalo 2016g.)

Courses and other activities are arranged by Annantalo or in collaboration with various parties. The basic principle is to create an atmosphere and opportunities for children and young people to experience, make and see arts and culture in Helsinki. The objective of Annantalo is that children and young people become active participants in city's cultural life. Practices of Annantalo are based on values of accessibility, equality, child centeredness, openness and presence of art. Administratively Annantalo together with six other art centres of Helsinki is under City of Helsinki Cultural Office. (Annantalo 2016f.)

### 1.1 Art Education

Art education at Annantalo consists of intensive recreational art courses or more continuous multi-year groups. In small groups participants get acquainted with different art forms and techniques. Students can focus on one art form on certain course or experience various different forms in multi-arts courses. Annantalo's art courses can have common themes that are visible in teaching. Annantalo's art educators are artists or/and art pedagogues. The teaching is goal-oriented, but it does not follow the principles of basic education of art. Educators are responsible for their own teaching programs and their contents. Educator's own personal and professional relationship towards art is reflected in her or his teaching. (Annantalo 2016g.)

Annantalo collaborates with schools and day care centres of Helsinki. The main forms of cooperation are 5x2 art education, art adventures and cultural courses. The 5x2 art courses are art education periods targeted for primary school students. The courses last

five weeks and there are two hours of teaching every week at Annantalo. Studying takes place in small groups, in which different art forms are familiarized with. Annually there are over 3500 students participating in 5x2 art courses. (Annantalo 2016a.)

The art adventures are held together with the Department of Early Education and Care. Art adventures are meant for day care groups. Early childhood education area directors choose which day care centres located in their district are the most suitable to take part in these courses. The courses are free of charge. (Annantalo 2016h.) The courses consist of three or six workshops and they last all together six hours. The courses can be held at a day care centre or at Annantalo, or possibly at both. Experienced art educators from different fields of arts run the courses. Aim is to provide children experiences at making art. Child's own free expression and artistic learning are emphasised in the art-making process. In addition, art education meetings are arranged together with personnel of day care centres in the district. The aim of these meetings is to ponder the place of art education in early education and how arts can become part of everyday life in day care centres. (Annantalo 2016h.)

Cultural courses are meant for the upper comprehensive, upper secondary and vocational school students. The aim is to support schools' cultural education and improve the availability of arts and culture. These cultural courses are planned around a certain theme, and different aspects and phenomena of life are explored through arts. The wishes of a school are considered in the planning of the course content that several classes then participate. Teaching usually takes place at schools. (Annantalo 2016e.)

## 1.2 Summer Park

Summer Park is Annantalo's summer event. This year it was held in 6th of June to 17th June and in 1st of August to 12th of August. The theme of Summer Park 2016 was tropics. The event was organized in collaboration with multiple other organisations like Sports department of Helsinki and The Youth Association for Mental Health Yeesi. (Annantalo 2016b; Annantalo 2016d.)

The event was arranged at Annantalo's yard, it was free of charge and open for everyone. The aim of the event was to be a low threshold event in which anyone could easily pay a visit. The mornings' workshops were targeted for children and evenings' program

for young people and adults. Summer Park's idea was to provide program and experiences for everyone. It was also possible to relax in hammocks and read, draw or paint, play basketball, mini golf or ping-pong (Annantalo 2016c.)

### 1.3 Art Courses of Annantalo as a Source of Inspiration

As the basis for the planning we worked as volunteer assistants at Annantalo's art courses for children and families. The idea was to learn and get ideas from professional art teachers, and to observe the aspects affecting the quality of art education. Annantalo's art education and practices became more familiar to us. Families with small children were our workshops' target group. Therefore, it was good to observe what they were interested in and what could be the appropriate level of challenge. The courses provided a change to market our Summer Park's workshop series for the target group.

We participated in Annantalo's visual art and textile crafts and design courses for elementary school students and later on volunteered in Art clinic-courses targeted for families. During the courses, we observed how the environment, materials, tools, interaction and contents of the lessons guided the actions of children. We paid attention to what kind of goals teachers emphasized and what captured the attention of children. In the observations the focus was not directly on the actions of families. Any personal information was not collected. The teachers and Annantalo's contact person were informed about the observations and asked if any permissions were needed. The participants of the courses were orally informed about us and the thesis project.

#### 1.3.1 The Learning Environment

During the courses it was noticeable that the quality of tools and materials had a significant impact on the learning experiences of children. For example, good colours and having easels made painting experiences more pleasant and interesting. It would have not been possible to try and learn some techniques without proper tools and materials. Becoming familiar with tools and materials artists use was evidently exciting for the children. Tools also provided a playful and experimental element. Especially the youngest children liked to play with the tools and for example test, how it feels to poke holes to a lump of clay.

In relation to the learning environment, one teacher pondered, how important it would be to have enough space for art-making. In a small place adult needs to control child's actions more than in a larger space. When there is enough room, it enables a child to be more focused and independent. Materials and tools that were safe were available for children and they were encouraged to gather and take care of the materials and tools independently.

### 1.3.2 The Contents and Structures of the Lessons

The art lessons' artistic contents were often related to colours and mixing them to get different hues. Learning different techniques was like using palette knife and holding a paint brush were often central in teaching. It was interesting to observe, how teachers encouraged children to use colours in different ways. For instance, interior paint colour charts and spinning tops were used as an inspiration and use of colours was also discussed together in the beginning. However, we could not see that children would have utilized these demonstrations in their working processes.

The assignments given by the teachers were rather simple and free allowing children to use their own thinking, ideas and creativity. Usually process of art-making was emphasized instead of end results, and multiple steps were included. Sometimes families and children were slightly impatient, but usually they executed all the steps intently. Most of the time the assignments allowed children to be independent in their tasks. In a few activities instructions were slightly too difficult to understand and adults needed to do some steps for children.

### 1.3.3 Children's Characteristic Ways to Act and Sensory Experiences

Discussions about artworks of artists and an exhibition of children's own art were examples of how observing arts was experienced and practiced. Children made clever notions about artists' works and their contents. For us it was surprising that children were so interested in the pictures. Especially pictures of ceramic reliefs seemed to inspire the children.

Particularly moulding clay provided possibilities for sensory experiences. Clay as a material allowed creativity and many different outcome options, when there were no ready-

made models. Encouraging children to experiment with colours and themes, having unusual tools for making art and being able to play with the final products were examples of how playfulness was visible during the lessons. Occasionally art-making in itself resembled building and construction play.

#### 1.3.4 The Different Styles of Teaching

The art educators had different styles to teach, comment and give feedback. One art educator seldom commented the art works of children. She instructed the right way to look after the tools and checked that there were no white spots left without paint. Another teacher discussed the works of children actively and in an encouraging way. He also commented the right use of tools. He recommended mixing one's own colours instead of using bottle paint colours. The teacher encouraged children to use imagination and for instance think if the colour of a sky could be something else than blue.

When there was a small-scale exhibition, every child had an opportunity to tell about her or his work and get feedback. In his feedback the teacher focused on unique ways of expression and on different solutions the children had made. Teacher's opinion was that the children possibly did their best and bravest artworks, because they had not yet learned to be too careful and follow adult made models.

Pictures of artists' art works were used as a source of inspiration. This strengthened the artistic experiences of children and the connection to arts. Artist's works inspired some of the children, but they had freedom to use their own ideas. The pictures and stories about artists invigorated the lessons. Some of techniques artists had used gave ideas for the children how to use tools and materials.

During the art lessons for families there was less guidance compared to the lessons for school classes. The families were rather independent, and in order to let them have shared experiences together, mindful guidance without too much intervening was needed. As assistants it felt challenging to find a balance between commenting and guiding and staying more aside. When we gave feedback we tried to ask questions and aimed at emphasising the contents of children's art works instead of giving mere compliments. All in all, teaching methods and styles were guided by the contents of the lessons. Certain practicalities required more teachers' attention, whereas other techniques left more time for the teachers to comment and give feedback.

## 2 Arts Connection to Well-being

Participation in cultural life and arts, engaging in play and recreational activities are the rights of a child. The article 31 in the Convention on the Rights of the Child states that this right should be respected and promoted in order children to have equal and appropriate opportunities to participate. (United Nations 1989.) Often the beginning of the Convention about child's right to rest, have free time and to play is referred to, but the rest of the Convention is forgotten (Ruokonen, Rusanen & Välimäki 2009, p. 3). It is also our experience that the impact of arts and culture on the well-being of children is not often comprehended or discussed in day-care centres.

Nevanen argues that arts and culture should be available for all children despite of their talents in arts or their parents' level of support in artistic or cultural hobbies. The role of early childhood education is essential in promoting these opportunities. (Nevanen 2015, p. 1; Ruokonen & Rusanen 2009, p. 11.) In a developmental early education environment children gain experiences from a wide range of artistic activities, like from music, drama, dance, visual arts, handicrafts and children's literature (Heikkilä, Välimäki & Ihalainen 2004, p. 22). This thesis focuses on visual art, the intent is not to underestimate the importance of other forms of arts.

Arts are the most visible sector of culture. Arts and culture can be seen valuable in themselves or they can be seen instrumentally as a tool to promote certain kind of behaviour or development of people. Instrumental use of arts has been criticized in cases where aesthetic and artistic goals have been forgotten. Nevertheless, arts can help both an individual and a community to find new resources and strengthen their coping mechanisms. (von Brandenburg 2008, pp. 16-21; Liikanen 2010, pp. 65-66.) The starting point for this study has been an aspiration to explore and understand the significance of arts for children. As Bachelor of Social Services students we were especially interested in arts influence on well-being and development. However, we have wanted to equally respect the intrinsic value of arts and promote quality art education.

According to researches children who have artistic hobbies do better in general than those who do not have art related hobbies. Arts can have an impact on the well-being of people at least in four different direct and indirect ways. Artistic experiences themselves fulfil human needs, bring meaningfulness into life and stimulate senses. It has been researched that arts and cultural hobbies have connections to good health and

good life experiences. When cultural activities and artistic hobbies promote the sense of community and networks, increases a feeling of control over one's life. Arts, architecture and interior design also make living environments more comfortable. (von Brandenburg 2008, pp. 16-21; Liikanen 2010, pp. 65-66; Rusanen et al. 2014, pp. 40-43.)

## 2.1 Arts as a Way of Knowing

Arts can be seen as a way of knowing based on multi-sensory experiences and as a tool for discovering oneself and the world (Nevanen 2015, p. 13; Ruokonen & Rusanen 2009, p. 14). In National Curriculum Guidelines on Early Education and Care in Finland cultural and aesthetic learning are emphasized, aesthetic orientation being one of six content orientations of early childhood education. This framework guides educators in a way that they can offer versatile learning opportunities for children. The aesthetic orientation emphasizes personal feelings and experiences of beauty and excitement: children have possibilities to create, observe, listen to, feel and imagine. (Ruokonen & Rusanen 2009, pp. 10-13; Heikkilä et al. 2004, pp. 24- 26.) One essential objective for our workshops is that children can feel excitement and get experiences for all senses.

According to Rintakorpi (2009, pp. 84-85) and Rusanen (2009, p. 51) it is typical for the aesthetic orientation that the emphasis is on the art-making process, and there might not be any visible results of it. The outcomes do not always reveal children's enjoyment, thinking processes and discussions or the learning and involvement they have experienced. Especially this is the case in art making processes of children under three years old. Therefore, our aim is to focus on processes instead of outcomes, and through observation and documentation make those processes visible.

When implementing workshops in an event, it is a challenge to ensure an atmosphere, where children do not need to hurry and they can concentrate. Nevertheless, one important aspect of art itself is that it can provide time and space for thinking and experiencing without hastiness. Arts make it possible to slow down and notice connections that in the fast everyday life may stay unnoticed. Arts support learning and provide meaningful experiences by making a small and insignificant parts of life more visible; and the other way around, they make something impressive more mundane. The idea of arts is to support people's experiences of life, and not to alienate from those. (Sederholm 2007, pp. 147-148; Nevanen 2015, pp. 19-20; Pusa 2009, p. 76.) The plan on our thesis was to choose artistic activities, in which participants could find connections to their everyday life. The idea was that it would be easier for children to begin with familiar materials and

activities. At the same time they could see that ordinary materials and tools could be used in an unordinary way. The purpose was that this would nurture their curiosity and imagination.

## 2.2 Visual Arts Supporting Physical and Cognitive Development

Children are motivated by physical activity in itself, because they like to be active and explore their environment by means of physical movement and senses. Therefore, children should have opportunities and space to move. (Huisman 2001, pp. 63-69.) The motor development of children begins with gross motor skills with larger movements and later on a child learns to master fine motor skills. At first a child uses her or his whole body, then moves whole arms and finally achieves the ability to control wrist, fingers and to use for example a pencil grip. Visual art supports the development of eye hand coordination and space perception, and movements become visible strokes on a canvas. Big canvases or including movement into the art making process increase the possibility to use whole body. (Rusanen et al. 2014, pp. 40-41.) In addition to providing sensory experiences the objective was that through bigger sized art children could move instead of sitting still at the table.

Artistic activities support also the cognitive development of children, because they require concentration and problem solving skills. Art gives possibilities to organize one's experiences in her or his mind. (Rusanen et al. 2014, pp. 42-43.) Making careful observations, decisions and recognizing causal connections are automatically included in the process of making art (City of Helsinki 2013, pp. 10; Rusanen 2009, pp. 52-53). In the workshops the aim was to leave room for children's own problem-solving and not to give ready-made models or too straight instructions

## 2.3 Visual Art Supporting Psychological and Social Development

From the viewpoint of psychological development visual art can strengthen an identity of a child, and emotions are closely linked to art making process. Children can get experiences of joy and success, but on the other hand be able to express and address difficult feelings. (Rusanen et al. 2014, pp. 40-43; von Brandenburg 2008, p. 16.) Even though the main aim of our workshops was to provide fun and positive experiences of arts, this did not mean that for instance frustration was dismissed. Nevanen (2015, pp. 18-19)

states that if a child gets positive and meaningful learning experiences and encouraging feedback, her or his emotional well-being is supported. Therefore, we wanted to see and listen to the children also on an individual level during the workshops, even for a short period of time, and to acknowledge their working processes.

Arts can be used as a therapeutic method by educated visual art therapists, but art making processes can have a therapeutic influence in other occasions as well. Because art is located in the interface of internal and external reality, it can become a tool in change or a way to express and share one's inner meanings. (Lipsanen-Rogers 2005, pp. 62-66.) Children can communicate their everyday life experiences, shape them and make sense of them through words, sounds, visual representations and actions (Petrie 2011, pp. 79-81). This way adults can see and understand better children's way of thinking and imagining (Nevanen 2015, p. 1 & 16; Hiltunen 2009, p. 220). The purpose of the workshops was not to be therapeutic, but the hope was that an encouraging atmosphere could be created and children could express something meaningful for them.

Summer Park is a good example of an event that supports children's culture and at the same time develops the surrounding community and invites families to meet each other. According to Hyypä cultural hobbies together with social participation support mental health and increase social capital of individuals of all ages. Social capital is about trust and social cohesion, and it is linked to healthier life and well-being. Hyypä writes that if social participation and cultural hobbies are part of the population's basic culture, children get an example of a lifestyle emphasizing sense of community and trust. (Hyypä 2007, pp. 155-159.)

It was expected that during the workshops there would be many participants simultaneously, and children would need to wait for their turn and share some tools and materials. However, when working in a group, children have a possibility to practice social skills. Rusanen et al. (2014, pp. 40-43) emphasise that when working in a group, children practice sharing, listening to each other and cooperation. Taking care of the tools and using mutual materials, seeing the works what others have done teach children to make initiatives and about participation. Like stated before, artistic expression is a useful communication tool: you can tell through art what is important to you (Sederholm 2007, pp. 143-149).

### 2.3.1 Creative Methods from the Perspective of Social Pedagogy

Artistic and creative activities are acknowledged and recognized as effective methods of social pedagogy. They can be referred as a common third, in which mutual tasks and focus are shared. A common space is created between children and between children and a pedagogue to have trustful relationships and dialogue. Children's self-esteem and feeling of being valued are supported because of child's experiences of successfully engaging the activities and trust. (Petrie 2011, pp. 79-80.) In the Summer Park event creating longer-lasting trustful relationships and deeper dialogue was undoubtedly impossible. Nevertheless, it was the aim that children would get experiences of success and feel themselves valued. The aim was to have brief discussions with the participants about art-making processes, thoughts they awoke and the final works of children.

The aim of social pedagogical methods is to improve the quality of people's lives together with them. The methodology is always based on dialogue, interaction of people and active participation of people in all the phases of process. (Kurki & Hämäläinen 1997, pp. 49 & 207.) It is not important what the results are but what happens in the mutual working process (Nietosvuori 2008, p. 135-137). When participants were not known in advance, they were not able to participate in the planning of the workshops. However, it was the objective to allow children to have freedom, make their own choices and be creative.

### 2.4 Ways to Act that are Characteristic for Children

Children's day care act (Varhaiskasvatuslaki L 580/2015, 2 §) states that it is one of the aims of early childhood education to have versatile pedagogical activities. Those activities are based on playing, movement, arts and cultural heritage, and should enable positive learning experiences. Also according to the National Curriculum Guidelines on Early Childhood Education and Care in Finland playing, movement, exploration and self-expression as well as experiencing through arts are typical and natural ways of acting and thinking for children. These activities allow children to express themselves, participate and have meaningful experiences that support their well-being. (Heikkilä et al. 2004, p. 19.)

The typical ways of acting for children need to be considered in all planning and implementing of activities in early childhood education (Heikkilä et al. 2004, p. 19). In regard to artistic self-expression, children should be allowed and encouraged to use their own

creativity and experiment freely with ideas and materials (Heikkilä et al. 2004, p. 22-23: Ruokonen et al. 2009, p.4). Central aim in the workshops was to support children's comprehensive emotional and sensory experiences through art. However, in the planning of the workshops other characteristic ways for children to act were considered. The significance of physical movement has been discussed in the previous chapter Visual arts supporting physical well-being of children.

Since the workshops were targeted for children, it was essential to ensure that the atmosphere of the workshops was playful and that their contents encouraged play. Heikkilä et al. explain that play is more of an attitude than an activity. Play can give children deep satisfaction and it is social by nature. Children observe their environment using all of their senses and what is important for them is reflected in their play. (Heikkilä et al. 2004, p. 19.) Through play children can practice new skills and do tasks that are challenging enough and meaningful for them (Vygotsky cited in Nevanen 2015, p. 19).

According to Nevanen there are many similarities between art and play. In both of them imagination, creativity and joy are key factors. They give opportunities to work through emotions and experiences as well as opportunities to become more resilient. (Nevanen 2015, p. 19.) For brain development imaginary play is the most important form of play, but unfortunately the amount of it has decreased. Arts can support and inspire this kind of play. (Singer & Singer cited in Nevanen 2015, pp. 20-21; Nevanen 2015, pp. 45-46.) The aim was that most of our workshops would enhance object play, but in some of them also imaginary play would be encouraged.

Children have a born urge towards wondering and experimenting, and by exploring children satisfy their curiosity. Educators can support this by creating an open atmosphere, possibilities for variety of experiences and by exploring together with children. Allowing time for exploration and encouraging thinking and imagining are also ways to reinforce exploration. (Heikkilä et al. 2004, p. 23.) While making art child can explore different phenomena and questions arisen from observed reality, and through these observations imagination is born (Rusanen 2009, p. 49). The target during the workshops was that we would have a curious and open-minded attitude as a way to promote wondering of the participants.

### 3 Sensory Experiences

The way a child senses her environment is more comprehensive and versatile compared to the way of an adult. While an adult usually relies on her visual sense and uses abstract thinking, a child looks, touches, listens, tastes and smells. (Pentikäinen 2006, pp. 30-31; Heikkilä et al. 2004, pp. 22.) Especially children under three years old use all senses in an intensive manner and they make remarkable observations of their environment based on visual and tactile senses (Rusanen et al. 2014, p. 46). Use of all senses is the foundation for learning and emotional experiences of children. All kinds of learning in life can be made richer, more versatile and comprehensive, if there is a chance to feel and touch, smell, listen and taste. Therefore, arts in which senses are stimulated, support children's learning, development and communication. (Pentikäinen 2006, pp. 30-31; Pääjoki & Varto cited in Nevanen 2015, p. 14; Heikkilä et al. 2004, pp. 22.)

Knowledge collected through senses and body is more meaningful and authentic for children than rational knowledge. Children's self-esteem is based on awareness and mastering of their own body. Hence, physical activity is essential for children's well-being, a way of getting to know themselves, other people and their environment. (Heikkilä et al. 2004, p. 21; Huisman 2001, p. 66.) Inadequate sensory-motor integration can lead to learning difficulties and restless behaviour (Huisman 2001, p. 66). In visual art activities practicing the use of senses and body-centeredness of children are essential (Rusanen et al. 2014, pp. 40-43).

#### 3.1 Sensory Experiences as Basis for Art Education

When a child is involved in arts, she or he experiences combinations of sensations, smell, feels, sees shapes and colours and hears sounds (Heikkilä et al. 2004, pp. 22). For instance, children enjoy observing how colours mix together and strong sensory experiences are linked to painting (Rusanen et al. 2014, p. 88). The target of our workshops was to use paints in various ways and experiment with different materials in order to provided children visual and tactile experiences. For example, in painting with purees the aim was to provide opportunities to taste, feel and smell, and in bubble wrap stomping to move and paint by using one's whole body.

Aesthetic basic experiences are the earliest experiences of arts, and they are based on multisensory perceptions. These influence on children's subsequent values and hobbies related to arts. (Ruokonen & Rusanen 2009, p. 12; Pentikäinen 2006, pp. 30-31.) In childhood aesthetic awareness originate from sensitivity of senses and capability to make observations with a wondering attitude (Rusanen 2009, p. 48). Having too much stimulating materials can weaken senses, but varying the stimulations can make the environment more interesting. Nevertheless, educator's important tool is the experimental attitude: being curious, present, asking questions and trying to find solutions to problems together with children. (Karppinen 2009, p. 64.) The learning environment is essential in sensory-based learning. Aesthetic environment in itself can already be an art experience for a child (Heikkilä et al. 2004, p. 22). In the planning of the workshop environment and in our own facilitation these were aspects we needed to consider.

### 3.2 Sensory Integration

Sensory integration means structuring sensations for individual's use (Ayres 2008, p. 29). Sensory functions are divided into two groups. Remote senses are sight, hearing and smell and posture, movement and balance are body senses. These are utilized in order to get information of surrounding environments. (Koivunen & Lehtinen 2015, pp. 158-159.) Sensations are energy that stimulates and activates nerve cells and set into motion nervous system's functions. Nervous system uses the information to achieve deliberate reactions. The task of the brain is to structure: combine and put pieces of coming sensory information together in order to form entirety. (Ayres 2008, p. 28 & 74.)

Sensory integration is the most important part of processing sensory information. Sensations are formed from electrical impulses which integration turns into observations. Therefore, sensory integration creates meaning from all the coming information in order to instruct the body and mind. An individual can concentrate on what is relevant at the current situation. This unconscious process begins at birth and continues through life. Foundation for sensory integration is built, when a child moves, speaks and plays. Later on this is needed for reading, writing as well as for controlling one's behaviour and actions. Sensory integration creates basis for intellectual learning and social behaviour. (Ayres 2008, pp. 30-33.) In arts children can be supported in becoming more aware of the way their senses function and the connections between different senses (Pentikäinen 2006, pp. 30-31). Visual arts can support practicing the use of senses in many ways: for

example, when using scissors, a child utilizes her senses to recognize what is the right amount of force and propulsion (Rusanen 2009, p. 53).

Brains can never process information perfectly, but some individual's sensory integration is weaker. This can lead to difficulties in different aspects of life. In that case an individual does not get accurate information about her or his body and environment. For instance, sensory integration dysfunction can appear as slow learning and behavioural problems. Hyper activity and weak concentration skills, delays in language development, difficulties in coordination are examples of sensory integration dysfunction. Depending on symptoms and the cause of a dysfunction, different methods can be used in order to support sensory integration. (Ayres 2008, pp. 34 & 87-96.)

## 4 Planning the Workshops

According to Rusanen (2009, pp.53 & 64) direction of an educator is needed in organizing and guiding children's concrete art-making processes and choosing the tools and materials. In addition, the educator needs to create and support social and physical learning environment and an atmosphere, where it is possible for a child to commit and settle down for creative work. These elements of facilitation that support learning and engagement created a structure for our planning. The ways in which children's well-being and sensory experiences affected the planning were discussed in the previous chapters.

### 4.1 Content and Structure of the Workshop Series

An educator needs to plan and define the learning processes she wants to activate and the challenges she wants children to examine (Ruokonen & Rusanen 2009, p. 11; Nevanen 2015, p. 38). Planning should be holistic, not only about single elements, tasks or topics. Choosing the goals should be guided by the meanings that are wanted to be conveyed (Rusanen et al. 2014, p. 62). In our series of workshops, the final aim was that children would enjoy the workshops and could get positive and comprehensive multisensory experiences about visual art.

At least one clear and concrete goal related to visual art should be set. (Rusanen et al. 2014, p. 62.) In regard to visual art the aim was to enable children to see and learn what kind of different patterns and textures can be created with various tools. Providing sensory experiences which are related to colours, mixing new hues and experimenting with various materials, was an essential artistic goal. We wanted to keep the workshops simple. During Annantalo's courses simple tasks and themes were deepened by a skilful guidance.

Initially the plan was to have two groups that would start at different times in order to support the commitment of participants, have a clearer structure and a calmer atmosphere. In Annantalo's courses for families this kind of structure was used and it seemed to work. However, during the first day the workshops had to be changed into non-stop workshops. The plan was to have a small introduction in the beginning to inform participants and to ensure that practicalities were clear. During the workshops the objective was to allow children work together with guardians rather independently and at their own

pace. In the end the aim was to display the pieces of art and share some feedback with the participants.

#### 4.2 Our Target Group and Considering Individual Interests

The workshops' target group was families with young children but the workshops were open for anyone regardless of their age. The aim was to have one theme for the week that would allow participants to join once or in several workshops over the week. To provide children of different ages options we chose to have two different activities alongside, even though it meant stretching our limited resources. We were prepared to have thirty participants simultaneously, divided into two activities.

It was not possible for us to know beforehand children's skills, interests or temperaments. Therefore, it was a challenge to consider individual differences in the planning. Showing appreciation and warm attitude towards the participants and giving room for children's own solutions allowed children to be themselves and express themselves according to their own interests. (Rusanen et al. 2014, p. 60.) Children also tell in many ways if an experience is engaging and a teacher can attune accordingly the pace and amount of information or steps, length of an activity and the amount of direction (Gaspar 1995, pp. 45-46).

#### 4.3 Adults as Supporters of Learning

The main aim in our facilitation was to be sensitive towards children's needs and feelings and react to them accordingly. Yet, because of the high number of participants and in order to take care of our own limits, certain assertiveness and clear guidance were needed. Nevanen (2015) states that poor quality of instructions and insensitive teaching can even lead to harmful experiences in relation to arts. An educator needs to be committed, supportive and give opportunities for children to take initiatives. (Nevanen 2015, p.45.) However, adults' support should be rather invisible to allow children to make their own culture. It is beneficial for a child to be able to affect their environment and make choices. An educator can enable the participation of children, document the activities of children and ensure that there are shared rules. (Rusanen et al. 2014, p. 60; Heikkilä et al. 2004, pp. 16-17 & 22; Pusa 2009, pp. 76-77.) Our intention was to provide materials and opportunities, listen and give feedback.

It is the best to have one's own personalized and individual style, and being true to oneself. To be able to be comfortable as a teacher also needs to take care of her own limits and ask the children to cooperate for example in order to restrict noise or to maintain cleanness. (Gaspar 1995, pp. 46- 47.) Preparations were made for around 60 participants altogether during one day, and therefore some assertiveness and clear guidance by us were needed in order to ensure our own well-being as well calm atmosphere for children to concentrate.

In their research Rusanen, Pusa and Mäenpää found two approaches to visual arts in early education. In regard to our facilitation the objective was to have an art-focused instead of instrumentally focused approach. In the instrumentally focused approach the role of an educator is to ensure that children have opportunities to practice motor skills. The focus is on crafting and drawing. The art-focused approach emphasizes children's initiatives, feeling of success, playfulness and experimentation. Art is seen as a way to look at the world. Both of the approaches can lead to meaningful results. However, the connections to arts can be weak in the instrumentally focused approach. (Rusanen et al. 2015, pp. 1678-1680.)

Because we did not have a great deal of experience in arts, we needed to highlight the importance of art-making processes and artistic experiences. According to Gaspar (1995 pp. 46- 47) encouraging children to create patterns and images, to notice and compare for example colours and shapes and supporting children's own ideas are ways to transform non-art crafting into art experiences, and to emphasize process. Enduring uncertainty and different interpretations is a good learning aim as well (Rusanen et al. 2015, no pagination; Nevanen 2015, p. 38). Our aim was to have assignments that would be open for different interpretations and realizations, as well as encourage children and adults to experiment. The plan was that we would not have models to be copied.

Giving feedback is based on educator's observations. It is not about criticising or giving false compliments, but includes encouraging notions. An educator can comment child's plans, ideas, efforts, persistence or personal solutions. Regarding the content feedback can be given about visual basic elements, like the use of colours, composition and shapes. (Rusanen et al. 2014, p. 66; Pusa 2009, pp. 76-77.) It was decided that during the workshops feedback giving would be about the way children worked and their artistic solutions rather than giving mere compliments. In order to have a reciprocal process of

getting and giving feedback, listening to children's thoughts and feelings is necessary (Rusanen et al. 2014, p. 66).

#### 4.4 Learning Environment

Along with a peer group and adults a learning environment functions as a third educator. A good early education environment supports children's well-being and learning. In the planning of the environment both functional and aesthetic perspectives should be considered. Permissive and interactive environment with a clear basic structure and peacefulness ensures creative and aesthetic learning. Tools and materials are available for children, have their own places and they are learned to be used correctly and looked after. (Heikkilä et al. 2004, p. 17; Rusanen et al. 2014, p. 64.) Despite of the temporary workshop setting and the high number of participants the aim was to have an inspiring and calm environment, where participants were expected to look after the tools and materials.

It is good to agree on some basic values and practices that are consciously conveyed to children, for example how much mess can be created and where playfulness or movement are allowed (Rusanen et al. 2014, p. 64). Since the activities chosen were messy and the workshops were planned to be organized outdoors, it was apparent that children were allowed to be unclean. However, preparations were made in order to provide cleaner options for those who wanted them.

One of the main aims in connection to the learning environment was that the atmosphere would be playful, which was compatible with Summer Park's relaxed atmosphere. Playfulness is about positive emotions in learning: wonder, excitement, courage to try new ideas and the joy of discovering. An atmosphere should be permissive without competition and there should be room for making mistakes. Use of senses, bodily and emotional experiences are also related to a playful environment. (Gaspar 1995, p. 46; Kangas; Lieberman; Linqvist; Flutter; Smith; Hull & Greeno cited in Nevanen 2015, pp. 20-21; Pusa 2009, pp. 76-77.)

From the practical point of view, a washing opportunity needed to be available due to the messiness of the workshops. In regard to the learning environment's possible risks and challenges, safety issues were the most significant matter. Safety issues were already considered by the Summer Park personnel, but we needed to think about the location of

the workshops in the yard, the materials used. Especially in painting with purees -activity hygiene and allergy factors set limitations. The weather also challenged us and we needed to be ready to adapt accordingly.

## 5 Observation

Observation in real world setting lacks artificiality and it makes observation a good technique for getting a picture of real world (Robson 2011, p. 316). Observation is a technique used to explain and understand the actions and behaviour of the studied target (Törrönen 2016, p. 221). There are different kinds of observation methods such as structured and participant observation, the method depends on what kind of information is wanted. Idea in observation is to watch and record what the participants do and how they react. After observing the collected data is analysed and interpreted. (Robson, 2011 p. 315.) Observation in our thesis was about evaluating the success of the project. The intention of our observation was to see how our facilitation supported the art-making processes and learning of the participants. The focus was not on their actions.

Observation can be either formal or informal. The formal observation is structured and it has specific questions of what is observed. The Informal observation is less structured and it allows more freedom to choose what kind of data is gathered and how it is recorded. (Robson 2011, pp. 318-319.) Observation during the workshops was informal. We had written down questions that directed our focus on certain aspects in order to get relevant information. The questions were related to our aims and the source material on art's impact on the well-being of children, sensory experiences and quality of arts. The complete observation form is attached in the appendixes.

Our observation was participatory it took place simultaneously while facilitating the workshops. Participant observation demands continuous and intensive listening, watching and discussing. Observation can include straight communication with the observant in order to get information about their feelings, thoughts and understanding. Participant observation is direct observing and interaction, interviews, making notes and analysing them. The focus is on human interaction and the relationships between participants and surroundings. (Koivunen & Lehtinen 2015, p. 33; Törrönen 2016, p. 222.)

### 5.1 The Purpose and Limitations of our Observation

The purpose was that the results of the observations and feedback would tell if the target group found the workshops interesting and meaningful. We also observed the involvement of participants, which is about the intensity of actions. Involvement tells about

child's emotional well-being. The well-being and learning of a child is supported, when she or is involved in the activities. (Koivunen & Lehtinen 2015, p. 53.)

Possible challenges and factors effecting on the observation are observer's frame of mind, attentiveness, alertness, presuppositions and rapid interpretations (Koivunen & Lehtinen 2015, p. 66). Regarding the observation of our facilitation and workshops' success, we might have been too critical. On the other hand, we might have not always been able to reflect our facilitation from the participants' perspective; how they felt and saw our facilitation. The limitation concerning observation was that we were multitasking during the series of workshops. While guiding the children in activities, taking care of supplies as well as welcoming and instructing new participants, something might have been left unnoticed in the observations.

## 5.2 Observation in Early Childhood Education

Observing children forms basis of early childhood educator's evaluation, planning and execution process. Observing helps educators to understand matters from child's perspective and culture. It is done to get information for example of child's needs, personality, strengths and weaknesses and interests. Observation helps the educator to find best pedagogical solutions. (Koivunen & Lehtinen 2015, p. 16 & 33).

A skilled early childhood educator chooses goals and methods that different learners can achieve. For example, in visual art observing is emphasised because the processes are not often visible in the final results. Learning and meaningful experiences take place during the processes. Especially younger children's art works do not reveal the emotion and concentration occur during the process. Evaluation helps to get information what has worked and what could be done differently. Educator can observe and evaluate the activities from individual and pedagogical perspectives like from the view point of children's social relations. (Rusanen, Kuusela, Rintakorpi & Torkki 2014, pp. 66-67.)

## 6 Implementation of the Workshop Series

During the spring we collected ideas for the workshops and chose the most suitable and inspiring ones. We tested these activities in order to see what worked and what materials and tools to use. Annantalo gave us Summer Park's official flyers and posters but we also created poster for our workshops in order to market our workshops (see appendix 3). Posters and flyers were had out to playground in city centre of Helsinki and Kallio. We created a Facebook event to promote the workshops which was shared in Summer Park's event page. In Facebook we advertised the series of workshops beforehand and updated the event with pictures along the week. Through advertisement we aimed to reach our target group families with children.

During the workshop week we began our days one and half hour before the Summer Park opened by collecting and arraigned the materials for the day's workshops. Summer Park's summer workers helped with preparations. Each day there were two different workshops and guiding responsibility was arranged that one was responsible for the other activity for the whole day. The plan was to have two groups during the day but participants joined the workshops at different times and therefore they were changed into non-stop workshops.

### 6.1 Exploring Colours and Tactile Sensations

Workshops on the first day included painting with purees targeted for toddlers and puffy painting for older children. In puffy painting children painted freely with a paint made out of shaving cream, glue and food colouring. Youngest children painted with purees, lingonberries and iced kissel. Workshops began with an introduction of us, of the activities and could be given to us. Participants chose, which activities they wanted to join. Especially puffy painting was popular and there were approximately 50 participants during the day. During the first we noticed that having two groups during the day was not going to work due to the event's nature. Whenever, the amount of participants decreased we were able to clean up.



Figure 1. First workshop day: painting with purees and puffy painting.

In the first workshops tactile sensations were emphasized. In puffy painting children were excited about mixing paint from unusual ingredients. Especially they were fascinated by the colours and texture of the paint. The activities allowed different interpretations and solutions by children. For example, if toddlers were not interested in painting with purees, they organized berries into piles, squeezed them, tasted them and explored spoons or puree jars.

## 6.2 Exploring Body Outlines through Visual Art

The workshops for Tuesday were life-sized self-portraits and finger painting art. Life-sized self-portraits were done so that a child laid on a piece of cardboard and adult draw his or her silhouette. At first children seemed to join finger painting more easily perhaps due to its familiarity. Some children began to make portraits and showed example, which others followed. The original idea was that a child would have been massaged gently by her or his guardian. This would have had strengthen positive interaction between a child and an adult and the tactile experience of one's own body's outlines. However, this would have had required a calmer group and environment. Children decorated their silhouettes

with paint, pieces of fabric and buttons. They created self-portraits, supermen and imaginary friends who lived in other worlds. It was interesting to see their different creative solutions and stories they told about their figures.



Figure 2. Second workshop day: Making life-sized self-portraits.

In finger painting we encourage children to make hand prints, which they could turn into animals with wax crayons. Nevertheless, most of the participants rather chose to paint freely. Most of the youngest children participated in finger painting. The children liked mainly to paint with their fingers, a few said that they did not like the feeling of paint on their hands. Brushes were meant for decorating the self-portraits but some children wanted to use them in finger painting as well. The techniques were familiar to most of the children and they seemed to like mixing colours.

### 6.3 Exploring the Movement of Paint

In Wednesday there were around 55 participants and the workshops of the day were spray bottle painting and bubble wrap stomping. In spray bottle painting children got to mix colours into spray bottles with a little bit of water and then test what kind of marks they left on paper. Children could experiment how the amount of water or the distance from an easel influenced the colours, texture and patterns of their picture. Children seemed to be curious about the new style of painting.



Figure 4. Fourth workshop day: building toy car ramps and painting on cling film

Bubble wrap painting was less popular than spray bottle painting. In bubble wrap stomp-ping children made shoes from bubble wrap, brushed paint on them and stomped on paper. Bubble wrap covered rolling pins were also available. The idea was fun, but children got bored rather soon, found brushes or began to paint with their hands or bare feet. Even though children were instructed to use less paint, too much paint was used and hoped patterns did not clearly emerge on paper. However, the workshop met the aims we had: process and experimentation were emphasized.

#### 6.4 Exploring Multidimensionality

According to the weather forecast it was going to rain on Thursday and therefore we were prepared to arrange the workshop in an art classroom. There were less participants than on previous days, around 30 participants, probably due to the bad weather. The activities of Thursday were car tire painting and painting on a cling film. In the car tire painting children built their own unique ramps from cardboard boxes. A paper was taped on the cardboard ramp and toy cars' tires were dipped into paint then cars were let to slide down the ramp making different marks on the paper. In the cling film painting it was possible to paint on a different surface with paintbrushes or by hands. It was a nice coincidence that there had been also graffiti painting on a cling film for young people on previous days. If the weather had allowed it, cling film would had been wrapped around trees. The challenge was solved by wrapping film around a turned table to get many

surfaces. However, the activity lost some of its appeal and most of the participants attended only the car painting activity. Those few children who painted on the cling film seemed to like it but they did not paint for a long time.



Figure 4. Fourth workshop day: building toy car ramps and painting on cling film.

Although there were less people attending the workshops than usually, the participating children concentrated well and continued the car ramp painting activity for a long time. Laughs were heard, when children saw cars sliding down ramps for the first time and one of the children told her mother that they would never stop the activity. Probably the classroom as a calmer environment without excessive stimulus helped the children to focus. It was a successful activity in a sense that our goals were achieved well. Building a car ramp and painting with toy cars did not happen only around a table but it was bigger art with a little bit more movement and for the youngest one even light gross motor skills practice. The activity was definitely playful occasionally it reminded construction play. While children were building the ramps they were solving problems and exploring. Some of the children decorated and painted their ramps and cardboard buildings. Children used various techniques and different imaginative constructions while painting. It was surprising how many different ways children found to build and paint.

## 6.5 Revisiting the Favourites of the Week

Friday's workshops were kept undecided in order to arrange the most wanted and popular ones again. During the week guardians hoped that there would be more workshops

for the youngest children. Therefore, puree painting was chosen to be arranged again on Friday. The other activity was puffy painting, which had been popular and many children wished for it. Hence the program was exactly the same as on Monday. It provided a good opportunity to compare the days and our facilitation. It was still rainy, so the workshops were arranged inside.

Puree painting was more popular compared to Monday. The classroom was slightly too small for this activity. Naturally children had less space to move around and they needed to be more careful with their action than outdoors. Nevertheless, the atmosphere was calmer than on outdoor workshops and there was more communication and interaction between the children, adults and us. Children were able to concentrate better and for a longer time. Like on Monday, lingonberries and ice cubes were the most popular ingredients among the children. Especially children liked to taste them, some of them painted with dedication. This time some older children also wanted to try painting with purees and they seemed to enjoy it.

In puffy painting the use of ingredients was more controlled by us so that excessive mess and waste of ingredients were prevented. Even then children could mix their own paint and work independently. Also during this workshop, it seemed that children were most interested in making their own mixtures and experimentations. Although we were slightly tired on the last day, we were calmer and more comfortable in the situation compared to the first days and already familiar with the activities. Therefore, we were more relaxed in our interaction with children and the atmosphere was more comfortable.

## 7 Evaluation of the Project

In our thesis the purpose of observation was to evaluate the success of the project and see how our facilitation supported the art-making processes and learning of the participants. After the workshop week we felt that the workshops chosen were suitable for the event and for the target group, which was under school aged children. We think that children had opportunities to experiment with various materials, express themselves and get new and exciting experiences. In this kind of event it was necessary that the activities required little guidance in practicalities. Freedom in the art-making processes allowed this. Many of the children together with their guardians were rather independent. First and foremost, our role was to provide and help with the materials, acknowledge the participants working process and give feedback.

We tried to focus on the art-making process in our feedback, but this was challenging. The most natural way for us was to be interested in what children were doing and discussing about it. When interacting with children, some of them were shy and needed more time to accommodate in the new situations. Interaction with small children was occasionally challenging since some children were shy. In this kind of situations, we let them spend time with their guardians and tried to avoid stressing them and interrupt their mutual interaction. In general, when interacting with children we went to level of the children and showed interest in their working. We were able to inspire and motivate them through discussion and genuine interest in them. Most of the time the activity itself was motivating so only little additional motivation was needed. In our opinion we managed to be sensitive towards the participants needs. It was observed, if the participants needed anything or required new challenges. Depending on the activity at hand the level of supervision varied. For example, with bubble wrap stomping more cautious supervision was needed to avoid children falling and hurting themselves.

Occasionally the learning environment was restless due to the workshops being nonstop. In general, the atmosphere was enthusiastic, supported creativity and over the course of we were able to create a more relaxed atmosphere. The atmosphere provided possibilities to have interesting conversations with the children. The workshops were held on wooden platform which sometimes proved to be too small to arranged two activities alongside. When workshops became crowded children had to wait for their turn this exercised their patience but also seemed to decrease their enthusiasm.

Sometimes it was difficult to keep the workshop area clean. Especially, the bubble wrap painting the easily spread all across the platform. This had an impact on environment's aesthetic look. On Thursday and Friday, we had to arrange the workshops inside due to bad weather. The classroom was easier to keep clean and participants were involved in the cleaning. Outdoors the cleaning of equipment was usually left for us despite of our efforts to instruct the participants and arrange cleaning point. In our opinion the aesthetic look of outdoor environment was inviting. The finished works of art were hanged around the platform to try and so that everyone was able to see what the workshops were about.

### 7.1 Feedback from Participants and Annantalo

The aim was to collect feedback from participants into a feedback nest and wishes on a board. Participants could write their feedback anonymously on paper and drop to the nest. Next to it was a board on which wishes for Friday could be drawn or written down. Only few participants wrote their wishes or draw smiles on the board, but none of them gave us written feedback. Summer Park had its own feedback board, which might have affected on the amount of feedback that was given directly to us. The feedback stand could have also been on a more visible place. Afterwards we thought that the feedback could have been given in a more active manner in order to make it more interesting for children. For instance, balls with various colours could have been dropped into baskets.

It was noticed by the us while reporting that there had only been discussions about the workshop with Annantalo's personnel, but specific written feedback had not been asked from them. Therefore, feedback was asked afterwards in the beginning of the autumn. The long time between the workshops and giving feedback might have affected on what was possible to be remembered. On the other hand, when giving the feedback it was possible to see the workshops in relation to the whole Summer Park event and evaluate their final influence. Also the small amount of feedback that was gotten from participants decreases the possibility to make reliable conclusions from them.

Nevertheless, feedback was given to us verbally every day. The workshops were told to be fun. Some children came back on several days, asked curiously what kinds of activities there were at that day and joined at least one of them. Often children wanted to make and finish several works. For instance, there was a line for spray bottle painting and the amount of works per a child had to be limited. According to the feedback puffy painting was distinguished as one clear favourite of the children. Some guardians gave positive

feedback about our interaction saying that we were interested in the children and their needs. One guardian said she hoped her child would go to day care centre in which the personnel would be as sensitive and caring as us.

The production of Summer Park liked our workshop ideas and asked if we could arrange more workshops than was initially agreed upon (Ahlstén & Himanen 2016). Unfortunately, due to an already busy schedule of both of us we were could not take the offer. During the workshop week Summer Parks' personnel tried some of the workshops and told us that they found some new ideas. Written feedback was asked afterwards via email from cultural producer Jaana Kokkonen, production assistants Tanja Ahlstén and Sara Himanen, who produced Summer Park event. In their aggregated feedback they wrote that the workshops worked well, they were popular and fun. According to the feedback children enjoyed the workshops, new experiences as well as fun activities to be done together were provided for both children and adults. (Kokkonen 2016.)

Kokkonen, Ahlstén and Himanen liked that there were different workshops, but narrowing down techniques would have made it easier to cut back expenses and made material logistics more controlled. The techniques that worked the best were easily recognisable. All in all, they wrote that Summer Park was a challenging working environment because of the changing weather and difficulty in estimating the number of participants in advance. Despite the challenges the personnel felt that the workshops went well and participants were satisfied. The workshops were good addition to Summer Park's program, they fitted well event's profile and added value to the event. According to the feedback we as facilitators were professional, innovative and positive. (Kokkonen 2016.)

## 7.2 Personal Evaluation of the Workshops

The main artistic and pedagogical objectives for the workshops were workshop series could offer children positive and comprehensive multisensory experiences of visual art that would support their well-being. Concerning visual art, we also wanted children to explore freely what kind of different patterns and textures can be created with various, sometimes unordinary painting tools. Creativity of children, their problem-solving and art making process were planned to be in the centre of activities. Regarding the cooperation with Annantalo the aim was to learn from each other and to form a good collaborative partnership that could benefit both sides in the future as well and offer them a workshop targeted for a group that they did not have much program for.

In terms of the content the main goal to provide opportunities for emotional and sensory experiences was achieved. The participants got new and exciting experiences during the week and because of the theory of sensory based learning, we involved especially more tactile experiences into the activities. The well-being of children was promoted by considering the characteristic ways to act for children. From the observation it was possible to conclude that there was room for creative self-expression and children's responded to the artistic experiments of the workshops with curiosity.

Play and playfulness were the most important part of the workshops and based on the observations the atmosphere was permissive and positive. Also the contents of workshops themselves encouraged to play. Imaginary play was supported for instance in self-portrait and car ramp building activities. It is not possible to know if the workshops inspired children's plays afterwards. When there were interesting materials available and no ready-made models, exploration was included as well. It was the most challenging to include physical activity. Using and practicing cross motor skills was enabled through larger scale art, tactile experiences and in some cases using whole body to create art. Also physical activity was integrated to the event behalf of the Annantalo.

The Summer Park event itself provided a possibility for both children and adults to create friendships and social connections, and supported sense of community. We observed that children had possibilities to participate, work together with their friends or guardians. Participants had a power to influence both processes and results and therefore get experiences of collaboration and making initiatives. In this environment deeper and broader expressions and discussions of emotions were not possible and the aim was that children would enjoy the art making processes. Some children experienced frustration and it was possible to some extent to support them to cope and get on with their activity.

The level of challenge for children was desirable. Children were motivated to continue and make several works, the workshops were not too easy or difficult. The activities were designed the way that they were suitable for different aged children with different skills and there would be enough freedom for children to set themselves an appropriate level of challenge. There would have been a clearer structure with different phases of working if the workshops had started at a certain time with the same group for the one and half hour period. Also it would have been easier to motivate children's longer lasting engagement in the activities, which for instance Nevanen (2015, pp. 35-43) and Rusanen et al.

(2015, pp. 1678-1680) have suggested increase the meaningfulness of artistic activities for children. However, on the first day it became clear that this kind of structure did not work in an open event like Summer Park.

The workshop activities were chosen well and they were liked by the participants. However, there could have been only one activity per day to enable us with more time for individual guidance and to conduct more careful observations. The chosen activity could have been deepened with adding some other processes into it or for example by adding physical exercise to have a kind of an art circuit. However, it was good to have some options: a messier and cleaner option as well as activities targeted for both younger and older children. It seemed that the children liked having two options to choose from. They often participated both of them, but clearly have certain favourite activities. There were quieter times when there was plenty of time for guidance regardless of the two workshops.

The theme of our week became colours and sensory experiences. It gave a clear thread for the week, but the theme and name could have been more imaginary and appealing for children. Summer Park had tropics as a theme, but we did not know about it early enough and did not have time to modify our workshops accordingly. Having more time with a same group would have increased our possibilities to get to know the children and their interests better, we would have had known better what works with them and what does not. Familiar same group during the whole week would have also had an impact on workshops' contents. We could have continued more naturally one of them and support children's long-term engagement. However, shorter-term activities were more suitable for this kind of event. The benefit of non-stop workshops was that they were accessible for anyone passing by and for instance one parent told that it made coming with children easier, when she did not need to worry about being late.

### 7.3 Evaluation of Our Facilitation

The know-how, model and attitudes of educators have a major influence on children's experiences in arts (Heikkilä et al. 2004, p. 22-23; Ruokonen et al. 2009, p. 4). Collaboration with Annantalo and careful planning compensated for the lack of extensive experience in arts. A new environment caused challenges, but it also supported us to have a curious and playful attitude. There were no ready-made models and the emphasize was clearly on process instead of outcomes which was one object for the workshops. The

week was documented by photographing, observing and asking feedback in order to make the experiences of children visible. Usually children needed only materials and guidance about tools and they naturally began to experiment with them. If a child did not know, what she or he wanted to do or was not able concentrate, we guided her or him with suggestive questions.

We felt that there could have been more interaction on individual level with children. It was challenging because children joined and left the workshops at different times and because of occasional hastiness. Having only one activity per day would have helped to have more time for guidance. On the other hand, workshops gave children an opportunity to spend time with their guardians or with their peers. During some activities, like when making self-portraits, many children participated alone and there were more possibilities for discussions, feedback and listening to children's thoughts. Some guardians gave good feedback about our interaction with children. It felt natural for us to be sensitive towards children and their needs and to interact with them. During the week the facilitation became more relaxed which improved the atmosphere. Also the workshops and facilitation were improved during the week, when the workshop environment and target group became familiar and we were able to learn from our mistakes.

We aimed at acknowledging each participant's working process. However, when many children joined simultaneously it was not possible. Giving good feedback was challenging and special attention was paid to it. It was easy to comment children's works simply nice but it required more thought to describe visual elements in their works or their way of working. Giving more detailed feedback succeeded most of the time and focusing for instance on creativity of children became more natural and easier.

Without reading the source material and learning in Annantalo's courses, aesthetic aspects and visual elements like colour and shapes would have not been considered as much as they were now in the facilitation. This way children could have a stronger artistic and emotional connection to the activities which is essential in art-focused approach (Rusanen et al. 2015, pp. 1678-1680). All of the activities allowed own interpretations and children could express themselves in the way they wanted. Some more assertiveness and clearer shared rules would have needed in order to keep the learning environment cleaner; to have children participate more in taking care of tools and to for instance prevent excessively using paint in some situations. This way the we would have taken better care of our own limits and a calmer atmosphere would have been maintained.

There were many challenges related to planning and implementing the workshops in a new environment with a little experience about facilitating artistic activities. Planning the amount of materials in this scale was new and difficult for us. Some materials were bought too much and some too little. But estimating the right amount of materials was difficult due to the unknown number of participants. The personnel of Annantalo was helpful and during the whole process from planning to implementing the workshops communication and collaboration with them worked well.

Beforehand some aspects of the workshops were not considered well enough, which led to some changes during the workshop week. Sometimes keeping in mind the main goals was difficult. Nevertheless, the source material was actively returned to during the planning and goals were also simplified and defined accordingly. We felt that this process is going to be an adventure; unknown, challenging and full of surprises. During the planning and workshop week we were flexible and plans were changed if there was a need.

## 8 Conclusion

Based on this study we do not see that there is necessary a conflict between promoting well-being through arts and emphasising quality in art education. Nevertheless, to ensure the quality of art education and art based methods, cooperation with cultural field needs to be enhanced. Working in cooperation with Annantalo and organizing art workshops in their event has increased authors' appreciation towards art education and art teachers' work. We have seen the skills, knowledge and experience the art teachers of Annantalo have, and the contribution they make in order to provide good art education. The thesis project has made approaching professionals of art field in regard to art projects and co-operation in the future, easier. Through the thesis project we have been able to give our time and effort to enable one workshop in the event of Annantalo and to assist in some other art courses for children and families.

### 8.1 Learning Outcomes for the Authors

Rusanen et al. (2015, p. 1680) argue that it is important as a student to get actual artistic experiences and sufficient amount of arts education during the kindergarten teacher's education. In their view this supports student's interest in arts and her or his identity as visual arts educator. Personal experiences of arts help to understanding the importance of arts in education. One of the main learning outcomes for us was that we would get experience of facilitating visual art activities and could reflect on the perspectives they have on arts. After this thesis process we are now more confident in planning and teaching visual art in early childhood education settings and using art-based methods to support well-being of children and families. On the other hand, we got more experience about multi-professional collaboration. Hence contacting professionals of cultural field will be easier and more likely in the future when cooperation is possible.

Arts can also support the well-being of educators, joy of doing, expand their professional know-how and increase courage to seek new ways of working (Nietosvuori 2008, pp. 135-137). Due to the collaboration with Annantalo we learned to understand better, which different aspects influence the quality of art education, and we saw arts' benefits for well-being of children, families and educators. Our knowledge on art education was deepened and we learned more about materials and art techniques. During the thesis project we

remembered and reflected on our own attitudes and childhood memories in relation to arts. This built a more personal and conscious connection to art education.

The process taught more about project work and flexibility in situations where it was not possible to plan everything beforehand. Plans needed to be changed sometimes spontaneously when participants, their interests, age and skills were not known ahead of time. Nevertheless, the ability to be organised and prepared was needed as well. The entire project challenged us to use creativity, but also to consider practical issues. In the end we were rewarded by the successful workshop week, seeing children enjoying the workshops and being involved in the invigorative process of executing Summer Park event. All in all, we learned to appreciate the process more than results both in their own actions and in the work of children.

## 8.2 Ethical Considerations

As part of the ethical aspects, contact person of Annantalo was asked if any research permissions were needed and how they were applied for. However, permissions were not needed, because the purpose of this practical based thesis was not to collect any personal information. While observing in Annantalo's courses and during the workshops, all personal and detailed information was left out from the written observations. The focus was on getting feedback on our facilitation and the contents of the workshops, as well as learn from Annantalo's teachers. All the children participated in the workshops voluntarily, for the time and in the way they wanted (Mäkinen 2006, p. 65; Nevanen 2015, p. 42).

In order to inform participants about the thesis and how they were involved in the project an info letter was available for them. In the beginning of the workshops it was told that the workshops were part of our thesis project. Nevertheless, some of the participants who joined the workshops later might not have heard about the thesis or found the information letter. The thesis was discussed with some of the guardians during the workshops. Annantalo's teachers and contact person were aware of the thesis as well as about the observations.

To ensure the anonymity of the participants we needed to make sure that they were not identifiable in this thesis report (Mäkinen 2006 p. 115). Pictures of children were taken by us for the use of marketing the workshops in social media and for our thesis presentation. Hence permissions of guardians are needed (Unicef 2016). Verbal consents of

responsible guardians were asked, and children's faces were not visible in the photos. In reporting and documenting we respected the dignity and rights of children in every possible manner (Unicef 2016).

Carefully, honestly and accurately done process from planning to reporting is also a part of making sure that a thesis project is transparent and therefore ethically sustainable (Mäkinen 2006, p. 172). The aim was to write the report and observations as transparently as possible and we were careful in using sources and in interpreting observations. The observations and descriptions of Annantalo's courses and the workshops were written down as soon as possible, usually at the same day. We saw that the project and report should be neutral and that we should be critical towards our own actions. We have also seen that it is important to be respectful towards the practices and values of the working life partner Annantalo.

Positive encounter with a child is about respect, appreciation, trust and care. It begins with a gaze into other individual's eyes and continues with friendly gestures. After this listening to, seeing the other one and being seen become important. The interaction between a child and adult is different than between adults, because the roles of an adult and a child are different. The responsibility of an adult is to ensure that the encounter is positive. Adults responsibility is to make sure that child is encountered nicely. Each good encounter is meaningful for child and strengthens the child. (Mattila, 2011 pp. 15-19). During the workshops we got positive feedback in regard to the way we approached the children. We often got down at the child's level when talking to them and utilized for example playfulness in the communication in order to support children's understanding and interest. We acknowledged the children and their thoughts by asking questions, listening to their ideas and stories and by telling instructions to them instead of their guardians, if the children were old enough to understand.

Safety issues were already considered by the Summer Park personnel, but we needed to think about the placement of our workshops in the yard, the paints used and especially in the painting with purees-activity hygiene and allergies. Puree painting was meant for small children so strongly allergenic materials and milk based products could not be used. Although our workshop was not equivalent to Colour workshops for babies, in hygiene and safety factors we checked the guidelines for working with eatable products from Värirykylpy's webpages. Hygiene needed to be taken into account when working with food, and we decided to not to have products that did not need a cold storage. We also

used separate spoons to apply the materials on paper. Workshop was built on solid place where children would not slip. Both of the us have hygiene proficiency certificates, which were needed when handling food (Porin lastenkulttuurikeskus 2016.)

Main responsibility of Summer Parks event was on Annantalo's personnel. We were responsible for their workshops. Responsibility of children's safety was mainly on their guardians. Some participating children also attended Annantalo's summer art courses that were arranged at the same time with Summer Park. The responsibility of their safety was on Annantalo. Criminal records extract described on the act on checking the criminal background of persons working with children (L 504/2002) did not concern us since we did not work frequently with participating children, but we were ready to deliver the extract in case it was needed. Our task was to make sure the workshop environment, materials and equipment were safe, and to be alert at all times to prevent possible accidents. We had tested the workshop activities in advance and considered the safety regarding the techniques.

## 9 Discussion

The participation of children aged 0 to 18 years old on basic education of arts varies considerably in Helsinki depending on which residential area family lives in. In areas where participation is high at least every fourth under school age child took part in basic education of arts in 2014. On the other hand, the percentage of under school age children participating in some areas was as low as 2-5%. (Vismanen, Räsänen & Sariola 2016, pp. 11-12.) Even though the provision and appeal of basic art education needs to be improved in certain areas, early childhood education has also a responsibility to provide high quality art education. As stated in this thesis arts promote well-being of children, which is one of the reasons why children should have equal possibilities to experience arts and express themselves creatively despite of their family's socioeconomic status or the area they live in.

According to the report of Vismanen et al. (2016, pp. 15-30 & 96) low-threshold approaches to basic art education as well as collaboration between basic education of arts, day care centres and schools should be developed further. Summer park was a low threshold event that encouraged families, who otherwise would not have had the possibility to participate in artistic hobbies, to join. Nevertheless, it was discussed during the workshops with some participants that there would be inexpensive options available for families in the Metropolitan area. Families just do not find and join these events or hobbies. At least one aspect affecting participation is the nearness of services (Vismanen et al. 2016, p. 32). Maybe summer Park was situated too far away from those areas, where provision of art education is lower. Our marketing could have focused more on those areas. Regarding the content of our workshops most of our activities were something that families could implement at home without having many special tools or materials in order to increase art making at home.

In this thesis the multiple advantages of visual arts for children's well-being and learning have been discussed, and this study is one of many proposing that arts in their various forms should be available for all children. Even though this thesis has mainly focused on visual arts, the idea is not to underestimate the importance of other forms of arts. Therefore, we hope that our descriptions of workshops inspire, encourage and provide materials for students and professionals of social services and early childhood education to use arts more in their everyday work for the well-being of children, families and their own.

We can also recommend to contact art education professionals and centres in order to learn about and provide high quality art education.

In the end of the planning and during the workshop week it was realized by us that art activity supported positive interaction between children and adults in many ways. In the planning it was considered that something interesting needed to be planned for adults as well. Therefore, the art activities of our workshops supported cooperation of children and adults. There were no possibilities to observe and examine interaction of children and adults in this kind of event, but the way positive interaction between children, their guardians as well as between children and educators could be a topic for future studies. A thesis that would delve into the theme of organizing a longer-term art project, which would integrate different forms of art, would also be useful in developing social services' art based methods.

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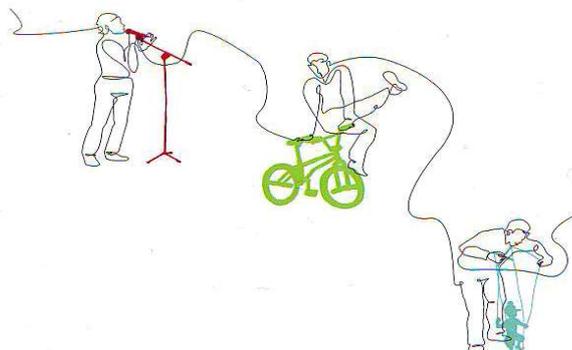
von Brandenburg, C., 2008. *Kulttuurin ja hyvinvoinnin välisiä yhteyksiä. Näköaloja taiteen soveltavaan käyttöön*. The Ministry of Education.  
Available at <<http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2008/liitteet/opm12.pdf?lang=en>>

Accessed 15.8.2016

## Contract with Annantalo



Annantalo



### SOPIMUS

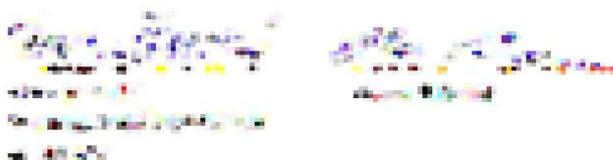
Olemme sopineet että Henna Rauhala yhteistyössä Tiia Kavénin kanssa valmistelee ja pitää opinnäytetyönään taidepajaa pienille lapsille kesän 2016 kesäparkissa Annantalon pihalla. Taidepaja tulee olemaan yleisölle avoin ja tapahtumaan 13.–17.6. aamupäivisin. Pajojen suunnittelun pohjaksi Henna ja Tiia osallistuvat kevään aikana Annantalon taideopetukseen (5x2-opetus, Taideneuvola) taideopettajan avustajina.

Henna ja Tiia vastaavat taidepajan suunnittelusta, valmisteluista ja muusta tuotannosta Kesäparkin henkilökunnan avustuksella. Materiaalit pajaan Henna ja Tiia saavat Annantalolta, listan materiaalitarpeista he toimittavat viimeistään 3 viikkoa ennen taidepajan toteutumista.

Henna ja Tiia osallistuvat Kesäparkin toimintojen raportointiin ja dokumentointiin oman taidepajansa osalta.



Helsingissä 3.3.2016,



Helsingin kulttuurikeskus  
Helsingfors kulturcentral  
City of Helsinki Cultural Office

Annantalo  
Annankatu 30  
PL/P.O. Box 4741  
FI - 00099 Helsingin kaupunki

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Annegatan 30  
PB 4741  
00099 Helsingfors stad

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www.annantalo.fi

## Planning the workshops

The name of the workshop:

Content	Goals	Materials & Methods	Special considerations

## Workshop series advertisement flyer



# 13.-17.6.2016 VÄRILÄISKIÄ JA ELÄMYKSIÄ

## COLORS AND SENSORY EXPERIENCES

Mitä jälkiä jää kuplamuovitassuttelusta, pikkuautojen hurjastelusta ja suihkepullo-suihkautuksista? Entä mitä muotoja luodaan hedelmäsoseilla, partavaahdolla tai ihan omalla keholla? Tule kokeilemaan maalaamista eri materiaalein ja eri aisteja käyttäen.

What kind of marks do bubble wrap stomping, toy car speeding and spray bottle painting leave? What kind of shapes can be created by fruit purees, shaving foam or just by using own body? Come and try painting by using different materials and senses.

Kuvataiteeseen painottuva työpaja on suunnattu pääasiassa alle kouluikäisille lapsille, maanantain sosemaalaus vauvoille ja taaperoille.

The visual art workshop is primarily for children under school age, Monday's painting with purees and jellies is targeted for babies and toddlers.

Joka päivä jotain uutta kokeiltavaa ja perjantaina toteutetaan toivesuosikkeja! Katso tarkempi ohjelma: <http://www.kesaparkki.fi/>

Everyday something new to experience and on Friday chance to try week's favorites again. See the more detailed program: <http://www.kesaparkki.fi/>

**ANNANTALON  
KESÄPARKKI-  
TAPAHTUMA**

Annankatu 30  
00100 Helsinki

## Information letter for the participants

Kiitos arvokkaasta palautteesta ja toiveista! Tässä vielä tietoa Väriläisiä ja elämyksiä- työpajaviikosta:

Työpajojen järjestäjinä ja ohjaajina toimivat Tiia Kavén ja Henna Rauhala. Opiskelemme Metropolian ammattikorkeakoulussa ja valmistumme sosionomi-lastentarhanopettajiksi ensi syksynä. Työpaja on osa opinnäytetyötämme, jonka aiheena on varhaisvuosien taidekasvatus.

Työpajat on suunnattu alle kouluikäisille lapsille ja ne keskittyvät kuvataiteeseen. Työpajojen tavoite on luoda lapsille mahdollisuuksia kokea moniaistisia elämyksiä ja saada leikkisiä, mukavia taidekokemuksia. Työpajassa pääosassa ovat itse tekeminen ja luova prosessi, vaikka lasten lopputuotoksiakin toki arvostetaan.

Opinnäytetyötä varten seuraamme ja arvioimme omaa ohjaustamme sekä lasten kiinnostusta työpajoja kohtaan. Emme käytä opinnäytetyössä mitään tietoja, joista työpajoihin osallistujat voisi tunnistaa.

Mikäli sinulla on kysyttävää opinnäytetyöhömmme tai työpajoihin liittyen, tule rohkeasti kysymään! Kerromme mielellämme lisää.

## Observation form

### Observation during workshops:

Day:

Activities (what was done):

Amount of participant (children & adults):

Age distribution on average:

Our own actions:

- Self-evaluation of our guiding?
- What was good?
- What could have been done better?
- Motivation and inspiring of participants?

Children (participants):

- Involvement in activities?
  - Openness to stimuli?
  - Satisfaction?
- Emotional well-being?
- The use of senses?

General matters:

- Atmosphere?
  - What influenced on it?