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VIRTUAL ARTS-BASED WORKSHOP MODEL FOR INTERCULTURAL CHILDREN AND THEIR FAMILIES

A handbook for workshop facilitation for Familia ry

ABSTRACT

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VIRTUAL ARTS-BASED WORKSHOP MODEL FOR INTERCULTURAL CHILDREN AND THEIR FAMILIES: A Handbook for workshop facilitation for Familia ry

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Familia ry, a non-governmental organization with headquarters located in Helsinki, Finland, observed a significant disruption to their ability to carry out daily activities and services to their target group, intercultural families residing in Finland, due to the global Covid-19 pandemic. The aim of this product-based thesis responded to this notion directly: to digitize and digitalize an updated and adapted version of an existing arts-based workshop model and handbook. The target group for the virtual arts-based workshop model included intercultural children five to seven years of age and their parents. Three parents and four children participated in the thesis workshops.

The model delivers a four-part workshop series oriented towards intercultural identity development through arts-based methods within an online learning environment. The content of the workshops was implemented in two phases, the first half (the pilot) took place in April 2021 and the second half between May and June 2021. The facilitation of the updated, digitized and digitalized workshops was critical in assuring product quality. Feedback and observational notes complemented the field research previously made. The developed handbook serves as a facilitation guide as includes practical information pertaining to safety and ethics, technicalities, resources, and detailed instructions of each of the four individual workshops in the series. Contents were devised through pedagogical and participatory-based approaches and employed through arts-based methods.

The art was viewed as the medium, not as the desired product. Meaning, although the participants of the virtual arts-based workshops showed great interest and enjoyment towards the contents and activities of the workshops, they also explored notions of diversity, culture, sense of community, multiculturalism, and multilingualism.

The resulting product, which was made available to Familia ry, represents a potential tool for future projects and services provided by them. An aspect of great potential has been the expanded accessibility of their services through the virtual nature of the model. Prospects include increased networks for the target group and work-life partner, adaptability of the model to contexts including diverse target groups, topics, and settings. Furthermore, opportunities for collaboration with other organizations are within reach. A special consideration towards language accessibility is recommended.

Keywords: Arts-based methods, Intercultural family, Intercultural identity, Digitalization, Digitization

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1 INTRODUCTION

From concept to creation, the development-oriented product along with the thesis and final project report, showcases the planning, implementation, and evaluation of a four-part workshop series of a virtual arts-based workshop model. The thesis was motivated by the needs expressed by the work-life partner, Familia ry, in response to the ongoing global pandemic. The aims sought out to digitize and digitalize an updated and adapted handbook for facilitation of the virtual arts-based workshop model.

The developed virtual arts-based workshop model emphasizes intercultural learning and development for intercultural children, five to seven years of age, and their intercultural families. The thesis work was limited to intercultural families residing in Finland. With approximately half of the 80,000 intercultural families living in Finland having children, the expansive and diverse target group highlights a need for such activities on a national level (Familia ry).

During 2020, an in-person arts-based model and handbook were published by thesis students from the Bachelor of Social Service degree program at Diaconia University of Applied Sciences in Helsinki, Finland. In collaboration with the work-life partner, Familia ry, students developed and produced a four-part arts-based workshop model for intercultural families with children. The handbook served as a tool for future workshop facilitators and volunteers (Ben Younes et al. 2020).

However, with the onset of the COVID-19 pandemic, the Finnish government activated new restrictions and service parameters within the social and health care sectors, to combat the spread of the novel virus. The in-person arts-based workshop model became notably limited in its accessibility for the work-life partner's service users. Therefore, the model required updating and adapting of the contents and delivery methods. Development of the virtual arts-based workshop model could accommodate these challenges to enable wider accessibility and participation, potentially resulting in broadening of the service users' and Familia ry's networks.

Familia ry is the work-life partner for this thesis, where “ry” stands for registered association in Finland (rekisteröity yhdistys in Finnish). The non-governmental organization serves and advocates for intercultural families nationwide. Familia ry has specialized in organizing peer activities and counselling services for intercultural families since 1988 (Familia ry).

While the need for the project stems from the work-life partner, in response to obstacles generated by the Covid-19 pandemic, further opportunities have been defined. First, Familia ry’s mission statement includes their efforts to support and develop structures for a more equal, multicultural society (Familia ry). To promote and uphold equality and inclusivity, the collaboration between the work-life partner and the thesis team sought to improve accessibility to Familia ry’s services for their service users.

Each workshop of the virtual arts-based workshop model includes various themes associated with intercultural identity, intercultural communication, and multicultural skills and competencies. Facilitating the workshops’ contents utilized arts-based methods, a participatory approach to social service, to encourage access to and exploration of the themes with respect to the target group’s abilities and capacities, specifically in relation to their age. The publication of the handbook for facilitating the virtual arts-based workshops provides explicit and comprehensive instructions and resources that have been thoughtfully constructed to be accessible for any future implementation of the virtual arts-based workshop model.

Furthermore, the thesis and handbook have the potential to expand areas of development critical for the increasingly globalized world. Desired areas of development include multicultural skills and competencies, and intercultural communications through increased accessibility through three channels: the children, the families, and the facilitators. The impact is intended for the entire Finnish society nationwide.

The thesis team also hold an interest in both the development of the thesis project and handbook. The thesis team has collaborated with the work-life partner towards the development of the virtual arts-based workshop model and the handbook throughout three undergraduate courses: Project Management and Innovation, Participatory and Research-Oriented Development, and the Practical Placement in Working with Diverse Service Users. The thesis team holds previous professional experience in

working with early childhood aged children in multicultural settings. This includes certifications in language learning facilitation for young learners and the use of arts-based methods for communication and language learning.

2 KEY CONCEPTS

The following key concepts and theories represent and form the basis of the thesis work. Thorough review and analysis of the literature provides the foundation and trajectory of the project cycle and its products: the virtual arts-based workshop model and handbook. Each theme must be first considered individually and then collectively to build various aspects of the thesis and validate the need and purpose for the thesis.

2.1 Arts-based methods in virtual settings

Art is constructed and expressed through diverse mediums. The creation of art is uniquely created with a variety of purposes. Due to its wide interpretation, it is considered highly accessible for both the creator and the consumer which lends to the adaptability of art and moreover, art with a purpose. Rather than a focus on aesthetic, art can be used with varied specific purposes. It is with purpose that art can be defined as a method within different disciplines such as social work.

One such method that is widely accessible to a variety of client backgrounds within diverse settings, is the use of visual arts through e.g., drawing or painting. It requires minimal materials and/or skills and yields an outcome of self-expression. Utilizing methods such as drawing and painting as research method, not only provides data that can be examined critically, but furthermore, images are believed to prove an ideal communicative tool. More specifically, a tool resonating with personal stories of the participants aiming towards social justice and paving the way for raising awareness in regard to marginalized or vulnerable groups. Applying arts-based methods as a tool, can help to discover new perspectives about one's relationship with empathy and consciousness while encouraging inner and external reflective dialogue. This can be an effective way to express social justice issues within a society. (Leavy, 2017.)

Arts-based methods, when implemented within formal and non-formal settings, have the potential to inspire community and create social presence within the digital learning environment. Through this form of participatory methods, facilitators have the

opportunity to engage the participants in new ways. This can be particularly helpful for target groups with intellectual limitations, language barriers, or age related abilities.

The method also allows for broader perceptions of themes and activities. That being said, arts-based methods invite the service users to explore their understanding of the themes with the added benefit of creativity. With the advance of technology and increased electronic literacy, these methods can be utilized in virtual environments just as efficiently as in face-to-face situations when met with proper facilitation (Veletsianos 2016, 179-193).

2.2 Intercultural family

To speak of intercultural families is to refer to families formed by couples who do not share the same country of origin. Children of these couples can be identified as children with intercultural backgrounds and are a part of the intercultural family unit. The work-life partner adopts this term to define their service users and, therefore, this thesis shall do so in the same context (Grearson & Smith 2001; Elina Helmanen, personal communication, January 26, 2021). Bringing this definition to a Finnish context, according to Ben Younes et al. (2020) there were 76,626 intercultural couples residing in Finland by the end of 2017. Approximately half of intercultural couples in Finland also have children (Familia ry). The numbers they exhibit remain current, until further statistics are published.

2.3 Intercultural identity

Before trying to define terms such as intercultural identity, it is imperative to begin by speaking about cultural identity. Corbu et al. (2014, 160-161) present a comprehensive approach to the topic by identifying factors, at both at sociological and psychological level, that come into the picture when referring to the topic. They refer to cultural identity as “sources of equilibrium” via which the other aspects of self can be manifested.

Furthermore, they argue that cultural identity is “based on identification with a group that has shared systems of symbols, meanings, and norms of conduct” and the subsequent inclination people have towards that familiarity. It can be said that intercultural identity, put simply, refers to the internalization through exposure of a minimum of two different cultural identities (Ben Younes et al. 2020).

2.4 Intercultural communication

Intercultural communication refers to interactions across various cultures. The current global climate, catalyzed by growing technologies, requires a world in which people can interact and communicate effectively with regard to various cultural backgrounds. Developing an emphasis on multicultural skills and competencies within communications enables societies to function inclusively. As with many skills and competencies, learning from a younger age can increase efficiency and deepen understanding within these areas (Dai & Chen 2014, 1-2;213). Facilitating this kind of learning involves critical care and intentional structuring to provide the basis upon which children can learn to be more accepting of diversity and effective within their communications.

2.5 Digitization and digitalization

The two words, although sharing similar themes, are not interchangeable. The terms should not be confused, as these processes are changing the way people are experiencing access to services and information. Digitization is the adaptation of content, e.g., text, photos, sounds, to a digital format that can be processed by a computer, giving room to presenting alternatives to the in-person approach in services, digitalization. (Desmet et al. 2015.)

We live in an increasingly digitized society where the presence of services in digital platforms is constantly being restructured and innovated. In fact, access to services in a digital manner is expected due to its quick solutions and minimization of efforts (Ministry of Finance). However, as novel as the notions of the digitalization of services may be, its utilization in fields such as social work has become a topic of debate in the recent decades, not only for means of documentation but for reaching the aspects of effective and efficient counselling work (Granholt 2016; 34).

3 THE PURPOSE, BACKGROUND AND OBJECTIVE OF THE THESIS

The product development for the thesis includes the construction of a handbook (see Appendix 4). The purpose of the handbook is to provide the work-life partner with a tool for the workshop volunteers and facilitators as part of the services and programs offered by Familia ry. A current handbook for an arts-based workshop model exists for in-person implementation only and therefore requires adapting, updating, and evaluation of the contents within the context of virtual environments.

Due to the digitization and digitalization of the workshop model and handbook, an examination was carried out to evaluate the existing contents and activities from a digital learning perspective. The revitalized handbook includes the following aspects of the digital arts-based workshop model: practicalities of the digital platform, theme tailored objectives, general implementation structure, theme specific activities and contents, arts-based activity components such as materials and instructions, evaluative tools, and considerations towards the learning process.

Professional and personal backgrounds of the thesis team include experience in working with the target group and children with varying abilities and capacities, language and cultural backgrounds, and age ranges within various formal and informal learning environments. In addition, team members have certifications in using arts-based methods in formal and non-formal educational settings.

3.1 Starting point

Previous projects, particularly the thesis and handbook developed for the work-life partner in 2020, and the pilot phase project conducted by the thesis team during early 2021, served as the launching point for the thesis. In accordance with the key concepts, there are a number of prior studies that contribute to the planning, implementation, and evaluation of the virtual arts-based workshop model and handbook. These include the following courses of the Bachelor's in Social Services Degree Programme from the Diaconia University of Applied Sciences: Project Management and Innovation,

Development Across the Lifespan, Professional Skills for Working in Diversity Settings, and Community Development and Social Work Methods.

The sudden onset of the covid-19 pandemic challenged many functionalities of the social service sector. Prior to 2020, majority of the services provided were based on a traditional in-person method of care. With health and safety measures implicated, these modes for delivery of services were forced to halt or adapt through the implementation of remote services (Daftary et al. 2021).

Arts-based methods were primarily considered to be strictly traditional in terms of their in-person operating environments. Due to various limitations including access to art materials and lack of mainstream familiarity of video conferencing platforms especially in work with children, a virtual arts-based workshop model could have been considered less appealing.

The pandemic has brought to light many innovative projects and activities that merge technology and provision of services within the social service sector through the digitization of the contents and digitalization of the services. Each streamline virtual services to their services users in order to minimize the negative impacts of service disruptions and additional risk factors brought on by the global pandemic and empower a growing sense of community.

The following contain elements similar to that of the virtual arts-based workshop model for intercultural children and their families. They include resources and protocols for social service providers and events and activities for the service users. The search parameters incorporate the following concepts: arts-based, virtual or online, social service.

3.2 Comparable virtual initiatives

During August 2021, Lasten Festarit, or Children's Festival, hosted an online arts festival in Helsinki, Finland in cooperation with Keskuspuisto Helsinki, the Central Park Youth Chamber of Commerce, and PuskaPromotion, a consulting production agency, among other partners. The festival has run annually for the past fifteen years. This

year, the festival experienced digitalization due to the health and safety restrictions of the Covid-19 pandemic. Registered participants, families and their children, could engage in a variety of arts-based activities including visual arts, musical arts, and drama. The event utilized live streaming and a virtual interactive festival map. The festival was free of charge (Lasten Festarit 2021).

Global instances of digitizing arts-based services in the social service sector include the transglobal project SeeYouth. SeeYouth stands for Social Innovation through Participatory Art and Design with Youth at the Margins: Solutions for Engaging and Empowering Youth with Trans-Atlantic Mirroring. With the initiation in 2020, the University of Lapland, along with cooperation from agencies in Finland, the UK, Canada, and Brazil, set forth to address issues pertaining to the marginalization of youth through arts-based research and participatory methods. (University of Lapland 2021; UK Research and Innovation.)

Their research seeks to innovate within youth employment and opportunities through multi-national involvement in order to strategize and innovate within the needs of the target group. The target group includes youth from Kemi City and Espoo in Finland, and São Paulo, Brazil. The new development of the mirroring method allows youth to act as experts of their own experience and effectively participate in co-researching through the implementation of online seminars that connected youth trans-nationally. (University of Lapland 2021; UK Research and Innovation.) Further use of virtual tools includes the hybrid SeeYouth 2021 Conference which involves keynote speakers, panel discussions, and an exhibition. The conference is intended for further trans-national collaborations and innovations regarding the goals of the project. As this project is currently ongoing as of 2021, access to specific project contents and details are limited. (University of Lapland 2021; UK Research and Innovation.)

3.3 Virtual environment and SMART objectives

The operating environment is intended for nationwide participation. The digital implementation of the arts-based workshop model through the Zoom video conferencing platform allows for mutually broad access regarding the service provider and service users. Furthermore, the digital format allows for appropriate health and safety practices

during the Covid-19 pandemic. Post pandemic, the virtual delivery of the workshop model will continue to be beneficial as it will allow for wider accessibility of the services for the service users. The increase in accessibility has the potential to broaden networks for both the service users and the service provider.

The partners include Familia ry and Diaconia University of Applied Sciences. The target group is the participating intercultural children between the ages of five and seven years old, residing in Finland, and their accompanying adult and family members. Participation was intended for the target group, specifically. However, the nature of the target group, specifically age, and the facilitation environment online, indicated a possibility of other family members such as siblings attending.

Familia ry's vision is dedicated to innovating, providing, and supporting structures for a more equal, multicultural society (Familia Ry). With this in mind, the arts-based virtual workshop model set out to digitize and digitalize an existing arts-based workshop model to enable the development of the individual's intercultural identity with an intention of increasing accessibility and expanding networks. To accomplish the overall goal with respect to efficiency, SMART objectives were applied to ensure that the objectives were, as defined by the project management literature: specific, measurable, attainable, relevant and time bound (Charlesworth, Henderson & Martin 2010, 29).

The thesis team developed the following SMART objectives to be precise, comprehensive, and flexible if applicable (Charlesworth, Henderson & Martin 2010, 30): (a) to host two one-hour long, virtual arts-based workshops during the first week of April 2021 and two one hour and fifteen minutes long workshops between May and June 2021, with variability in the time of day and day of the week, for intercultural families with children between five and seven years of age in order to enable intercultural identity development; (b) to adapt and update the current in-person workshop model's contents and themes to a virtual environment; (c) to research and develop the current in-person workshop contents for future operational phases; (d) to confirm the participation of three to four intercultural families with children between the ages of five and seven who were available for the entire workshop series; (e) to provide opportunities before, during and after the pilot workshop series for participants to express and reflect upon the workshop's contents and themes along with the delivery method; (f) to develop and produce a handbook as a facilitator's guide.

4 TARGET GROUP AND STAKEHOLDERS

The primary target group for the project were intercultural families living in Finland and their children between the ages of five and seven. It should be noted that English was the language of instruction for workshop facilitation, however, language was not a requirement for the participating children. Nonetheless, from a practicality standpoint, it was a requirement for the accompanying family member, also referred to as their helper, to have English language skills.

Benefits can be experienced regardless of personal interest within the arts. The children could potentially benefit from the contents and themes within the workshops in that they could engage in an inclusive and safe environment with other children also exploring their intercultural identity. As the target group and their accompanying adult navigate the contents of the workshop, they are exposed to intercultural themes such as identity, acceptance, diversity, community, belonging, and multiculturalism. The intended sample size for the project was approximately three to four participants. Through Familia ry's social media channels, a total of three families were secured for the thesis phase.

The primary stakeholder was the work-life partner, Familia ry. Elina Helmanen, the executive director at Familia ry, and Camilla Bergman, volunteer coordinator at Familia ry, served as the work-life partner contacts for the primary stakeholder organization (Familia Ry). The secondary stakeholders were the participating intercultural families. The tertiary stakeholder includes the thesis team as interests within the initial pilot phase contributed to the thesis phase. Further collaboration with the work-life partner occurred through November 2021. The collaboration further develops and expands the virtual arts-based workshop model resulting in a handbook for future Familia ry workshop volunteers and facilitators. The four-part virtual arts-based workshop series will officially be released into Familia ry's regular services during Autumn 2021, alongside the publication of the thesis work and handbook.

5 THE PRODUCT DEVELOPMENT PROCESS

The thesis development represents a continuation of several months of cooperation with the work-life partner. Said cooperation initiated in January 2021 during the Project Management and Innovation (PMI) study module with the pilot phase of the virtual arts-based workshop model. The pilot phase was implemented during April 2021. The posterior phase of evaluation, which consequently led to necessary adjustments, set the precedents for the planning, implementation, and evaluation required for the completion of the model and handbook. The final implementation of the thesis phase took place between the months of May and June 2021, followed by the production of handbook and publication of the final thesis. Project management literature served as guide for the process structure.

To successfully digitize and digitalize, the required steps were outlined to meet the aim and objectives set by the thesis team. Rowe (2020, 56-58) emphasizes the imperative necessity to clearly define the efforts that are required in every step of the project cycle, as it serves as grounds for constant analysis and justified decision making. Reflecting on each stage of the project (planning, implementation and evaluation) proved beneficial to the thesis team in maintaining an aim-oriented stance. It can also be argued that said reflection resulted in optimization in terms of efficient human skills management, as each member of the thesis team could visualize, with minimal difficulty, areas and strategies in which to contribute and assume responsibility, cognizant of the effect they had on the project's outcome.

5.1 Work plan

The planning process of the virtual arts-based workshop model implied initiating collaboration with the work-life partner as well as adjusting and adapting the existing in-person model to a digital format. In addition to the aforementioned tasks, reviewing the outcomes of the pilot phase was considered of utmost significance to the completion of the final thesis work. Moreover, the general provisions for the handbook took place during the planning phase. To bring the arts-based virtual workshop model full

circle, the tailored action plan, delegation of tasks, and the two phases realized within the project are presented in Table 1.

TABLE 1. Work plan and division of labor

Month/Phase	Date, if applicable	Task	Person(s)
January 2021 (Planning)	26-Jan	Initial meeting with Family	Alexandra and Javier
		Plan and Cooperation Agreement for Research and Development Projects for Working Life Collaboration.	Alexandra, Javier and Family
		Initiation of the project planning process	Alexandra and Javier
February 2021 (Planning)	19-Feb	Meeting with work life partner	Alexandra and Javier
		Research and workshop planning	Alexandra and Javier
March (Planning/ Implementation)	23-Mar	Meeting with work life partner	Alexandra and Javier
		Event flyer for participant acquisition	Alexandra
		Workshop instructions/information for parents	Alexandra and Javier
		Budget Materials	Alexandra
		Evaluation survey	Javier
		Test run of project activities	Alexandra and Javier
	26-Mar	Social media post for registration	Family
April 2021 (Implementation/Evaluation of Pilot phase)		Communication with registered participants	Alexandra and Javier
	06-Apr	Workshop 1: Our Forest of Families	Alexandra and Javier
	09-Apr	Workshop 2: Threads that Weave us Together	Alexandra and Javier
		Evaluating and Reporting of Pilot version	Alexandra and Javier
May /June 2021 (Implementation of second half)		Social media post for registration for the second half	Family
	29-May	Workshop 3: Pictures Worth a Thousand Words	Alexandra and Javier
	01-Jun	Workshop 4: Cultural Keepsakes	Alexandra and Javier
July 2021		Handbook template	Alexandra
August – September 2021		Evaluation and Reporting	Alexandra and Javier

The general overview of the project cycle depicted in Table 1 is the result of an adequate and thorough examination of the actions required for a successful project completion, fulfillment of the overall goal and objectives. Meeting expectations and overall success were critically aided by unambiguous communication both internally, within the thesis team, and externally, between the thesis team, supervising lecturers, work-life partner, and the target group.

The implementation phase refers to the facilitation of the four virtual workshops of the model. The dates and general conditions were determined in collaboration with the work-life partner. Based on a preliminary agreement, the pilot phase, which included two workshops during April 2021, followed by the facilitation of the second half between May and June 2021 (Elina Helmanen, personal communication, March 23, 2021).

Feedback, an indispensable tool of evaluation at all stages, served as grounds for the evaluation phase. Discussion-based feedback with the different stakeholders provided abundant opportunities for development and ensured relevance with an emphasis on quality and efficacy. Theme specific group notes and observations made by the facilitators complemented the evaluation process. Further, aiming to encourage participant reflection upon their overall experiences, digital surveys were utilized to collect anonymous feedback which participants could complete at their own convenience.

5.2 Resources and Budget

A resource plan includes assessing both tangible and intangible assets, e.g., skills, materials, software, and equipment required to successfully complete the product development cycle (Heldman 2018, 139). The resources were contributed by all stakeholders, including the participants of the workshop series, as their feedback and overall experience represents a valuable tool towards development.

The thesis team possess sufficient skills and competencies acquired, alongside academic formation, in addition to the digital and design skills the development of both the workshop model and the handbook entailed. The contributions of the work-life partner and the thesis supervisors were regarded as an essential part of the cycle.

Regarding the financial aspect, however, the suggested workshop supplies did represent a cost to be fully absorbed by the participants of the workshop series. To mitigate any repercussions this could have posed on participation, the craft materials were thoughtfully considered to be minimal cost and accessible. There was a special emphasis on the encouragement to utilize recycled materials, thus promoting sustainability, avoiding financial burden, and reducing instances of socio-economic inequalities.

5.3 Risk assessment

Risk management serves to identify the risks that could appear at any phase alongside the project cycle. It aims to reduce their impact on the outcome of the project (Lock 2014, 43). Furthermore, a risk strategy correspondingly prioritizes a guarantee towards the safety of participants and promotes practices with respect to ethical principles (Spolander & Martin 2012, 48).

To ascertain and scrutinize the risks of the product, the SWOT analysis tool was chosen. The SWOT analysis tool simply, yet clearly, defines categories for careful consideration. The acronym stands for strengths, weakness, opportunities, and threats. It provides excellent opportunities for reflection-based course of action, directing the strengths towards the amplification of opportunities and the insight for fortification of weaknesses to reduce the impact of plausible threats (Mikkelsen & Riis 2017, 463).

Observations made by the thesis team demanded actions. As consequence of reflecting upon the internal and external factors displayed in Figure 1, previously acquired skills and competences were employed to overcome any forceable threat to a satisfactory result. As predicted, an audience with diverse linguistic backgrounds and abilities, participants were enabled to become better acquainted with the themes and content of the activities by sharing the workshop activities prior to each session.

Risk Analysis

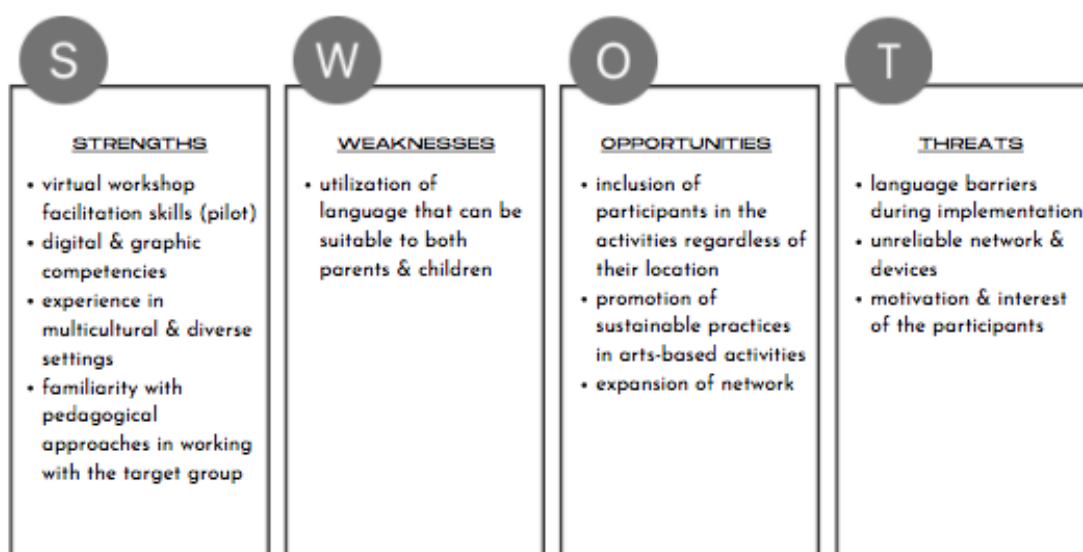


Figure 1. SWOT risk analysis

The virtual arts-based workshop model facilitation skills gained during the pilot phase (PMI course), combined with existing experience-based skills, the familiarity of the target group, and the necessary pedagogical approaches, cemented confidence in completing the tasks satisfactorily. It goes without saying that the digital literacy of the team was a strengthening factor and indispensable in bringing the project full circle.

The utilization of appropriate terminologies was the dominant weakness. As the participants included children and their accompanying adults, conveying information to both, without neglecting either, was deemed difficult. However, post risk analysis, this obstacle was maneuvered through tailored contents to meet the needs of children and the accompanying adults equally.

The digital platform allows for variability in participant location as well as an increase in frequency of the workshops. This has the potential to reach more residents nationwide and connect more people through building support networks. Further, the digital platform promoted sustainable practices along with the suggested recycled materials participants had access to within their surroundings.

Working with multilingual participants comes with obstacles of its own; the potential language barrier during the implementation was the main threat. Although the workshops were advertised to be facilitated in English, the English proficiency of the

children participating was difficult, if not impossible, to ascertain. In addition, the ups and downs of network connections are a hindrance difficult to overcome. For the activities to have a successful outcome, participants should ensure to have appropriate and functional connections and devices. Lastly, keeping all participants engaged and motivated in the activities required close attention when tailoring the workshop contents, especially in relation to the target group's abilities and capacities.

5.4 Documentation and communication

All documentation, including the final product, were produced electronically using cloud-based storage through Microsoft OneDrive. The file was secured through the use of institution issued student credentials and access was limited to only the members of the thesis team. The final product, the thesis and handbook, are to be delivered electronically to the work-life partner.

The roles and responsibilities of each stakeholder was agreed upon and documented (Heldman 2018, 73). For that purpose, formal documents such as a thesis agreement and work-life cooperation and agreement, acquired through the channels of Diaconia University of Applied Sciences. Each document was provided to and signed by the necessary parties.

Lastly, all parties involved in the development of the virtual arts-based workshop model and handbook remained informed of all aspects of the process (Vanzant 2020). External communications were held via e-mail, for the means of formal documentation of the process, and virtual meetings were arranged upon agreement. Internal communication tools were chosen by the thesis team. Instant messaging channels were selected upon the criteria of timely and fluid communication.

5.5 Monitoring and data collection

The purpose of monitoring, data collection, and evaluation are key in measuring the efficacy of the project along with transparency and accountability of the thesis team. These actions demonstrate the performance of the project, effective resource

allocation, project coordination among the thesis team and primary stakeholders, and a means for analyzing the impact of the project with respect to the needs of the target group and other parties involved. Furthermore, this process of ongoing monitoring and evaluating provides the primary stakeholders and work-life partner, Familia ry, with data that can be leveraged for future research and development in a sustainable manner. (Paudel 2021.)

Monitoring methods systematically incorporated background research, the previously published in-person arts-based workshop model, contributions from the work-life partner, and lectures and study materials of the Project Management and Innovation study module. A tentative schedule and distribution of tasks associated with each specific phase of the project were established. Monitoring throughout the duration of the planning and implementation phases included verbal communication within internal and external meetings, a shared notes and references document, and a timetable with planned activities and responsibilities (see Table 1).

The project's SMART objectives (Charlesworth et al., 2010) were thoughtfully constructed to consider the needs of the stakeholders: the target group and their families, the thesis team, Diaconia University of Applied Sciences and the work-life partner, Familia ry. The SMART objectives are presented in Table 2.

The six objectives qualify as being SMART in that they are specific, measurable, attainable, relevant and time bound as defined by project management literature (Charlesworth et al., 2010, 29). Objectives were critically generated to be comprehensive and expressed clear direction for task future development. Specifically, the target group's demographics, locations and schedules, and expectations such as the desired aims were clearly defined through objectives A and D. Each objective was considered attainable given the parameters of the project including resources to be allocated, for example the Zoom platform business account supplied by the work-life partner and contributions available on behalf of the thesis team.

TABLE 2. SMART objectives

Objective A	To host two one-hour long, virtual arts-based workshops during the first week of April 2021 and two one hour and fifteen minutes long workshops between May and June 2021, with variability in the time of day and day of the week, for intercultural families with children between five and seven years of age in order to enable intercultural identity development
Objective B	To adapt and update the current in-person workshop model's contents and themes to a virtual environment
Objective C	To research and develop the current in-person workshop contents for future operational phases
Objective D	To confirm of participation of three to four intercultural families with children between the ages of five and seven who were available for the entire workshop series
Objective E	To provide opportunities before, during, and after the pilot workshop series for participants to express and reflect upon the workshop's contents and themes along with the delivery method
Objective F	To develop and produce a handbook as a facilitator's guide

Additionally, the access to the target group was reasonable considering the academic and professional backgrounds of the thesis team and service user networks supplied by the work-life partner. The attainability is demonstrated within objectives A, B, C, D, and E. The relevancy of the objectives pertains to the needs defined by both the target group and the work-life partner which was emphasized in each of the six objectives. Upmost priority was placed on measurability. This was crucial to achieve objective E as the resources required qualitative and quantitative data that was readily accessible for analysis. Lastly, each component of the project and developed product were time bound. Strict schedules, formulated collaboratively with the work-life partner, thesis team, and thesis supervisors, were applied and followed. Exemplified by

objective A specifically, deadlines such as the completion of the pilot phase and handbook delivery to the work-life partner depended upon organized allocation of time and resources.

Given the defined SMART objectives, feedback and data collection methods were established in effort to accurately monitor and evaluate the project (Zarinpoush 2006). The methods include digital feedback surveys created through the application Microsoft Forms as suggested by the primary stakeholder and work-life partner, Familia ry (Elina Helmanen, personal communication, March 23, 2021). Microsoft Forms complimented the project's various components and needs. The digital feedback surveys tackled multiple variables in the form of a cross-sectional survey and allowed for qualitative and quantitative data to be obtained (Cherry 2019). A link was sent through email to the participating families after the pilot phase concluded (see Appendix 1).

A second survey link was made available, again through email, after the thesis phase concluded in June 2021 (see Appendix 2). The families were informed that their feedback was completely anonymous and could be completed at their convenience. Concise questions that were directly related to the SMART objectives were intentionally included. Further, an area for general suggestions and comments were included within the digital form. This allowed for a streamlined evaluation analysis of the objectives and aligned with the needs of the target group.

Discussion based feedback took place during the planning, implementation and evaluation phases. Initial discussion-based feedback occurred during two virtual meetings with the primary stakeholder and work-life partner, Familia ry. The discussion explored objectives A, B and C. External discussion-based feedback also took place during the project plan presentations from the course lecturers and degree program students. This feedback influenced how objectives A and B would be reached.

During each workshop, the participants were given two opportunities, after the introduction to the theme and after completion of the craft, to share and express their feelings towards the themes of each workshop. Prior to the implementation of the virtual arts-based workshop model, specific questions were constructed based on the individual workshop themes and contents. These questions allowed the thesis team to make valuable, qualitative observations regarding the participants intercultural identity

awareness and development. This prompted the engagement and participation of the target group in order to demonstrate the efficacy of the contents and delivery methods per objective E.

Lastly, internal reflective discussion-based feedback occurred among the thesis team after each meeting with the work-life partner, post workshop, and during the evaluation of the digital feedback forms. Internal discussion helped the thesis team to maintain organization, remain focused on the project's six SMART objectives, and take an innovative and constructively critical stance towards brainstorming sessions among the thesis team.

Observation notes were taken by one team member during every meeting with the primary stakeholder and work-life partner, Familia ry, throughout each workshop and during internal meetings. These notes, particularly during the workshops, were helpful in recalling specific details such as oral feedback from the participants and non-verbal communications among the participants. Observation notes also helped to evaluate the achievement of the goal and objectives; specifically, the ability to confirm the appropriate application and understanding of the workshop themes by the participants during the workshops per objective E.

5.6 Project reporting

A thesis, the final report resulting from the planning, implementation and evaluation of the virtual arts-based workshop model, and development of the handbook consists of a detailed analysis of the contents which has been supported by extensive field research prior development. Prior to publication, a preliminary thesis and the finalized handbook were presented for review to the work-life partner. Final versions of each are to be made available to the public, in compliance with the ethical principles guiding this thesis (TENK 2019; ARENE 2019, 9), which are further explained in chapter 8.

5.7 Evaluation

The log frame approach refers to the monitoring and evaluation tool utilized within project management to organize and identify the relationship among a project's objectives and activities through indicators, source verifications, and outputs (Couillard, Garon & Riznic 2009). In order to evaluate the qualitative and quantitative data, we utilized the log frame matrix as it best allowed for multi-level analysis of our extensive objectives.

The log frame matrix proved particularly helpful between the pilot and thesis phase as it clearly demonstrated the necessary adjustments such as the workshop length disparity and the language accommodation which prompted us to provide more detailed craft instructions, workshop structure, and access to the supplemental digital content within the informational welcome guide provided to each participant prior to the workshops. Furthermore, it clearly defined areas of success such as the achievement of objectives A, B, C, D and E and therefore expedited the development and production of the facilitation handbook, or objective F (see appendix 4).

Table 3 represents the Log Frame Matrix which incorporates the indicators and sources of verification through data collection, along with the project outputs and conclusions with respect to the overall goal and SMART objectives (Joshi 2021):

TABLE 3. Log Frame Matrix

Virtual Arts-Based Workshop Model	Indicators (Qualitative & Quantitative)	Source of Verification	Outputs/ Conclusions
Overall Goal	(QT) Number in attendance	(E, FS)	(S) 4/4 (7 total)
	(QT) Age 5-7 years	(I, R)	(S) 4/4 – 5,5,6,7
	(QL) Cultural backgrounds	(I, DB, fam) (I, OB, int): Javier	(S) 5
	(QT) Location of participants	(I, R)	(S) Helsinki 2/4, Inkoo 1/4, Lahti 1/4.
	(QL/QT) Zoom platform functionality	(I, DB, fam) (E, FS)	(S) 4/4
	(QL) Interest in future workshops/referrals	(I, DB, fam) (I, DB, ch) (I, OB, int): Javier	(S) verbal
	(QL) Digitization & digitalization of workshop contents & themes	(I, OB, int): Javier (I, DB, ch) (I, DB, fam) (E, FS)	(S) Activities were completed within the online environment. Discussions among participants demonstrated understanding of the themes within the context of the activity and in a broader sense.
Objective A	(QT) Number of qualifying participants in attendance	(I, R) (E, FS)	(S) 4/4
	(QL) Compliance with project schedule	(P, I, E, OB, int)	(S) timetable/tasks
	(QL) Timing of workshops	(E, FS)	*weekday/ev 1/4 *weekend/m 3/4
	(QL/QT) Length of workshop	(E, FS) (I, DB, fam) (I, OB, int): Javier	(F) verbal, positive 4/4
Objective B	(QL) Crafts	(P) Analysis of prior model planning (P, DB, int + ps) (I, DB, ch) (E, FS)	(S) crafts were successfully executed in digital platform.
	(QT/QL) Materials accessibility	(I, OB, int): Javier (E, FS)	(S) 4/4 participants had materials readily available Note: make clear that materials were only suggestions
	(QT/QL) Themes delivery: identity, acceptance, diversity, community, multiculturalism	(I, OB, int): Javier (I, DB, ch) (E, FS)	(S) verbal confirm, 1/4 impact rating 4, 2/4 impact rating 5
Objective C	(QT) Acquisition of qualifying/ interested participants	(I, R)	(S) 4/4
Objective D	(QL) Efficacy and delivery of themes & contents	(I, DB, ch) (I, DB, fam) (I, OB, int): Javier (E, FS)	Families could see their child having new breakthroughs aligned with themes. Families recognized the connection of the storybook & craft which reinforced the themes.
	(QL) Satisfaction with themes & activities	(E, FS)	Children/families enjoyed the craft & working together. Children were proud & shared craft with others outside of workshop.
Objective E	(QL) Efficacy, delivery of themes & contents	(I, DB, ch) (I, DB, fam) (I, OB, int): Javier	Families observed their child having new breakthroughs aligned with themes. Families recognized connections of stories & arts-based activities
	(QL) Satisfaction with themes & activities	(E, FS)	Children/families enjoyed arts-based activities & the group setting. Participants were proud & shared the artwork with others outside of workshops
Objective F	N/A No evaluation; Objective achieved	N/A No evaluation; Objective achieved	N/A No evaluation; Objective achieved

Table Legend: List of Acronyms

(FS) digital feedback survey: families	(QT) quantitative
(DB) discussion-based	(QL) qualitative
(OB) observation notes	(fam) family unit
(R) registration email	(ch) child
(P) planning phase	(ps) primary stakeholder
(I) implementation phase	(S) success
(E) evaluation phase	(F) fail

The Log Frame Matrix was implemented during the evaluation phase after data collection had been completed. This organizational tool proved to be beneficial as it provided clear, concise, and accessible means for interpreting both the qualitative and quantitative data collected. Further, the Log Frame allowed the thesis team and primary stakeholder and work-life partner, Familia ry, to adequately monitor the SMART objectives set out during the planning phase. For example, assessing the geographical accessibility of the workshops was shown to be achieved with participation from various regions other than the municipality of Helsinki.

The tool was particularly useful post pilot phase, in that it emphasized areas that needed further consideration. Specifically, the discussion-based feedback given by the participants and their participating helpers highlighted the need for greater language accessibility and flexibility. Given these findings, further recommendations have been made available to work-life partner and are detailed in chapter 9.

6 THE VIRTUAL WORKSHOP SERIES

The planning phase of the project was initiated in January 2021. In collaboration with Familia ry, the thesis team sought out to digitize and digitalize intercultural identity exploration through a virtual arts-based workshop model. For the purpose of the Project Management and Innovation course, the thesis team chose to plan, implement and evaluate the project in a small-scale environment given the abilities and capacities of the target group and the technical aspects of the workshops.

The Project Management and Innovation module (PMI) served as the basis for development of the model. The project within the PMI course is referred to as the pilot phase of the virtual arts-based workshop model and included two workshop events. The pilot phase served as a feedback and innovation focused component critical for the planning, implementation, and evaluation of the final phase, also known as the thesis phase. The thesis phase included workshop three and four, the final workshops of the virtual arts-based workshop series.

The preparation for the pilot phase required gathering the necessary input. Input included resources pertaining to the relevant subjects including literature and research on arts-based methods within the virtual setting, intercultural identity development, and the previously published bachelor's thesis which developed the traditional in person, arts-based model and handbook for Familia ry. Furthermore, three meetings with the work-life partner took place during the planning stage. During the meetings needs analysis, target group marketing and communications strategies, a tentative project cycle schedule and tasks, and the proposal for the secondary thesis phase were established with Familia ry and the thesis team.

Initially, a needs assessment and wishes of the target group and stakeholders was executed during a meeting with the work-life partner and primary stakeholder, Familia ry. The following areas were identified as significant priorities within the project execution: establishing a multicultural learning environment in a virtual setting, the use of art-based methods to convey the themes, and accessible and effective activity materials that were cost conservative and promoted sustainability.

Marketing and communications materials included an event flyer, confirmation of registration email, and Informational Welcome Guide (see Appendix 3). Event flyers were delivered to the work-life partner, specifically the Volunteer's Coordinator at Familia ry. The advertisements were published on Familia ry's social media channels: Instagram and Facebook. Registrations were directed to the thesis team's secure school email. Confirmation was given to interested and qualified participants. Next, an Informational Welcome Guide was extended to the participants and their families. Due to the sensitivity of safety and ethical practices associated in work with the target group, meeting identification code and the event password was not provided until the day prior to each workshop event.

With the pilot phase finalized, the planning stage of the thesis phase began by applying the necessary adjustments identified through data analysis and evaluation of the pilot phase. Language flexibility and the length of the workshop were the observed priorities for the thesis phase.

Language flexibility was accommodated with supplemental information provided in the Informational Welcome Guide. This included advanced access to the digital content and detailed craft instructions to support the participants and their accompanying adults with needed translations. Lastly, adjusting the playback speed of the digital content allowed for real time translating opportunities during the workshops.

Another common element uncovered through data collection in the pilot phase was the length of the workshops. Feedback showed that a longer workshop was desired to give more time for the arts-based activity. Therefore, the workshops were extended from one hour in length to one hour and fifteen minutes, allowing more time for creative processing.

Other than the aforementioned improvements and modified dates and times within the event flyer, all other practical elements of project implementation remained the same. The consistent elements were also extended to the data collection and feedback methods. The final two workshops, the thesis phase, were implemented in May 2021.

The virtual arts-based workshop model includes a series of four separate workshops. Each workshop consists of theme-oriented supplemental content, the relevant arts-

based activity, and discussion-based reflection. Each of the workshop objectives relate to success of the overall SMART objectives, specifically B, C, and E of the thesis phase. The individual workshop contents can be found in detail in the subsequent sub-chapters.

6.1 Workshop one: Our Forest of Families

The first workshop in the series is titled Our Forest of Families (see Appendix 4, pp. 9-12). It is purposefully introduced as the first workshop of series as the familiarity of this initial exploration, family, may reduce anxiety associated with new environments. This insight was based on the professional experiences of the thesis team in field work with the specific target group.

The content of the workshop seeks to build confidence within the child's identity through empowerment and agency. It emphasizes the following themes: identity, agency, acceptance, community belongingness, and diversity. Furthermore, participants will garner a sense of community belongingness and acceptance through the unification of individual trees within the family forest. The objectives include:

- To strengthen the child's intercultural identity
- To emphasize inclusivity and diversity within families
- To encourage the child's agency over their perspective of their world
- To increase awareness with respect to community belongingness and acceptance

It is critical to eliminate normative bias during instruction as the traditional roots of this activity are potentially restrictive and therefore could be triggering for some participants. Families may include any person, animal, or thing that the child deems important or special to them. Labels, including names, are neither encouraged nor discouraged. This action maintains the inclusive and diverse nature of family.

The contents of the workshop include an icebreaker activity, group ground rules, supportive digital content, arts-based activity, and discussion. The first workshop was a part of the pilot phase. The planning, implementation, and evaluation occurred during

the PMI course. The event occurred on Tuesday, April 6, 2021, in the evening time. In workshop one, the themes are introduced and supported by the children's book *The Family Book* by Todd Parr. Next, participants followed along step-by-step instructions for creating the arts-based activity, *My Family Tree*. Time was allotted for each participant to complete certain steps before the group moved on collectively. Lastly, discussion-based reflection was facilitated through specific questions that offered participants opportunities to reflect on their development towards the themes. Furthermore, the thesis team utilized the discussions to assess the SMART objectives.

6.2 Workshop two: Threads that Weave us Together

Workshop two is titled *Threads that Weave us Together* (see Appendix 4, pp. 13-17). It inspires the exploration of the child's identity through various aspects of their personality, likes and dislikes, and cultural values. The themes include self-esteem, identity, belonging, community, and global citizenship. Furthermore, self-portrait encourages self-reflection and allows the child to depict themselves through their perspective. By weaving each piece of the child's identity through their self-portrait, the participant gains deeper understanding of the self in that what makes the individual who they are is multi-dimensional and occurs below the surface.

The craft seeks to build self-esteem and emphasize empathy. Through this self-actualization activity, the child can deepen their understanding of others. Lastly, piecing each child's square together into a quilt format demonstrates the beauty and colorfulness within diversity in the community. The objectives include:

- To deepen the child's perception of their identity and inspire self-esteem
- To emphasize inclusivity and diversity within the community
- To encourage empathy towards others

Some children may experience stress regarding the cutting of their pictures; therefore, it is necessary to have parents emphasize the procedure prior to starting the craft. However, each child is in charge of their own craft and therefore must be allowed to ultimately decide if they wish to keep each square drawing intact. In this case, the child will be contributing the two separate squares towards the final community quilt.

The contents of the workshop include an icebreaker activity, group ground rules, supportive digital content, arts-based activity, and discussion. The second workshop was also a part of the pilot phase and took place on the morning of Saturday, April 10, 2021. In workshop two, the themes are introduced and supported by the children's book *Where Are You From?* By Yamile Saied Mendez. Next, participants followed step-by-step instructions for creating the arts-based activity, Portrait Weave. It was critical to break the craft into smaller parts. The final part involved a member of the thesis team to digitally construct the participants' creations into one piece titled *Our Quilt*. Lastly, discussion-based reflection was facilitated through specific questions based on *Our Quilt* that offered participants opportunities to reflect on their development towards the themes. Furthermore, the thesis team utilized the discussions to assess the SMART objectives.

6.3 Workshop three: Pictures Worth a Thousand Words

Workshop three is titled *Pictures Worth a Thousand Words* raft (see Appendix 4, pp. 18-21). This workshop encourages children to recall a specific memory that evokes a moment of nostalgia. By revisiting this past memory and considering the who, the what, the when, and the why of that special moment, children can build permanence surrounding an instance of happiness. The themes include identity, empathy, acceptance, diversity, and community.

The use of magazine clippings or other various textiles allows the child to bring tangible depth to the representation of their memory which has been shown to increase deeper reflection and have a potentially positive impact on the child's understanding of their world. By constructing the collage piece by piece, empowers children to exercise their agency and point of view which may create a new understanding for the accompanying helpers of how the child views their world.

Next, the gallery exhibition encourages alternative interpretations of the creations from the group. This seeks to break down linguistic barriers and highlight similarities between the children while also showcasing the beauty within their differences. In addition, this emphasis on diversity invites intercultural dialogue and inspires a sense of community among the group.

The accompanying helpers may discuss the memory with the child; however, they should refrain from leading or influencing the child's recollection of the moment. This can be done with the use of open-ended questions provided in the discussion questions.

The objectives include:

- To establish permanence and security through tangible art mediums
- To reduce linguistic barriers and encourage communication through pictorial representation
- To reinforce community through diversity, empathy, and acceptance
- To empower identity and agency through point of view

The implementation of workshop three took place on the morning of Saturday, May 29, 2021. Four participants joined the event. The workshop commenced with an ice-breaker, group ground rules, and explanation of the event's planned itinerary. The themes were introduced through the supporting digital content, a children's book titled *Drawn Together* by Minh Le. Next, the arts-based activity encouraged further exploration. Calming music intended for children was played for relaxation and focus purposes. After completion of the Memory Collage, an exhibition of the final works was arranged and prompted diverse perspectives in regard to the memories. Finally, a reflective discussion with predetermined questions allowed the group to further develop their sense of development towards the workshop's themes to prompt a sense of community diversity within the group.

6.4 Workshop four: Cultural Keepsakes

Workshop four is titled *Cultural Keepsakes* (see Appendix 4, pp. 22-26). The arts-based activity, the Keepsake Box, along with the show and tell activity, promote self-esteem and agency while encouraging a broader understanding of diversity. The themes include identity, agency, self-esteem, cultural sensitivity, diversity, and community. Furthermore, the activities inspire bravery and community through the peer supportive setting. This seeks to celebrate the differences and the similarities between us. The Show and Tell activity allow children to share something that holds

significance within their lives in terms of family traditions. The activity allows other participants to gain new insights and exposure to diverse cultures and traditions.

The Keepsake Box acts as an extension to the Show and Tell activity. It allows the child to design their own box for special things. The box itself provides a creative opportunity in which the participant may include colors, images, and techniques associated with their comprehension of their family and their traditions. Next, the child may decide what they wish to include in the keepsake box. The box provides security and protection of their special objects, emphasizing their independence and strength. Additionally, while the contents, also representative of their perceptions, are dynamic and ever changing, the solid six walls of their box remain static and strong, representing their continued agency over their decisions. The objectives include:

- To strengthen the child's perception of their family traditions
- To encourage acceptance and cultural sensitivity through exposure to diverse traditions
- To promote self-confidence and self-esteem through decision making and community support.
- To reduce anxiety towards a changing world by developing a strong sense of agency

Helpers should encourage the child to explore and reflect upon their family rituals and traditions. Using the provided discussion questions, the child can assert their agency and potentially gain confidence in their decisions. Helpers should be open to the idea that their child may have a unique perspective compared to their own and refrain from invalidating the child's decision, especially through tonality. Whatever it is that the child selects to share, great respect should be given to the significance and attachment each child feels towards their choice.

The final workshop of the series, and thesis phase, was facilitated on Tuesday, June 1, 2021, during the evening. Participants from workshop three continued their journey towards intercultural identity development. The thesis team's professional experience in work with the target group emphasized the need for consistency. Therefore, workshop structures were maintained throughout the series of workshops one through four. Specifically, each workshop included the same schedule of events: icebreaker, ground

rules, review of the day's schedule, introduction of the themes through supportive digital content, arts-based activity, and reflective discussion. Workshop four involved an interactive show and tell icebreaker activity. A video from the YouTube channel *HiHo Kids* was shown as supplemental digital content and was followed by the arts-based activity, the Keepsake Box. Group sharing ensued and was elicited through reflective discussion-based questions.

7 FACILITATOR GUIDE: VIRTUAL ARTS-BASED WORKSHOP MODEL

Development of the handbook (see Appendix 4) was necessary to provide the stakeholder with a tangible tool for proper facilitation of the model. Family's activities rely on a network of volunteers in order to facilitate classes, events, workshops, and more. While a handbook for the previous model existed, the need for an adapted and updated version was clear given the differences in the type of facilitation and mode of participation.

The handbook provides a detailed and structured approach to implementing each workshop within the series model. It also establishes protocols regarding the safety and ethical components of working with children in an online setting. Lastly, the handbook serves as a comprehensive guide for each workshop, including objectives and themes, materials, facilitator instructions, digital content, and craft instructions.

In order to align with the digitization and digitalization aspect of the thesis, the handbook will be produced digitally. This boosts accessibility through ease of access and distribution. Further, the format allows the work-life partner to promote sustainable practices.

8 ETHICS, ACCOUNTABILITY AND PRODUCT QUALITY

The developed product is intended for, and contemplates the participation of, people, and falls under the jurisdiction of the Ministry of Social Affairs and Health. The National Advisory Board on Social Welfare and Health Care Ethics (ETENE) emphasizes the importance of safeguarding the rights: basic rights, human rights and right of choice. Further, it ensures the safety of participants in services such as the one developed (ETENE 2012, 5-7). The product developed in this study is committed to upholding principles of good practice throughout all stages of the process.

Within the context of the thesis work, good practice refers to efforts to integrally guarantee the upkeep of participants' rights and avoid exposure to dangerous places or situations as a consequence of their participation in the workshop series. Good practice is only achievable through a responsible conduct of research (RCR), which prioritizes practices that meet the requirements of the research community such as: acquiring consent of the participants, good handling of personal data, privacy protection, the proper acknowledgement of previous research and their authors and constant review of the ethical principles involved in the study (TENK 2012, 30-31; 2019, 8-12; ARENE 2020, 8-10).

Participant acquisition, given the aforementioned factors, is accomplished through work-life partner networks and channels. Participant access supplemented by the provision of sufficient and transparent information, thus enables participants to register with full transparency of the implications of the activities. Although it is ideal that registered participants conclude the activities, as registration and participation are open and free, participants are to be informed that should they change their mind they are permitted to discontinue their involvement in the workshop series. This right may be exercised at any point and without further consequences or added pressure. Also, it should be noted that the virtual arts-based workshop model contemplates the participation of minors, however, as their parents are to be participating alongside them, no additional consent is expected to be signed (Elina Helmanen, personal communication, March 23, 2021).

As per the virtual nature of the product, data protection remains a high-level priority during the course of the data processing cycle. In compliance with the Data Protection Act (A 1050/2018) confidentiality and adequate handling of personal information must be ensured. Furthermore, the reliability of the current study is supported by qualified professionals, who are members of staff of Diaconia University of Applied Sciences, supervising that the students undertaking this study do so following a responsible conduct of research (TENK 2012, 31; ARENE 2020, 6-7).

Lastly, it should also be noted that both members of the thesis team hold the necessary legal documentation for interaction with the target group. The screening is a criminal record extract for working with children from Finland's Legal Register Centre, Oikeusrekisterikeskus in Finnish.

9 CONCLUSION

The preceding chapters have provided special consideration for the presentation and evaluation of the project cycle. At this stage, the point of departure for the thesis, remaining considerations will be addressed. These include a reflection of the outcomes, professional development among the thesis team, and recommendations for further development.

9.1 Outcome

The digitization and digitalization of the original arts-based workshop model brought to light advantages and disadvantages. Nearly all of the project outputs exhibited successful achievement of the objectives. The overall outcomes were positive for all parties involved as evident through monitoring, data collection, and evaluation.

The target group, during both the pilot and thesis phase, demonstrated a deeper understanding of their intercultural identity and relationships. A positive shift in their attitude towards participating in multicultural settings was observed. These shifts were evident through the data collected during the virtual arts-based workshop model implementation through reflective discussion and feedback forms submitted post workshop.

The secondary stakeholders, the accompanying adults and family members, vocalized satisfaction and interest in future workshops. Upon completion of the final workshop, some families showed visible emotion regarding the positive influence that the contents and activities had on their child's development. One hypothesized benefit of the digital environment was the involvement of more members of the family, such as siblings. The prediction was affirmed when multiple participants were accompanied by younger siblings.

Lastly, the thesis team acquired key insight from the pilot phase that directly influenced the thesis phase. Similarly, the thesis phase yields critical insight for further innovation and inclusion of the virtual arts-based workshop model for the work-life partner, primary stakeholder, to adopt within current and future services.

Examples of potential incorporation of the virtual arts-based workshop model and handbook have become more evident prior to the publication of the thesis. The adaptability of the contents has proven versatile in their ability to apply to various contexts. Collaborations between the work-life partner, other local organizations within the municipalities of Helsinki and Espoo, and the thesis team have been undertaken. The variations include target group, theme, and mode of delivery. The virtual arts-based workshop model has been applied to children of different age ranges, mental health and multilingual contexts, and utilized a hybrid online and in-person facilitation method.

9.2 Professional Development

As both motivation for exploration of the topic, as well as contributing knowledge during the planning, implementation, and evaluation phases, the thesis team's professional backgrounds have played a role. Through working professionally over a combined period of approximately five years, the thesis teams have gained insight into the target group and their needs.

This influenced the development of the workshop model including the structure and facilitation of each workshop. For example, the competencies associated with teaching the target group streamlined the arts-based activities and digital content selections.

Furthermore, the knowledge of family dynamics, particularly intercultural families with younger children, enabled the development of specific reflective and discussion-based assessment during the workshops. This process allowed for analysis of the individuals' relationship towards the selected themes.

In terms of practicality, prior professional interactions with the target group prompted thoughtful structuring of the individual workshops. Specifically, time management and activity distribution. The thesis team found value in understanding, for example, the target groups' attention span, age-appropriate interests, capacity to handle said themes and topics, and the social-emotional capabilities of the group within a group setting. By leveraging these aspects, the thesis team could effectively enhance the group community even within a digital setting.

Finally, the thesis teams' extensive background in digital learning within a multicultural, and therefore multilingual, environment aided the planning and implementation phases. Being able to navigate the digital platform, including utilization of the platform features, optimized the digital classroom. This included supplemental digital content. Arts-based implies arts which are not limited to one form of medium. This inclusion of music and digital storytelling, along with the arts-based activities, allowed for a holistic approach to the arts-based methods utilized by the virtual arts-based workshop model.

9.3 Future Recommendations

Finalizing the project has identified specific areas for further recommendations for future workshops. Based on the data collected and evaluation analysis, multilingual adaptability of the workshop model should be prioritized. Addressing the language barrier will help to optimize data collection in respect to the children participating, such as the reflective discussion-based feedback.

The planning, implementation, and evaluation phases of this two-part model have brought to light new opportunities for reaching intercultural families. The project received interest within the target group and among stakeholders. Further research and development, especially focused on volunteer and facilitator training through use of the handbook, will continue to evolve the potential virtual arts-based workshop model and its impact on service users.

In living with the pandemic, and planning for life thereafter, the work-life partner may consider further exploration of the delivery mode. Specifically, a hybrid facilitation method could continue to expand participation and networks locally, nationally, and internationally. The benefit of a hybrid event, online and in-person, could further extend exposure to intercultural interactions and raise awareness towards the topic while allowing participants to engage in a way that best suits their specific needs.

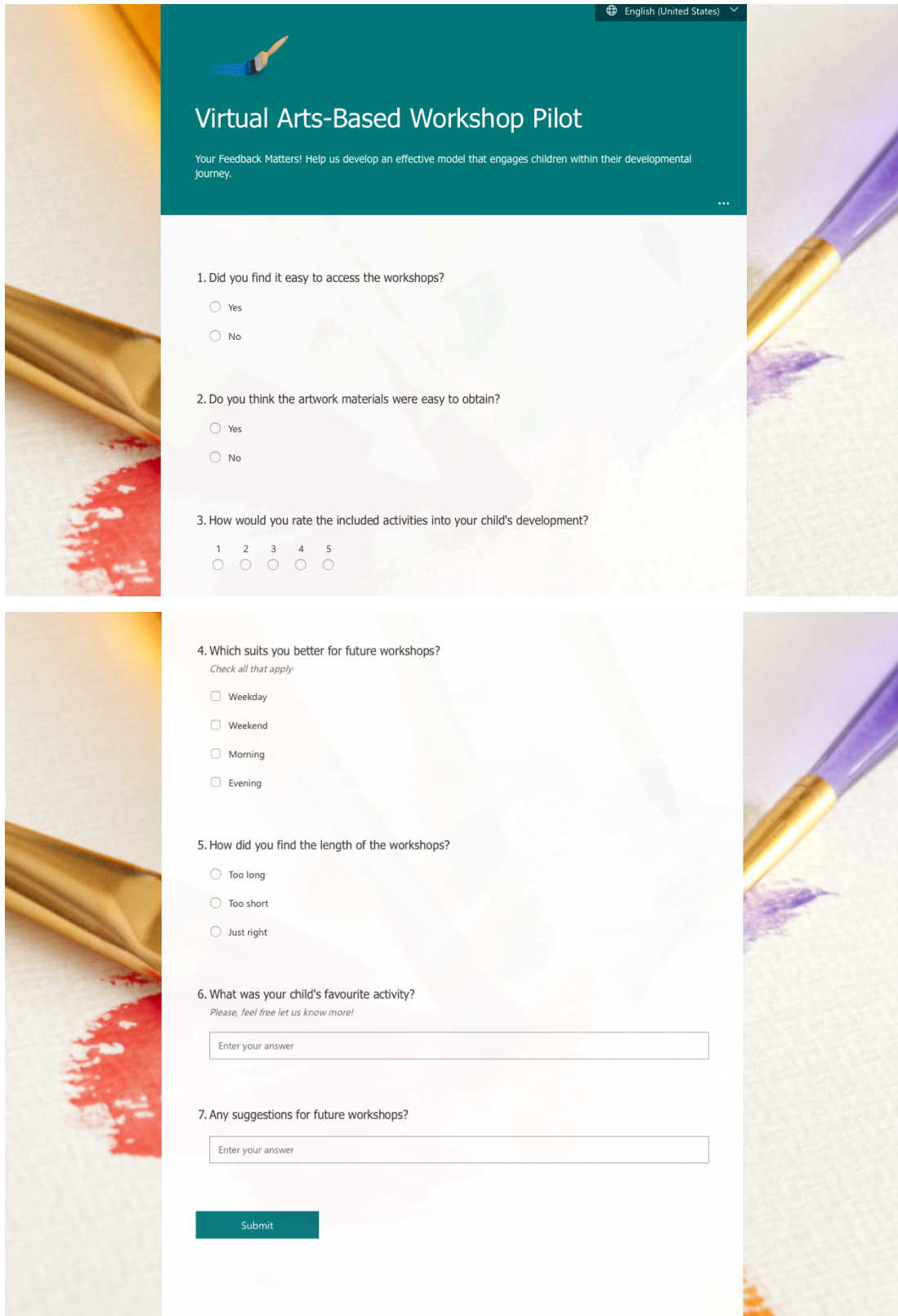
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APPENDIX 1/4. Digital feedback survey questions on pilot phase



English (United States) ▾

Virtual Arts-Based Workshop Pilot

Your Feedback Matters! Help us develop an effective model that engages children within their developmental journey.

1. Did you find it easy to access the workshops?

Yes

No

2. Do you think the artwork materials were easy to obtain?

Yes

No

3. How would you rate the included activities into your child's development?

1 2 3 4 5

4. Which suits you better for future workshops?

Check all that apply

Weekday

Weekend

Morning

Evening

5. How did you find the length of the workshops?

Too long

Too short

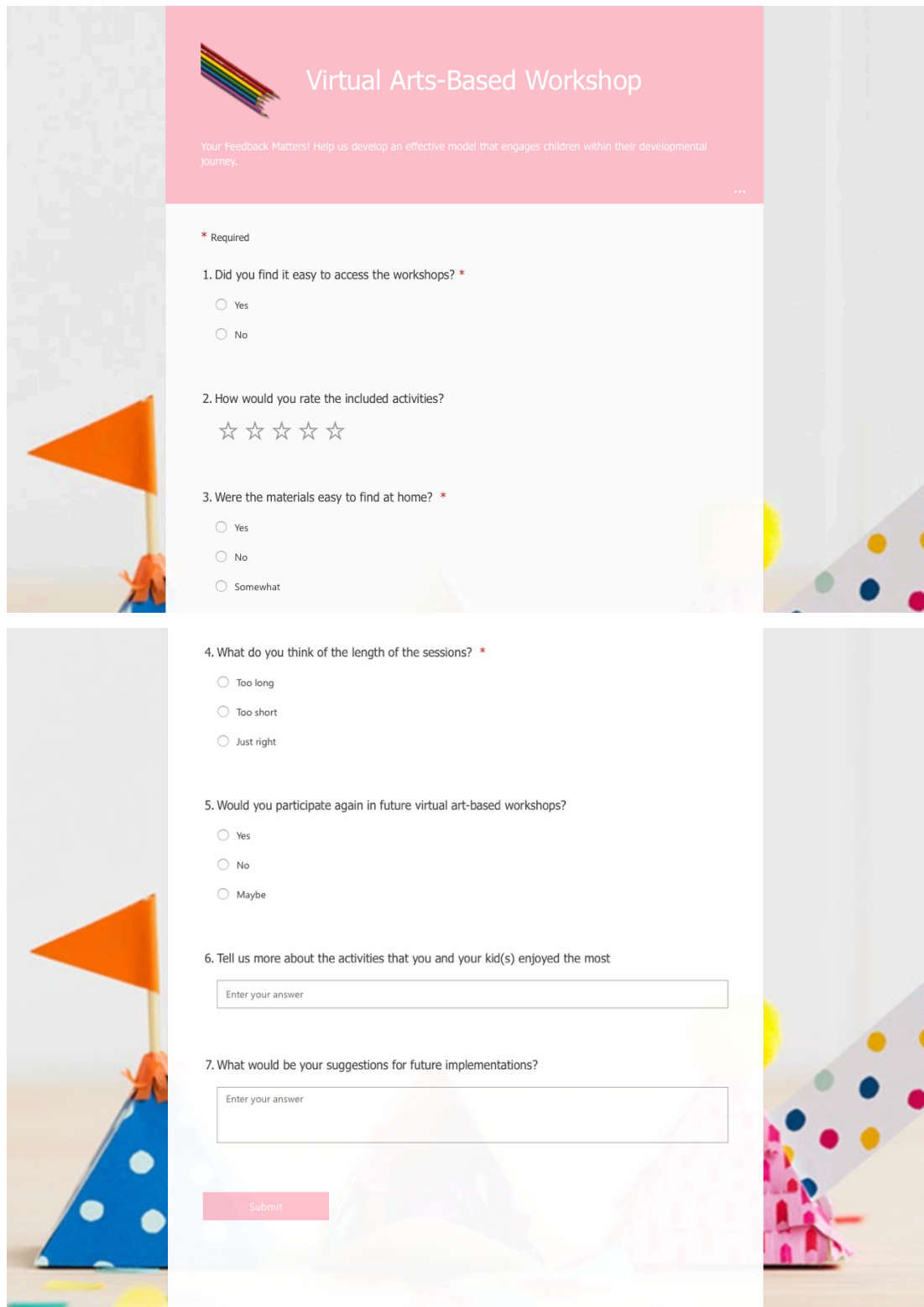
Just right

6. What was your child's favourite activity?

Please, feel free let us know more!

7. Any suggestions for future workshops?

APPENDIX 2/4. Digital feedback survey questions for second half of the series



The image shows a digital feedback survey form titled "Virtual Arts-Based Workshop". The form is set against a background of colorful party hats and streamers. The header is pink and contains the title and a sub-header: "Your Feedback Matters! Help us develop an effective model that engages children within their developmental journey." Below the header, there are seven questions. Questions 1, 2, and 3 are multiple-choice questions. Question 4 is a multiple-choice question with three options. Question 5 is a multiple-choice question with three options. Questions 6 and 7 are open-ended questions with text input fields. A pink "Submit" button is located at the bottom of the form.

Virtual Arts-Based Workshop

Your Feedback Matters! Help us develop an effective model that engages children within their developmental journey.

*** Required**

1. Did you find it easy to access the workshops? *

Yes

No

2. How would you rate the included activities?

☆☆☆☆☆

3. Were the materials easy to find at home? *

Yes

No

Somewhat

4. What do you think of the length of the sessions? *

Too long

Too short

Just right

5. Would you participate again in future virtual art-based workshops?

Yes

No

Maybe

6. Tell us more about the activities that you and your kid(s) enjoyed the most

Enter your answer

7. What would be your suggestions for future implementations?

Enter your answer

Submit

INTERCULTURAL EXPLORATION

Arts-Based Workshop

INFORMATIONAL GUIDE

WELCOME!




Thank you for joining us

in the exploration of intercultural development through art! We will host two arts-based workshops that focus on different themes within intercultural identity.

This packet includes:

background of the project, feedback information, workshop structure and themes, and craft materials lists.





*The workshops
are approximately
1 hour & 15 minutes in length.
Please see the general
structure of activities below:*

- Icebreaker activity
- Introduction to theme
- Art-based activity
- Sharing with discussion
- Closing & goodbyes

*The following materials lists
are only a suggestion as we wish
to keep these workshops
accessible for everyone.
Each craft may be completed
with paper & pencil.*



WORKSHOP ONE

Our Forest of Families

Each child will consider those who are important and special to them. Children may choose which type of fruit they wish to include. By drawing the special people in their life and adding them to their tree, children can exercise their agency over their life. Once completed, their family tree will uniquely represent one tree within the community forest.

THEMES: identity, acceptance, community, diversity

MATERIALS

- green poster board or paper (tree)
- plain white paper (fruit)
- empty recycled toilet paper roll (trunk)
- colored pencils or similar
- scissors
- glue

WORKSHOP TWO

Threads that Weave Us Together

Each child will explore their identity through self-reflection on both a surface level and deeper level representation. The self-portrait allows the child to present themselves how they wish to be perceived. Next, weaving five threads including their personality, likes and dislikes, and cultural values, encourages increased self-esteem and deeper empathy towards others. Lastly, combining each child's woven square with others to create a community quilt will empower beauty within diversity and emphasize community acceptance and belongingness.

THEMES: intercultural identity, empathy

MATERIALS

- plain white paper cut into a large square (x2)
- colored pencils or similar
- scissors
- glue

WORKSHOP THREE

Picture Worth a Thousand Words

Using drawings and/or magazine clippings, children will piece together a collage based on a special family memory. A visual interpretation of their special moment encourages individual exploration of the who, the what, and the why. Glueing together the pieces of their memory, the child garners a sense of permanence and security. Allowing others to interpret the collage demonstrates different perspectives or stories that are unique to each person through a diverse lens of cultural backgrounds, languages, and experiences.

THEMES: language, communication, belonging, diversity, empathy

MATERIALS

- Thick paper or cardboard
- Old magazine (for cutting)
- Colored pencils or similar
- Scissors
- Glue

WORKSHOP 4

Cultural Keepsakes - Show & Tell

Children will share something that is important to them and their family. The traditions box will serve as a reflective tool in which children will consider their own family traditions through the exploration of diverse traditions that make up our colorful world.

THEMES: cultural sensitivity, diversity, acceptance, intercultural identity, cultural adaptability

MATERIALS

- A special item to share
- Recycled box (shoe box size or similar)
- Paper
- Magazines or newspaper
- Colored pencils or similar
- Glue or tape
- Scissors

Your Feedback Matters!

Per the development of an effective model that engages children within their developmental journey, we will be providing feedback opportunities throughout the project. These will include online feedback forms to be completed after the workshop. Additionally, the facilitators will provide thoughtful discussion based questions in order to assess your child's learning along the way.





**Facilitator Guide:
Early Childhood Intercultural
Exploration through Art**

VIRTUAL ARTS- BASED WORKSHOP MODEL

ALEXANDRA SYVÄNEN
WILSON JAVIER GAUTO MARTINEZ



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From Concept to Creation **Background of the Thesis with Familia ry**

Familia ry is an organization within Finland that seeks to provide support, resources, and activities for the growing number of intercultural families particularly those with children. In 2020, an arts-based model for in-person implementation of arts-based activities for intercultural children was developed (Ben Younes et al. 2020).

However, with the challenges imposed by the Covid-19 pandemic, an urgent need for the development of a virtual arts-based workshop model was evident. In 2021, students from Diaconia University of Applied Sciences collaborated with Familia ry in order to digitize and digitalize the workshop activities and contents. The project was initiated in January 2021 and continued into Autumn 2021.

The result: a handbook and a four-part virtual workshop series. This handbook serves as the facilitator's guide to effectively implement said workshops in an online setting which not only allowed for the continuation of services but also increased national accessibility for the target group.

Further development of the workshop model has led to implementation within a hybrid setting: online and in-person simultaneously. Cooperations have extended to other municipalities within Finland alongside other organizations. The series has been adopted into other projects such as those focusing on mental health and well-being and multilingualism.

Arts-Based Methods in the Digital Classroom

Art is constructed and expressed through diverse mediums. The creation of art is uniquely created with a variety of purposes. Due to its wide interpretation, it is considered highly accessible for both the creator and the consumer which lends to the adaptability of art and moreover, art with a purpose. Rather than a focus on aesthetics, art can be used with specific purposes. It is with a purpose that art can be defined as a method within different disciplines such as social work.

One such method that is widely accessible to a variety of client backgrounds within diverse settings, is the use of visual arts through e.g., drawing or painting. It requires minimal materials and/or skills and yields an outcome of self-expression. Utilizing methods such as drawing and painting as a research method, not only provides data that can be examined critically but furthermore, images are believed to prove an ideal communicative tool. More specifically, a tool resonating with personal stories of the participants aiming towards social justice and paving the way for raising awareness in regard to marginalized or vulnerable groups. Applying painting and drawing as a tool, can help to discover new perspectives about one's relationship with empathy and consciousness while encouraging inner and external reflective dialogue. This can be an effective way to express social justice issues within a society. (Leavy, 2017.)

Arts-based methods, when implemented within formal and non-formal settings, have the potential to inspire community and create a social presence within the digital learning environment. Through this form of participatory methods, facilitators have the opportunity to engage the participants in new ways. The method also allows for broader perceptions of themes and activities. That being said, arts-based methods invite the service users to explore their understanding of the themes with the added benefit of creativity, which with the advance of technology and increased electronic literacy, can be utilized in virtual environments just as efficiently as in face-to-face situations with proper facilitation (Veletsianos 2016, 179-193).

Intercultural Concepts: Family, Identity, Communication

To speak of intercultural families is to refer to families formed by couples who do not share the same country of origin. Family ry adopts this term to define their service users. Bringing this definition to a Finnish context, according to Ben Younes et al. (2020) there were 76,626 intercultural couples by the end of 2017, with roughly half of them having children (Familia ry). The numbers they exhibit remain current until further statistics are published.

Before trying to define terms such as intercultural identity, it is imperative to begin by speaking about cultural identity. Corbu et al. (2014, 160-161) present a comprehensive approach to the topic by identifying factors, at both at sociological and psychological levels, that come into the picture when referring to the topic. They refer to cultural identity as “sources of equilibrium” via which the other aspects of self can be manifested. Furthermore, they argue that cultural identity is “based on identification with a group that has shared systems of symbols, meanings and norms of conduct” and the subsequent inclination people have towards that familiarity. It can be said then that intercultural identity, put simply, refers to the internalization, by exposure, of at least two different cultural identities (Ben Younes et al. 2020).

Intercultural communication refers to the interactions across various cultures. The current global climate, catalyzed by growing technologies, requires a world in which people can interact and communicate effectively with regard to various cultural backgrounds. Developing an emphasis on multicultural skills and competencies within communications enables societies to function inclusively. As with many skills and competencies, learning from a younger age can increase efficiency and deeper understanding within these areas (Dai & Chen 2014, 1-2;213). Facilitating this kind of learning involves critical care and intentional structuring in order to provide the basis upon which children can learn to be more accepting of diversity and effective within their communications.

General Information

Participant Acquisition

Workshops are advertised through the Familia ry network in the form of event flyers (see appendix). The participant target group includes children in early childhood with intercultural family backgrounds.

It should be noted that the model may be adapted for other age groups, however, it is recommended to keep participant ages and levels of development in mind when promoting the workshops.

It is recommended to consider the number of registered participants given the nature of the digital environment, workshop structure, and ages of the participants. Larger groups potentially make the interactions more challenging in the online setting.

**Note: Siblings or other children may wish to join regardless of their age, due to the online and family setting, we encourage inclusivity.*

Inquiring participating families should register through the provided Familia ry registration link.

Communications

Upon registration, participating families will receive a registration confirmation email along with Informational Welcome Guide.

Prior to each workshop, a courtesy email is sent to registered participants. The email includes the workshop title, date and time, digital content, craft instructions, materials list, and other general information.

General Information

Communications *(cont.)*

With consideration towards the safest and privacy of the target group, it is recommended to send the link and password for the event separately. As this information does not impact family preparations, it would be optimal to send it the day before the event.

Post-workshop, a short survey is sent to participating families (see appendix) At the end of the workshop series, a final feedback form is sent. (see appendix).

Materials

A list of materials is provided within the Informational Welcome Guide. Each workshop has a specific list of materials needed to complete the crafts. However, in line with Familia ry's values, the workshop series prioritizes inclusivity. Each craft may be completed with some or alternative materials that are available to the participating families, or just a pencil and paper.

***Note:** *It is critical that the facilitator accommodates those working with different or limited materials in order to remain inclusive and encourage equal participation.*

The facilitator must also have their own supplies readily available in order to demonstrate the completion of the craft. This helps participants understand the instructions, ensures accurate pacing and timing, and eases some anxieties associated with digital facilitation.

Other materials include the digital content used during each workshop. It is recommended that participating families are provided with the links for the supporting theme content prior to the workshop.

General Information

Virtual Learning Environment Facilitation

It is the responsibility of the facilitator to familiarize themselves with the functions of the chosen digital platform. Significant features include:

- video & audio
- sharing your screen
- slide display
- streaming YouTube content
- muting functions
- chat box
- whiteboard

Additionally, the facilitator must be familiar with the functionalities of YouTube as it is the source of the supporting digital content. The necessary functions needed are Finnish subtitles, if available, and the playback speed. The playback speed should be set at .75 as this allows for families to make necessary language accommodations. Lastly, during the craft, the facilitator should play [relaxing music](#). Use the suggested link or find an alternative.

Safety Protocols

In working with children, safety must be prioritized. In the digital learning environment, specific measures should be taken to ensure safety, privacy, and ethical practices.

When creating the online event using the digital platform, use the password function to ensure a closed space. This password should be shared with the participants prior to the workshop and is not intended to be shared with anyone not registered.

Language and Accessibility

This handbook, the informational welcome guide, and the workshops are implemented in English. However, due to the multicultural nature of the intended target group, the contents and structures may be translated into the necessary language of instruction.

General Information

Language and Accessibility *(cont.)*

Providing the informational welcome guide which includes background information, activities, schedule, materials, and the supporting digital content, families can familiarize themselves and their children with the elements they will encounter during the workshop. This provides an opportunity for translation of the contents into the family's own language, adequate time for preparation of materials and instructions, and may reduce the participant's anxiety overall.

Feedback

Data collection and feedback are essential to the development and innovation within any program. Evaluation of the participant's development towards the themes is assessed through the use of targeted discussion questions.

In addition, feedback forms are sent to the registered email address. While these forms are intended for the helper or parents, they also include areas where the child may provide feedback. This further encourages reflection and discussion among the children and the parents or helpers.

Workshop Structure

Structure and timing are critical within the digital platform. That being said, the workshop structure is broken into six parts:

- 1.greetings
- 2.icebreaker warmup
- 3.introduction to the themes through other sources (story, song, video, etc)
- 4.craft
- 5.discussion
- 6.closing

Workshop One Our Forest of Families

Themes Identity, Agency, Acceptance, Community Belongingness, Diversity

Purpose The family tree craft is purposefully introduced during the first workshop of the series. The familiarity of this initial exploration may reduce anxiety associated with a new environment. The content of the workshop seeks to build confidence within the child's identity through empowerment and agency. Furthermore, participants will garner a sense of community belongingness and acceptance through the unification of individual trees within the family forest.

**Note: It is critical to eliminate normative bias during instruction as the traditional roots of this activity are potentially restrictive and therefore could be triggering for some participants. Families may include any person, animal, or thing that the child deems important or special to them. Labels are not of priority.*

Objectives

- Strengthen the child's identity
- Emphasize inclusivity and diversity within families
- Encourage the child's agency over their perspective of their world
- Increase awareness with respect to community belongingness and acceptance

Digital Content

- Workshop One digital slideshow
- [The Family Book by Todd Parr](#)

Workshop One

Our Forest of Families

Implementation Instructions for the Facilitator

- Warm welcome and introductions
- Establish the ground rules
- Icebreaker: Allow participants to share how they say "Hello" in their language. Children may wish to share multiple examples. Illicit repetition from the group. Keep a tally of the number of ways that the group discovers.
- Introduce the workshop themes through the book *The Family Book* by Todd Parr.
- Use the discussion questions to encourage exploration of the theme.
- Check that the families have the materials ready before starting the craft.
- Explain the craft without leading the children to any specific ideal.
- Provide the instructions in (3) parts. Model the steps as needed.
- Allow the children time to complete each part by allotting and noting the return time for further instructions. Turn off your camera but leave the audio open in order to play calming music while the children complete the craft. Remind participants that you are still available to answer any questions. Encourage participants to leave their microphones and cameras open to maintain the group environment.
- Once everyone has finished, return to the group and allow the children to share their family tree.
- Provide space and time for discussion using the discussion questions. Children may choose which question(s) they wish to answer.
- Have each child hold up their family tree at the same time while telling the group that together their trees make a colorful forest. Ask children what they think is beautiful about their forest.
- Time for closing remarks and goodbyes, thank each child for their participation.

Workshop One

Our Forest of Families

Craft My Family Tree

Materials

- Green poster board or paper (tree)
- Plain white paper (fruit)
- Empty recycled toilet paper roll (trunk)
- Colored pencils or similar
- Scissors
- Glue

Craft Instructions

1. Think about who is special to you and who loves you
2. Cut out circles, the fruit, for each person you wish to include on your tree
3. Decide what kind of fruit tree you will make
4. Draw 1 picture on 1 circle
5. Using the poster board or 2 papers glued together, draw an outline of your tree. (*No tree trunk)
6. Cut out the tree shape.
7. Glue the fruits to your tree in any arrangement.
8. If you would like, write the names near the fruit where there is space.
9. Using the recycled toilet paper roll, cut 2 equal slits less across from each other.
10. Once your tree is ready and dry, slide the bottom through the slits
11. Now your tree will stand up bright and tall!

Workshop One

Our Forest of Families

Discussion Questions

1. Tell us about your tree.
2. What things do you do together with your family?
3. Who is in your family tree?
4. What do you love about your family?
5. How does your family share love?

Workshop Two Threads that Weave us Together

Themes Self-Esteem, Identity, Belonging, Community, Global Citizenship

Purpose The Our Quilt craft inspires the exploration of the child's identity through various aspects of their personality, likes and dislikes, and cultural values. Furthermore, the self-portrait encourages self-reflection and allows the child to depict themselves through their perspective. By weaving each piece of the child's identity through their self-portrait, the participant gains a deeper understanding of the self in that what makes the individual who they are is multi-dimensional and occurs below the surface. The activities seek to build self-esteem and emphasize empathy. Through this self-actualization activity, the child can deepen their understanding of others. Lastly, piecing each child's square together into a quilt format demonstrates the beauty and colorfulness within diversity in the community.

**Note: Some children may experience stress regarding the cutting of their pictures, therefore it is necessary to have parents emphasize the procedure prior to starting the craft. However, each child is in charge of their own craft and therefore must be allowed to ultimately decide if they wish to keep each square drawing intact. In this case, the child will be contributing the two separate squares towards the final community quilt.*

Objectives

- Deepen the child's perception of their identity and inspire self-esteem
- Emphasize inclusivity and diversity within the community
- Encourage empathy towards others

Digital Content

- Workshop Two digital slideshow
- [Where Are You From? by Yamile Saied Méndez](#)

Workshop Two Threads that Weave us Together

Implementation Instructions for the Facilitator

- Warm welcome and introductions
- Establish the ground rules
- Icebreaker: Allow participants to share how they say "How are you?" in their language. Children may wish to share multiple examples. Illicit repetition from the group. Keep a tally of the number of ways that the group discovers.
- Introduce the workshop themes through the book *Where Are You From?* by Yamile Saied Méndez.
- Use the discussion questions to encourage exploration of the theme.
- Check that the families have the materials ready before starting the craft.
- Explain what the craft will be without leading the children to any specific ideal.
- Provide the instructions in (3) parts. Model the steps as needed.
- Allow the children time to complete each part by allotting and noting the return time for further instructions. Turn off your camera but leave the audio open in order to play calming music while the children complete the craft. Remind participants that you are still available to answer any questions. Encourage participants to leave their microphones and cameras open to maintain the group environment.
- Once everyone has finished, **EXIT SHARE SCREEN MODE** and have each child, possibly with the help of their helper, hold their completed square up to the camera and take a screenshot.
- Allow the children to share their woven square freely.

Workshop Two

Threads that Weave us Together

Implementation Instructions for the Facilitator (cont.)

- During this time, **quickly** incorporate the screenshots into the Portrait Weave: Facilitator's Slide template. Copy and paste into the space provided in the Sharing & Discussion Part 2: Our Quilt slide. ***Note:** if there are only a few participants, the design can be repeated to create a larger quilt pattern.
- **SHARE SCREEN** again: Sharing & Discussion Part 1: Individual Square sharing & discussion questions.
- Move on to Sharing & Discussion Part 2: Our Quilt slide and reveal the community quilt that they have made. Use the discussion questions provided.
- Time for closing remarks and goodbyes, thank each child for their participation.

Workshop Two

Threads that Weave us Together

Craft Portrait Weave

Materials

- Plain white paper cut into a large square (x2)
- An extra piece of paper or poster board
- Colored pencils or similar
- Scissors
- Glue

Craft Instructions

1. Cut the 2 pieces of paper into large squares by folding along the diagonal and cutting off the excess. **Note: helpers may want to help with this to ensure it is accurate*

Square 1: Special Things

1. Think about all of the things that are special to you. This can be your family, your friends, your favorite color, toys, etc.
2. Using the first square, draw your special things. **Try to fill the whole square and remember to use lots of colors!*
3. Fold the paper in half vertically
4. Fold in half once again
5. Cut along the lines 4 lines

Workshop Two

Threads that Weave us Together

Craft Instructions (cont.)

Square 2: Self-Portrait

1. Using the other square and your computer to see your face, draw a self-portrait. *Try to fill the whole square and remember to use lots of colors!
2. Fold the paper in half horizontally
3. Fold in half once again
4. Cut along the lines 4 lines but leave approximately 1 cm from the left edge
5. Glue one edge to the poster board or other paper (see the blue line)
6. Weave Square 1 pieces through Square 2 pieces

Discussion Questions

Part 1: Individual Square

1. Tell us what you chose for your special things.
2. What do you like about your art?
3. How does your woven square make you feel?

Part 2: Our Quilt

1. What can you see?
2. What happens when we put each of our squares together into one?
3. What do you like about our community quilt?

Workshop Three

Picture Worth a Thousand Words

Themes Identity, Empathy, Acceptance, Diversity, Community

Purpose The Memory Collage encourages children to recall a specific memory that evokes a moment of nostalgia. By revisiting this past memory and considering the who, the what, the when, and the why of that special moment, children can build permanence surrounding an instance of happiness. The use of magazine clippings or other various textiles allows the child to bring tangible depth to the representation of their memory which has been shown to increase deeper reflection and have a potentially positive impact on the child's understanding of their world. By constructing the collage piece by piece, empowers children to exercise their agency and point of view which may create a new understanding for the accompanying helpers of how the child views their world. Next, the gallery exhibition encourages alternative interpretations of the art by the other children. This seeks to break down linguistic barriers and highlight similarities between the children while also showcasing the beauty within their differences. In addition, this emphasis on diversity invites intercultural dialogue and inspires community among the group.

***Note:** *The accompanying helpers may discuss the memory with the child, however, they should refrain from leading or influencing the child's recollection of the moment. This can be done with the use of open-ended questions provided in the discussion questions.*

Objectives

- Establish permanence and security through tangible arts mediums
- Reduce linguistic barriers and encourage communication through pictorial representation
- Reinforce community through diversity, empathy, and acceptance
- Empower identity and agency through point of view

Digital Content

- Workshop Three digital slideshow
- [Drawn Together by Minh Le](#)

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Workshop Three

Picture Worth a Thousand Words

Implementation Instructions for the Facilitator

- Warm welcome and introductions
- Establish the ground rules
- Icebreaker: Allow participants to share how they say "Love" in their language. Children may wish to share multiple examples. Illicit repetition from the group. Keep a tally of the number of ways that the group discovers.
- Introduce the workshop themes through the book *Drawn Together* by Minh Le.
- Use the discussion questions to encourage exploration of the theme.
- Check that the families have the materials ready before starting the craft.
- Explain what the craft will be without leading the children to any specific ideal.
- Provide the instructions in logical parts. Model the steps as needed.
- Allow the children time to complete each part by allotting and noting the return time for further instructions. Turn off your camera but leave the audio open in order to play calming music while the children complete the craft. Remind participants that you are still available to answer any questions. Encourage participants to leave their microphones and cameras open to maintain the group environment.
- Once everyone has finished their Memory Collage, return to the group to share and discuss using the discussion questions. Be sure to implement relevant and appropriate questions for each participant.
- Time for closing remarks and goodbyes, thank each child for their participation.

Workshop Three

Picture Worth a Thousand Words

Craft Memory Collage

Materials

- Thick paper or cardboard
- Old magazine (for cutting)
- Colored pencils or similar
- Scissors
- Glue

Craft Instructions

1. Close your eyes. Remember a time where you felt happiness, togetherness, and safe. Where were you? Who was there? What were you doing? What feelings did you have at the time? Why was that moment special.
Note: Helpers, you can discuss the memory with your child, but try to avoid influencing their directions. Your role is to help them bring **their memory to life and onto paper.*
2. Put that memory down on paper using drawings, magazines clippings, or other collage elements. You may draw, cut, glue, up to you!
3. As you piece together the memory, continue to think about how you felt at that time.
4. When you are finished, think about how you feel now in this moment? Do you feel the same as you did in that moment?

Workshop Three

Picture Worth a Thousand Words

Discussion Questions

1. Choose someone else's Memory Collage.
 - What can you see?
 - What feelings come to you from the picture?
 - What story comes to mind?
 - Does it remind you of a special memory that you have had?
2. Share the story behind your Memory Collage.
3. Helpers, in your mother tongue, share your interpretation of your child's Memory Collage with your child and the group.

Workshop Four Cultural Keepsakes

Themes Identity, Agency, Self-Esteem, Cultural sensitivity, Diversity, Community

Purpose The Keepsake Box craft, along with the show and tell activity, promotes self-esteem and agency while encouraging a broader understanding of diversity. Furthermore, the activities inspire bravery and community through the peer supportive setting. This seeks to celebrate the differences and the similarities among us.

The show and tell activity allows children to share something that holds significance within their lives in terms of family traditions. The activity allows other participants to gain new insights and exposure to diverse cultures and traditions.

The Keepsake Box acts as an extension to the Show and Tell activity. It allows the child to design their own box for special things. The box, itself, provides a creative opportunity in which the participant may include colors, images, and techniques associated with their comprehension of their family and their traditions. Next, the child may decide what they wish to include inside of the keepsake box. The box provides security and protection of their special things with emphasizes their independence and strength. Additionally, while the contents, also representative of their perceptions, are dynamic and ever-changing, the solid six walls of their box remain static and strong, representing their continued agency over their decisions.

***Note:** Helpers should encourage the child to explore and reflect upon their family rituals and traditions. Using the provided discussion questions, the child can assert their agency and potentially gain confidence in their decisions. Helpers should be open to the idea that their child may have a unique perspective compared to their own and refrain from invalidating the child's decision, especially through tonality. Whatever it is that the child selects to share, great respect should be given to the significance and attachment each child feels towards their choice.

Workshop Four Cultural Keepsakes

Objectives

- Strengthen the child's perception of their family traditions
- Encourage acceptance and cultural sensitivity through exposure to diverse traditions
- Promote self-confidence and self-esteem through decision making and community support
- Reduce anxiety towards a changing world by developing a strong sense of agency

Digital Content

- Workshop Three digital slideshow
- [Kids Share Their Cultural Tradition Show & Tell from Hiho Kids channel](#)

Workshop Four Cultural Keepsakes

Implementation Instructions for the Facilitator

- Warm welcome and introductions
- Establish the ground rules
- Icebreaker: Allow participants to share their cultural keepsake that they brought with them. If the child does not have something to share, encourage them to share about a special holiday or tradition in their culture.
- Introduce the workshop themes through the video Kids Share Their Cultural Tradition Show & Tell from Hiho Kids channel.
- Use the discussion questions to encourage exploration of the theme.
- Check that the families have the materials ready before starting the craft.
- Explain what the craft will be without leading the children to any specific ideal.
- Provide the instructions in logical parts. Model the steps as needed.
- Allow the children time to complete each part by allotting and noting the return time for further instructions. Turn off your camera but leave the audio open in order to play calming music while the children complete the craft. Remind participants that you are still available to answer any questions. Encourage participants to leave their microphones and cameras open to maintain the group environment.
- Once most children have finished decorating their Keepsake Box, have them place their Show & Tell item inside the box. Encourage them to find other items around their house that they feel are important or represent their family traditions. They can also draw pictures and cut them out.

Workshop Four Cultural Keepsakes

Implementation Instructions for the Facilitator (*cont.*)

- Once everyone has finished their Keepsake Box, return to the group to share and discuss using the discussion questions. Be sure to implement relevant and appropriate questions for each participant.
- Time for closing remarks and goodbyes, thank each child for their participation.

Workshop Four Cultural Keepsakes

Craft Keepsake Box

Materials

- A special item, related to culture & traditions, for sharing
- Recycled box (shoebox size or similar)
- Paper
- Magazines or newspaper (for cutting)
- Colored pencils or similar
- Glue or tape
- Scissors
- Any other decorative items

Craft Instructions

1. Think about your family and family's cultural traditions. How do you celebrate together? What things do you eat? What songs do you sing?
2. Take your box in your hands. This is your special box and you choose whatever you feel is important and represents you and your family.
3. Decorate the inside and outside of the box.
4. Place your show & tell item inside the box. If you have time, you may go around your house and choose other items to include in your box.
5. You can also draw pictures, cut them out, and place them inside.
6. Share your keepsake box with the group.

Discussion Questions

- Tell us about the decorations on your keepsake box.
- What memories came to mind when you were decorating?
- Are there any similarities between the boxes in the group?
- How are the boxes different?

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