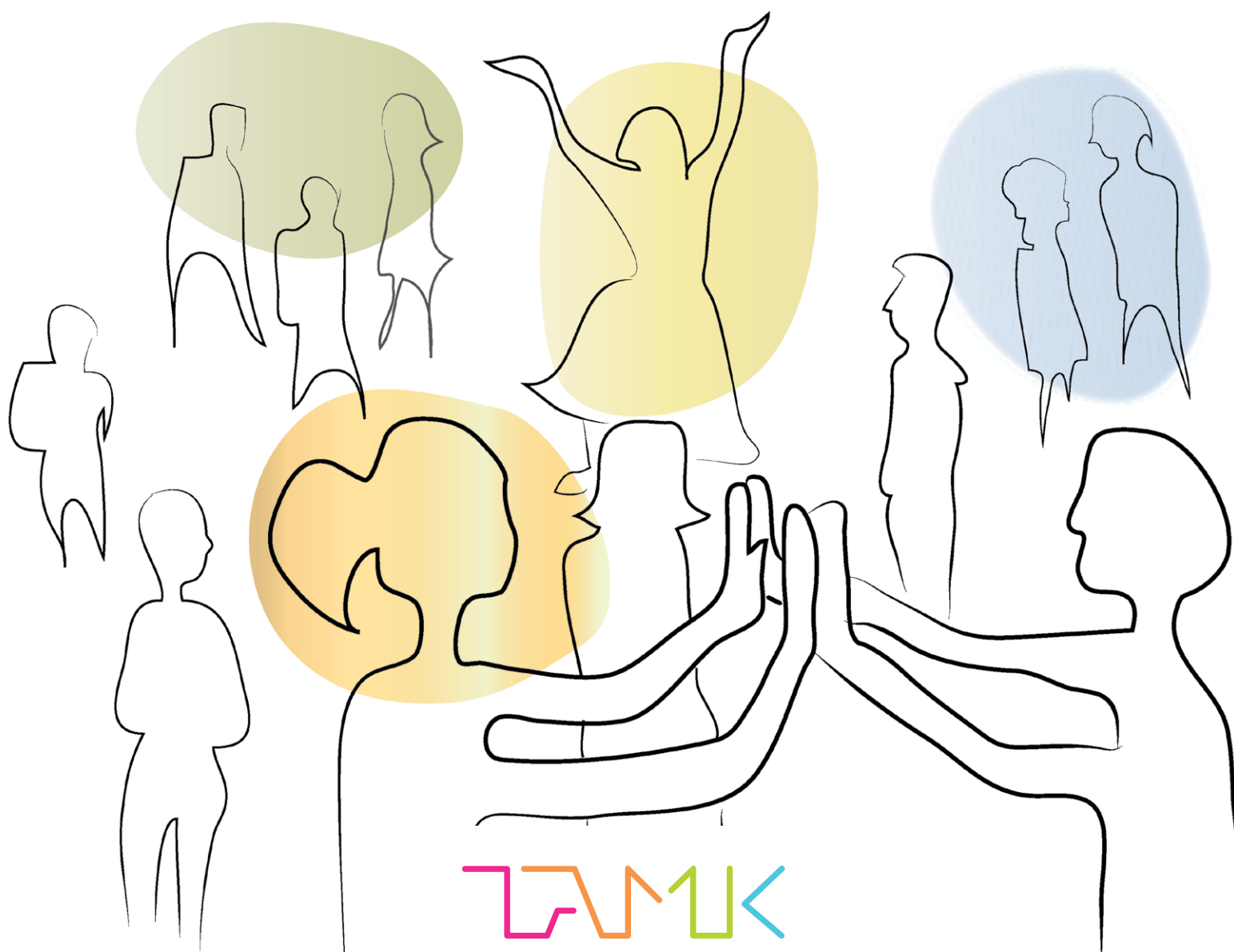


See me! MULTICULTURAL ENCOUNTERS WITH CREATIVE METHODS

Edited by Ulla-Maija Koivula and Sanni Kuikka



TAMPERE UNIVERSITY
OF APPLIED SCIENCES

SEE ME! Multicultural Encounters with Creative Methods

Edited by Ulla-Maija Koivula and Sanni Kuikka

Tampere University of Applied Sciences.

Series B. Reports 79.

ISSN 1456-002X

ISBN 978-952-5903-67-6(PDF)

Tampere 2015

Published by TAMK

Cover, illustrations and layout by Riikka Koivula

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This publication has been funded by the European Commission.
The Commission accepts no responsibility for the contents of the publication.



Lifelong
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Programme

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SEE ME! – About Becoming Visible

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Finnish writer, Tove Jansson, has become world famous from her Moomin characters and books, comics, and animations about them. Tove Jansson created a fairyland, Moomin Valley, where curious things and adventures take place, and at the same time the place is the safest and warmest place on earth with friendship, love, and tolerance. For me, the most meaningful character in the Moomin tales is the invisible child, Ninni. Ninni becomes invisible because she was never heard and seen as she is. Her auntie is a cold, ironic lady, who does not care less about Ninni's feelings and what she wants. Ninni learns to hide herself in silence, so much so that in the end, she cannot be seen at all. Tuutikki, a Moomin family friend, brings Ninni to the family. Ninni is given a small silverbell necklace, so she can be heard wherever she walks to avoid collisions and accidents. After a while, when she is met with friendship and kindness, Ninni dares to become visible.

This story has always touched me deeply. I was a very shy child when young, and my mother used to speak for me or rather on behalf of me. To find my own voice, my own style, and myself took years. I am still working on it in fact. To become visible, to be seen and heard, as you are is a fundamental need of every human being. Other persons are the mirrors by which you study yourself and gradually find your own way of being, your identity. The Invisible child story has been a popular metaphor to describe not only about abuse and neglect of the parents but also their unwillingness and incapability to see a child as an individual.

Quite often in social work or health care, as clients, we are not met as persons or as ourselves, but instead as “problems”, “diagnoses”, as something to be cured or rehabilitated. The attitude is that “we professionals have the means and methods to tackle and alleviate the problems, you just need to follow the rules and processes.” Although all the study books preach about the principles of “client-centreness” and “dialogue”, it is not always the case. Rational, bureaucratic social case work can handle you and help you find the right services and income support (if you are eligible) but it does not necessarily empower, activate or support you. In child protection, the child “learns” the story of the system which follows him/her from one foster care home to another. A child learns his/her story and begins to fit into the role of an unsocial child or one with a learning disability or ADHD. Through art-based methods, a child can learn, test, and find other kinds of identities, not only the identity of a “custody child”. (Känkänen 2013, 91-92.)

During the past twenty years, the use of art-based, creative methods has increased. Art-based methods can refer to various concepts: art-oriented activities, community art, empowering methods, creative methods or sociocultural animation. (Kurki 2000; Kangas 2003; Freire 2005; Känkänen 2013.) A lot of research-based evidence has been gathered indicating that the methods are effective, especially when working with children

and youth. Art-based methods are not art itself as a result, but rather use art as a tool to communicate, to search your inner self and to empower. The relationship between the professional and the client is not a hierarchical one between the “the one who knows” and “the other who knows not” but rather an equal one where both are experiencing and creating together. Paulo Freire has written that “In interaction nobody is totally ignorant and totally wise. They are only people who aim to learn together more than they know at that moment. “

For “the invisible child”, art-based methods provide a protective shield of symbolic distance and metaphoric safety. By painting, dancing or photographing that person can express feelings and thoughts which they find difficult to formulate as words and talk. On the other hand, by visualization, e.g. by painting and expressing the self e.g., by movement, the person becomes also visible to herself. Community art brings people together and creates partnerships, creating inclusion and dialogue and renewing social relations. At its best, community art reforms loneliness into new partnerships and creates communities. From one story, a new “our story” is created, a shared collective space. (Känkänen 2013, 78.)

Learning through art takes place along the same lines as experiential learning (Kolb 1984). Learning requires understanding and analyzing the experience that is the source of learning and development. Freire’s theory of social and cultural action as well as the theory of socio-cultural animation stresses the meaning of action and involvement. Art-based methods cannot be learned without trying them yourself, throwing yourself into the process of not knowing. In “See Me!” eight higher education institutes launched themselves to learn in actual practice how to use art-based, creative methods with different kinds of clientele.

From Teaching to Coaching

See Me! – Creative methods with youngsters was an Erasmus Intensive Programme coordinated by the Tampere University of Sciences and run twice during 2013-2014, once in Tampere, Finland, and the second time in Barcelona, Spain. The partnered higher education institutes in the programme were:

[Hochschule Nordhausen](#) from Germany, [Kaunas University of Applied Sciences](#) from Lithuania, University Pablo de Olavide and [Autonomous University of Barcelona](#) from Spain, [ELTE University from Hungary](#), [HAN University of Applied Sciences](#) from the Netherlands and [HAMK University of Applied Sciences](#) from Finland.

The partners had worked before under the Erasmus Intensive Programme Crème – Creative methods in Substance Care during 2010-2012. That intensive programme was held three times, in Tampere (FIN), Sevilla (ES) and Budapest (HUN). The format of the programme was partially similar, but the target group, as well as the pedagogical approach, differed slightly. The format is explained in a separate article in this book.

The main idea and objective of this intensive course was to learn art-based, expressive methods and how they can be applied when working with different kinds of clientele in a multicultural environment. The course lasted for two intensive weeks and included a pre-work assignment and also reflective articles written after the course completed.

The course was participated in by about 60 students and 15 teachers each time, the exact amount of participants varying slightly in each course. Each higher education institute selected their own students and teachers (6-8 students and 1-2 teachers from each HEI), but the same election criteria were used: English language skills, a shown interest in the course theme, and some experience in creative methods and both motivation and suitability to study the programme.

See for Yourself!

This report collects articles written by several teachers who were involved in See Me!. Most of them were also participating in Crème during 2010-2012.

The articles are divided into four sections. The first describes the pedagogy and format of the course. The second section contains country specific (Spain and Hungary) articles related to immigration and youth. The third section consists of articles dealing with communication skills, creativity and social pedagogy. The fourth section presents art-based methods, their background and practical applications including also examples of exercises used.

Students' feelings and thoughts from the course are based on their reflections from the blog stories they wrote. These quotations can be found in and between the texts. The photos are snapshots taken during the courses.

The real feeling about the course you can get from the visual reports available on YouTube.

Result of the events can be seen and heard in two short videos:

<https://www.youtube.com/watch?v=Q6Orlb86FBk> (Mood reel from Barcelona 2014)

<https://www.youtube.com/watch?v=8Lst15fdRlg> (Mood reel from Tampere 2013)

Photoshows about the courses are available here:

https://www.youtube.com/watch?v=oYkGrU2go_s (Photoshow from Barcelona)

<https://www.youtube.com/watch?v=aul-IFP6Njo> (Photoshow from Tampere)

The See Me –blog contains presentations from the course as well as students' stories:
<http://seeme.blogs.tamk.fi/>

This publication has been edited with one of the students participating in See Me as a course assistant, Ms. Sanni Kuikka. Thanks go to her for her interest and activity to co-edit the book. The articles have been written by members of our See Me "family", so thank you goes to them for taking the time and effort, with no extra funds and time allocated! The English language was checked by a Finnish company "englanniksi.fi" in a very speedy way, and my wonderful daughter, the architect Riikka Koivula, designed the cover and layout of the book. Thank you also to Tampere University of Applied Sciences who supported the publication of the book and of course to CIMO and Erasmus for funding the programme.

Unfortunately, See Me could not be realized for a third time, originally planned to take place in Lithuania, since the whole Erasmus programme was renewed and this type of intensive courses did not receive funding anymore. This is one of the reasons that this book needs to be published, so that these kinds of multicultural, creative course programmes can be further organized in collaboration with higher education institute funding.

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SEE ME! –Format: Participatory Pedagogy and Coaching

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Introduction

The traditional teaching model has been one of knowledge transfer from those who know to those who do not yet know. When visiting almost any university in the world, you see big lecture rooms and auditoriums that were built to enable a lecturer, professor, to “preach” from the platform to the audience sitting quietly and frantically taking notes into their study books. The model resembles more that of a church than that of the first university, Plato’s Academy, a garden where philosophers gathered to imbibe in dialogue. The original idea of learning and research was collective thinking and dialogue.

Dialogue is the essence of a participatory pedagogy. Dewey (1966) and Freire (1996) both stress that education has a transformative power that questions the status quo of “that and how of things”. Participatory pedagogy challenges the tradition of learning as only passive knowledge transfer. This article describes the pedagogical approach and format of See Me! – intensive course.

The Participatory Learning Approach

Participatory learning approach (also called PLA – pronounced ‘play’) is grounded on constructivist learning theory (Piaget 1928, Vygotsky 1978) where knowledge is actively constructed by learners, rather than being transmitted to them. People learn by applying their knowledge to meaningful problems (Bieber et al. 2005; Hawkins and Pea 1987), actively building their own understanding. Assessment of the learning is closely tied to this learning process in which students assess both their self-learning and teamlearning.

The participatory learning approach has a few general elements:

- 1) Students design questions and projects (problem- based learning and engagement in the real world)
- 2) Learning with, from, and about each other (peer learning and peer evaluation)
- 3) Flexibility in and choice of assignments and learning activities
- 4) Student control and responsibility for learning

In participatory learning, the role of a teacher transforms into that of a facilitator, coach and/or mentor. The traditional teacher is that he/she is the one who gathers, analyzes, summarizes, and synthesizes the knowledge and then “feeds” it to the students. In this manner, the students’ possibilities of challenging the knowledge, evaluating its value and forming their own grounded theories and arguments are limited. Participatory learning, however, is embedded in the idea of transformative learning, where the teacher’s role is to encourage learners to change the way they think about things. (Kenny & Wirth 2009)

Coaching

Coaching is closely linked to the participatory learning approach and constructivist learning theory. The term is known in sports, but today has landed in education, especially in vocational education and management trainings. Coaching is grounded in the thinking of experiential learning theorists, such as Dewey (1966) and Kolb (1984). Dewey believed that all learning was based on and linked to reflections that derive from experience. The key elements of coaching are *relational, dynamic, co-productive and performance-oriented* activities. (Collet & City Guilds Centre for Skills Development 2012, 11-14.)

Relational means that this kind of learning involves personalized feedback and responsiveness to individual progress, at least to some extent. Coaching is *dynamic*, and the coaching style changes relative to the needs of the coachee. “You have to start where the person is”. A coach cannot push students too far, too fast, but instead must support them to reach their best. *Co-productivity* means that both the coachee and the coach are engaged contemporaneously in the learning process and are willing to reflect on it. *Performance-outcome* orientation means that the objectives of the coaching process are defined and shared together, and feedback is given based on actual performance, not only on the reflections of subjective feelings (as in counselling) nor as general objectives and feedback (like in personalized teaching). (Collet et al. 2012, 11-14.)

Often the term mentoring is also used to refer to a personalized, long-term process of professional growth. Coaching is a more structured process of learning in and from practice and by guiding the learning process. Mentoring is personal support for another professional’s professional growth. (Fletcher 2012, 24-40; Mullen 2012, 8.)

The Pedagogical Approach in See Me! and the Format

The idea evident in the See Me approach is to study creative methods together in a multicultural environment formed by the teachers, students and clients. A challenge in intercultural learning is how to engage students in collaborative learning together instead of just presenting and exchanging country-specific presentations. Another aspect is that learning and teaching cultures will vary in different countries. Teacher-student relationships vary from the hierarchical to a more democratic, colleague-type relationship. This is reflected by the way that teachers are addressed, as professors or teachers (e.g. in Germany) or by their first names (in Finland). How do students work in groups instead of working mostly alone or how practical or theoretical are their studies are pedagogical elements that also vary in between different learning cultures. Communication styles, the pedagogical approach, and the fact that all or most students/teachers have to communicate in a language that is not their native language present challenges that also need to be addressed.

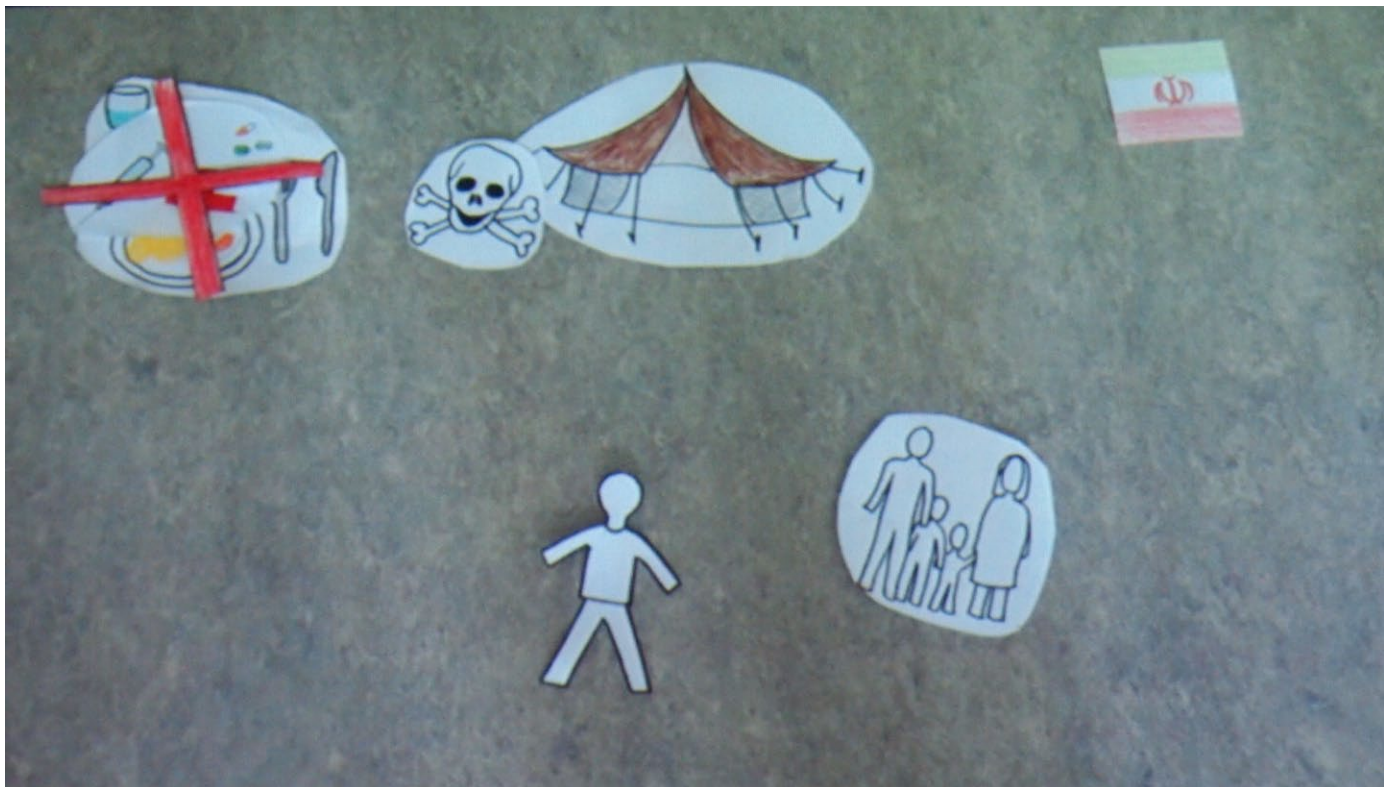
The Preparatory Phase: Studying the Phenomena Through Fact Finding and Personal Engagement

The pedagogical approach was designed together with all the teachers beforehand, indeed a prerequisite for the success of an intensive course. The students need to be engaged in studying the phenomena in question beforehand, so they can gain some kind of “ownership” of the themes. In this way, the students will figure out what they already know, what they do not know, and where can they find the information they need.

To be able to gather comparative information, there needs to be some kind of format for studying the common phenomena. In See Me, the students needed to study the situations of the target group: Dropout young people (Tampere) and young migrants (Barcelona) in their own region. This pre-work was a two-step process:

1. Academic work based on statistics and research material; and
2. Creative work which the students could do in the way they wanted, using their own initiatives, ideas, contacts and expertise. This varied from a photo show to an animation and different types of videos, including interviews, personal documentary, and music video. The instructions for the creative pre-work indicated that to do it, they needed to engage the members of the target group in the programme somehow.

The creative pre-work was evaluated and seen as one of the best learning experiences. This aspect required many students to step out of their comfort zones. The preparatory works were shared at the start of an intensive course by comparing the facts and figures in smaller groups and having a “short film festival” and watching the movies and performances already prepared.



Picture of the animation made by students from Nordhausen Fachhochschule for IP in Barcelona.

Lessons learned:

- Academic pre-work guidelines need to be clear to be able to collect comparable data. The best way might be to have a set of structured questionnaires to use to study documents and/or interview a small number of key informants/professionals.
- The more you put emphasis on one type of pre-work, the less time there is to address any other.
- Pre-work efforts are motivational for students only if they offer enough flexibility on how to do them.
- Pre-work efforts need both guidance and coaching from teachers.

Getting to Know One Another

In all intensive courses, getting to know each other is essential. In multicultural groups, this process requires a bit more effort what is needed in a unicultural learning environment wherein participants speak the same language and share more or less the same cultural background. Icebreaking games undertaken as early as possible can create a fun, relaxed atmosphere, and are needed at the very beginning. In the academic world, these are often neglected and forgotten or seen as unimportant (“just play”). Icebreaking games are part of the expressive method as well, since you need them at the beginning of each new group. Thus, learning different kinds of icebreaking games will build up your own personal “toolbox”.

Games to introduce your name (as a melody or a movement), teaching one word of your own language to somebody else, comparing what you have in common (what you like) etc., are all examples of the hundreds of games we all have experiences of childhood. Playing a little and laughing a little is a healthy start to an intensive course.

The best practice for such icebreaking has been the “cultural evening”. Each country group prepares a table of cultural tastes, small finger foods and/or candy, cultural drinks, flags, quiz questions and at least some dressing up to demonstrate cultural customs. Each group also prepares some small programme, such as a folk dance, song, game or something else to introduce their own country and culture at a very relaxed cocktail party –type of evening event.

Lessons learned:

- Open setting (e.g. a gym hall) works best as a low-cost venue with large tables and some chairs for sitting. Video equipment with loudspeakers, good amplifiers and a computer with YouTube available works fine as well.



Cultural evening food

- The best time for this cultural evening is the second evening. Participants have recovered from travel to the location, have oriented themselves a bit to the surroundings, and want to have a party!
- The cultural evening should be a scheduled event and finish after about three hours after which those who still want to can party on somewhere else.

"AFTER THIS CULTURAL EVENING, THE PARTICIPANTS OF THIS IP WERE A NEW GROUP. NEVER MIND WHICH COUNTRY THE PEOPLE CAME FROM. FROM THIS MOMENT, THE IP PEOPLE WERE BUILDING A NEW "COUNTRY" FOR TWO WEEKS: IP WAS ONE."

Sharing and Comparing Knowledge

The important rule for communication is: "Broken English is the most spoken language in the world". Setting that rule in the beginning namely, that we all can speak English (or whatever the set common language is for the course) and do it in our own unique way. Say out loud that this course is not a language course as such and that you can use whatever language and signs you want to express yourself. In a drama exercise, a scene is played where all the actors speak in their own language. It is surprising how you can easily understand the feelings and what is happening even though you cannot understand one word that is being said. In this way we all can realize that we really can understand each other when we want to.

The way to share the knowledge gained is a challenge. Presentations one after another with small discussions after each are the usual format for international conferences. Often this turns out to be a rather tiring and monotonous experience. The solution in See Me was that students were grouped into smaller multicultural groups and were given task to compare the core themes of their studies by giving a few questions to find answers to. This practice requires that all students are able to summarize the key issues found in their prework (the whole work – not just the part they themselves have been involved with) and also discuss and compare the results. These comparisons were then presented to the whole audience which again is a challenge that students must practice. The presentations were asked to be done in a "creative" way, meaning that they should not only talk and deliver power points, but add something else. That something else can be a drama and/or statistics using living statues or a quiz.

Lessons learned:

- Enough discussion time available to really share information and understand each other is important.
- Trust the students, as they are always inventive. Teachers should not give too strict instructions and limit the way for how to present knowledge. It is safe to try something new in a group setting.

Expert Lectures and Real-life Stories by International and Local Staff and Their Clients

What kind of presentations to have and how many of them, is a crucial question whenever designing a course. Should these be before the workshops or afterwards, is another question. Typically, the traditional structure in teaching is, first to offer the theory and then engage students in the practice (deduction). In this

way the students feel “safe” and have some pre-knowledge and understanding of the actual situation of the services and living environment of the population group the students are going to work with in practice.

At its best, expert lectures are participatory as well. They raise questions, induce debate, or schedule small breaks for small group discussions. The usual type – first I talk and then you ask questions – usually ends up with total silence and only encourages teachers to start discussing the issues in the level of theoretical jargon, which often does not interest students at all. In a big group, students with limited language skills will be totally left out and feel this discussion is not useful to them.

Real life stories and experts-by-experience usually receive the best feedback. Young dropouts telling their own stories and how some services have helped them; a recovered drug addict telling his route from the street to a drug-free life with family and work; immigrant youngsters’ stories of their own path -- all are personal stories that are memorable and touching. In them what is “general” becomes “individual” and vice versa. Combining expert lectures together with real life stories, preferably being able to discuss them afterwards in a panel, is a format that usually works for all kinds of audiences.

Lessons learned:

- Talk a maximum of 10 minutes and then break using a question or theme to discuss in pairs
- Liven up the presentation with a quiz, a small film... something that stirs the emotions
- Space the lectures: E.g. lecture in the morning, then a study visit, or a workshop in the afternoon
- Combine expert knowledge with real life stories
- Reserve enough time for group discussions

Study Visits

Study visits are an important part of any international course since they offer a unique opportunity to see the services “from inside” and at best, enable to meet not only the professionals but also service users. Besides just holding a regular presentation of an agency, the best visits include activities with service users. Playing a ballgame with the elderly or singing together or perhaps sharing some songs and singing them will create a feeling of togetherness – we are all the same, although different.

Study visits in Tampere included a craft workshop in a multifunctional house for young people. In Barcelona, immigrant young people prepared an active tour in the neighbourhood with selected activities to build up a sense of trust and collaboration.

Lessons learned:

- Visits should include collaboration and activities together, not just one-sided presentations
- A study visit format with basic themes to collect from each study visit place helps students to document their visits later and write essays or blog articles about them

Workshops

Creative, art-based workshops are the “beef” of the intensive course “hamburger”. The idea of workshops, whatever the actual art-based method is, means to have orientation on the method and then practice it and thus have a personal experience of how you, yourself, feel doing the work. Art-based or expressive methods or creative methods – as we have called them – all have a single common aspect. That is, they all offer another means of expression, communicating, and self- (or group-) reflection other than only verbalization or talking about your feelings and thoughts. The unique dimensions of expressive methods include:

1. Self-expression,
2. Active participation,
3. Imagination, and
4. Combining body and mind (Malchiodi 2011).

By using, for example, movement or sound, a person can express feelings more directly than trying to verbalize them. Expressive methods require “doing” and being involved and engaged in the process. It channels activity and enforces and enhances communication with others and the world. Imagination and creativity enhances and supports thinking differently, inventing other forms of reaction or communication. These different ways of action and reactions can be tried out by using e.g. drama methods. **Imagination in and of itself** is healing. Combining the mind and body, for example in dance, teaches one the difference between tension and relaxation.

These creative (expressive) workshops have been run in two formats, some being longer, continuing workshops for two days and some being short, more introduction-types of workshops of four-five hours.



Group performance in the IP in Barcelona

The students have been eager to choose as many workshops as they possibly can during the course. To gain a better understanding of the method would require longer workshop times with a group that can work together a minimum of three – four times and working for several hours each time. In a two week course, this has not been possible.

To be able to be engaged in a workshop and throw yourself into the process of expressive methods requires that the group feels safe and each member trusts the other. The process needs a lot of icebreaking and informal communication before the workshops start. That is why in See Me! workshops do not start the first day, but rather on the third day.

In See Me! courses the aim is to introduce the methods and provide learning experiences for creative methods in general and for a certain innovative method in particular. Experiencing, or trying out, has been the key to this learning. The theoretical idea behind the method and how it can be used is presented in the workshop. In addition reading material and background theories and examples can be studied later on more in detail. The danger when organizing the teaching of creative methods in short workshops is, that the method becomes just a “trick” and the purpose and the inner “idea” of the method is not understood. The challenge is how to combine the theory and the practice together effectively and creatively.

Lessons learned:

- Less is more: Fewer and longer workshops bring better learning results than do short introductions.
- The ideology behind using creative (expressive) methods in the first place requires a focused emphasis if students are not familiar with the theme beforehand
- Icebreaking games are important: A good practice has been that students themselves lead an icebreaking game at the beginning of every day – why should the game be invented by the teacher? In multicultural groups, students can learn a lot of new icebreaking games this way
- Reflections after workshops are important to share thoughts on where the method can be used, with whom, and what it requires in terms of space, equipment, etc.

Trying it out in Real Life: Creating a See Me! Event

The See Me –event is a co-created event with local participants who belong to the target group / population section on which the course is concentrating. Often when learning creative methods, the format is that after gaining some skills in using the method, the students lead a workshop for each other or for a group of service users e.g. in an elderly care home or a school. In See Me! the idea is that the event – a performance – would be something created together, *not for, but with and even by* local participants. This process requires that the teachers step down from their regular role of being “directors” of performance and let the students plan the event, its content and its activities by using all the skills they have and have gained now and/or beforehand by creating something that is See Me! The idea is that the local community could see the young people as they are and how they want to be seen. The challenge is that the students need to work together with some of the local young people and plan with them – not simply plan for them but plan together – an event organized and held in a public place.



The idea was realized well in Tampere where the See Me – Surprise You! –event was held in the central square of Tampere city as a three-hour event with music, visual art, dance, drama, circus games, and more.

The event was a success and was broadcasted on the regional and national TV-news. In Barcelona there were two events-- one held in a square outside as a “community game day” with local children and youngsters from immigrant families living in the neighbourhood. Another event was created together with immigrant young adults as a multi-art performance with visual art, music and living statues.



Pictures from the See Me! Event at the Central Square in Tampere, May 2013

Lessons learned:

- A See Me event is a challenging task and requires a lot of collaboration beforehand with local organizations
- The role of coaches needs to be clear: They cannot dictate, but do need to coach the group to reach its best potential and offer support when in doubt
- The process of organizing the event is time consuming, and the task is challenging. Without it, the students will not gain the experience of having the responsibility of organizing the event and co-creating it
- An easy way out is just to have the students organize a community art event by themselves and engage other people to join in if they wish as either audience or participants without involving a local group in planning the event. But in this easy way out, the collaborative process (co-creation) with the service users/target group is not realized.

Reflections and Evaluation

Sharing and discussing your experiences with other students and coaching teachers are an important part of learning. Having a dialogue where all students can reflect what their feelings are and what they learned should be given enough time and not just collected as a feedback summary.

A good practice in See Me! has been that the student groups from each country present their learning and evaluations in a creative way, not only in words but also as something else. In Barcelona for example, some study groups draw a curve on a blackboard with a feeling line to how feelings have changed during the two weeks. Some presented small plays.

The evaluation questions used were the “Motorola” questions: What went well? What could have gone better (did not go so well)? What did we learn? How we are going to use what we learned in the future? (applications).

“Every team showed an original performance and it was a great opportunity to see how creative we are and how different and similar at the same time we can be.”

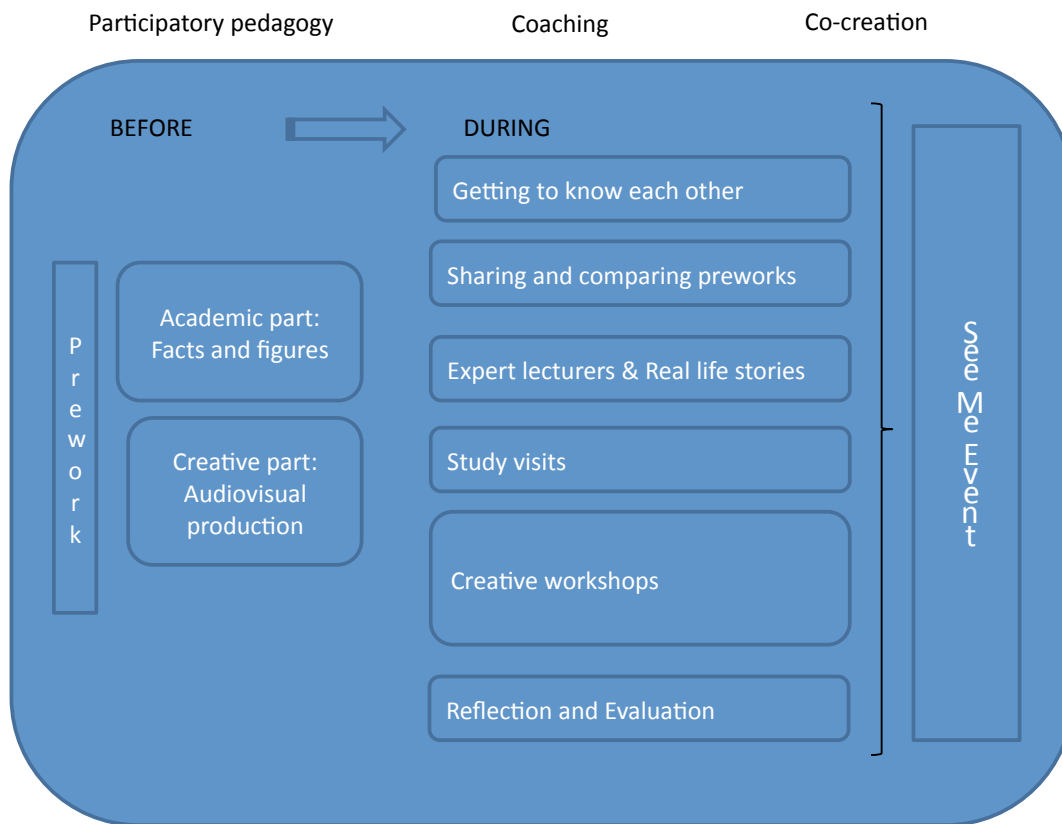
(Student’s comment from last day in Barcelona)

Summary

The See Me –format has been tested five times with some variations. The format presented in this text presents the modified model after several years of trying it out with 50-60 students each time. The format can and should be modified but the essential elements remain:

- Create a structure with flexibility and enough time for interaction and doing activities together
- Playing icebreaking games and getting to know each other informally are as important as theoretical lectures, so do not neglect them
- As a teacher, let students do the learning instead of you, and concentrate on coaching and supporting the process
- As a coordinator, keep everybody involved, and share responsibilities and try to create a learning community
- As a student, live, love, and learn as Wytske Lankester, a See Me colleague from HAN Hogeschool has said
- As in all things, when you give, you get. Engage in the process and jump over your comfort zone.

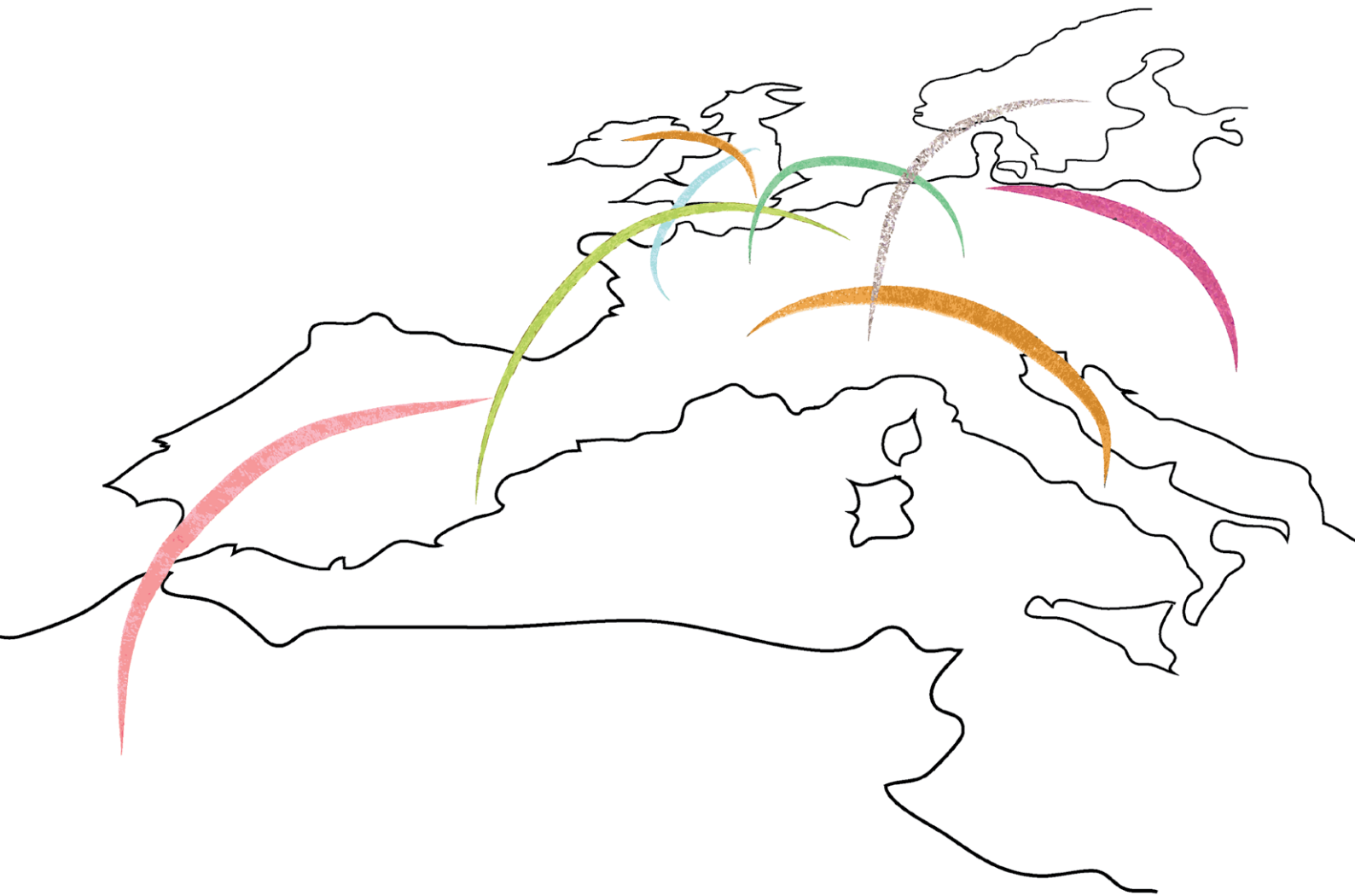
Structure of the Course and the Pedagogical Approach



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IMMIGRATION AND YOUTH



Immigration in Spain: Educational Challenges

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Introduction

In today's world, there is an ongoing migratory movement that is without precedent for humankind that includes some 185-200 million transnational immigrants, without taking into account internal nation migratory dynamics. Immigration today is a global and transnational phenomenon that affects every region of the world with an unprecedented force. (Watts 2002.)

The question of immigration into Spain is set within the framework of an increasingly international flow of human resources. Due mainly to a lack of economic and social resources, millions of people leave their home countries in search of better living standards for themselves and their families. Migrants (especially from Morocco) see Spain as the land of opportunity.

Immigration also transforms host countries, some more than others. It is not the same to have a history and tradition of receiving immigration (as is the case with the United States, Canada or Australia) and not having one (as is the case in Spain). At the turn of the millennium, Spain had the largest number of immigrants in its history. As a consequence, immigration has emerged once again as a subject of serious scholarly inquiry and ongoing policy debate. It is now almost two decades since Spain began to be talked about as a country of immigration. Immigration became part of the Spanish government's agenda in 1985, but it was not until the mid-1990s that it became a matter of vital importance to both the political elites and the public.

The migratory phenomenon is, almost by definition, constantly changing; in addition, the situation in Spain has transformed over the last few years, as migratory flows have both accelerated and diversified. The sharp increase in the number of foreign residents in the few last years has produced the recent polemical debate surrounding reform of the immigration law, the establishment of a political immigration framework known as Plan Greco, and the shortcomings of the 2002 labor quota program. All these factors have made immigration one of the most hotly contested issues in the media and the second most important "national" issue for Spaniards after terrorism¹.

1 Furthermore, analysis can be found on the evolution of Spanish public opinion toward immigration in «Evolution of racism and xenophobia in Spain» 2010 Report, MARIA ÁNGELES CEA D'ANCONA AND MIGUEL S. VALLES MARTÍNEZ. Spanish Observatory of Racism and Xenophobia, (MTIN).

In terms of schooling regarding the nature and policies related to immigration, immigration has a clear effect on the school careers of pupils, as we often come across different problems that have a great effect on immigrant children, including problems with the language, interruptions in schooling, problems for their parents, different cultural models or parents' loss of authority, and a lack of a schooling culture.

This article discusses the current «state of affairs» using official statistical data derived from various institutions as source material, and also examines the related education issue. Indeed, it considers education to be decisive when it comes to facilitating or too often hindering the integration of second-generation immigrants.

The Demographics

Moving from a Country of Emigrants to a Country of Immigrants: The Evolution of Foreign Immigration in Spain

In the period of 1850-1950, 3.5 million Spanish, mainly temporary workers, left for the Americas from three areas: Galicia, Asturias, and the Canary Islands. Argentina received more than 1.5 million of these emigrants, while others went to Uruguay, Brazil, and Cuba. Spanish emigration to North Africa, although less well known, also occurred in areas like Murcia and the Balearic Islands. Algeria was the chosen destination of 94,000 Spanish emigrants in the last years of the 19th century. This flow shifted to Morocco after the establishment of the Spanish protectorate there in 1916-1919. During that period, some 85,000 Spaniards were counted, a number that rose to 250,000 when taking into account the residents of Ceuta, Melilla, and Tangier.

Spain's migration flows in the 20th century then changed radically in two different ways. First, the destinations of Spanish emigrants shifted dramatically. During the course of that century, some six million Spaniards left their country of origin, and until the 1930s, 80 percent chose to go to the Americas. From the 1950s to the mid-1970s, however, 74 percent chose the countries in Northern Europe. Second, in the last third of the 20th century, Spain evolved from its traditional role as a sending country and, increasingly, became a transit country for migrants headed north. Spain also became a receiving country for foreign laborers, mostly from Northern Africa and Latin America, and also for well-to-do immigrants from other EU countries, such as retirees.

This inversion of the Spanish migration flows was brought about by the international economic crisis of the early 1970s. While the number of emigrants fell, the number of immigrants continued to increase at a steady pace. From 1961 to 1974, at the height of the guest worker programs in Europe, about 100,000 people emigrated each year. Since then, the statistics indicate that Spain's period of high emigration has ended, with total departures falling off from 20,000 per year to just over 2,000 annually in the most recent years.

Spain's development into a country of immigration was part of a larger regional phenomenon. In the late 1980s, in the midst of economic crisis and its accompanying high unemployment, Mediterranean countries of Europe, such as Spain, Portugal, and Italy, hitherto largely "way stations" or "waiting rooms" became receiving countries. This change was caused by several factors, including the end of guest worker programs; the closing of the borders of traditional receiving countries, such as Germany, Switzerland, and France; the political evolution away from authoritarian regimes and their proximity to the sending countries in

the Maghreb; and the intense historical and economic bonds between both shores of the Mediterranean. Other contributing factors included the poor performance of the labor markets in the sending countries, the extent of the underground economy in the European countries (which relied on illegal immigration), and the admission of Portugal, Spain, and Greece into the European Community during the 1980s to make them “gateway” countries as well as frontline states on Europe’s southernmost border. (Medina 2005.)

Spain at the Present Moment

At this point we want to look at what the future holds for immigrants to Spain. Spain’s decision to offer the most liberal amnesty to immigrants in Europe has provoked more concern among scholars and the population at large over the future of migration to Spain. Critics say it is opening the flood-gates, while supporters claim the government is confronting one of the country’s biggest challenges ever.

Immigrants make Spain more diverse in terms of race and ethnicity; social class, as measured by educational attainment; linguistic background; and religion. Most of the attention has been directed toward ethnic, racial, and linguistic diversity, while less attention has been paid to social class and religion. (Etxeberria 2004.)

The number of foreigners living in Spain nearly quadrupled over the last 20 years. No other European country experienced such a rapid rise in its number of immigrants (Izquierdo 1996). However, in 2013 the number of foreign national falls 2.3%, to 5,118,112 residents (National Institute of Statistics 2013). During the year 2012, Spain registers a negative migratory balance of 162,390 persons.

Over the past two decades, these traditionally homogeneous countries become a sort of open-door laboratory on the effects of immigration. Spain absorbed more than 3.69 million foreigners from places as diverse as Romania, Morocco, and South America. This influx was an increase of almost 400%, and indeed, the number could be much higher. This startling prediction gives one an idea of the number of people moving to Spain and also helps explain perhaps why immigration is such a political hot potato.

More than 11% of the country’s 44 million residents are now foreign-born, one of the highest proportions in Europe. With hundreds of thousands more arriving each year, Spain could soon reach the U.S. rate of 12.9%. In 2015, one out of every three Spaniards is a foreigner.

Characteristics of Spain’s Immigrants

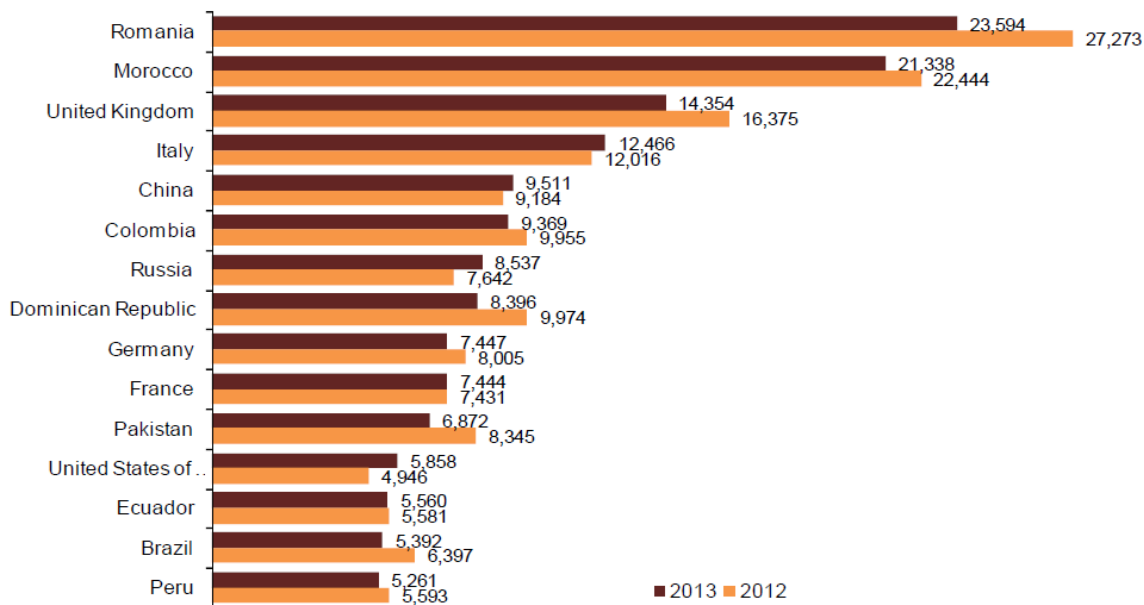
The number of foreign residents in Spain increased significantly in the last quarter century. From 1975 to 1985, the increase was a moderate average of 2.2 percent annually. From 1985 to 1991 (which included the enactment of the Ley de Extranjería, the national immigration law and the first extraordinary regularization process) the foreign population rose an average of 7 percent annually. As of 1992, this figure had climbed to 10 percent annually. From 1992 to 2000, the number of people from developing countries increased 214 percent annually, much higher than the 60 percent increase in the number of foreigners coming from industrialized nations. (Ministry of Employment and Social Security 2012)

Spain has 5,294,710 foreigners living in the country (data MEYSS March 2012) which represent more than

2 Encuesta de Población Activa (2012). Segundo semestre. INE (National Institute of Statistics) <http://www.ine.es/daco/daco42/daco4211/epa0212.pdf>

12 per cent of the total population. Among these figures, 2,563,803 foreigners belong to the Community Regime (from European Union Countries), and 2,730,907 foreigners come from countries outside the EU (General Regime), this represents a 0.83 per cent more than the previous quarter.

As shown in Graphics 1, the main nationalities of foreign immigrants were Romanian (23,594 arrived in Spain during 2013), Moroccans (21,338) and British (14,354).



Graphic 1. Immigration of foreign nationals by nationality 2012 and 2013³

Two points should be noted with respect to the settlement patterns of foreigners in Spain. First, the immigrants have little mobility. By and large, immigrants tend not to move once they have settled. Second, the regions with the largest numbers of resident foreigners remained unchanged throughout the 1990s. Specifically, the “Mediterranean Autonomous Communities” of Catalonia, Valencia, Murcia, and Andalusia, as well as Madrid continue to host the largest numbers of immigrants.

The economic crisis has seriously affected Spain; the country has an unemployment rate of 24.63 per cent (EPA 2T 2012) one of the highest among the Organization for Economic Co-operation and Development (OECD) countries. This rate has affected productive sectors such as services and construction which employ migrants, resulting in a high unemployment rate among them.

When the economy was booming in the early 2000s, Spain took in an average of 700,000 immigrants per year, peaking in 2007 with 1 million. But after the financial crisis hit in 2008, the real estate bubble burst, the economy went into recession, and the Spanish unemployment rate skyrocketed. Currently almost a quarter of the population is out of work — it’s more than double that for people under the age of 25.

Ever since 2008, though, the number of immigrants has shrunken steadily, dropping to 342,000 in 2013. On the other hand, emigration has increased at a staggering pace. In 2009 more than 300,000 people left the country, and in 2013 that increased to 547,890, or 1.2 per cent of the total population.

³ NATIONAL INSTITUTE OF STATISTICS. *Population Figures at 1 January 2014 – Migration Statistics 2013 Provisional data*. http://www.ine.es/en/prensa/np858_en.pdf

The actual economic and social situation in Spain establishes then its migration focus on voluntary assisted return and reintegration programmes for those in social exclusion situations⁴.

The program was advertised in all of Spain’s employment services offices, where the applications must be filed. The candidates had to be the citizens of the country which: (1) had a social security agreement with Spain and (2) was not a member of EU, European Economic Area or Switzerland. The first condition aimed to ensure that workers would be able to collect the departure bonuses once they returned home. The second condition aimed to prevent the workers from returning to Spain after having collected the bonus.

Thus, on 11 November 2008 Spain authorized redundant migrant workers to collect their unemployment benefits in a lump sum and obtain a free return ticket home, allegedly to shield them from the recession. From 2009-2013 the number of persons voluntary returned has been of 12.689 according to the Ministry of employment and social security (data of 22 January 2014).

Unauthorized Migration to Spain

However, and because of the special case posed by EU immigration, the data just described by no means reflect the actual situation for irregular immigration into Spain. To illustrate the type of problems we are dealing with when we cross-tabulate the information from different registers, we can review a table that includes the ten countries that contribute the largest number of irregular immigrants to Spain:

Table 1. Ten Most Common Countries of Origin for Irregular Immigration to Spain

Rank	Country	% of Total Irregular Immigrants	Irregular Immigrants
1.	Rumania	17	189,821
2.	UK	11	124,971
3.	Bolivia	7	81,706
4.	Germany	7	78,644
5.	Argentina	5	53,549
6.	Ecuador	4	42,520
7.	Morocco	4	41,895
8.	Brazil	4	40,662
9.	France	3	37,464
10.	Bulgaria	3	37,428
	Total for top 10	64	728,660

Source: INE and Ministry of Employment and Social Security (2009).

This significant, if variable, proportion of irregular immigrants in Spain can be attributed to certain structural overarching factors. Most notably, Spain is characterized as having a robust demand for low-skilled foreign labor. In addition, it has one of the largest informal economies in the European Union (EU), a narrow “front door” for immigrant admissions and difficulty controlling irregular flows and stocks of immigrants.

⁴ For an overview of the program, see NATIONAL INSTITUTE OF STATISTICS. Nota informativa sobre el abono acumulado y anticipado de la prestación contributiva por desempleo a trabajadores extranjeros que retornan a su país de origen, INEM, 2008. http://www.inem.es/inem/ciudadano/prestaciones/pdf/Nota_informativa.pdf

Additional factors that contribute to the inflow and permanency of irregular migration in Spain include a poorly managed and financed administrative bureaucracy for the actual management of immigration, well-developed migration networks, and geographic or cultural proximity to countries that are dynamic sources of immigration. The combination of these elements makes Spain an attractive country for unauthorized immigration.

Spain has strengthened workplace inspections to detect irregular employment, has increased penalties for employers of immigrants without residence or work permits and has increased law enforcement personnel presence for combating irregular immigration.

However, the crisis has played a dual role in this development, because although the flow of immigrants entering has been reduced and the exit flow has increased, it has probably also led to an increase in overstayers due to high immigrant unemployment rates, despite the regulatory efforts undertaken to facilitate permit renewals for unemployed immigrants. (European migration network 2011.)

Labour Force Immigrant Participation in Spain

Thus far, we have offered an overview of the general characteristics of the immigrant population in Spain. At this point we examine another specific segment of the people who have arrived from abroad, namely, those actually participating in the labor market.

While migrants from other countries in the European Union are allowed to work in Spain, under the provisions of the Maastricht Treaty, workers from non-EU countries require a work permit, although many immigrants do work illegally in Spain. Legal and unauthorized migrants are also playing an increasing role in Spain's economy. Alongside these economic factors, social networks have played a role in shaping labor market outcomes. Together with the segmentation of the Spanish labor market and a quota system that recruits workers by sector and province, these factors make for a visible, labor-based stratification by ethnic group, thus creating unique labor-market niches.

At the close of 2007, non-EU foreign workers numbered 899,753, representing a slight increase (2.4 percent) over the previous year. By continent of origin, Africans comprise the largest group. They account for 50.5 percent of all non-EU foreign laborers, the majority of which come from Morocco. The second largest group of workers comes from the Americas and accounts for 29.0 percent of all work permits. Asians accounted for 28,177 permits. Lastly, workers from other non-EU European countries, such as Romania, numbered 12,644. Although this group was the smallest group (6.33 percent of the total), it saw the greatest percentage increase compared to the previous year (8.94 percent increase). The service sector captures nearly 59 percent of all work permits for non-EU workers, followed by the agricultural sector (21 percent). Unlike other countries where immigrant labor has permeated construction and parts of industry in general, these sectors account for only 9 and 7 percent, respectively. By group, however, the percentages do vary. Accordingly, 86 percent of the Latin Americans and 89 percent of the Asians are involved in the service sector, 39 percent of the Africans are employed in agriculture, and 15 percent of East Europeans work in construction.

The number of immigrants in the work force will vary by province as well, depending on its leading economic sector. The autonomous communities with the largest number of workers are Catalonia (53,804), Madrid (48,402), and Andalusia (24,024) although the largest increases in the last two years have been in Murcia

(32.69 percent) and the Canary Islands (22.71 percent).

As far as composition by sex, men predominate not only in the foreign working population as a whole (65.7%), but in each of the zones of origin, although to differing degrees. The highest percentage of men is Africans (85%), and the lowest is Latin Americans (52%); while in between come Asians (68%), non-EU Europeans (64%) and those from the European Economic Space (61%).

Incidentally, not only did the number of men increase more rapidly (116%) than the number of women (106%) from 1999 to 2002, but the importance of each of the sexes in relation to the

overall number of workers registered with the Social Security system was also different. While both sexes carried the same weight (a little over 2 foreigners for every 100 contributors) in 1999, by March, 2002, men outweighed women (4.8 and 4 foreigners for every 100 contributors, respectively). (Colectivo Ioé 2001.)

Foreign labor is also younger than local labor although it is more often made up of “middle-aged” persons (24-40 years of age) rather than “young” segments (between 16 and 24 years). The tendency in the past three years has been a gradual growth toward industrial jobs and the service sector.

Comparing the structure of immigrant employment with that of other OECD countries, we note that Spain has the biggest concentration in domestic service (29% of all persons are registered under this heading), hotel and restaurant trade, (9%) and agriculture (7%). The percentages are similar in construction, retail trade (5%) and education while much lower in industry (2%), health (1%) and the public service (1%).

The Economic Crisis and Its Consequences on the Employment of Immigrants

Employment among immigrants has suffered more damage from the economic crisis than native employment for several reasons: because of their greater concentration in the construction sector, which was the most affected by the crisis; because their social network in Spain is less developed; and because of their being in the weakest segment and with the lowest cost of dismissal, hired with low seniority in business and on temporary contracts. As a result, the unemployment rate among third-country nationals has gone from 12.8% in the fourth quarter of 2007 to 35.3% in the third quarter of 2011 (Labour Force Survey 2011), with even higher levels in groups who worked in the construction sector, like Moroccan nationals (47% unemployed in 2010). (IOE Collective 2010.)

Unemployment in Spain started to grow as early as the beginning of the crisis in January, 2008, but was not given attention until August 2008 when the monthly increase in the rate of the unemployment jumped from

“WE SEE A LOT OF NEWS IN THE MEDIA ABOUT THE ARRIVAL OF IMMIGRANTS TO SPANISH SHORES. BUT FOR DIFFERENT REASONS, WE DON'T ALWAYS REFLECT ON THIS FACT. INSTEAD OF THINKING ABOUT IT MORE DEEPLY, WE ONLY SEE THE DIFFERENCE BETWEEN “THEY” AND “WE

THE VAST MAJORITY OF PEOPLE WHO VENTURE TO ARRIVE IN SPAIN BY CROSSING GIBRALTAR IN BOATS ARE YOUNG PEOPLE LOOKING FOR A BETTER LIFE. DURING THE 10 MONTHS OF THEIR TRIP, THEY SUFFERED SITUATIONS OF CORRUPTION, EXCLUSION, BLACKMAIL, DESOLATION, AND SO ON. THERE ARE ONLY 14 KILOMETERS BETWEEN AFRICA AND SPAIN, BUT THIS DISTANCE IS A DANGEROUS JOURNEY.”

1.53 percent to 4.25 percent. Between January 2008 and January 2009, the absolute number of officially registered unemployed in Spain rose from 2 261 925 to 3 327 801, i.e. by 47%. Judging by the comparison of 2008 unemployment rates with those from previous three years, the economic crisis appears to have first affected agriculture, which witnessed an 11.75% monthly unemployment rate growth already in January and then construction, which registered a gradual but steady employment increase since February. Industry and services seemed not to be affected by a drastic unemployment rise until September and October respectively. Between January 2008 and 2009, the unemployment rose the fastest in construction (107 %) followed by industry (48 %), agriculture (41%) and services (38%). (National Institute of Statistics 2009.)

The deterioration of public opinion towards immigration, detected in polls showing an increasing rejection of immigration in recent years. In 2010, the last year in which the Centre for Sociological Research (CIS) surveyed attitudes to immigration, 79% of respondents considered that the number of immigrants in Spain was “excessive” or “high”, compared to only 17% who thought it acceptable. These values were 46% and 18%, respectively, in 2008. Over the course of the new century there has been a significant shift to more restrictive positions on immigration policy: If at the beginning of the decade of 2000, 39% felt that the immigration laws were correct or were too strict, this group was reduced to 17% in 2010, while in the past year three out of four respondents (75%) thought that the rules governing the arrival of the immigrants were “rather tolerant” or “too tolerant” (CIS, Study no. 2846)⁵.

Spanish Immigration Policy

Immigration policy in Spain tends to focus almost exclusively on determining who to let in and how to deal with illegal immigrants. Most of the competencies regarding irregular immigration lie within the Ministry of Interior, the department responsible for border surveillance, border inspections, the fight against trafficking and immigrant smuggling networks and immigration control.

The Ministry of Employment and Social Security (hereon MEYSS), through the General Secretariat for Immigration and Emigration⁶, is responsible for the preparation of draft legislation relating to immigration and foreigners, in coordination with the other ministries with competencies in this area. It also carries out the functional coordination of the immigration offices and the areas or work units and is responsible for issuing instructions on this matter to the peripheral organisms of the Central Administration. Finally, the MEYSS is active in the integration of immigrants, developing the Strategic Plan for Citizenship and Integration, which includes recommendations and funding for local and regional governments (which have competence in most of the services related to integration, such as education, health, welfare, etc.) and supporting the dissemination of best local practices. Moreover, the main institution dedicated to fighting irregular employment, the Employment and Social Security Inspectorate, is also a part of this Ministry.

In Spain, there was no immigration policy until the enactment of **Organic Law 7/1985 on the Rights and Freedoms of Foreigners** in Spain - commonly known as the Aliens’ Law (Ley de Extranjería) - just six months before Spain joined the European Community. The Aliens’ Law and its Regulation (RD 119/1986) established

5 Furthermore, analysis can be found on the evolution of Spanish public opinion toward immigration in «Evolution of racism and xenophobia in Spain» 2010 Report, MARIA ÁNGELES CEA D’ANCONA AND MIGUEL S. VALLES MARTÍNEZ. Spanish Observatory of Racism and Xenophobia, (MTIN).

6 FORMER STATE SECRETARIAT FOR IMMIGRATION AND EMIGRATION (Royal Decree 1887/2011, of 30th December, establishing the basic organic structure of Ministerial Departments).

the procedure for aliens to enter, reside, and work in Spain. This law approached most immigration as a temporary phenomenon and focused primarily on control over those migrants already in the country. Immigrants were broadly conceptualized, first and foremost, as workers who required regulation by the Ministry of Employment and Social Security (López 2001).

The focus on control of immigrant access to the labor market hindered family reunification and proved to be an obstacle to stable residency of the foreign-born population. New policies required that migrants seek work visas and residency permits only after receiving any job offer and further made it exceedingly difficult to renew required permits. As a result, many immigrants ended up in an illegal status.

While the 1985 legislation was more restrictive toward immigration and extremely weak with regard to immigrant rights, a **1996 amendment to the 1985 law** recognized immigration as a structural phenomenon and acknowledged that the foreigners did have a set of subjective rights. These rights included access to education, equality, legal counsel, and an interpreter when dealing with authorities. It strengthened the power of the regional governments to protect the rights of immigrant minors and formally established a quota system for temporary workers. Finally, the amendment established a permanent resident category and formally included family reunification within its framework.

Finally, in January 1998, an initiative emerged that tackled the issue of integration and assimilation. Supported by three political parties, including Izquierda Unida, Convergencia I Unió, and Grupo Mixto (but not by the Partido Popular, which governed since 1996), **the Law on the Rights and Freedoms of Foreigners in Spain and their Integration (Law 4/2000)** was passed and took force on January 12, 2000. This law is notable for the broad political consensus that backed it, for its clear focus on integration and the political and social rights extended to non-EU foreigners, and for its recognition of the permanent dimension of immigration.

Most importantly, this law marked a transition in Spain from policies focused on controlling immigration flows (*política de extranjería*) to policies that looked more broadly at immigration and integration (*política de inmigración*) for Spain. This occurrence was not so much because of the law's acknowledgement of immigrant rights, but because of its concept of immigration as a permanent phenomenon with political and administrative instruments appropriately devised to regulate it. (Sala 2005.)

Law 4/2000 on the Rights and Freedoms of Foreigners in Spain and their Social Integration was widely criticized by the ruling Partido Popular, which considered it too permissive and not following the more restrictive lines being promoted by the European Union. The party's Parliamentary majority after the March 2000 elections, however, enabled it to pass **Law 8/2000 to amend the previous legislation**. This regulation revising the law took force in mid-2001, and set forth a reform agenda for issuing work and residency permits and visas.

Furthermore, in aligning itself with common European policy on immigration and asylum, the law addressed access and control measures, reflected an effort to ensure integration of legal immigrants and limit unauthorized immigration, and paved the way for the signing of cooperative agreements with the main sending countries so as to manage inflows from the point of origin.

Spain has since signed several bilateral agreements of a similar kind with Ecuador, Colombia, Morocco, the Dominican Republic, Nigeria, Poland, and Romania. These agreements, with the exception of the Nigerian agreement on repatriation, focus on negotiating administrative formulas for access to Spain and its labor market. The agreements regulate labor opportunities and, as such, provide for the communication

of employment offers and the assessment of professional requirements, travel, and reception. They also work to enhance migrant labor and their social rights and the working conditions of immigrant workers. In addition, the agreements include special provisions for seasonal workers and precise measures to facilitate their return to their home countries.

The 2000 law was the starting point for the emergence of the Global Programme to Regulate and Coordinate Foreign Residents' Affairs and Immigration in Spain. The so-called Plan Greco⁷ is a multi-year initiative that initiated in 2001 and ran until 2004. Falling within the Interior Ministry, and specifically the Immigration Department, Plan Greco was designed to address four key areas:

1. Global, coordinated design of immigration as a desirable phenomenon for Spain, as a member of the European Union;
2. Integration of foreign residents and their families as active contributors to the growth of Spain;
3. Admission regulation to ensure peaceful coexistence within the Spanish society, and
4. Management of the shelter scheme for refugees and displaced persons.

Based on the territorial organization of the Spanish state and its political and administrative decentralization, Plan Greco acknowledged the vital role that regional governments play in integrating the immigrant population. The 2000 law and Plan Greco are both explicit in their recognition that it is the development and implementation of integration policies at the local level that will have the greatest impact on integration of immigrant populations.

In May 2000, a State Secretariat, the Delegación de Gobierno para la Extranjería y la Inmigración, with broad powers was established under the Ministry of the Interior to deal with immigrant issues. The head of the new Secretariat is a leading member of two governmental agencies: The Inter-Ministerial Commission on Immigration Affairs, which is entrusted with analyzing government actions that impact the treatment of foreigners, immigration, and asylum; and the Superior Council on Immigration Policy that coordinates different levels of government on immigration affairs. The Secretariat chief also serves on a government immigration oversight body and nominates candidates for President of the Forum for the Social Integration of Immigrants. This concentration of power under the Ministry of the Interior signals a major shift from its former seat in the Ministry of Employment and Social Security.

In June **2008, the Government's Delegate Commission for immigration** policy was established⁸, which had, until the ministerial restructuring of December 2011, the following composition⁹: a) Vice President of Regional Policy and the Minister of Territorial Policy and Public Administration, who preside; b) the Ministers of Foreign Affairs and Co-operation, Interior, Development and Labour and Immigration; c) the Director of the Prime Minister's Cabinet and the Secretaries of State for Foreign and Latin American Affairs, for the European Union, of Defence, of Security, of Immigration and Emigration and of Equality. This Commission is the principal body of cooperation and information exchange between the Ministries with competence in this area.

7 MINISTRY OF INTERIOR. Programa Greco 2000_2004, 2000, <http://www.mir.es>

8 Royal Decree 680/2008 of 30th April, determining the composition of the Government's Delegate Commissions.

9 Royal Decree 1025/2011 of 15th July, establishing the Government's Delegate Commissions.

The **Sectoral Immigration Conference, established in 2007**, is the main coordination mechanism for migration policy between the Central Government and the regional authorities. It deals with aspects concerning the management of legal migration (some regional authorities have competency in the granting of the initial work permit) and the integration of immigrants, as well as other matters related to the immigration of unaccompanied minors and the nationwide distribution of irregular immigrants who for some reason cannot be returned to their country of origin.

The main interaction of non-state institutions with the Government Authorities is brought by way of grants to projects presented by these institutions, as well as through their participation in the Forum for the Integration of Immigrants, a national advisory body involving trade unions, business associations, immigrant associations and the ministries with competences in immigration.

Extraordinary Regularization Processes

The harsh policies introduced under the 1985 law left large numbers of immigrants without the proper documentation to reside and work in Spain. As a result, the government launched a regularization program that ultimately had little impact, given the distrust that had developed between the government and many immigrants from the 1985 legislation. Only 23,000 immigrants of 44,000 applications were legalized.

Subsequent extraordinary regularization processes were initiated in 1991. With the help of immigrant support organizations, more than 110,000 immigrants applied for legal status. However, after three years, 50 percent of those immigrants that had legalized their status under the 1991 procedures had fallen back again into an illegal status.

Additional regularization programs¹⁰ took place in 1996, 2000, 2001 and 2005 to compensate for ineffective and restrictive admissions policies. These programs granted initial residency permits valid for one year, but their limited duration and the difficulties in renewing such permits also forced many immigrants back into having irregular status.

A special regularization procedure on the grounds of family reunification took place in 1994. Although the official goal was to unify families, many unauthorized immigrants with family members already legally in Spain used the opportunity to legalize their own status.

Spain's four previous extraordinary regularization programs — in 1986, 1991, 1996, and 2000 to 2001 — were part of larger legislative changes to the nation's migration policy. These previous programs succeeded in granting some immigrants legal status and yet proved insufficient in managing the country's increasingly complex unauthorized migration flows.

In addition, from 1994 to 1999 (excluding 1996), Spain regularized foreign workers through a separate quota system. The country also still maintains a permanent, continuous (case-by-case) regularization program. As a result, regularization procedures have, up until now, constituted the primary avenue for conferring legal status on immigrants.

On December 30, 2004, the Spanish government passed a decree to modify certain aspects of the existing immigration legal framework, which among other aspects, included provisions for a regularization program (termed "normalization") for employers and their foreign workers.

¹⁰ Regularisation' procedures in which foreign nationals residing illegally in Spanish territory are granted a residence permit, if certain specified conditions are met.

The primary objective of this reform is to satisfy the existing demand for foreign labor through legal channels by widening those channels while, at the same time, cracking down on illegal employment. The reform measure includes:

- A regularization program for certain foreign workers.
- Strengthened immigration enforcement mechanisms (border enforcement, workplace inspections, and removals).
- Expanded and more flexible legal avenues for economic immigration.

In this model, the regularization program serves first to reduce the pool of irregular immigrants to a more manageable number. Then the government can embark on new policies that expand the legal avenues for admission and strengthen immigration enforcement policies overall.

The regularization program is not intended to be a catch-all for irregular immigrants. Instead, the regularization program has been trumpeted as an economic policy tool as much as it has as one for immigration policy. (Pérez-Dias 2001.)

The 2005 Reform Program

Partially due to Spain's extensive experience while conducting four extraordinary regularization programs over a span of 15 years, the 2005 program requirements are clearly and narrowly defined.

The criteria of this regularization program are designed to encourage a significant portion of the underground economy to integrate with the formal labor market, thereby ensuring equal competition between economic agents, increasing contributions to the public coffers, and limiting worker exploitation and abuse. As a result, only workers that are eligible for regularization and businesses, rather than the immigrants themselves, are responsible for filing the applications (except in the case of domestic workers who are employed in more than one household).

The regularization program applies to foreign workers who have been residing in Spain for more than six months and have no prior criminal record in their home country or in Spain. Eligibility is also dependent on a future bona fide work contract of at least six months (three months for those working in agriculture). The program does not pertain to foreign children, spouses, students, the self-employed, or those with only a residence permit.

"WE ARE NOT ONLY DIFFERENT FROM GENERATION TO GENERATION, BUT WE ALSO ARE DIFFERENT IN THE SAME GENERATION IN TERMS OF SOCIAL, CULTURAL, POLITICAL AND ECONOMIC SYSTEMS CONTEXTS. THESE DIFFERENCES INFLUENCE THE WAY WE AS YOUNG PEOPLE THINK, BE OR ACT."

A one-year renewable work and residence permit is granted to eligible applicants once the contract is validated by the Social Security administration and following the first monthly tax contribution by the employer.

Further, a new national employment catalogue that lists difficult-to-cover jobs that natives do not want has been created. These jobs include domestic workers, cooks, truck drivers, and waiters and waitresses.

The current quota system will also be more flexible by granting a limited number of three-month visas that give immigrants the opportunity to seek employment in those sectors where personal contact is preferred (e.g. domestic service) over typical bureaucratic contract-in-origin mechanisms.

In addition, immigrants could obtain temporary family reunification permits after one year in Spain without documentation.

The 2009 Reform of the Aliens Act

The Aliens Regulation (Organic Law 2/2009), in its Title V. Temporary residence for exceptional circumstances, provides that temporary residence permits may be granted to foreigners in Spain in situations of special bonds: having labour, social or family roots, international protection, humanitarian grounds, collaboration with public authorities, reasons of national security or public interest, foreign women who are victims of gender-based violence, collaboration against organized crime networks and third country nationals victims of human trafficking, the requirements established therein. It also amended the Aliens Regulation to avoid an increase in overstay, facilitating permit renewals for unemployed immigrants based on time worked and family financial resources.

With regard to civil rights, Organic Law 8/2000, reforming Organic Law 4/2000, excluded irregular immigrants' rights to assembly, association, demonstration and strike, an exclusion that was widely criticized by the unions and, in general, by the areas of social support for immigrants. Finally, this exclusion was overturned in the reform of the Aliens Act in 2009, after several rulings of the Constitutional Court¹¹ that found this reduction of the civil rights of irregular immigrants to be unconstitutional. Finally, unlike some other European countries, in Spain an irregular immigrant can rent an apartment, obtain a transport pass and, in general, legally buy and sell real estate or property.

Labor Quota System

In addition to regularization programs and paralleling Spain's work permit system, the country has also experimented with a labor quota system to respond to short and long-term shortages in the labour market.

Before 2002, the quota channeled legal immigration flows to sectors of the Spanish economy that was facing a shortage of native workers. The quota system had another effect, however. Many illegal immigrants viewed it as a way to gain legal status in the country. Most applications for a position within the quota system came from undocumented immigrants already in Spain.

In 2002, the quota system was reformed. To ensure continuity and stability, the government now must establish annual quotas for foreign workers. In particular, before work permits can be granted, the National Employment Institute (Instituto Nacional de Empleo) must issue a report on the nation's employment situation. If it determines that there are no unemployed workers available for currently open positions, then foreign labor can be considered. Second, in an effort to reduce illegal immigration, the government now only hires foreign workers from their countries of origin and through bilateral agreements with those sending countries. Undocumented immigrants in Spain can no longer use this channel to seek work.

¹¹ Judgments of the Constitutional Court STC 236/2007 of 7th November and STC 259/2007 of 19th December.

However, both employers and the labor unions agree that the 2002 labor quota was a failure. While the government set a quota of workers, it was widely viewed as falling short of meeting actual labor needs and in particular, in the agricultural sector. In 2003, the quota was fixed at 24,337 foreign workers (10,575 permanent workers and 13,762 temporary workers). By reducing the quota for temporary workers to almost 10,000 less than the 2002 number, the government signaled that it continues to seek to limit immigration. (Nash 2006.)

Non-EU workers are concentrated in five branches of economic activity: domestic service, catering, agriculture, construction and retail. Domestic service employs over 90% of non-EU workers and is clearly an urban phenomenon. These figures reflect the segmentation of the labor market by ethnic group. Immigrants are relegated to those sectors with the worst working conditions and will accept work in the informal economy because of their legal vulnerability. They also replace Spanish workers in socially low-status activities for which there is no available Spanish labor group despite high unemployment, i.e., casual agricultural labor and domestic work, or they supplement Spanish workers, as in the case of the increase in certain subsidiary occupations or tasks.

Education and Foreign Students in Non-University

The growing presence of foreign immigrants in Spain is not limited to adults: A significant number of the new arrivals are children. Further, family migration and the formation of new emigrant couples lead to the birth of foreign children on Spanish soil, many of whom also retain the original nationality of their parents.

Whilst employment is seen as the main channel for the successful integration of adult foreign nationals, education is the key area for the integration of minors.

Organic Law 4/2000 established free compulsory public education for foreigners, regardless of their legal status, with the right to non-compulsory education for legally resident foreigners only. However, a judicial ruling of the Constitutional Court¹² forced the removal of this limitation, and the last reform of the Aliens Act (Organic Law 2/2009) includes the right to post-compulsory education in accordance with the provisions of education legislation¹³. Irregular foreigners also enjoy access to the public scholarship and grant system under the same conditions as Spanish nationals in the case of compulsory education; this is limited to legally staying foreigners in the case of post-compulsory education. Access to some services, such as public nurseries, depends on the regulations of the regional authorities.

Therefore, it is important to note that education is compulsory and free for all those minors aged under 16, regardless of their administrative status. Furthermore, proof of a minor's education is a requirement of their parents when they come to renew their residence authorisation and will also need to be verified during the application for long-term residence.

The education process is one of the key elements of socialization and social integration of these new immigrant generations. In the classroom, the children of immigrants are offered the opportunity to learn

12 The Judgment of the Constitutional Court STC 236/2007 of 7th November.

13 Thus this right is linked to the legislation of the regional authorities, as part of their competence in educational matters.

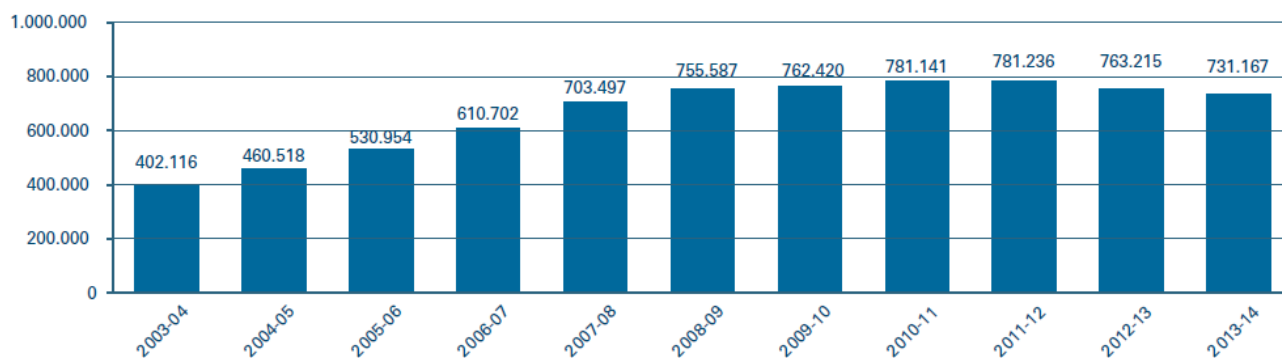
- more easily than their parents - the basic codes of Spanish society (including the native languages) and initiate a process leading to formal qualifications. (Bochaca 2003.)

Insofar as the education system is responsible for inculcating the basic values intrinsic to citizenship, in accordance with the prevailing standards, education is a vehicle of social reproduction that emphasizes national values. (Siguan 1998)

Foreign Students in Spanish Schools

The birth rate in Spain has fallen significantly over the last twenty years. One of the consequences of this change in behavior has been a reduction in Spain's school age population. This tendency is apparent in the evolution of the number of pupils enrolled in non-university education.

Meanwhile, the opposite tendency has become clear among pupils of non-Spanish nationality, whose numbers have undergone continuous and significant growth. In ten years, they went from 36,600 to 201,500, an increase of no less than 450% (see Graphic 2).



Graphic 2. Evolution of foreign pupils by year¹⁴

In other words, the number of foreign pupils increased continuously from 2003 to 2010 that got stagnated. We can observed a slight decline from 2011 to 2014.

The percentage of foreign pupils compared to the percentage of native ones may be 3-4% in the country as a whole, but this average varies enormously between provinces. Those provinces with a higher percentage of foreign students are: La Rioja, Balearic Islands, Aragón, Madrid, Murcia, Valencia, and Melilla (more than 8%) while at the opposite end of the scale are Jaén, Badajoz, Córdoba and La Coruña provinces (less than 1%).

However, these two opposing trends (the decrease of native pupils and the increase in foreign pupils) are a long way from heralding any full«replacement» of Spanish pupils by immigrant ones.

Nevertheless, the increasing presence of foreign pupils, added to the lack of specific training for teaching staff, means that many teachers do suffer from overwork and stress and resent the extra «burden» that is placed upon them. (Rodríguez-Izquierdo 2002.)

¹⁴ MINISTRY OF EDUCATION, CULTURE AND SPORTS. Datos y cifras. Curso escolar 2014/2015. Madrid, Secretaria general Técnica, 2014.

If we begin by looking at where these pupils come from based on their continent of origin, we find there are three main zones. Children arriving from the Americas make up 47% of the total; those from the various European countries account for 25%, and those from Africa, 24%. Trailing a long way behind is the small minority from Asian countries at 6%.

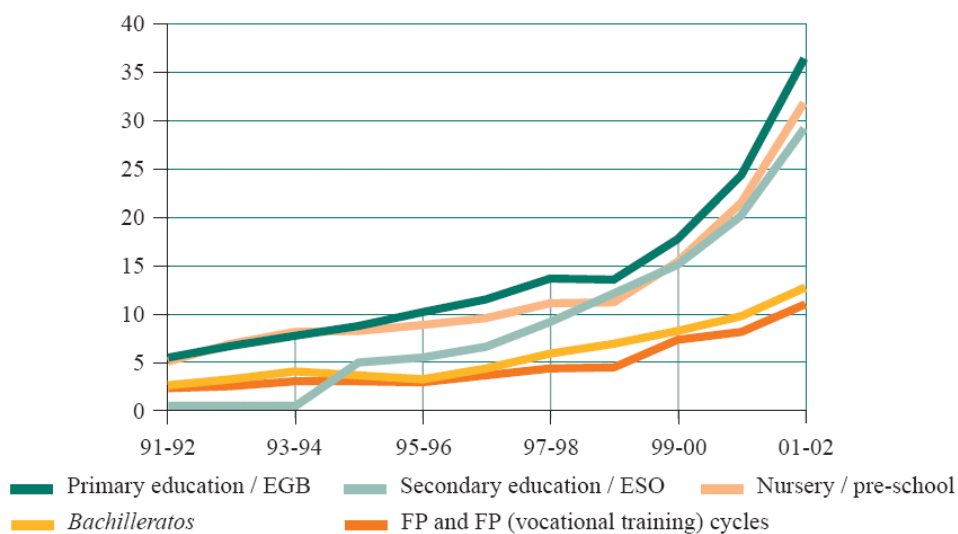
The population named «foreign pupils» is far from homogeneous in terms of its origins. Thus, we want to consider some of the internal differences within the education system. (Juliano 1993.)

Foreign Pupils by Educational Level

The bulk of foreign pupils are in primary education (44%), the next largest segment is in secondary education (ESO) (Enseñanza Secundaria Obligatoria – Compulsory Secondary Education-) (27%), and a smaller segment is in pre-school education (19%). There are far fewer pupils to be found in non-compulsory secondary education (4% studying Bachillerato, 3% in Vocational Training and Socially Guaranteed Programs). These data alone indicate a strong showing in compulsory education (Primary and ESO) and a very limited showing in the different modalities of non-compulsory secondary education. This circumstance is due largely to the fact that many young people do not continue their studies once they have finished ESO.

PROPORTION OF FOREIGN STUDENTS IN EACH EDUCATION CYCLE

Evolution 1991-92 / 2001-02, number per thousand

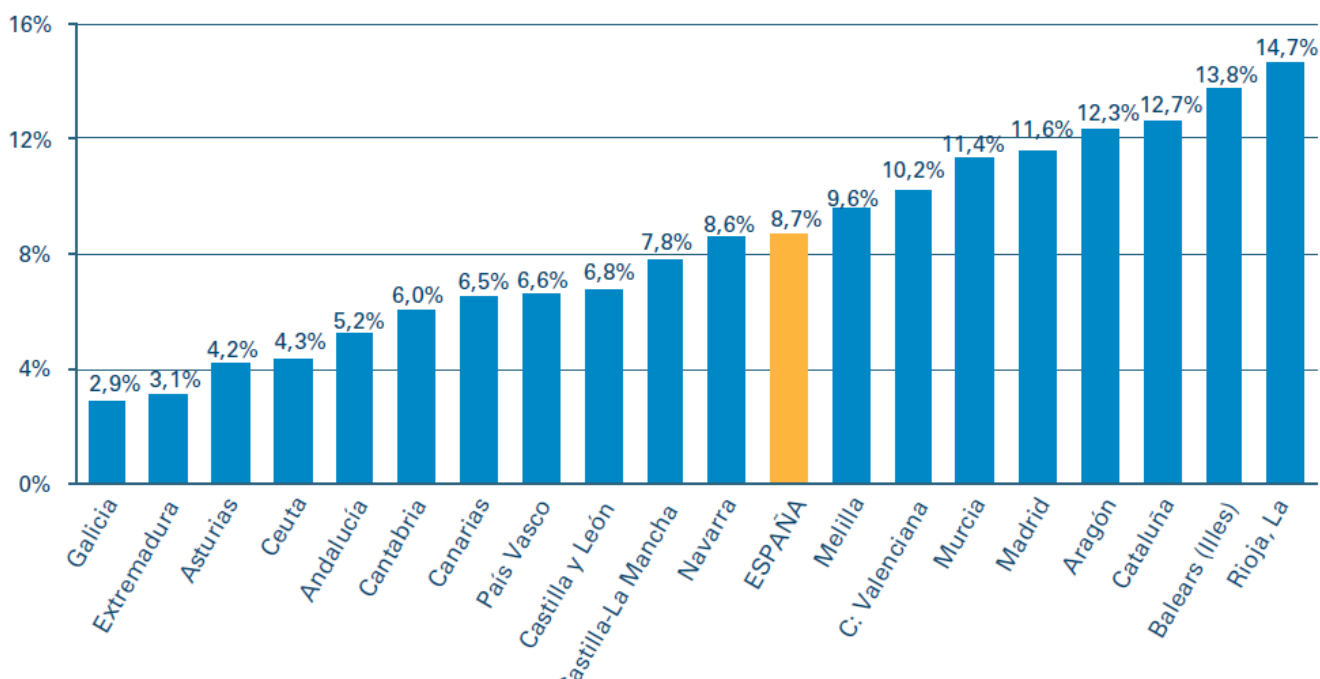


Graphic 3. Proportion of foreign students by education cycle

From the above (Graphics 2&3), we arrive at two main conclusions:

- The volume of foreign pupils has been growing till 2010.
- The number decreased from 2010 to 2014.
- Their numerical importance within the classroom is still limited at somewhat over 3% of enrolment in pre-school and primary education and barely 1% in non-compulsory secondary education.

So far, we have been considering foreign pupils within the context of Spain as a whole. However, as we know, the distribution of the foreign population is far from geographically homogeneous, and there are some areas with a particularly high concentration of immigrants. This aspect is true in the autonomous communities of La Rioja, Balearic Islands, Catalonia, Aragón, Madrid, Murcia, the Valencia community (especially Alicante and Valencia) and Melilla.



Graphic 4. Proportion of foreign students by autonomous community¹⁵

The distribution of pupils largely coincides with this general distribution of immigrant population. Based on autonomous communities, the main concentrations are to be found in La Rioja (14.7%), Balearic Islands (13.8%), Catalonia (12.7), Aragón (12.3), Madrid (11.6%) followed by Murcia (11.4%), the Comunidad Valenciana (10.2%), and Melilla (9.6%).

Types of Schools

The organization of the Spanish education system introduces yet another element of internal differentiation in terms of the type of school. We can distinguish three main types: State or public schools (Centros públicos), private schools that function «in coordination» with the State (they teach the official curriculum and receive State subsidies) (Enseñanza concertada), and private schools (Colegios privados) that are not subsidized.

Considerable differences can be observed for the type of school attended by native and foreign pupils. Public schools account for two-thirds of Spanish students and 81% of foreigners. That means that private schools account for one-third of local students and barely 19% of students of immigrant origin. Further,

¹⁵ MINISTRY OF EDUCATION, CULTURE AND SPORTS. Datos y cifras. Curso escolar 2014/2015. Madrid, Secretaria general Técnica, 2014.

this difference is on the increase, given that the tendency of local students is to “move up” toward private schools while students who are sons and daughters of immigrants are more likely to go to public schools. Those students with less presence in private schools are of African origin, those from Eastern Europe or Latin America, and these are the groups that have grown in size the most. This factor explains their growing proportion in the public schools.

In Graphic 5, we can see how the number of foreigners per 1,000 pupils in state schools is double that in private schools in pre-school, primary and compulsory secondary education, precisely the levels where the majority of foreign pupils attend school.

	%Total	% Centros Públicos	% Enseñanza concertada	% Ens. privada no concertada
TOTAL	100,0	82,3	13,7	4,0
Andalucía	100,0	86,2	7,8	6,0
Aragón	100,0	79,9	18,6	1,6
Asturias (Principado de)	100,0	82,3	17,0	0,6
Baleares (Illes)	100,0	78,6	15,1	6,4
Canarias	100,0	87,6	4,8	7,6
Cantabria	100,0	71,5	27,7	0,8
Castilla y León	100,0	79,0	20,2	0,8
Castilla-La Mancha	100,0	91,4	7,9	0,7
Cataluña	100,0	82,0	14,3	3,7
Comunitat Valenciana	100,0	84,6	10,4	5,0
Extremadura	100,0	91,4	8,1	0,4
Galicia	100,0	85,2	13,2	1,6
Madrid (Comunidad de)	100,0	77,6	16,7	5,7
Murcia (Región de)	100,0	89,5	8,7	1,8
Navarra (Comunidad Foral de)	100,0	82,8	16,7	0,4
País Vasco	100,0	69,0	29,9	1,0
Rioja (La)	100,0	80,7	18,7	0,6
Ceuta	100,0	94,3	5,8	0,0
Melilla	100,0	98,1	1,9	0,0

Graphic 5. Foreign pupils enrolled in State Schools¹⁶

16 MINISTRY OF EDUCATION, CULTURE AND SPORTS. Datos y cifras. Curso escolar 2014/2015. Madrid, Secretaria general Técnica, 2014.

Future Challenges: Immigration, Education, and the Changing Spanish Economy

In this final section, we summarize the main issues derived from the data presented above:

- Foreign immigration in Spain increased enormously over the last decade, but especially from 1996 onwards. It is today a population composed of flows from diverse origins. Since 1996 those from the «third world» have been the majority.
- Foreigners as a whole represent 3% of the Spanish population; this figure rises to 4% if we include those who have become naturalized Spaniards and those who are in the country illegally (the «sin papeles»).
- Spain is very far removed from the immigrant recruitment policies that characterized certain West European countries some decades ago. The changes caused by a post-industrial society have led to a change in the nature of the demand for labor. However, despite the generally restrictive immigration policies applied in all countries of the European Union, this Spanish case study clearly shows that the doors were open for certain categories of immigrant workers required by the labor market until the financial recession.
- Immigrants to Spain are totally subject to the dictates of the labor market, and so integration into the host society is a secondary objective. They enjoy rights only if they obtain a job that cannot be filled by Spanish workers, or they have a direct family link with someone who has already done so. The need to regulate immigration to fill certain niches in the labor market and provide flexible and cheap workers for certain sectors has inspired the current Spanish immigration policy and also guided the attitude of employers.
- It is hardly possible to maintain an immigration policy that reduces immigrants to temporary workers subject to economic conditions by reinforcing barriers to citizenship because the reality shows that an increasing number of immigrants do plan to settle in Spain. The social tension caused by the gap between the regulations, on the one hand, and reality, on the other hand, may have major repercussions in the medium term. (Yruela & Rincken 2005.) The effect of the new Regulation governing the Aliens' Law of 1996 and the introduction of the "permanent work permit" will have to be further studied. Without a doubt, this new permit will make immigrants less dependent on employers since their legal status - and therefore, their ability to reside in Spain - will no longer completely rely on having a work contract. This change will make it easier for immigrant workers to claim their rights and fight both discrimination and exploitation.
- In November 2008 the Spanish government authorized a voluntary return program for foreign workers in order to decrease unemployment pressures in the wake of 2008/09 financial crisis.
- Immigrant workers are no more in demand because of crisis in labor sectors that require lower qualifications, such as construction.
- Although the proportion of foreign to native pupils is only 3% in the country as a whole, this average varies considerably between provinces.
- The low Spanish birth rate has caused a reduction in the school-age population throughout the education system. In contrast, enrolment of foreign pupils rose by 450%. In the academic year 2001-

02, there were 201,518 foreign pupils, accounting for 3% of the total enrolled at non-university level.

- Three main groups of pupils can be identified: Children from the Americas make up 47% of the total; those from a variety of European countries account for another 25%, and those from Africa, 24%. Far behind these groups comes a minority of 6% from Asian countries. Comparing these percentages to the distribution of the aggregate of foreigners, there is an over-representation of Latin Americans and an under-representation of Eastern Europeans, a circumstance that can be explained by the different family compositions of each migratory flow. The three principal national groups are Moroccans, Ecuadorians, and Colombians.
- The bulk of foreign pupils are currently studying at the primary level (44%), the second largest group at the secondary level or ESO (27%), and the third largest in pre-school education (19%). Their numerical importance within the classroom is still limited at somewhat over 3% of enrolment in preschool and primary education and barely 1% in non-compulsory secondary education (*Bachillerato* and Vocational Training). Moreover, at present, a larger number of immigrants abandon their studies than do Spaniards once they have finished ESO.
- Two-thirds of Spanish pupils and 81% of foreign pupils are taught within the state school system. In other words, private schools take on one-third of native children and barely 19% of immigrant children. Further, this difference is tending to increase. Although the majority of both collectives are taught in state schools, the tendency among native children is to «transfer» to private schools, while that of immigrant children is to remain in the state system. The pupils with the least representation in private schools are of African, Eastern European and Latin American origin.
- One of the fundamental challenges for the integration of foreigners has proven to be knowledge of the official language in the host country. It is important to note in this respect that, in the case of Spain, not all foreigners need to learn the language. For those who face this need it is important to underline the work done by the Cervantes Institute, a public institution which promotes Spanish language and culture, which has continued its promotional work and teaching of the Spanish language as well as some specific programmes in the different autonomous communities.

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IMERSO INMIGRACIÓN: <http://www.imersomigracion.upco.es>

IMERSO: http://www.seg-social.es/imerso/migracion/i0_miginm.html

OBSERVATORIO PERMANENTE DE LA INMIGRACIÓN, Secretaría de Estado de Inmigración y Emigración, Ministerio de Trabajo y Asuntos Sociales: http://extranjeros.mtas.es/es/general/DatosEstadisticos_index.html

SECRETARIA DE ESTADO DE INMIGRACIÓN Y EMIGRACIÓN: <http://www.extranjeros.mir.es>

Transition to adulthood and the resilience model

– comparing young people with disabilities and immigrant youth

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Introduction

People in marginalized circumstances may share many common experiences, mainly because of the attitudes of mainstream society. Young persons with disabilities and immigrant youth, for example, may have such similar experiences. There are of course many differences between these two groups, but what they both do have in common is that in some ways they feel different from mainstream society. The emphasis, however, is often on the very existence of these differences and not on the types of the difference. It is these differences that cause society to label and stigmatize both groups. In this process of stigmatization, the individuals come to identify with the stigma and the feeling of being different and their social identity evolves (Goffmann 1981). The barriers created by society can cause these marginalized people to have difficulty reaching adulthood.

One of the problems is that these vulnerable populations do not receive adequate support when making the transition to adulthood, and most public services do not continue for them after the individuals have left their childhoods (Osgood et al 2010). If there are problems during the transition to adulthood, there will also be problems later in terms of social integration and inclusion. My starting point is my PhD thesis, which is concerned with the social aspects of the transition to adulthood of those people with physical disabilities and the likelihood of their acquiring the resilience they will need during the course of their lives.

The basis of the comparison

It has occurred to me that the theoretical framework of my research can apply equally well to the situation of immigrant youth. Now that I have finished my research regarding people with physical disabilities I want like to address the theoretical possibility of making a comparison to immigrant youth, perhaps in a future research project. First, I would like to give a brief outline of my PhD research here. The theoretical background of my research is multifaceted. The main approach is connected to disability studies, where people with

disabilities are the key figures, especially as they do play an active role in the research process. I arrive from the discipline of sociology, and I am now working within the interpretive paradigm. This paradigm is not concerned with either generalization or objectivism, the aim being rather to discover and understand social phenomena in their context (Falus 2004). Within the accepted interpretive paradigm, there are a number of schools of thought, including hermeneutics, phenomenology, symbolic interactionism, postmodernism, etc.

According to Denzin and Lincoln, the qualitative researcher is somewhat similar to a bicoeur or a jazz musician, while qualitative research can be similar to doing a montage. All researchers have to find their own patchwork to match their research aims (Denzin, Lincoln 2011). Accordingly, I have combined different theories in my own research. The legal background for this research is the UN Convention on the Rights of Persons with Disabilities. In Article 19, the convention declares the equal right of all persons with disabilities to live independently and be included in the community (UN 2006, Article 19). However, in actual practice, people with disabilities encounter many barriers that are created by society.

In Hungary, community-based services are still in their infancy, and people with disabilities and marginalized populations are entitled to receive institutional services (SINOSZ, MDAC, FESZT 2010; Verdes, Scharle, Váradi 2011). The main question of my PhD research then becomes: How can people with physical disabilities overcome social barriers? This question may also be an important one for the lives of immigrant youth. My research was thus conducted on three levels. On the participative level, based on the principle of "Nothing about us without us", I had a research partner with a physical disability. He is an insider expert, and he participated actively in the whole research process by creating the research questions used to analyse the results) (van der Riet & Boettiger 2009). On the second level, we conducted focus group interviews with possible relevant persons (three groups comprising insider experts, people with physical disabilities, parents and various professionals, respectively). Within these groups, the individuals could meet each other and discuss and think about the social situation of people with disabilities living as independent, adult, full members of society.

In the third part of our research, we conducted semi-structural interviews with people with disabilities between the ages of 25 and 40 and their parents. In these interviews, we wanted to learn about their experiences. At the end of each interview we used a timeline, on which the participants were asked to summarize the supporting and restrictive factors they encountered when making the transition to adulthood and independent living in their lives. Using, this method, our subjects were able to participate in the first step of undertaking an analysis, because they were required to summarize and sort out the important factors in their own lives (Patterson, Markey & Sommers 2012).

We conducted 32 interviews, 16 in Budapest, and 16 in Northeast Hungary. Hungary is very centralized to the capital, so this detail is also an interesting analytical aspect of our research. On every level, we also made observations, and we wrote a diary reflecting on our findings (Katona 2014). On the basis of the theoretical framework of my PhD research, we compared immigrant youth and young people with disabilities prior to taking a very important step in their lives, namely, the transition to adulthood.

The status of people in society is very dependent on the requirements made by society, so social roles are important. However, we also have to take into consideration the identity of each individual. Naturally, these two factors are part of the socialization process, in which individuals interact with other people. Attaining the status of social adulthood is crucial for social inclusion.

There are various definitions one can cite in connection with people with disabilities and also immigrant people when we talk about the relationship of the individual with society. The process of assimilation occurs

when persons melt into society. Acculturation, on the other hand, involves the cultural modification of the individual by adapting to traits from another culture. In multiculturalization, cultures live beside each other. Assimilation, acculturation, and multiculturalization are all related to other cultures, for example, those of immigrant people. Integration and inclusion, however, are broader definitions. Integration is the adapting of an individual to society. Unlike integration, in the process of inclusion, society adapts to the individual (Kováts 2013). So inclusion takes place on a higher level when society makes clear the conditions for adapting. I use this definition for people with disabilities and immigrant youth as a desirable standing.

In society there are many problems with the different dimensions of inclusion in connection with people in marginalized circumstances, and I highlight four areas. In the labour market, there are high levels of unemployment and discrimination. With regard to cultural relations, marginalized people can experience prejudice, and they often have limited relationships with the mainstream society. The accessibility of certain institutions and services are also often limited. Finally, they have restricted rights in many special cases, which may be due to the guardianship system or to a lack of citizenship, for example, for immigrants.

Various theories and research studies have indicated the different criteria of social adulthood (Arnett 2001, Murinkó 2010, Schlegel 1998, Vaskovics 2000). Yet today, these criteria are unreliable, as life courses have become destandardized. The period of post-adolescence also lasts longer when individuals remain in limbo between childhood and



A welcoming community created at the IP course in Barcelona

adulthood. There are more vulnerable populations as well living in the period of transition to adulthood, especially among people in marginalized circumstances. According to a wider definition of post-adolescents, there are people between the ages of 18 and 30, who meet some criteria of adulthood, but are still childish in other respects. However, this group is a very heterogeneous one, ranging from "yuppie" youth with a high standard of living to marginalized post-adolescents with serious financial problems. Yet temporariness and lack of certainty are common in all their lives (Bognár 2007, Somlai 2007).

Post-adolescent people with disabilities mainly find themselves marginalized. Among immigrant people, there are youth in more advantageous situations, such as "yuppies" and members of the consumer society (e. g. career diplomats) beside the youth in marginalized circumstances (e.g. refugees). According to László Vaskovics, a person is an adult in the eyes of society when he or she is an adult in the eyes of the law (in Hungary this status applies to people age 18 or over, who have citizenship and legal capacity). An adult may live without his or her parents, have financial independence, and make his or her own decisions without requiring parental consent. What is also important is the level of identity or when the person accepts him/herself as an adult.

There are different aspects of these criteria; for example, a person may be independent in some aspects, but may be dependent in others (Vaskovics 2000). These criteria have now become unreliable and changeable. Marriage and financial independence play less of a role, and participating in the community, participating in the consumer society, having a role as a citizen, and making responsible decisions have all acquired a more important role in terms of reaching adulthood (Bognár 2007). People with disabilities are one of the most vulnerable populations when trying to make the transition to adulthood. They face barriers created by society, and they are considered to be dependent, passive persons, and yet society does not provide the conditions to live within this role. They are thus in a very difficult situation because they do not receive enough support from society to live as dependent members, but they are also not given enough opportunities (for example community-based services) to enjoy independent living. They are often left alone to struggle to attain adulthood or are helped by the family in all aspects of life (Katona 2014).

The transition to adulthood is somewhat different in the lives of immigrant youth. If the person immigrates as a youth, this is a determinant step to adulthood. While in the host country, they may meet social barriers and not be fully valued citizens, but they have an independent, active role to play, so they may overcome this pressure and gain independence. They are required to be adults, but the host society does not consider them full members of that society. So this circumstance is also a contradiction when seen from another angle.

The Resilience Model

Acquiring resilience can provide a solution for meeting these barriers in society. Resilience involves stepping over one's delimitations and showing flexibility and buoyancy. Yet it is more than just a psychological factor, as we describe resilience in terms of both individual characteristics and social factors. We need to analyse the environmental factors in all areas of life, and these can be either risk factors or compensatory factors (Herrman et al 2011). Interpersonal relationships can play a very determinant role in the processes of acquiring resilience (McKay & Thomas Prokop 2007). In their resilience theoretical analysis matrix, Cardenas and Lopez analyse adversity and resources found in the structural, cultural, relational and individual processes (Cardenas & Lopez 2010). The social constructionist approach to resilience analysis of resources relies on both an individual and an environmental level. The relation between risk and compensatory factors are context related, and so we can recognise resilience in these individuals' experiences. The first approach is connected to an ecological model in which there are determining causal relations between the risk and the compensatory factors. However, in the social constructionist model, there are not any determining context-related relations, while the experiences of risk and compensatory factors are still considered very important (Runswick-Cole & Goodley 2013). I thus combined these models in my PhD research, because I used the different level of processes as an interpretative frame. In this framework, I analysed the experiences of resilience according to the eight resources for resilience set forth by Runswick-Cole and Goodley. These resources can be applied to the levels of processes described by Cardenas and Lopez (Katona 2014).

In the structural processes system level resources may be supportive or restrictive. Social attitude and social justice can be both supportive and restrictive factors in the cultural processes. Relationships and participation in the community may be supportive or restrictive in the relational processes as the dimensions of identity, power and control, cohesion and bodies and minds in the individual processes too (Katona 2014).

Supporting and restrictive factors

Structural processes	Cultural processes	Relational processes	Individual processes
System level resources	Social attitude, social justice	Relationships	Identity
		Participation in the community	Power and control
			Cohesion
			Bodies and minds

Table 1 - Supporting and restrictive factors

Next we analyse the situation of people with disabilities and immigrant youth by applying this model on a theoretical level. We only have empirical results for people with physical disabilities, so we make theoretical assumptions about immigrant youth. In the structural processes, the system level resources can be either supportive or restrictive. In this current process we emphasize three areas, namely, people's rights and the law, accessibility, and the labour market. With regard to people's rights and the law, the legal capacity of people with intellectual disabilities and/or mental health problems can be limited by the guardianship system (Verdes & Tóth 2010). Immigrant youth can also face legal restrictions because they have not been citizens for a long time, and they must pass an examination to get that citizenship. As for accessibility, people with disabilities will encounter difficulties in accessing services, information, transport, and when entering buildings. These obstacles are mainly physical or info-communicative, and there is a territorial inequality in accessing services (Verdes, Scharle, and Váradi 2011).

Immigrant youth are also confronted by a lack of accessibility, but the barriers here are mainly lingual. Participation in the labour market is very important for social integration and inclusion. Among young people with disabilities, the unemployment rate is very high, as they clearly experience discrimination (Nagy & Krémer 2008). The unemployment rate is lower among immigrant youth, but this rate differs greatly for different immigrant groups.

In cultural processes, the most prevalent attitude of the mainstream society is usually restrictive because of the prejudice directed against both groups. Prejudice is a negative attitude based on either incorrect or incomplete information and generalizations (Aronson 1987). This attitude can adversely affect contact with other people and can also create problems when finding work. In relational processes, relationships and participation in the community can be relevant factors for acquiring resilience. Certain groups featured in the process of socialization can help individuals step over the designated barriers, but in some cases, these groups can present an obstacle. Immigrant youth usually have to build new relationships in their new country, so these groups are important. On this level, social professionals may help both people with disabilities and immigrant youth. Participation in different communities can also help individuals fit into the wider society.

In the lives of young people with disabilities, peer groups are very important, and they usually have less of a connection with the mainstream communities. According to Bourdieu, to be successful in life, we have to possess different specific capitals. Social capital is very relevant and can compensate for any lack in other areas, for example, a lack in financial and cultural capital (Bourdieu 2006). We can also follow Runswick-Cole and Goodley's resources for the individual processes of both people with disabilities and immigrant youth. However, bodies and minds are not as relevant factors in the lives of immigrant people. The term

“bodies and minds” is often taken to refer to the physical and intellectual limitations of people with disabilities. Power and control, however, can also be factors in the struggle for rights and self-determination and be negative factors in the event of a lack of will power in the individual. Cohesion depends on a balance of responsibility and interests. Identity is also a relevant factor as is self-acceptance (Runswick-Cole & Goodley 2013).

You can also see these previous results connection with the comparison of immigrant youth and young person with disabilities in the following table.

The processes connected to resilience

		Young people with disabilities	Immigrant youth
Structural	<i>Law, rights</i>	Legal capacity – guardianship system	Citizenship – time and exam
	<i>Accessibility</i>	Physical, info-communicative barriers, inequality	Lingual barriers, inequality
	<i>Labour market</i>	Unemployment, discrimination	Unemployment, discrimination, but less than that experienced by young people with disabilities
Cultural	<i>Attitude of society</i>	Prejudice	Prejudice
Relational	<i>Relations</i>	Relevant groups in socialization	Relevant groups in resocialization
	<i>Community participation</i>	Peer clubs, less participation in mainstream communities	National clubs, less participation in mainstream communities
	<i>Power and control</i>	Struggles, self-determination	Struggles, self-determination
Individual	<i>Cohesion</i>	Responsibility and interest	Responsibility and interest
	<i>Identity</i>	Self-acceptance	Self-acceptance
	<i>Bodies and minds</i>	Physical and/or intellectual limitations of people with disabilities	Not relevant

Table 2 - The processes connected to resilience in the lives of young people with disabilities and immigrant youth

The main obstacle is the prejudice exhibited by mainstream society (a cultural process), and the lack of accessibility to services (a structural process). The main beneficial factors are relationships (relational processes) and/or individual skills and characteristics (individual processes). In terms of the transition to adulthood for people with disabilities, the main resilience factor is that of other people, primarily family relatives, who can assist the individual in reaching his/ her aims. In the lives of immigrant people, the main resilience factor is that of the individuals themselves because in many cases they are alone and do not have sufficient relational or family support.

Summary

The theoretical frame of resilience and the transition to adulthood acquaints us with the experiences of immigrant youth and their effort for inclusion. Currently this assumption is a theoretical one still, but our theoretical frame could provide the basis of further empirical study, the results of which may help social policy-makers and professionals when planning social resources and services. These professionals can indeed play an important role in the future relational processes of resilience and may also help facilitate the inclusion of immigrant youth in the mainstream society.

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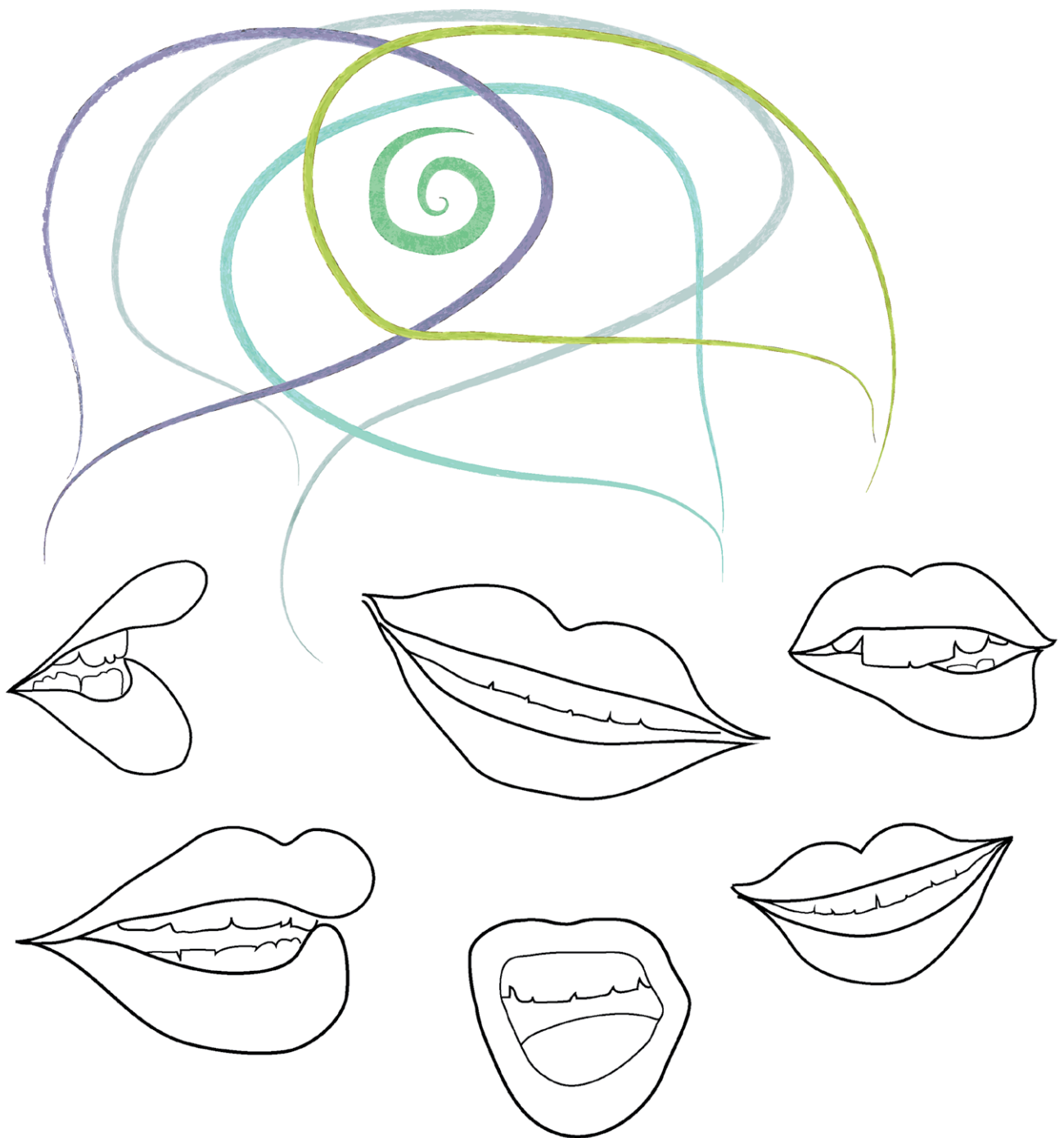
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COMMUNICATION AND CREATIVITY



Communication Skills in Social Work

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The profession of social worker requires a high level of professional, personal, social, and ethical competence. The relationship to clients is empathetic and needs a balance of closeness and distance. Social Workers work in complex and conflicting situations with different expectations coming from various sides, including clients, team members, institutions, and even society. Social workers often work with people who are discredited in society and try to help them overcome discrimination. That is why it is important for them to be able to examine their own prejudices and stereotypes toward their clients, as it is expected that they will have some. Social workers are also a part of the society, and their thinking is also influenced by societal processes.

The dualities of closeness and distance, help and control, power and equality, justice and individuality are conflicts that have to be balanced and handled in different areas of social work. Beside the challenges of the job itself, social workers in Germany have the challenge of gaining appreciation and acknowledgement in society. It is one reason that there are difficulties in building the professional habitus that makes it easier to withstand the pressures of everyday work. For this reason emotional resilience and intelligence are truly important for social workers (Butler 2013). In practice, social workers need to understand the way their emotions affect themselves and their communication with their clients and colleagues (Howe 2008).

Practical social work means that enormous requirements are imposed on those dealing with personal sensitivities, mental states and emotions. This article continues with a discussion of the main points listed below:

1. The influence of emotions on communication processes and the possibilities to perceive, regulate, and improve these processes;
2. The role of emotions in social work;
3. The use of creative methods for personal reflection on emotions and communication in social work and the introduction of related exercises with different focuses.

Howe (2008, 766) defines emotions using Oatles & Jenkins (1996) and Oatley et al (2006):

1. "An emotion is usually caused by a person consciously or unconsciously evaluating an event as relevant to a concern (a goal) that is important; the emotion is felt as positive when the concern is advanced and negative when the concern is impeded.
2. The core of an emotion is readiness to act and the promoting of plans; an emotion gives priority to one or a few kinds of action to which it gives a sense of - so it can interrupt, or compete with, alternative mental processes or action. Different types of readiness create different outline relationships with others.
3. An emotion is usually experienced as a distinctive type of mental state, sometimes accompanied or followed by bodily changes, expressions, actions."

If reflection is the essential foundation and nature of professional Social Work, then there is a need for adequate methods that can help the Social Worker concentrate on the emotional processes needed to perform that work effectively.

Expression of Emotions in the Communication Process

The Latin word *communicare* means coming together and building a community. Communication is a very complex process that takes place between the transmitter and a recipient. We have to differentiate between personal, direct communication and indirect communication processes via the media used. Most of the communication processes in social work are based on a relationship with clients and colleagues. An overview of the most popular theories of communication reveals that emotion has a strong impact on all communication.

We have various channels of communication. There is the verbal, the paraverbal, and nonverbal channel. There are some important ways that verbal and nonverbal behaviours interrelate during human interactions. Ekman (1965) identified the following behaviours: Repeating, conflicting, complementing, substituting, accenting/ moderating, and regulating. The seven forms of facial expression are universal as shown by the research of Ekman and Friesen in the 1960s-1970s. The other forms of nonverbal communication are largely culturally determined, especially touch and body language. There are some channels that we can hardly influence during communication, like eye movement, breath or melody of speech (also called "inflection). In nonverbal and paraverbal channels, we also express our emotions. One part of that expression is unconscious. People with hearing loss, for example, are much more sensitive to the nonverbal signals of a person to perceive incongruent messages. Expression and perception of nonverbal communication can be taught.



Figure 1: The modules of verbal, nonverbal, and paraverbal communication (based on Knapp & Hall 2007).

“You cannot not communicate”

(Watzlawick; Beaving-Bavelas & Jackson, 2011, 643/ 4913) in social situations. This is the first axiom of the famous scientist and researcher of communication processes, Paul Watzlawick. The meaning of his axiom is that every interpersonal reaction is a kind of communication and has its own message. To stand alone in one part in a room with your back to the other person can mean “Leave me alone” or “I am not interested in a conversation with you!” - these declarations are also emotional. The other three axioms describe the complexity and contingency of human communication and the strong impact of regulating relationships during the process. Communication is the process of working with words, gestures, and pictures. All together, they can have more than one meaning, so that the partner can interpret and react in different, contingent ways. Communication systems develop their own dynamics in this manner. When two or more communication partners are involved in the process, each partner constructs her or his own “reality” of the meanings and reacts using the background of their own interpretation. As a result, communication is a product of the cognitive and affective evaluation of one’s own person, their partners, and the actual situation. (Watzlawick; Beaving-Bavelas & Jackson, 2011)

“WE HAVE ONLY ONE COMMON LANGUAGE TO USE, BUT IT IS NOBODY'S' MOTHER TONGUE, SO OUR BODY LANGUAGE IS IMPORTANT.”



Figure 2: Communication is a very difficult complex process.

The German psychologist, Friedemann Schulz von Thun, developed a model of communication. He says that every message has four sides. The first side is the content, the words, and the meaning of the message. The second side is the relationship between the two communicators. There is something in every message that tells us about the relationship between the two persons – is it close or is there a distance, is there a hierarchy between them, do they like or dislike each other, is it a private or a business relationship and what are the emotions in this situation for the other person (anger, ...). The third side is the “appeal”. The communicator says something that the other person should do. The fourth side is the “self-revelation”. This side is telling us about the communicator and her or his inner feelings and thoughts. However, there are not only four sides of a message, there are also four ways to interpret and understand each message.

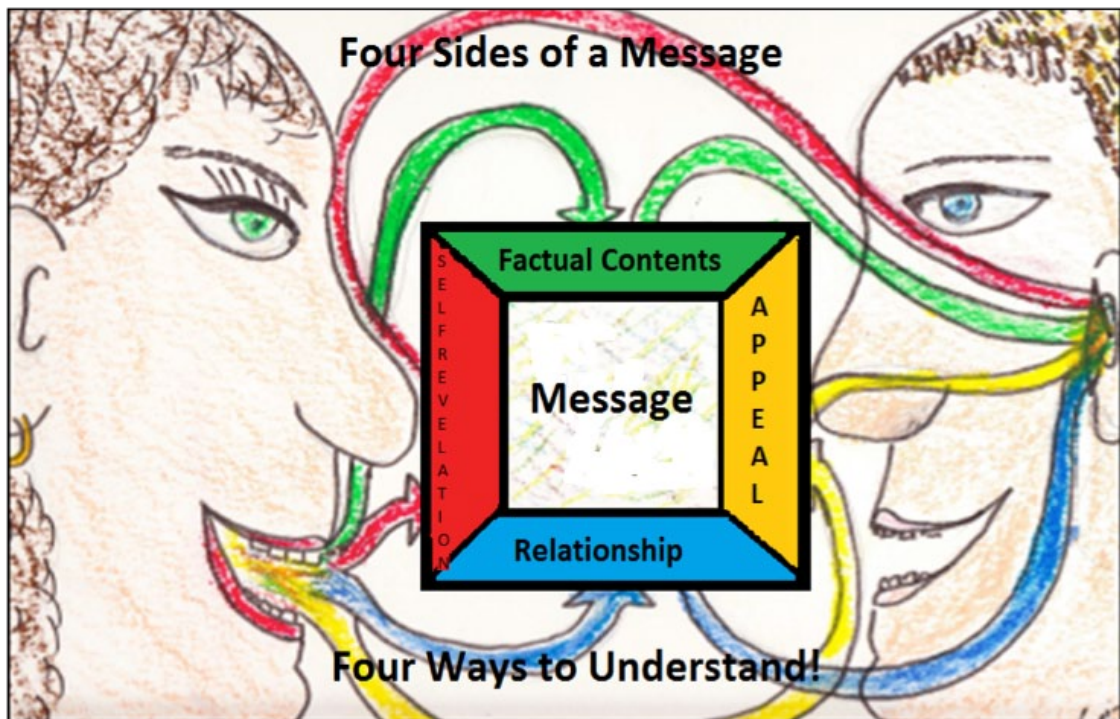


Figure 3: The four sides of a message. The model of communication according to Friedemann Schulz von Thun (2001).

The Role of Emotions in Social Work

Howe (2008, 322/ 4374) discusses the importance of educating the emotional intelligence. He defines that intelligence using the following four points:

- “The perception and expression of emotion in the self and others.
- The use of emotion to facilitate thought, and the integration of emotion in thought.
- Understanding and analysing emotions in [the] self and others.
- Regulating and managing emotions in [self] and others depending in one’s needs, goals and plans (the management of relationships).”

In the various fields of social work, communication is the main competence of working with people. In the special role that is the contexts of social work, there is a contingent dynamic system of interpretation and reaction in communication. Most of the social workers learn what to say and how to say something in a counselling situation. But seldom have they learned how to deal with emotional reactions and/ or

interactions in the stressful everyday situations that are very characteristic of social work beyond and outside of the protected counselling settings. In psychotherapy research, one of the results was that an increase in attentiveness leads to an increase in therapeutic effectiveness. "First order skills are those required in direct communication itself. Second order skills are those [used] in planning our communication strategy, thinking about what [we] are doing, observing interactions, paying attention to feedback, reviewing what had happened, and modifying our next and future communications accordingly." (Koprowska 2008, 332/5865).

Another important point in social work is that the social worker often has to react immediately to unknown and complex situations. In such moments, people will judge in a heuristically way. Heuristics are cognitive schemas that people use when judging, usually when they can't afford to or are not motivated, to think about something. Heuristics

"WE OFTEN ARE AFFECTED BY STEREOTYPES AND ATTITUDES. THOSE MAKE US BECOME MORE AWARE OF WHOM WE ARE CONNECTED TO.."

about other people are also often prejudices or stereotypes. "Perhaps the briefest of all definitions of prejudice is: *thinking ill of others without sufficient warrant*" (Allport 1979, 6). Allport and other psychologists discuss the concept of "prejudice" as a negative value concept and part of an attitude. "Ethnic prejudice is an antipathy based upon a faulty and inflexible generalization. It may be felt or expressed. It may be directed towards a group as a whole or towards an individual because he is a member of that group" (Allport 1979, 9). He differentiates between prejudgments and prejudices, thus pointing out how that prejudgment can be changed with new information.

The first mention of the concept "stereotype" is found with the American publicist, Walter Lippmann (1922) when he described stereotypes as "pictures in our head". . . "We are told about the world before we see it. We imagine things before we experience them. And those perceptions ... govern deeply the whole process of perception (Lilli 1982, S. 3). In modern social psychology, a stereotype is defined as "a belief that associates a group of people with certain traits" (Brehm, Kassin & Fein 2002, 133). In theory, the stereotype is often the cognitive component, and the prejudice is the affective component of an attitude that results in discriminating behaviour. Of course, the social worker has an ethical demand not to discriminate against people. In the academic arena, it is easy to differentiate between prejudgment and prejudice. However, in the world of television and other media, the "pictures in our head" about unknown cultures and people can be very strong

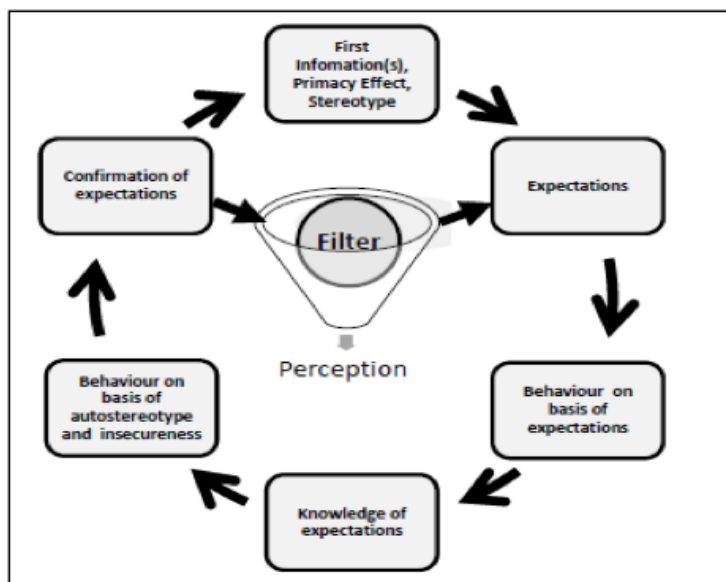


Figure 4: The circle of stigmatization (based on Goffmann 1963/ 2009 and Brophy & Good 1970, 1983)

Cloerkes (2007), a German sociologist, dealt with the topic of stigmatization of people with disabilities. He points out that there is a strong norm in society not to discriminate against people with disabilities during personal contact. The moment people recognize there is an aberration, only some respond with real acceptance; most react with avoidance, unnatural kindness or compassion, while a minority exhibit aggressive behaviour. Analogous to Goffmann's views, this concept is the "rule of irrelevance", which means that the handicap is in the focus of one's perception, but everybody tries to overlook it and so we observe an "illusory acceptance" of people with disabilities.

There is a lot of research that shows that even professionals, like physicians, teachers, or therapists, have prejudices and stereotypes (Horne 1985; Hannah 1988; Cloerkes 2007). The thesis is that prejudices and stereotypes have much to do with unreflective and unconscious information processing that occurs during interaction with clients. The main motive is not to discriminate against these people, but instead insecurity, strangeness, and a lack of experience in dealing with these kinds of feelings in an honest way lead to problematic behaviour in professional situations. Of course, social workers do learn to differentiate and rethink in a cognitive, academic way. However, it is also an utter necessity for them to deal with emotions, especially in the context of real situations and real people. When we interpret the terms "prejudice" and "stereotype" in a broader scope, we can apply them as well to those circumstances when we have a fixed impression in connection with our strong expectations as to how somebody else will behave.

Stress is interdependent with emotions. Lazarus (1999) found 15 emotions connected to stress: anger, envy, jealousy, anxiety, fright, guilt, shame, relief, hope, sadness, happiness, pride, love, gratitude, and compassion. Cignac & Gottlieb (1997) state that emotional expression is one strategy to cope with stress. Emotional intelligence and resilience will help to control such difficult situations (Howe 2008).

Creative Methods for Reflections on Emotions and Communication Found in Social Work

To talk with students on the topic of emotions, perception and communication is one thing. But it is important that they also have the possibilities to experience these phenomena, not only for their own reflections, but also to use in their own work with clients.

Reflection is a general term that is often used in Social Work, but there is little known about it (Knott & Scragg 2013). Schön (1983) and Knott & Spafford (2013) suggest that in addition to talking and writing, some creative and artistic methods will work with uncertainty, uniqueness, and value conflicts. Moon (2004) points out that emotions are central to the reflective process and that reflection is always an individual processing effort.

To overcome the gap between theory and practice, it is useful to think about exercises that provide access to personal experience, which in turn can be based on - and corroborated by - certain theoretical premises and postulates. Abbot & Taylor illustrate how important action learning on anti-discriminatory practice is. Kolb's learning cycle (Howe 2008) also depicts the implementation of new experiences through theory-based reflection.

Below are short descriptions of some useful exercises with different focuses and aims. The origins of these exercises are multi-various. Some were collected from experiments in cognitive and social psychology, while others come from art therapy and some are grounded in games played in a pedagogical context.

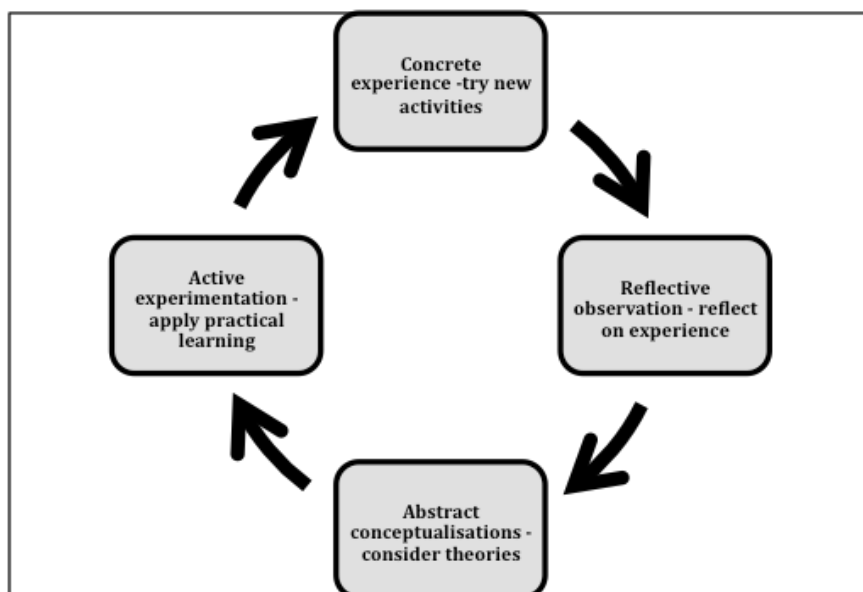


Figure 5: Kolb's learning cycle (Abbort & Taylor 2003, 380/ 3462 and Gast & Patmore 2012, 169/ 3143)

Self-reflection and Self-regulation

Cubes, Cards, and Pictures – A Variety of Stimuli as Material

Description/Material: There are all sorts of materials that allow for a visual expression of emotions on different levels and variety. Very simple forms are the “cube of emotions” or cards with Smileys. More complex materials are special cards with different facial (and physical) expressions, for example, as with Enders & Wolters (2004), or stimuli cards with landscapes or colours, for example, those of Weidemann & Weidemann (2013). A cheaper possibility is to create or collect cards.

Instruction: Everyone chooses one (or two) cards that have a strong connection with their current feelings. When every member of the group has a card, everyone can decide a) to show the card; b) describe the card, or c) the reason why he or she selected this card(s). When there are negative feelings, the person, the moderator, and the group decides on the strategies to use to deal with it in the work process.

Application: The material presents a stimulus for a response when expressing and explaining different emotional states. The less abstract material is very useful when persons are not used to expressing their emotions and/ or have barriers in language or painting. Another advantage is the limited time of preparation and duration that this practice takes. It is useful for starting a group, making a short evaluation after some group work, or stimulating a longer work sequence on emotions. The disadvantage is that people are not encouraged to express their feelings in their own creative way.

The Picture of Emotions (based on Vopel 2009, p. 33)

Description/ material: It is possible to express emotions using different media and arts, like music, drama, video etc. However, for most people, it is either more challenging or the effort for preparation and duration becomes too great. A relatively easy way is to paint pictures of emotions. Only a simple white sheet of paper (A4) and some colours (simple watercolours or wax crayon) and some working space are necessary.

Instruction: Demand that the persons paint a picture but without thinking too much. They should feel their emotions and just paint. In the beginning, it is advisable to limit the exercise to 10 or 15 minutes. When people get used to working in this way, a reduction to 5 - 10 minutes makes sense. After painting, the people can find their own place for the picture on a wall. People can voluntarily describe their process of painting, and the group members can report their impressions. It is not necessary to interpret one's own picture or the pictures of others. It is necessary to add that this is an exercise that can be used in a therapeutic way or a coaching setting. In a coaching setting with healthy and empowered people, the only use is for self-reflection.

Application: The picture of an emotion can be used to start or end a session. It is also possible to collect and compare different paintings that reflect different states in the work progress, like a diary. The original form is only for self-reflection. However, there are related forms, such as to draw/paint a "nice/ safe place" or "paint your current work situation". In the foreground of these exercises is the expression of an emotional state/ situation. The aim is not interpretation, especially not any interpretation of others as psychoanalytical art therapy. This focus is important, particularly in a non-therapeutic context.

Three Questions (Plucha 2013, p.121)

Description/ material: This is a very simple exercise. Every person needs a pencil and a piece of paper. If available, a board or a flipchart can also be useful.

Instruction: Demand that the group members complete three sentences. It is possible to read the sentences or write them on a board:

- 1. I am/ I feel ...**
- 2. I wish ...**
- 3. I' m asking myself ...**

After completing their sentences, the group members can read and explain them voluntarily. After hearing the statements of all or a majority of the group, the leader has gained a good impression about topics, moods, and atmosphere. In any case of bad moods or attitudes, it is possible to speak about ways to solve those.

Application: This exercise is very useful in the beginning or in a new phase of work. It is a short-term exercise without going too deep inside people's minds, and a group leader can detect topics, moods and motivation of the group. The exercise can also include a stimulus, such as a picture.

Reflection of Biases Found in Perception and Communication

Please Draw a Dog! (Schilling 2004, p. 89)

Description/ Material: Every person needs a pencil and a blank piece of paper. The moderator needs six prepared pictures showing different perspectives of a dog.

Instruction: There is just a simple demand on the participants: "Please take a pencil and draw a dog!" Sometimes it is useful to encourage the members by saying that is not necessary to draw a perfect dog (or, in variation, a cat) - it should just be visible and it needs to be a picture of an animal with four legs. After everybody finishes their paintings, the leader needs his prepared drawings. He asks who has drawn the underside of a dog and asks them to show their pictures. Commonly nobody has. Then he asks the participants who has drawn the upper side of a dog. Commonly nobody has. Then he asks who has drawn the hind view of a dog. Commonly, nobody has. Then he asks for the front side and left side - in these cases, some of the participants will comply. The majority will have drawn a dog that is looking to the right side. It is important here to define the direction. It's the position in front and not behind the picture.

Application: In natural everyday life, humans often see the upside or the behind of dogs. But images are often made of the front side or the right side. Further, people in Western culture are used to writing, reading and drawing from left to right. Those are reasons why most people choose this way to represent their dogs. People will adapt to their known habits and routines when they perceive and represent their reality.

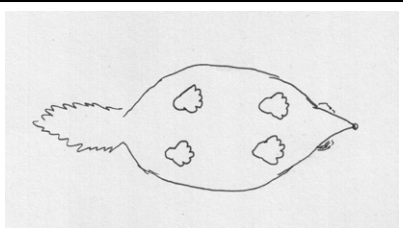
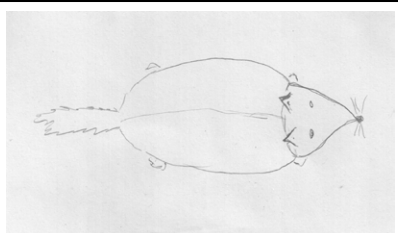
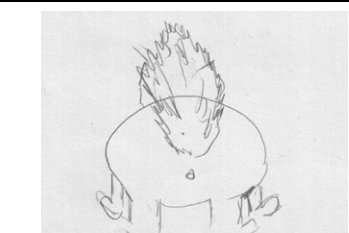
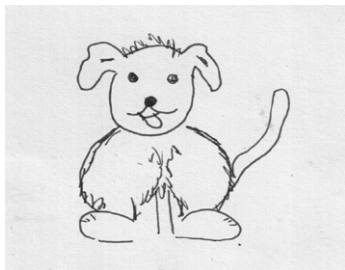
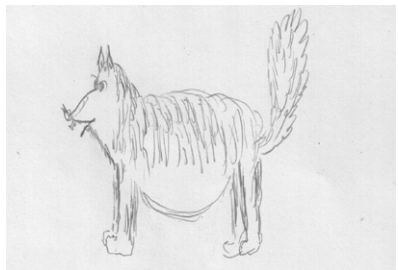
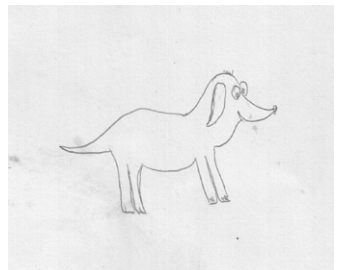
		
The underside of a dog.	The upside of a dog.	The hind view of a dog.
		
The frontside of a dog.	The left side of a dog.	The right side of a dog.

Figure 6: The six sides of a dog.

The War of the Ghosts (Barlett 1932, Losche & Pütter 2009, p.189)

Description/ Material: This is a variation of Barlett's famous experiment. The theoretical background is the research of recognition in the relationship to cultural representation. In the original experiment, the leader told the participants an old Indian myth about "the war of the ghosts". After the story was told, the participants were asked to repeat the story and all the details they could remember. The most important results were that the original was repeated in a shorter version with some mistakes and including a pattern of reconstructing the listeners' own cultural background.

Instruction: For the exercise, the original myth or another myth/ fairy-tale with a strong cultural background that is unknown to the participants or the majority of the participants is used. In another variant of this exercise, it is possible to use any unknown story, for example, an article from a newspaper or the Internet. It should be a story with some complexity and a number of details to remember. It is also necessary to have the original in a spoken or a written version.

At the beginning of the exercise, the leader asks for three or four voluntary participants and sends them out of the room. Then he chooses one person and explains. "I will tell you a story. Please listen carefully, and try to remember the story and its details as exactly as possible". After ending the story, the leader asks the participant to repeat the task and the story for the first person waiting outside the room. Then the leader calls for the first person outside the room. After ending that scenario, they call in the second person and repeat the whole process. The first person who was outside the room tells the story to the second person. After the third attempt, the story will be much shorter and have some new contexts and details. Sometimes these are really funny. The rest of the group should observe the whole process. At the end of the exercise, the original story is repeated and compared with the last versions of the participants. Then the whole group reflects on the process that just took place.

Application: This exercise is very useful in helping to realise the defectiveness of recognition and the transfer of complex information in communication processes. It is a demonstration that illustrates that the roots of perception and recognition rest in the structure and construction of each individual cultural background. The second version is very useful in demonstrating the development of rumours and increasing the sensitivity for how people see and understand the world around them and information from their own point of view and their individual background.

Complexity and Contingency in Communication

This is a ... (Seifert & Göbel 2010, p.58)

Description: This exercise demonstrates in a very funny way how difficult it is to deal with information and communication in groups. The leader needs two different things, for example, toys like soft toys (a bear and a rabbit) or a doll and a car, or, even simpler, a red and a blue pen.

Instruction: The leader asks the group to sit in a circle. He introduces the first thing, a bear for example. Then he explains and demonstrates to the participants who are sitting to the right of the leader in the

circle : “This is a bear!” And you have to say to me: “What is it?” And I say to you: “This is a bear!” Then you will give the bear to your neighbour and say: “This is a bear!” He/ she has to ask: “What is it?” And you have to ask me, “What is it?” I will give you the answer: “This is a bear!” And you give that same answer to your neighbour. Then your neighbour gives the bear to the next person and says: “This is a bear!” And this person asks back: “What is it?” And the question goes back to me again, and I will give you the answer... After the task has been done with the participants on the right side, the leader starts with the other item, for example, the rabbit.

Application: After the game, the group members have a short reflection on the reasons why it is difficult to handle two small and simple bits of information in group communication.

The Chess Game of Distance and Closeness (based on Portmann 2010, p. 61)

Description: This is an exercise used to reflect on the nonverbal signals and emotional reactions of contact/ closeness, and distance.

Instruction: The leader divides the group into pairs. It is also possible that three persons can work together. Then the first person moves. She or he can choose to contact or be distances from, her or his partner. After that, it is the turn of the second person to react to the movement of her or his partner with another movement. Then the first person “answers” with yet another movement. It is important to encourage the participant to test different reactions and use the distance, eye contact, and body language. It is the variation in facial expression from neutral to strong in this exercise that affects the choice of movement.

Application: Beside the possibility to reflect on thoughts and emotions in connection with contact and distance, the participants can sense the dependency of their own reaction on others and how difficult it is not to react to the movement of their partner.

Good Face - Bad Face (based on Behnke 2012, pp. 10; 22)

Description: The goal of this exercise finding the reaction to different facial expressions.

Instruction: Every person needs a partner. Some of the group members can also be observers. In the first trial, the participants are asked to imagine that they are in a very bad mood, \express their anger in a nonverbal way, and walk in a line face to face with their partner. After the first trial, the participants can change to a happy mood and friendly face and come together.

Application: The exercise shows the influence of facial expressions and body language on communication. There should be more distance between the partners in the first trial than in the second. The participants usually report that it is more difficult to make contact while in the bad mood. Moreover, for most people it is difficult to set aside their nice friendly mask for their everyday contact in the first sequence of the exercise.

Changing Your Point of View

Outsiders (Portmann 2010, p. 27)

Description: How do people react to outsiders? In what way do humans who play the role of a stigmatized outsider react and feel? The aim of this exercise is to find it out. For that realisation, the leader of the exercise needs one or two objects, like a hat or a scarf.

Instruction: The leader asks for one or two volunteers to play the role of the outsider. It is very important to know something about the real dynamics present in the group, so two mentally strong and accepted persons can be chosen. The persons get their sign (their “stigma” as it were), like red scarves. The leader instructs other group members to walk around, make contact, and chat with the others. But everyone should ignore and reject the outsiders. They can avoid eye contact, move away from them and fend them off in a verbal way. However, the members should avoid giving insults or too rude reactions.

Application: The exercise is a good way to demonstrate the mechanisms of discrimination without much effort. The outsiders often report that they feel lonely, sad, and even helpless although they know it is only a game that’s being played 10 or 15 minutes. The insiders usually indicate that trying to make contact on the part of the outsiders was perceived as annoying and brash. Some participants indicated they had sympathy with the outsiders, but they felt personal difficulty about breaking with the group norms and the instructions.

The Perspective of the Bad Fairy-tale Figure (Portmann 2010, p. 66; Werder 2007, p. 153)

Description: Fairy tales always tell their story from the perspective of their heroes and the good characters. The behaviour of the evildoer is always bad, because they are simply bad persons or animals. However, for Social Workers it is important to understand people and their behaviours even when that behaviour seems not good and not to judge them as bad, stupid, or something similar..

Instruction: The leader asks the members about their two or three favourite fairy tales or their most liked/disliked fairy-tale character. After a short exchange in the group, every participant chooses a fairy tale with an evildoer. It is important to make sure that there is one miscreant at least, because that is not the case in every fairy tale. The task then is for them to retype the story and then describe it from the perspective of the evildoer. Usually the participants need half an hour at least for this task. When they finish their work, they can volunteer to read their stories aloud.

Application: Changing the point of view and the common perspective of fairy tales opens the possibility for the participants to realize that every story has more than one truth. Snow White is a naive and spoiled girl who hurt her stepmother deeply with her beauty and close relationship to the king. Rumpelstiltskin is a little, strange, lonely guy who withdrew into the forest because of bad treatment he received in his past. After meeting with the young girl, he decides to use his special competence to take revenge and have the child keep him company.

Consequences of the Strong Effect of Emotions and Communication on Social Work

Social Workers have their own everyday challenges working with emotionally difficult situations and human constellations. The possibilities found in education, teamwork, and supervision for them to express these often ambivalent emotional states connected with different situations and relationships helps the social workers to regulate them, reduce their own stress, and work in a more empathetic and professional way. It is important to implement sequences and exercises in these professional routines for more understanding of these circumstances.

Expressing negative or ambivalent emotions can help these Social Workers be more attentive toward other people or themselves. Training to hone one's sensitivity in perceiving and handling role conflicts and professional dilemmas should be a matter of course for Social Workers, because it is necessary for them to work without insecurity or fear. A keen perception of possible difficult situations and creating greater teamwork makes it possible to speak about fears and doubts to reduce their risks in everyday work.

The experience of the difficulties and mechanisms of communication can help Social Workers better understand the behaviour of other people in challenging situations. It helps them avoid misunderstandings and improves their communication. The examination of one's own norms, values, prejudices, and borders/limits is the first step for being able to change one's point of view. Professional Social Workers who are used to such flexible and reflective thinking are thus strengthened and trust their own decisions and actions more when dealing with both their clients and their professional colleagues.



Figure 7: The reflective social worker

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Teaching for Creativity

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Conception of Creativity

In the field of social sciences, creativity can be explained from different perspectives. In the humanistic, existential, and positive psychology, creativity is associated with human nature (Magno 2011). Creativity is an abstract concept that is generally defined as the ability to think unconventionally. It is the interaction between attitude, process, and environment through which an individual or group produces a perceptual product that is both novel and useful as defined within a social context (Plucker, Beghetto & Dow, 2004, cited by Lee & Dow, 2011). Most psychologists and educators generally recognize that creative talent is not synonymous with academic intelligence and rarely covered by tests that yield an IQ (Anastasi, 1998, cited by Magno, 2011). According to Gardner (1982), being creative mean looking at an individual's specific field or domain. He refutes the concept of creativity as a global talent, but rather observes that an individual is carrying out a specialized task. Observing a person's task involves how that individual carries over the problem and how the determined solution is received. A contemporary view of creativity as intelligence is explained by Sternberg (2006), and cited by Magno (2011) in the theory offered on successful intelligences. Using this theory, creative intelligence appears when individuals are faced with problems, and they then assess how well they can cope with relative novelty.

In terms of cognition, creativity is explained as perceptual acuity, humanness, right brain growth (still questionable), mental development, and other mental skills (Neisser 1976; Piirto 2004, cited by Magno 2011). Divergent thinking is one type of creativity that measures the ability to produce original ideas in response to an open-ended problem (Benedek, Könen, & Neubauer 2012, cited by Callaghan & Growney 2013). "There are no right or wrong answers described as divergent thinking and "broad, diffuse, and bottom-up" (Beaty & Silvia 2012, p. 310, cited by Magno 2011). In other words, people will associate somewhat unrelated concepts and produce creative thought and multiple answers. In contrast, convergent thinking focuses on only one correct answer (Callaghan & Growney 2013).

In the scientific literature, on the other hand, creativity is quintessentially associated with a sudden moment of abrupt illumination, in which the solution to a previously intractable problem leaps into the consciousness fully formed, but without any immediately preceding process of methodical, rational problem-solving (Claxton 2006). Of course, creativity may sometimes involve periods of wild brainstorming and experimentation, but more often it involves private sketching, gazing out of the window, and quietly mulling over notes and possibilities, or what jazz musicians call 'noodling' (a kind of absent-minded improvisation) (Claxton & Lucas 2004, cited by Claxton, 2006)

The The Biggest Misconception People Have about Creativity by A. M. Azzam (2009)

One misconception is that creativity is about special people—that only a few people are really creative. However, everybody has tremendous creative capacities.

The second misconception is that creativity is about special activities. The imagination that is often linked to creativity is evident through visual and dramatic art, music, and literature. Despite this common and rather narrow description, however, creativity also applies to venues outside of the arts (Callaghan & Growney 2013).

The third misconception is that creativity is just about letting yourself go, kind of running around the room and going a bit crazy. Really, creativity is a disciplined process, however, that requires skill, knowledge, and control.

Obviously, creativity also requires imagination and inspiration. However, it's not simply a question of venting. It's a disciplined path of daily education. If you look at some of the people we most respect for their creative achievements, we can see that those come from the extraordinary insights, breakthroughs, and discipline they have brought to their work.

The fourth misconception is that people often associate creativity with the individual. Most original thinking comes through collaboration and through the stimulation from other people's ideas. In practical terms, most creative processes benefit enormously from collaboration. The great scientific breakthroughs have almost always come through some form of fierce collaboration among people with common interests, but very different ways of thinking. This is one of the great skills we have to promote and teach more—collaborating and benefiting from diversity rather than simply promoting homogeneity (Azzam 2009).

E. Garner (2012) emphasizes, that thinking, like communication, is one of those functions that people think they should be good at because they do it all the time, do it without effort, and have done it all of their waking lives. Yet there is a difference between just doing something like thinking or communicating and doing it well. Just as with communication that is effective, what stops us from thinking effectively for much of the time are perceptual, emotional, cultural and environmental blocks that get in our way.

According to E. Garner (2012), there are 8 blocks to thinking creatively:

1. Assumptions

When people assume, they often make an “ass” out of “u” and “me”. Assumptions are examples of lazy thinking. We simply don't wait to get all the information we need to come to the right conclusion. There is the story of the customer at the bank who after cashing a cheque and turning to leave, turned back and said: “Excuse me, I think you made a mistake.” The cashier responds, “I'm sorry but there's nothing I can do. You should have counted it. Once, you walk away, we are no longer responsible. “Whereupon the customer replied: “Well, okay, Thanks for the extra \$20.”

Tip: When you feel yourself wanting to draw conclusions, wait until you have all the information.

2. See Things from Other Points Of View

A truly open mind is willing to accept that not only do other people have just as valid points of views from their own, but indeed these other points of view may be more valid. A story is told that the modernist painter, Pablo Picasso, was once travelling on a train across Spain when he got into a conversation with a rich businessman who was dismissive of modern art. As his evidence that modern art didn't properly represent reality, he took out a photo of his nice wife from his wallet and said: "This is how my wife should look, not in some silly stylized representation." Picasso took the photo, studied it for a few moments and asked, "This is your wife?" The businessman proudly nodded. "She's very small," observed Picasso wryly.

Tip: Don't have a monopoly on how things are. Things aren't always what they seem. Be ready to consider other points of view.

3. Thinking and Doing

It is part of Western intellectual tradition that the thinking part of a decision is separate from the implementation part of that decision, as if the decision was one thing and the implementation of it something quite different. Hence, the gulf between those who take decisions, often in positions of authority, and those who carry them out – the thinkers and the doers.

In Oriental philosophy, which has a much older tradition than Western philosophy, that gap is not recognized. Here there is no gulf between thinking and doing. There is only process. A decision and its implementation are part and parcel of the same thing. The decision can be changed as the implantation proceeds, just as the method of implementation can be changed if the decision is reviewed in light of new information.

Tip: Involve implementers in the decision process.

4. Get Rid Of Lazy Thinking Habits

Habit can be a major stumbling block to clear thinking and is another example of laziness. Try this experiment. Write down the Scottish surnames, Macdonald, Macpherson and MacDougall, and ask someone to pronounce them. Now follow these words with the word Machinery and see what happens. Most people are likely to mispronounce it. That is because we tend to think in habitual ways and don't like what doesn't fit.



Tip: Don't think that just because things happened in a certain way once before, they will happen like that every time.

Students in the IP course in Barcelona

5. Think Like A Child

Research shows that the number of synapses or connections in the brain is greater in a child of two than in an average adult. The reason is that a child of two has no limiting world view, as adults do. It's like a sculptor who starts with a large block of clay that can become anything. As he gradually removes the clay, the possibilities for his sculpture become less and less until it represents just what he's looking for. If we use our brain like a child, accepting everything without judgment, we can actually halt and reverse the brain aging process and become fully open-minded again as we were as children.

Tip: With the right stimulus and an ongoing passion for wonder, you can think like a child again.

6. See the Detail As Well As The Big Picture

There is a poem by John Godfrey Saxe called "The Blind Men and the Elephant": It tells how six blind men of Indostan go to see an elephant and each try to work out what it is from touching it. One blind man touches the tusk, another the trunk, another the tail, and so on. Of course, not being able to see the whole elephant, they disagree about what the animal is. When we see the detail and then the full picture, it is easier to give everything its right context.

Tip: Try to keep the big picture in front of you while looking at the details. It will help you to put everything in its proper place.

See the full poem here: http://www.noogenesis.com/pineapple/blind_men_elephant.html

7. Think for Yourself

Taking time out to think is still frowned on in many organizations that today often prize activity over creativity. People who work in creativity-constrained organizations are likely to think the way they are supposed to think, or as others think, or as has always been the accepted way to think. It's like the blinkered thinking that Hans Christian Anderson describes in his story, "The Emperor's New Clothes" Everyone in the land refuses to see that the emperor is naked and has been duped into believing he is wearing a splendid costume for his coronation. Only a young boy who has been ill and not party to the cultural brainwashing can see the truth. He cries out "Look everyone. The Emperor is wearing no clothes!"

Tip: Don't let others tell you how to think. When others ask your opinion, tell it to them straight.

8. Time To Think

One of the biggest stumbling-blocks to thinking is that in many organisations we still don't recognize that thinking is sometimes more important than activity. Here is a story that illustrates an anti-thinking attitude. The car-maker, Henry Ford, hired an efficiency expert to go through his plant. He directed the expert, "Find the unproductive people. Tell me who they are and I'll fire them!" The expert made his rounds with clipboard in hand and finally returned to Henry Ford's office with his report. "I've found a problem with one of your managers," he said. "Every time I walked past his office, he was sitting with his feet propped on the desk doing nothing. I definitely think you should consider getting rid of him." Ford asked who the man was, and then he shook his head and said, "I can't fire him. I pay that man to do nothing but think. And that's what he's doing."

Each of us has the power to think clearly. It's part of our natural make-up as human beings. The trouble is that all too often we block our natural thinking ability and so make errors in judgment. By unblocking your thinking, by not judging, not making assumptions, and not blindly accepting the views of others, you can access the full creativity of your thinking and its power.

Can We Teach Creative Thinking?

Amy M. Azzam (2009) makes a distinction between teaching creatively and teaching for creativity. Teaching creatively means that educators use their own creative skills to make ideas and content more interesting. Some of the great teachers we know are the most creative educators because they find a way of connecting what they're teaching to their students' interests. Teaching for creativity is where the pedagogy is designed to encourage other people to think creatively. Educators encourage students to experiment, to innovate, not giving them all the answers, but rather giving them the tools they need to find out what the answers might be or to explore new avenues. Within particular domains, it's thus perfectly appropriate to say, "We're interested in new and original ways you can approach these issues."

Guy Claxton (2006) presents an approach called 'thinking at the edge' (TATE). It is based on a therapeutic practice called 'focusing', devised by the American philosopher, Eugene Gendlin.

This kind of creativity is very different from that where someone tells you what the project is going to be; when and for how long it is going to occur; what kind of product there will be at the end; and where the amount of background information and experience you need to engage with the 'creative process' is and that is strictly limited (as is usually the case with 'mediaeval week'). This creativity is more typical of real-life situations where the project is often ill-defined and open-ended; where it is the creator's intuitive feeling of and a search for satisfaction that determines the outcome; and where they already possess a considerable amount of knowledge and experience—where, as the philosopher Michael Polanyi (1958, cited by Claxton 2006) put it, 'they know much more than they know they know'. This 'more', and the skill to make use of it, is at the heart of this kind of creativity. Gendlin (cited by Claxton 2006) says, "When the living body becomes able to carry itself forward by symbolizing itself, it acts and speaks from a vast intricacy."

Guy Claxton (2006) suggests there is a way to develop psychological dispositions—the habits of the mind—that are hospitable to "soft creativity".

- Instead of having students do their 'working out' on scrap paper that gets thrown away and only handing in a "fair copy" in their "best books", have one book with the left-hand page for drafting and doodling and the right hand for 'the best draft so far'. Make time for students to share their preliminary thoughts and experiments with each other and talk about what was at the back of their mind as they were sketching and why they did or didn't go further with an idea.
- Encourage students to keep a "commonplace book"—what Peter Abbs (1994) has described as "the larder of reflexive intelligence" - in which they keep scraps of overheard conversation, images, quotes, fleeting thoughts that did not go anywhere at the time but you never know might as most creative writers, composers, scientists do.
- Create displays on the walls of corridors and classrooms that show successive drafts of a painting, a composition, a design, or a poem, so that the creative, hesitant drafting process is made visible and given legitimacy, value, and status.

TATE "thinking at the edge" offers a set of methods for encouraging people to engage in the slow, hazy thinking that is so often an essential precursor to full-blown creativity. It seems clear that TATE is a novel, exciting, and essential candidate for membership in that set of positive learning dispositions. Much real-world learning involves not the acquisition of new information so much as the intelligent use of the rich impressions and information one already has gathered. The creative breakthrough— whether it be for

a math problem, a predicament at work, or in a relationship - often comes as a reordering of what one already knows or as a novel analogy that spontaneously “comes to mind”. Further, the evidence is that such internal reorganization occurs most frequently when one is in a particular frame of mind-- one that is internal, relaxed, open, attentive, and tentative (Martindale 1999, cited by Claxton 2006).

E. Garner (2012) also focuses on creative thinking, and according to him, in Western systems of thinking, there is a strong bias toward using the left-brain. We tend to prefer ideas that fit preconceived patterns, systems that have been proven, and solutions that are low risk. But in a time of change where we need to solve major intractable problems, we need to be more creative, and instead of known thinking and known solutions, we need to develop new thinking and new solutions, i.e., using the right brain. He gives examples of how to be more creative.

I. Think Like A Child

As adults, people tend to think in a conditioned way that aims to show how clever they are. Yet, as children, we are simple and spontaneous and far more curious in our thinking. To re-capture your childhood curiosity, allow yourself to just wonder at things, be completely present in the here and now, and detach yourself from whatever thought was real.

Why are leaves green?

Where do people come from?

Why do we have to go sleep?

What’s at the end of a rainbow?

What happens when we die?

What makes us laugh?

Where do animals go when they die?

Why do we have to work?

2. Be More Curious

The search for new answers to old problems starts with being curious about the problem and looking at it with fresh eyes. Sigmund Freud said that such curiosity comes more naturally to children than adults. Other great inventors have also recognised the importance of creative thinking and being curious about the world.

3. Play With Ideas

The route to creativity is to see things in ways that nobody has seen them before. Albert Einstein, the father of modern science, imagined how his theory of relativity could work by lying on a grassy hillside and picturing himself riding on a sunbeam into the universe.

4. Make New Connections

To be innovative doesn’t require a university degree; it simply requires making a connection between existing ideas. It’s when you take two seemingly unrelated items and use the spark of creativity that causes inventiveness to happen. Try this trick for yourself. Put together two unconnected objects in the room right now – such as a stapler and a part of scissors – and find a use for them.

5. Laugh More

Tom Peters says that the creativity of a workplace can be measured by a laugh-o-meter, i.e., how much people in the organisation laugh. Humour is one of the greatest creative devices. It jolts us out of our normal patterns and puts ideas together that shouldn't go together. It has been found that after listening to comedy tapes, students' abilities to solve problems rises by 60 %. "I like nonsense; it wakes up the brain cells. Fantasy is a necessary ingredient in living; it's a way of looking at life through the wrong end of a telescope and that enables you to laugh at life's realities" (Geisel Theodor Seuss).

6. Think Outside Your Limits

You can practise this kind of thinking by using these pointers:

- Let go of old ways of seeing, thinking and doing
- Question what you see, remembering that we distort what we see with our perceptions
- Have a clear understanding of what outcome you desire, but divorce that outcome from the method you use
- Be aware that thinking in familiar patterns can limit your options of what is actually possible
- Free yourself from judging your own ideas
- Find a stream of creative ideas by thinking more like a child
- Take risks and dare to do things differently
- Be absolutely sure that you will succeed.

When we think vertically, we limit ourselves to what we already know, what's been done before, and the old ways of thinking. We can build upwards as a result, but our progress is more of the same or simply vertical evolution. The alternative to vertical thinking is lateral or horizontal thinking. It is also outrageous thinking, curious thinking, thinking the unthinkable, and thus, creative thinking.

In Brief

Every person has the ability to think intelligently and creatively. Untrained thinking is often confusing, distracted, and negative. Culturally accepted ways of thinking can sometimes limit people to thinking in familiar ways. Successful enterprises need original thinking if they are to avoid blindly following the thinking of the majority. Creativity requires people to open up their minds to experience the ideas that most people don't usually have.

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Creative and Innovative Methods for Adolescent Substance Use Prevention

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Introduction

The most astonishing worldwide trends that have recently emerged are the increased accessibility and variety of drugs and the high prevalence of drug abuse among youth. European countries are not excluded. Research has shown that drug abuse is on the rise in that area and in particular is increasing among young people. Use of alcohol, tobacco, and other substances is also frequent among adolescents. Research also proves that drug abuse patterns among youth change rapidly with diverse drugs becoming popular. For example, while cannabis use has been decreasing, methamphetamine use is on the rise. In addition, the choices for consuming drugs have been shifting to more risky drugs, such as ecstasy.

Drug abuse has also expanded to a younger and wider segment of the youth population. For example, school children and students in many European countries, often well-off economically, are progressively experimenting with drug consumption. The age of first experimentation has been decreasing steadily from 18 down to 14 years of age and sometimes even to 12 years. It is therefore clear that drug usage has become more socially acceptable among the youth in Europe without their taking into account the risks and problems resulting from that use. As a result, the challenge to prevent youth substance use is an international concern because all our youths are today at higher and higher risk of substance abuse.

In this regard, the United Nations Drug Control Programme (UNDCP) has been working with youth to find new and innovative solutions to the problem. From the perspective of the Spanish context, school social educators are increasingly called on to guide and participate in decision-making regarding the selection and implementation of prevention curricula that will address the challenge of youth substance use. Along those same lines, social educators in the Spanish context play a vital role in the design and implementation of prevention programs on substance abuse by using innovative and creative methods to work with young people and make them aware of the risks in using drugs. As a consequence of all these interventions, new and more effective didactic approaches and methodological strategies for drug prevention, treatment and rehabilitation are emerging from actual practice.

Having developed a number of multi-component programs that effectively reduce, delay, or prevent adolescent alcohol, tobacco, and other drug (ATOD) use, prevention researchers have devoted more of their efforts to identifying the specific components that account for the success of their programs. A meta-

analysis conducted by Tobler et al. (2000) identified many of the characteristics and communication-based components of effective adolescent ATOD prevention programs. Among the youth-based programs, the most successful will integrate multiple components, foster high interaction among participants, provide interpersonal skill components that focus on increasing refusal competencies, and seek to transform the normative participant beliefs about substance use. Other research found the use of activities to effectively communicate anti-drug messages indeed integral to successful substance use prevention programs in school settings (Simons-Morton, Donohew, & Crump 1997; Skara & Sussman 2003). Finally, research conducted among high-risk, minority students found that prevention messages that reflected each group's cultural elements and norms appeared to be valuable in reducing gateway substance use (Hecht et al. 2003).

This article divided into two parts. In the first, we present the basic principles of creative and innovative methods in drug prevention that are useful. In the second part, we review certain innovative and creative strategies of rehabilitation and intervention processes that have been explored for diminishing drug use among adolescents. In particular, the present study focuses on the role of narratives and communication-based elements that relate to prevention in youth-based programs from the social pedagogy point of view.

Basic Principles of Drug Prevention

Based on the above-mentioned youth drug abuse patterns and trends, it is evident that prevention strategies and approaches must be reviewed and rethought. However, there is currently a shortage of research evidence as to which methods are most effective in the prevention of drugs misuse as well as how they work and why they work. Probably, they are not driven by one single method. In this chapter, we refer to narratives and communication competence to achieve changes in substance use among adolescents and prevent drug abuse.

However, before going further, we need to state some of the central principles that can make those strategies work efficiently. Based on our experience, we have learned several lessons. First, drug prevention recommends that prevention programs be integrated within a holistic drug prevention strategy; second, drug prevention should count on the involvement of parents and the participation of the entire community as musts for the success of the program; third, drug education programs should start as early as possible, especially when working with vulnerable groups of young people.

Drug prevention has two aspects, demand reduction and supply reduction. The impact sought by drug prevention interventions may include continued abstinence; delayed onset or avoidance of escalation of drug use; reduced misuse of drugs or a return to actual abstinence. As educators, our duty is prevention, and our programs are targeted toward reducing the demand for drugs. These interventions can work on three levels:

- Primary prevention, aiming to prevent the first use of drugs.
- Secondary prevention, encouraging those who have already used substances to stop using them or not escalate their drug use.
- Tertiary prevention, setting up systems for referring problematic users into treatment programs.

Research evidence tell us that preventive drug education is most effective for those who have not had any experience of drug use (primary prevention) (Kroger 1994; Ellickson et al. 1993), and thus, it is particularly important to begin programs for children near primary school age and before the beginning of secondary school, as by the age of 12 or 13, many will already have experimented (Werch et a. 1998). The effect of drug education is short lived, and so drug education should continue with regular 'reinforcement' sessions throughout the secondary school years. We also have learned that to have an effective method of drug prevention, social educators should provide information about the different substances and work to increase life and peer resistance skills (Botvin et al. 1990, Johson et al. 1990, Hurry et al. 1997).

Programmes that also address values and acceptability of drug use and the prevalent perceptions have been particularly promising (Hansen and Graham 1991). Educator confidence and competence is crucial to the success of any drug education programme (Klepp, Halper & Perry

1986), and it is important that educators have access to appropriate training and support. On the other hand, outside speakers, including youth social educators, can successfully complement the input of the class teacher. Specially trained pupils (peer educators or peer leaders) have been used as resources, as they have greater credibility with young people than educators in terms of the ongoing social information about the consumption of drugs. Theatre and role playing tend to be welcomed by young people and can improve the effectiveness of training in drug resistance skills.

In conclusion, first, preventative drug education should begin toward the end of primary school and continue with regular 'booster' sessions throughout the secondary school years. Second, teachers and youth educators should have good access to appropriate training and support. Lastly, the use of appropriate outside speakers and innovative methods, such as theatre and role playing, should be considered. But the most important of all recommendations for strategies is the involvement of youth, parents, and the community. Awareness raising campaigns in the community are essential, and it is important to create best practices among all vulnerable youth to prevent drug abuse. These strategies can be used as models for prevention programmes around the territory in a similar context.

1. Work with Parents

As we mentioned, drug education has been shown to be more effective when parents are actively involved (O'Connor et al. 1998). Increasing parental knowledge and confidence can improve their communication on



A sign made as a part of the SEE ME! -event in Tampere

drugs with their children. Interventions that aim to improve parenting skills as well as drug knowledge may be more effective in reducing drug use among the children of the participants. However, formation of such programs and activities should ideally involve parents in the planning process and also use skilled cultural mediators who are fully sensitive to the local culture and its sensibilities.

Most young people believe their parents should talk to them about drugs, but many parents feel ill equipped to tackle the issue (Robertson 1996) although they are keen to increase their level of knowledge. Nonetheless, there are significant barriers to the involvement of parents, particularly for fathers, members of ethnic minorities, those under stress or those whose attendance depends on the availability of childcare in drug prevention interventions (Henderson 1995).

To minimize those difficulties, drug education for parents is usually best organised through the schools, as it is the most already established relationship between home and school and can best facilitate recruitment. Recruitment is usually more successful where the drug element of the prevention course is combined with general communication and parenting skills and also drug knowledge, thus avoiding the suggestion that parents lack these skills, for example, by giving them courses to help them live with teenagers at home. Knowledge about drugs can be significantly improved by a 'one-off' session; nevertheless, the development of confidence, communication and parenting skills requires a longer course, which is preferably delivered to small groups.

2. Work with Vulnerable Young People

Certain groups of young people are more prone than others toward using substances and developing drug misuse problems, for example, those who are homeless; in the care of or leaving the care of a local authority; those regularly not attending or excluded from school; those who are abused; those in contact with mental health services or involved in a felony; and the children of parents who misuse substances; or who are suffering from conduct, attention deficit, or depressive disorders. Drug prevention interventions should, therefore, be preferably undertaken at venues that serve these groups while delivering the same program to all.

To begin with, qualitative research should be conducted on the causes of drug abuse in youth people and their perceptions of drugs. Young people must participate in the collection, analysis, and dissemination of this research. Peer educators and outreach-assisted peer support models often work best among youth, as the voices of the youth themselves can be better heard.

However, as many of these youths are likely to be already involved in drug use, primary prevention techniques are usually not appropriate, so the interventions should focus on secondary prevention and harm-minimisation and cover other problems experienced by the specific group, not just the use of drugs. Available evidence suggests that intervention should start early, be intensive and sustained, use skilled staff and relate to other problems experienced by the group, not just drugs.

3. Community Involvement

Because of the complexity of the problem, coordination of prevention messages and activities with other institutions involved a youth's life is essential. The community, not the school, is where most teen ATOD use occurs. Educators must be actively involved in both planning and coordinating community-wide activities that develop and strengthen anti-drug-use norms in that community and family as well as among young peers, including public policy, media-created awareness, advocacy, and enforcement. Communities can be active in changing and supporting non-use-norms and reinforcing the messages given at school. Many curricula have good suggestions for integrating parent activities and information sharing (Aguire-Molina & Gorman 1996). Among other efforts, community involvement in drug prevention can be effective in helping to prevent the spread of drug use because:

- Drug misuse affects communities.
- Communities can communicate the development of local drugs prevention work.
- Potential drug prevention resources can be found through community involvement.
- The potential for combined work with other agencies can be maximised.

Most drug prevention works within community development as part of a broader programme and is not necessarily drug-specific. Community development work can be effectively combined with the provision of information on drugs. Areas of community development that are particularly relevant to drug prevention include informal adult education, youth work, crime prevention, and targeted projects, usually of a self-help or support group. Combining community development with information on drugs has often been effective. Programmes should focus on a particular neighbourhood, and the links between the community group and drug prevention workers should usually be indirect, although time should be taken to gain the trust of the community. It is important that staff who come into contact with drug users or undertake drug prevention work in the community receive very good training.

CREATIVE AND INNOVATIVE METHODS IN ADOLESCENT SUBSTANCE USE PREVENTION

A Curriculum Based on Narrative Theory and Communication Competence

For the past two decades, significant public and private resources have been allocated to prevent youth from using alcohol, tobacco, and other drugs, and this research has identified effective prevention strategies. Thus, 20 years of prevention research and evaluation places educators and other concerned adults in a position to intervene and positively counter the trend of increased ATOD use by adolescents.

"IN THIS NEIGHBORHOOD, THERE ARE A LOT OF PEOPLE, BUT ONLY A FEW PUBLIC SPACES WHERE CHILDREN AND PARENTS CAN GO SPEND THEIR FREE TIME AND SOCIALIZE WITH OTHERS.

BY TEACHING THE CHILDREN HOW TO MAKE GRAFFITI ART, THEY TRY TO MOTIVATE THEM TO USE GRAFFITI IN A LEGAL WAY."

By now, we are now in a position to know what works and what doesn't. Although the research is far from conclusive, there is evidence that some of the strategies are ineffective. Scare tactics, providing only information on drugs and their effects, self-esteem building, values clarification, large assemblies, and didactic presentation of material have not been shown to be particularly effective in the prevention of ATOD use (Tobler & Stratton 1997). Other approaches have been shown to have more positive results. No single intervention will be able to prevent the use and abuse of drugs for everyone, but the studies do indicate the best characteristics of curricula and programs that can produce success.

Because the majority of youth do experiment with substances, particularly alcohol and tobacco, ATOD prevention needs to target all students. These risk factors are present years before initiation, so prevention activities must start in elementary school and be periodically reinforced as students encounter new social situations and continued pressure to use these substances. Programs designed to meet the developmental needs of the students should be offered at each grade level, but without oversaturating students to the point that they discount the information or simply tune out.

In conceptualizing prevention messages, narratives can serve as a strong impetus for encouraging behavior change among adolescents (Botvin, Schinke, Epstein, Diaz, & Botvin 1995). The conception and organization of human thought and behavior through narratives is at the center of narrative theory (White 1981). Research has shown that narratives play an important role when studying adolescents since they allow those adolescents to conceptualize and express their own individuality and ultimately communicate this individuality to the rest of the world (Johnson & Ettema 1982; McAdams 1993). As social learning theory suggests, adolescents are more likely to be receptive to models with which they can identify (Bandura 1977, 1982). The narrative form offers just such a connection, and it can serve as an impetus to encourage positive behaviour change among adolescents.

Social educators work to create a drug prevention curriculum that has been proven effective for reducing drug use and establishing anti-drug attitudes and beliefs using narratives and communication competence. The main aim of such a program is to train youth how to say "no" to alcohol, tobacco and other drugs without losing friendships and while still feeling comfortable with themselves. The program enhances such life skills as decision-making, communication, and drug-resistant strategies. The curriculum builds on a dual theoretical understanding, namely, the key importance of narratives for communicating with/about adolescents and the opportunity for behaviour change modelling gained by building on adolescents' personal experiences.

Curriculum Content Areas

The objective of the program is to help youth develop positive life skills like risk assessment, decision-making and drug resistance, while also enhancing anti-drug norms and attitudes. In order to acquire those goals, research has identified that prevention programs need to be comprehensive and have enough of a sufficient intensity to reasonably expect that the skills can be taught (Sussman & Johnson 1996). Content areas necessary for an effective curriculum include:

- *Normative education.* Helps students realize that the use of ATOD is not the norm for teenagers. Students generally overestimate the proportion of their peers actively involved in ATOD. Hence, it is easy to be pressured by the myth that "everybody is doing it" Student surveys and opinion polls can help students understand actual use rates.

- *Social skills.* Improving verbal skills may help students increase their ease when handling social situations. Decision-making, communication skills, and assertiveness skills are particularly important during the late elementary and middle school years when puberty changes the social dynamics between young people and the adults in their lives.
- *Social influences.* Helps students recognize external pressures (e.g., advertising, role models, peer attitudes) to use ATOD and develop the cognitive skills to resist such pressures.
- *Perceived harm.* Helps students understand the risks and the short- and long-term consequences of ATOD use. The message must come from a credible source and be reinforced in multiple settings.
- *Protective factors.* Supports and encourages the development of the positive aspects of life, such as helping, caring, and goal setting, while challenging students to live up to their potential and facilitating their affiliations with positive peers (Hawkins, Catalano, & Miller 1992).
- *Refusal skills.* Learning ways to refuse ATOD effectively and still maintain friendships has been a strategy heavily relied on in many early curricula. Recent research indicates that this strategy is most relevant in supporting those teens who do not want to use drugs and in conjunction with other influence activities, such as social influences and normative education.

Culturally Sensitive Approaches and Strategies

The curriculum must be designed from the beginning as a culturally appropriate intervention that incorporates ethnic values and practices that protect against drug use. It must be developed from narratives (stories) collected from adolescents in each ethnic group, which can be then used to create videos for the curriculum. Each video should dramatize the drug use situations faced by students and end with successful drug resistance. Enjoyable activities should be included in each lesson to illustrate the skills and allow students to practice drug-resistance strategies.

There are at least four strategies that adolescents use to successfully resist offers of substance use without becoming social outcasts and losing their friends. These strategies are:

- **Refuse:** Simply saying “no” to substance use offers.
- **Explain:** Giving more elaborate reasons for a refusal (such as “I have learned that having that doesn’t help me and I want to stick to that conviction”). This strategy also stresses the importance of dealing with others in a respectful, non-confrontational manner.
- **Avoid:** Avoiding situations where substances may be used and offered. (For example, deciding not to attend a party where friends will be drinking and consuming related substances).
- **Leave:** Leaving situations where substances are used and offered. (For example, leaving a party when one’s buddies begin drinking).

These strategies form the acronym REAL, which participants love and have revised into “keepin’ it REAL”. This phrase makes a lovely title for a prevention drug abuse program.

Methodology in Each Session

Each session should include a lesson outline, an activity sheet with instructions, student worksheets for use during the meeting and as homework, and notes to the educator. The sessions should be designed to promote interaction between the participants as well as between students and the educator, so the students become involved in their own learning. The educator's review of the homework allows them to assess how well each participant is at grasping the skills and knowledge taught during the session.

The session should include a variety of teaching techniques that aim at encouraging student participation, such as group work, role-playing, pair discussion, and games. Overheads and in-class worksheets should be provided, if needed, in different languages and formats. Each lesson should include a homework assignment and, starting with Session Two, a review of the concepts presented in the previous lesson.

Use of Videos or Audiovisual Material and Reinforcement Activities

Videos and images should be used in the sessions. Images and videos, particularly if they are real stories or prepared by the participants themselves, get students excited about the program and also introduce them to the high school students who wrote the scripts, and then produced and acted in the videos. The content of the videos can vary, but they should focus on the REAL strategies. Using images and with music makes it much easier to demonstrate refusal skills in depth, using just one strategy. The videos can be created "for youth, by youth" so that the ethnic culture and the youth culture infused in them make the messages imbedded in the videos more relevant and more readily accepted by participants.

The videos should focus also on communication competence theory when conceptualizing their messages for resisting drug offers. A theoretical model of communication competence (Spitzberg & Cupach 1984; Spitzberg & Hecht 1984) posits competence as a relational phenomenon that has three necessary components: Knowledge, skills, and motivation. In the sessions with videos and images, the narratives represent the salient knowledge structures; skills consist of resistance skills and decision-making; and substance use norms provide motivation. In the context of an adolescent facing drug offers from his or her peers, a competent communicative interaction is one that allows that individual to express his/her desire to refuse the offer while still maintaining a good relationship with those peers (Hecht et al. 2003). The videos help in motivating resistance through norms and enacting strategies that allow students to make their decisions to resist drug offers competently, as the videos present narrative models of resistance skills and norms, the central features of the entire curriculum.

After the program is delivered, periodic "reinforcement shots" of activities are suggested to keep the curriculum from fading from the participants' memories. Some activities that have worked well for educators in the past include creating bumper stickers and making posters and brochures (to be handed out at neighbourhood festivals).

CONCLUDING REMARKS

In this chapter we presented a basic theoretical model. The emerging trends and patterns of drug abuse among youth clearly indicate that new and innovative methods of drug prevention are needed. Involving youth in the development and implementation of these projects is essential to their success but also working with parents and involving the community are as well. Indeed, no longer can youth be seen as merely the problem. They are also the solution.

However, this basic principle requires the implication of educators. To translate prevention research into real practice within and outside school requires that educators have the requisite motivation, knowledge, and skills to be effective implementers of ATOD prevention curriculum and create positive and intellectually stimulating methods. They also must be willing to support and work on community prevention efforts.

If social educators are to work successfully in prevention curriculum, they must understand the serious consequences of ATOD use during the teen years, particularly for young adolescents. Educators and parents, as well as the society at large, should examine their own ATOD history and current use patterns to identify any biases they may unintentionally hold and then convey to students to contradict the main message of the ATOD prevention program. In addition, educators should be able to counter student remarks that idealize or minimize the consequences of drug use. Therefore, social educators need to have pre-service training with statistics on use rates as well as information on predictor variables, mediating factors, and prevention strategies.

Narrative and communications techniques used in the ATOD curricula can be used with almost any classroom subject. The regular use of interactive strategies in all content areas will help increase student involvement in learning, which then has an impact on the protective factors that are offered.

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ART-BASED METHODS



Experience-based Drama and Theatre Workshops

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SEE ME! Drama and Theatre Workshops

In the SEE ME! Intensive Project, we employed drama, theatre, and movement therapy methods with school drop-out students (TAMK, Tampere, 2013) and immigrant students (UAB, Barcelona, 2014). Workshops were led by Geza Mate Novak and Päivi Veikkola.

During these IP workshops, the plan demonstrated how to link and integrate body therapy methods with drama and theatre tools. These workshops concentrated on the participants' own experiences and personal cultural backgrounds. We focused on how they could use places and languages in creating stories and short scenes.

Theoretical Background: Applied Drama and Theatre in Education

Hungarian Applied Drama and Theatre in Education has been effectively encompassed into curriculum and teacher training and become a dynamic research area in its own right and indeed prompted new civic partnership and community projects and led to innovations in teaching practice. In fact, arguably, this '*multi-functionality*' is one of the strengths of Hungarian drama education.

The process of successful learning for the drama teacher is based on establishing a partnership between teacher and students. The structure and style of a drama lesson depends on the participants, and the teacher and the students can work together to create an effective learning environment. The approach selected by the teacher and supported by the practices of Applied Drama in Education is designed to take into consideration the students' cultural, linguistic and motivation levels. Within the context of multicultural education, which is based on the principle of equality, drama is the best way of tackling issues that arise between students due to any differences in culture, ethnicity and gender. (Banks 1999,17).

The approach advocated by multicultural education shares many similarities with drama education as an alternative educational and artistic methodology. Applied drama (serves as) a rich ground for developing educational methods in a creative way. In general, the principles that allow these processes are also outside the normative expectations of the traditional approach. The practice of multicultural education and applied drama is a real challenge for ongoing cooperation and indeed provides an opportunity for bridging social and

learning differences. It can also give us a better understanding of difficult and troubled educational and peer (especially classmate) relationships. As a school subject, drama has a unique opportunity to achieve these aims.

Besides its theoretical and practical similarities with drama education, multicultural education also encourages diversity and accepts different ways of thinking as a valuable asset. It is also committed to integration, inclusion and 'simply considers diversity to be natural' (Torgyik 2004).



Drama performance at the SEE ME! -event in Tampere in 2013.

As drama teachers, we use well-prepared and well-designed 'learning through actions' exercises in our workshops. The group creates a social environment that is sacrosanct, in that its conditions are agreed on and protected by the roles that are offered. The drama teacher can direct the creative processes of the group, and he or she can also direct attention toward more important problems by making remarks. This process does not involve manipulation, however. The drama teacher usually also adopts a role and acts as an active character in the scenes – thus directing the attention towards deeper learning and maintaining a dramatic tension.

Applying Drama Methods

Interactive teaching methods (cooperative techniques, project work, etc.) have become widely accepted, so there is no need to argue for the interactivity of theatre in education. It is beyond dispute that if theatre appears in the school, the students experience this interactivity: Each becomes a player and also a creator. If the school goes to the theatre, then student remains a mere spectator. *Applying theatre and drama in the school* can reveal aspects of social life on original dramatic, narrative, reflective, symbolic and aesthetic levels (revealing the necessity of the human condition) and thus eliciting a reaction from the *audience*. It is committed creative work, producing self-reflective feedback during an increasingly deeper learning process that transforms the 'spectator' into a thinking-playing individual (Boal 1979).

How can drama and theatre provide positive feelings and thoughts to those children and young people who are marginalised in traditional education and also address their concerns? How can we enhance their identity, how can we provide them with new and stronger means for expression they can use to respond to their world? How can we help them by using theatre in education programmes? How can we create aesthetic meanings and new learning opportunities for students with learning difficulties and special needs or youth living with an addiction? Dramatic methods that are applied in various ways help reveal the group dynamics in the community of the classroom, resolve conflicts, and help the students clarify their relationship with repressive and socially exclusive systems. It helps them understand what factors jeopardize them and others in terms of having ongoing positive relationships in the classroom:

“Through theatre work, students have the opportunity to examine conflict in the context of a drama world where they often begin to better understand what is at stake for self/other in their actual working relationships in the classroom. It is this analogous way of working in drama that helps students bring important ‘real life’ understanding to their experiences of conflict and exclusion, both within the school and beyond” (Gallagher 2004, 29).

Drama as part of the learning process, or its consequences, encourages and teaches its participants to use a special conflict resolution technique in which they can speak openly and honestly about their situations without experiencing prejudice, and protected by their dramatic roles and cultural diversity.

The Method: Arts-Based Research

Popular Theatre is based on a critical understanding of cultural and political dimensions and is a radically new approach. It is the source of the narrative-analysis found in Arts- Based Research (ABR).

In ABR the researcher examines the way in which the student absorbs the experience and the way he or she interprets gestures and movements on the stage. In ABR, the performance becomes the subject of qualitative research (Leavy 2009). The studies on performance appear to be epistemologically, theoretically, and methodologically innovative and require an interdisciplinary approach. Diane Conrad argues for the methodology and procedures of Popular Theatre using an empirical example (Conrad 2009).

The applied drama and theatre method resulted in positive changes in this project. As a result of the drama workshops, value acquisition increased among the participating students, rendering the value orientation function of the schools they attended more effective:

1. It improved social communication.
2. It significantly helped improve students’ self-awareness and awareness of others.
3. It improved the students’ spontaneous, individual, and cooperative work skills.
4. It enabled the students to change their stereotypes when they took their experiences from the drama world into the wider world outside.
5. It enabled the students to interpret their individual and collective experiences.
6. The educationally relevant methods of contextualised classroom drama further enriched the students’ indirect experiences during the learning process, thus broadening their perspectives.

These patterns appeared in the Theatre in Education programme as personal experience (e.g. creating the scenes), recalled experience (e.g. reflections during actual drama work), and storytelling (e.g. creating background stories) as well as other narrative elements within the dramatic work. In this *triple-method model* (Theatre + Drama + Interview process) both the individuals and a collective dimension were incorporated when constructing the events of the social world each lived in (Novak 2011). The conflict situations that were recreated were lifelike and prompted the students to think about their decision-making and their behaviour.

“DRAMA IS A GOOD WAY TO EXPRESS YOUR FEELINGS. IT IS ALSO SAFE BECAUSE ALMOST ALWAYS YOU ARE INSIDE OF A CHARACTER, AND IT DOESN'T MATTER IF YOU DO SOMETHING WRONG.”

The Effects of IP in Budapest Between the CRÈME and SEE ME Projects (post Tampere – pre Barcelona)

Budapest, February 2013:

We recently completed a project with my old IP students (!) collaborating with the clients and therapists of the Stop Group (Megallo Csoport). This project was referred to as 'developing gifted students' and its working title was: 'The reason of Myself.' We learned art therapy methods, dance, music, and theatre for over 60 hours of training, and we went on the stage at a theatre event together in the Stop Group (Megallo Csoport) in January (just after the ISS Conference at HAN University, Nijmegen). We focused on gender and equality problems in social inclusion. We were planning to continue this project as a Theatre in Education (TiE) programme with different groups of students in higher education.

Budapest, September 2013 – May 2014:

The project aimed to develop gifted students in special needs studies in the fields of art education and theatre therapy. The main objective was to create a new Theatre in Education programme to sensitise participants' coming from the fields of disability studies and higher education. This project was carried out in collaboration with our three partners, the Stop Group Foundation, ELTE Bárczi Gusztáv Faculty of Special Needs Education and Equal Opportunities for Persons with Disabilities Non-Profit Organisation. Our aims were to educate young people with different backgrounds and ways of thinking and enable them to communicate through drama and theatre. We sought to familiarise them with the equal opportunities of persons with disabilities. Educational methods designed to meet special educational needs, as well as professional development initiatives and reforms in higher education, all contributed to the success of the project. The project helped the participants experience equal opportunities in society by targeting the fields of disability and young people at risk.

We also focused on gender and equality problems related to social inclusion as well as the self-recognition experience. During the Barcelona IP workshop, our plan was to continue with the method earlier used in Tampere by focusing on working with young people, employing creative methods such as "See Me!", and integrating body therapy methods into drama and theatre tools.

In this workshop, I wanted to offer an opportunity to work on the "SEE ME!" project and take part in a creative process that put together the participants' experiences. Students could then realise how possible it can be to express their thoughts and questions on a particular topic using their own experiences and TiE methods.

My Professional Background in the Context of the Intensive Programme

This programme is based on the participants' own experiences, and it focuses on the diversity of these experiences. The project itself aims to facilitate understanding and communication between young people from different educational backgrounds and ways of thinking. Using drama and theatre, we create a place and an opportunity for the participants to discuss topics about diversity, disability, or just being different. The project also helps them share their everyday experiences and feelings with the group. This process can lead them to creating their own stories and finally to taking part in an open drama and Theatre in Education laboratory. Focusing on disability and special needs, we aim to familiarise the students with the

significance of creating equal opportunities for all. On our part, we focus on social activity and equality issues, such as social inclusion, thus providing these participants with an opportunity to strengthen their own self-awareness.

Students' Opinions of the Drama and Theatre Workshops

The interviews were conducted in Tampere on the last (evaluation) day following the final performance. I talked with three clients who had dropped out of school and four IP-students from the groups in Barcelona, Tampere, Seville, and the Netherlands. The students' reflections on the self-experience-based drama and theatre workshops described this creative and intercultural collaboration-based work, which started with simple nonverbal and group dynamic practices and ended with a popular theatre joint performance:

'It was a little bit strange that we didn't understand each other verbally but it was absolutely clear when we acted out nonverbal sketches or scenes. When we used our mother tongues in dialogue, we realised a real connection, but we didn't understand our partners talking...'

'We recognized the emotions of our partners easily, and we also found that we didn't actually need any language skills on the stage.'

The power of nonverbal communication appeared clearly to the students. This 'para language world' demonstrates the ambiguity of the theatre with regard to what is said and what is left unsaid. What does 'to be seen' mean exactly? During the workshop, at times the IP participants could indeed understand more fully the cultural differences appearing within a group:

'I was able to understand better the aspects of the personal and community culture of my mates. I realised that the cultural differences appearing in the acts on the stage can be loud or spectacular.'

The students gained experience in the differences in communication, as well as the diversity of problem-solving and arguing skills in the context of theatre and drama.

'We are ready for changes: there is the optimal and easy way for us which is another applied means of communication. We must learn it again!'

We are all participants in the Popular Theatre. It seems to exist inherently in the process of developing peer support. We work with young people to help and train them to work with youngsters coming from the squares or community houses of Tampere and Barcelona. Those youngsters seek hope, want to learn some artistic skills, and gain more opportunities to build a better life for themselves, or they just want to escape from boredom. Maybe they are even just walking or standing on that square where our 'See Me – Surprise You!' performance is taking place:

'I think the theatre workshops were self-awareness therapy based. When you are performing, you are free to elaborate on your feelings and find out how acceptable they are to the majority of people. The contact between you and the public is very important. It is also very important to develop a manner that makes you more easily understood by others. It is very important to show them some of our problems, struggles, and challenges and find another solution at the same time with the young people, feel it, accept it and open it to the public.'

Drama and theatre teaches the participants empathy. It teaches us to see through someone else's eyes and feel with someone else's skin.

'The most useful thing I learnt came from real experience. If we had more time, we could work with the clients more intensively. That was a real challenge.' – reflected one student from the Netherlands.

As a teacher, I had the important experience of improving students' skills regarding the theatre workshop. This was achieved by using dramatic methods.

'...there was a very good atmosphere in the group from the beginning, and I realised that we were all working collaboratively with the clients'

'...if we had more time, we could work differently or on a deeper level'

'...we were challenged to get to know each other better using theatre like a bridge'

'...not to force them was really a good idea: just coach them but don't force them'

'I learned not only from the teachers, but even from the other students'

The participants did not retreat into their shells, as they had to step out from their comfort zone when working with their clients. There was no other option than to implement adaptive and collaborative learning, share their ideas, and navigate them through the topic. Whether in or out of a university setting, this course seemed to be respected by the students, thus opening the door to study as well as creating an experience-based level of learning more about cultural diversity.

'They had a lot of ideas, so they just needed some coaching, not being forced to perform in any set way for the final performance. I tried to keep the focus on developed stories and collaborative ideas, which bore fruit. They could find their own ways and their own voices. They (the drop-out students) had the ideas, so we (the IP-students) just coached them, and this was quite a new experience for me. I learned a lot from this method.' - reflected a HAN student

The Impact of the SEE ME! Erasmus IP

The effects of the intensive programme appeared in our results, in photographs, in films, in interviews, and in the work of the documentary student group. In the future, civil organizations (NGO's), such as community centres and addiction treatment centres, will be able to work in collaboration with participating universities to develop good practices in university courses and adaptations of the 'Booklet', as well as finalising BA and MA papers for the preparation of joint publications and conferences (Novak, Deszpot & Marjai 2013).

Through the creative learning methodology used by the students from the participating universities and working together with clients, the students' competences developed. As a result of the learning process, competencies were successfully expanded as shown by a quantitative analysis of the questionnaires (Koivula 2011; 2013) and the texts of the interviews and reflections from the students' analyses. The participative role and the working process of self-regulation was a new experience for all of us, and it developed the institutional education of the 'drop-out students', as well as the ability of unemployed, disadvantaged local young people to collaborate with the teachers who were working as coaches.

Students and teachers alike experienced the importance of multicultural teamwork in these interdisciplinary studies. As one of our students said, after a two-week course, she felt 'a little more European'.

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Examples of Drama Exercises

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Know your breath, know your body

Sit on the floor with your back straight and legs crossed. Slowly, close your eyes and become aware of your breathing. The instructor gives clear verbal instructions to help participants to focus on the specific places where your breath travels: lips, neck, chest, stomach. Continue for a maximum of 5 minutes.

After this get up standing slowly and take a comfortable position, with legs slightly bent. Start becoming aware of the earth beneath your feet. Become aware of your feet, soles, legs, knees, thighs, hips, stomach, chest, shoulders, neck, face, arms, hand, fingers and so on.

Timing: 10 minutes

Material: Yoga mats or something similar

Purpose: To get to know and to be aware of your body

Listen to the sounds

Sitting in a circle, with your back straight and legs crossed, start paying attention to the sounds that come from around you. Instructor can say her/his own perceptions out loud from time to time to help bring the focus of the participants back to the exercise.

The instructor directs the minds of the participants to the universe, but little by little to the sounds that come from the planet Earth, our continent, our country, our city, our street, outside the room, inside the room.

Timing: 5-> minutes

Material: Yoga mats or something similar

Purpose: Learning to focus and relaxing

Write the name

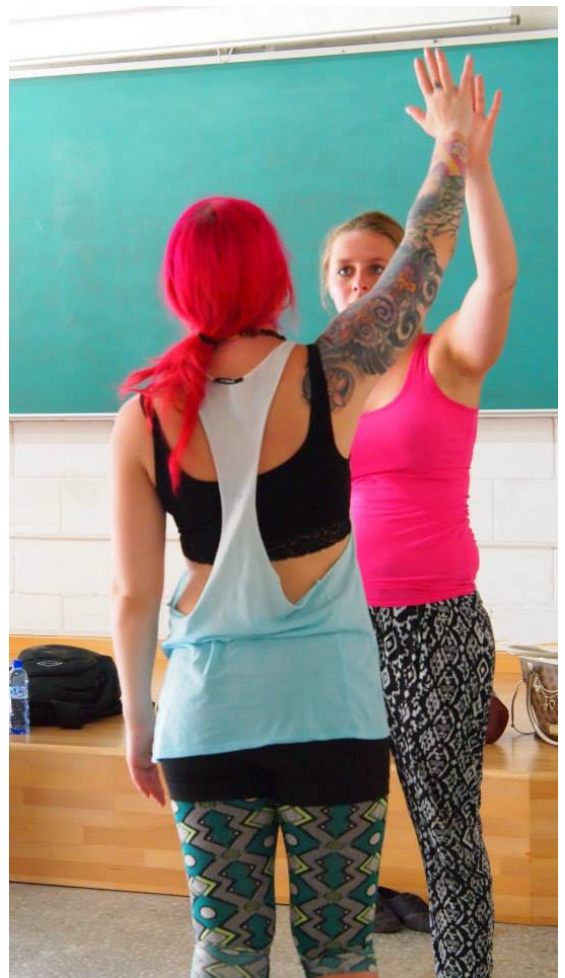
The idea of this exercise is to write your own name, but not with a paper and a pen but with your body. Pick a place in the space where you have enough room to write your name. Think of a body part you want to use to write your name, for example head, elbow, knee, ankle or bottom. Then choose whether you want to write in the air, on the floor or on the wall. After this, write your first name using your body. All the participants can do this simultaneously first and later others can watch an individual or a group writing their names simultaneously.

Another way to do this is by using different kinds of imaginary objects to write such as a brush, a chisel or a hammer.

Timing: 10-25 minutes

Material: Music, if needed

Purpose: Imagination, creative use of the body



Students doing a mirror exercise

Mirrors in pairs

In this exercise it's very important not to lose eye contact with your pair. One of the two begins to make gestures, actions, dance, or what might come to mind, and the other person has to imitate. It's important that the movements are slow and large enough for the other person to pick up what the other intends and to maintain the focus.

The person being the mirror can be changed, but do long enough sessions with one person leading to maintain the focus and contact to another person.

Mirrors can also be tried in groups, changing the eye contact towards another person.

Timing: 10 minutes

Material: Music, if needed

Purpose: To make and obtain contact with another person, to imitate with your body

Cross the border

This is a long exercise to symbolize for example the situation of an immigrant. Members of the group write a value important to them, for example *freedom*, on a piece of paper and the values are collected away and put in a box. The goal is to get back your value and come back to your starting place. Participants are placed in a small space bounded on one side of the room and the box with the values on the other. One or two people will stand in the space between the participants and the box acting as guards.

The rule is that people cannot move while the guards are watching, and if they do, the guards will call your name and you will automatically fall to the ground. To make the fallen person “live” again two other people must simultaneously touch the back of the person with two hands. If the person to be saved is already carrying a value, only people carrying a value can help that person; if this person is not carrying a value, only people without a value can save him or her. You can also think of different ways to save people and apply it in the exercise.

While doing the exercise, try to relate to a social problem or a situation, such as the case of immigration. We introduce characters to more or less oppression depending on whether they are a regular or an irregular immigrant.

You can also make this exercise a play performed to an audience. The audience can also be included in the play and brought to the stage where no verbal language is used. After the play the feelings and impressions of the included audience members can be collected and reflected. Are they similar to what for example immigrant people might be feeling in their everyday lives?

Timing: 35 minutes

Material: something to mark territory, such as a rope, a box, paper and pencil

Purpose: Teamwork, helping others, empathy, (constructing a play)

Community Arts in Education and Social Work

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Introduction

The following text deals with the theory and practice of community education as a field of social work and uses art as the media for developing communities. After a short introduction in the theory, follows a description of how to do a workshop using this approach offering examples of (a) “creative drumming” as a form of community music and (b) “basket beats” as a combination of music and sports. This approach can be used with beginners as well as experienced participants. In this context, we discuss two aspects: Community arts as a tool to gain empowerment by activity in education and as a way to establish decent relationships between professionals and their clients in the field of social work.

Notes on the Concept of Community Education

Mainly, the concept of community education deals with the idea of social transformation by using art. In this context, it is important to educate the participants to become more and more independent from their coach. When Aragay (2014a) discusses the theory of community education, he describes several dimensions of this approach that clearly relate to the process of education and community work:

- Cultural Action
- Community Arts
- Cultural/ Artistic Mediation
- Community Music Therapy
- Art for Social Change
- Community Cultural Development
- Art for Peace
- Community Culture (*cultura viva comunitaria*)

Thus, there are three aspects touched by the concept of community education through the use of the arts: (1) First are the so-called “system needs”, which means – thinking of social change in a global context - a requirement of the society with (a) cultural democracy as the main aim, (b) cultural democratization as a

process, and (c) accessibility for people in communities to a grounded and self-emerged form of culture overwritten as “art as an end in and of itself”. Secondly, cultural education has to be seen as a triangle of culture, art, and creativity in the sense of being a framework for the concept that touches (a) the community as a stakeholder of social education as well as (b) the social educator with a professional background who is able to give people empowerment in communities through the arts, and finally (c) the artist as artist. These aspects are accompanied by a scope of the different potentials for:

- Artist education
- Art therapy
- Amateur arts
- Applied arts
- Art outreach
- Arts & development

Referring to Aragay (2014b), art has to be seen as a tool for social transformation that achieves four dimensions: The participants as (1) individuals and (2) a group, well embedded (3) in a community that is a part of a (4) society. Speaking in terms of the social sciences, all these dimensions strongly relate to three areas, namely, (a) education, (b) health, and (c) the environment. Working with art offers a possibility to learn music by doing music as a collaborative work. It is, furthermore, an accessibility approach that helps to define abilities and passions and gain coordination, self-perception, and self-management. Lastly, and still important, art includes the chance to receive awareness and attention through expression, respect within peer groups as well as – for the whole group – within communities.

Community Arts

There are many experiences in the art and social fields that are taking place, and their common denominator is that they use art as a tool to achieve goals that do not necessarily have a straightforward relationship with the actual artistic product. These practices pursue a social benefit or improvement rather than purely aesthetic goals (Palacios 2009).

Whether you call it Community Cultural Development, Artistic Mediation, or *Cultura Viva Comunitaria*, Community Art is a global, growing, and complex reality that is shaped by practices, theories, methodologies and even cultural policies that seek the individual’s access to music creation as well as personal socialization and the development of individual critical thinking so as to better understand the world.

The complexity that lies between terms and praxis comes from the heterogeneity of the territories and the traditional cultures they emerge from, namely, the different disciplines we can use to study them (artistic education, applied art, art-therapy, etc.), and the fact that traditionally specialised literature often centres more on obtaining practical resources than producing reflection (Mckay and Higham 2011).

What we can probably say here then is that, whether openly or intrinsically, music is valued as a tool and-- inexplicably many times-- we leave all to the virtues of music and/or the skills/strategies of the musical facilitator. However, today, this is not enough. A community musician and a social educator resonate with leisure, participation, diversity, justice, cohesion, and social transformation. The first is a specialist in the field being transmitted and the ways to pass it on; the second is a specialist in the relationship with the Other and the territory. Both are equal angles of the same triangle, but in reality, it is the second that is

significantly less present. It is very important then that we associate with both the artist and the educator, each of which needs to help the other to be able to tackle the current difficult realities.

Considering this condition, we can say that according to my experience in another field, there is not a best artistic discipline, as all have some characteristics that make it unique and able to act efficiently with certain collectives or on certain problems. The same happens with genres. In the case of music, my experience causes me to identify the following types of projects with these associated values: Orchestra (Equal opportunities), Rap & Hip Hop (Social reflection), Traditional (Identity), Popular (Interests), New Technologies (Proximity) and, as is the case with this article, Percussion (Accessibility), which has great power for both cohesion and rooting.

Any action in life can be potentially educative. Therefore, accepting the potential from the interdisciplinary practice observed in so many projects (Arte Show Urbano in Peru, Sacude in Uruguay, Xamfrá in Barcelona), we can state that *what* we do is not as important as *how* we do it. We are talking here about the importance of the methodology and the set of organizational and educative decisions made for strategies and resources (Parcerisa 1999). Decisions, therefore, need to be set in the concept and the presumed role of the following four themes: Culture, community, participation, and pedagogy.

The Basket Beat Case

Music and sport are nowadays core elements in the free time and extracurricular activities of kids and youngsters in almost all Western countries. Although it is possible to find a huge amount of successful and accessible music projects that involve lots of kids and teens around the world, it's much more common to find extracurricular activities that are related to sport than those related to music. The message that sport implies a global benefit for people has made a deep impact on all populations. However, the relationship with culture is, on the other hand, very passive in most cases.

In order to achieve the global benefits that both kinds of activities provide, Basket Beat was born. The idea of using the basketball is fundamental. It involves two important issues: On the one hand, a basketball is a very common object in daily life, and this recognition makes it very familiar and easy to work with. On the other hand, many participants already have a positive attitude toward this element because it belongs to a world that most love. This methodology also allows youngsters to approach music through their bodies. Young people tend to be much more connected to their physical side than their analytical or rational parts. This is why connecting sport to music is a powerful element of this methodology.

Basket Beats in Practice

The musical process is simple. After working the pulse properly, the participants are committed to discovering other musical concepts like certain rhythmic figures, the measure, and the silence and also to including other elements like voice and movement. It is interesting that in this regard the methodological framework that Irina Capriles (2006) describes in «*La experiencia musical de crecimiento*» where she states that musical practice must be gratifying, stimulating, plastic, dignifying, safe structured, aesthetic, frequent, progressive, brotherly and memorable is also an interesting framework to use here as a guide.

In every case, detailed exercises are developed to use individual and collective difficulties to encourage analytical and critical thinking and also improve the social skills of the participants and the growth of the group. The work is focused on the body, the interests, and the skills of the participants at the centre of the process. Another important goal of the project is to train self-management, both in each individual and in the group level. In order to pursue this skill, collective decision-making is encouraged for all issues that concern the group at the very beginning of the project.

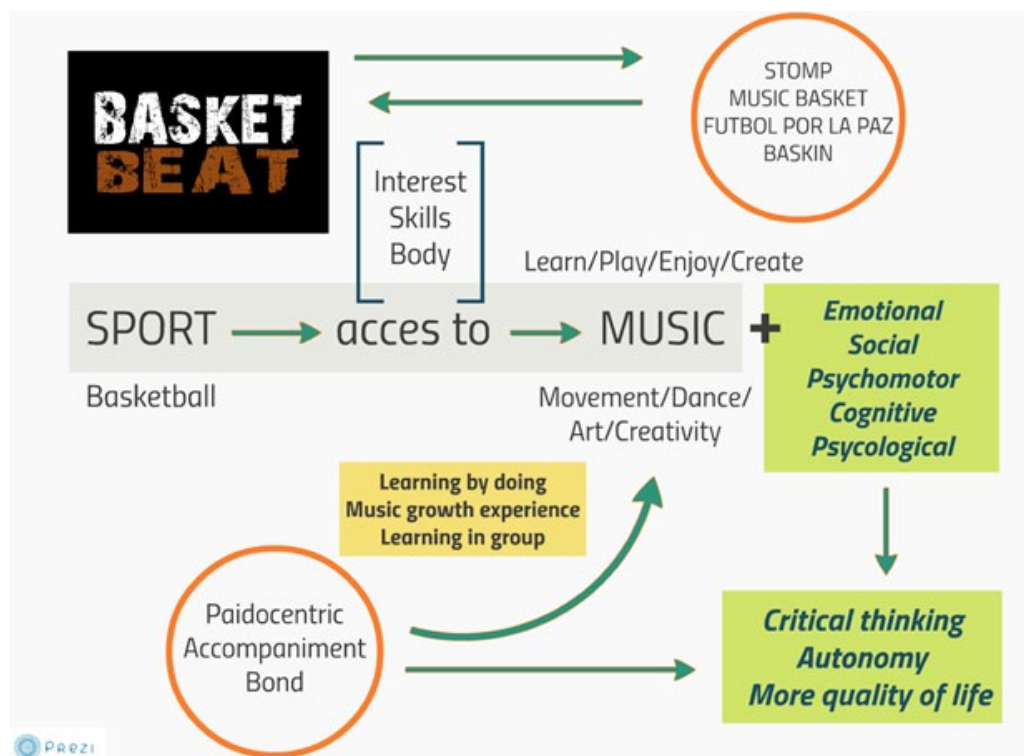


Figure 1. Process of Basket Beats

Projects

In 2010, we began with a group of immigrant minors without any family support who played basketball at “Casal dels Infants” in Barcelona (one of the biggest organizations in the social field in Spain). This long process was completely successful. They are still playing and practicing regularly. The musical knowledge they have achieved is enough to perform in professional artistic contexts and give concerts. In the group sphere, they perceive themselves as a family that is able to manage itself by organizing rehearsals, composing, and writing its own music, and grow as persons in a completely self-sufficient way.

From April 2013 to March 2014, Basket Beat journeyed to three different continents around the world and visited nine countries. The main goal was to learn from similar projects and evaluate and make the methodology public. In this regard, Basket Beat has presented and implemented successfully a wide range of groups with very diverse social and cultural backgrounds.

After more than sixty workshops with more than one thousand participants and even before data triangulation we can say that:

a) Even though the methodology was born as a strategy for social action teachers from music schools, conservatories, universities or non-formal education, there is value in the work's corporality and the physical understanding of the musical concepts.

b) In contrast with what might happen with other artistic languages, such as theatre or musical instruments like the violin, basket beat allows the participants a possibility to feel the experience of making music quickly

c) There is evidence to use to argue that Beat Basket facilitates the development of the person in emotional, communicative, psychomotor, cognitive, and social areas. Especially, the group dimension appears frequently in different observations, interviews, and questionnaires. So the social area may be its strongest cause, as the technical limitations of a basketball do require the collaboration of other participants.

Creative Drumming in the Context of Education and Social Work

Sometimes relationships between professionals and clients are not easy to handle. Different expectations, roles, superstitions and more can be a barrier to establishing a basement of trust, understanding, and motivation or as Luhmann (1998 [orig. 1982]) said, "communication is improbable." One of the biggest challenges in education and in social work is to establish a decent relationship between professionals and the people they work with, often characterized by the level of density. Sometimes it helps just to have a single activity in common. For example, I worked in a youth centre in part of a city with migrants, but also marginalised people from Germany, i.e., less educated than the average, a lot of that were unemployed and more. The young people had typical problems: Relationships, parties, sometimes drugs, sometimes violence, and so on. Some kinds of adolescent behaviour are considered to be a supposed "social problem" that indicates intervention. So social workers were sent to do something with these kids and the youngsters,



but we always had to keep in mind that youngsters are part of their peer groups and we – as professionals – usually are not part of that peer group. Yet sometimes it can be interesting for them to see what “adults” do outside their typical roles as workers, teachers, parents.

I didn't really share their problems, topics, issues and values, and so it was up to me to establish a connection with them. Doing so with art in all its forms like music, but also using painting, photography, theatre, movie making, circus, or even sports – art can be almost everything – it can help a lot in this context, and it did work out in this case. Professionals in education and social work have interests and skills that might be interesting for them, so what you can do is offer them a view on how it works. As soon as you do that, you have established a link with them and even a common topic to use to establish a relationship.

Similar Approaches

There are many examples of similar approaches to social work and education. For example, a colleague of mine was very much into Hip-Hop-Culture, so he produced rap songs with his clients (cf. Schröer 2013). Another showed kids how to do break dancing. Aragay produces beats and rhythms with basketballs, and there are several successful projects in the context of Rock Music that have used this approach to combine education, social work, and the arts. It is important to keep in mind, however, that the goal is not mainly to educate them to become great musicians, artists, actors and so on. It is important to catch them using their interests and help them kick off and leave the role of a consumer and get into activity, and that's it. It's not more and not less a good possibility to establish a relationship. This kind of approach can also be useful in difficult situations when it isn't easy to do that in a nice or an easy way. Another colleague of mine has used this approach in a jail (he is not the prisoner) as a model of the “total institution” (Goffmann 1961). Beside that focus, it is a concept of community education.

Drumming is strongly related to communication. People are used to language as a mean of communication. In the workshop we did in Barcelona, for example, we used English, but most of us were not native speakers; however, we shared a common stock of words. Sometimes it doesn't work, for instance, in any case where we don't share the meanings of so-called “vocal gestures” like words. Imagine that you have left your cultural context, for example in the context of going abroad as a migrant; you will have no clue about the social roles, institutions, functions, and structures of verbal communication there. In the context of social work as well as in some fields of education there can also be relationships with clients that are blocked for that reason. At such a point, drumming can be a solution and used as an occasion to get closer to one another and use drumming as a form of gathering.

Drumming is older than any language and a medium of communication that doesn't need any words. While any language consists of syntax and rhythm, drumming is just rhythm, and that's why it is probably easier to get others to react in common using rhythm than in any other way. The chance when using this kind of approach is that, on the one hand, drumming is very complex, because it is movement as well as emotion and expression via music. However, it also has some mathematics. On the other hand, it is easy to learn the basics and develop one's skills further within a group.

Sounds of the Environment

One important aspect is that the instruments that are used are made from garbage, basically from trash. So the participants will deal with the sounds of their environment, which can be a challenge when listening

and experimenting. There is not only the dimension of “see me”, which is strongly related to the presentation of the results of the workshop, but also “hear me”. Finding useful sounds and being creative in making “drums” is a further dimension and also a challenge for experienced drummers. In this context, almost everything is allowed, for example, tables, spoons, bottles, boxes from paper, etc.



While music in general consists of melody and rhythm, drums are (in most cases) just rhythm. Beat is included in almost every style of music (Hip-Hop, Rock, Pop, Heavy Metal, electronic music) as well as Samba, the Polka, and more, so people with an interest in music are actually easy to access. The concept of Creative Drumming is similar to the idea of basket beats and shares some of the same basic ideas: The artistic result or its quality is not the most important part of the process. Art is used as a tool and thus as a goal for the process of community education. Creative drumming is also situated between community music, community education and social education. Speaking in terms of social work, drumming is an approach to empowerment by applying art in groups. It refers to the natural desire people have to be seen, heard and touched.

Using the Method

The following text is not just a simple recipe for doing community education with drums or teaching that method as Social Workers or educators, but it is a description of a possible practice. Further, it is very simple to do because there is no deeper knowledge required for drumming and no music theory necessary, and there are almost no costs for the equipment. What’s needed is only a place where you can be loud and there is enough space for the participants, for example, in a gym with some paper boxes and empty plastic bottles and drumsticks.

The leader of the workshop welcomes the participants and starts with a short introduction to the course. Depending on what kind of people your audience consists of (kids, youngsters, professionals in the field of social work, teachers, and students), it’s useful to offer some theory about communication as well as the relationship of this approach to both social work and education. After that, it’s time to include them. Let them prepare the paper boxes with tape and fill some empty plastic bottles with sand or stones. The next step is to show them how to use drumsticks, tell them what dynamics means (from soft and quiet to hard and loud) and teach them certain simple basic beats that use different rhythms and speeds. After some repetition using these prepared boxes and bottles, it’s time to explain what call and response means: One participant plays a beat, and all the others try to repeat it as a group. If there are skilled or talented

participants in the group, it is also possible to show them how improvisation works. That will take at least 1-2 hours, depending how much theory is included. Then it's time for a break.

The next segment should start with a warm-up game, which helps them to act with their arms independently on command in a funny way. After that, there should be repetitions of basic beats that are shown to help the participants gain their conciseness in drumming. Then the most creative part of this approach begins. After showing them by using some examples that almost everything that makes noise can be used for drumming, send them out to create their own drums. Some time is needed for that task. They will likely come back with bottles, stones, plastic bags, wooden sticks, and other garbage and present their ideas to the group. Now it's time to try out these "instruments" and play the basic beats with them. If everything works out, they will be able to get into small groups (a maximum of three people) and compose a short beat sequence and present it to the entire group and also display the results group by group and then playing the beats together.

Then it's time to be creative again and give everyone room to collect their ideas for a presentation. The leader of the workshop supports the participants with his knowledge and ideas for rehearsals. After a second break, they should repeat the process again. The workshop ends with a presentation of the group's work, including the four aspects of drumming that are relevant to the workshop and its goals:

- Presentation of "instruments" made from garbage with their sounds
- The beat (basic drum patterns, rhythm, and speed)
- The dynamics (from quiet beats to loud beats and backwards)
- Call and response (one member of the group plays a beat, the others repeat it)
- Improvisation

Some of the effects on the group and the participants are their quick success at playing instruments and making music, a higher level of self-consciousness, and a change in the view of their environment: Because they are using instruments made from garbage, the participants have to be creative in trying to make their sounds, so do some experiments with them. They will realize that it's possible to make music with almost anything. The role of the workshop leader in this context is not that of an instructor, but rather more like a coach who is supporting the development of the group and their skills. The aim is to empower the participants to work by themselves and be able to teach the basic knowledge gained from the workshop to other interested people. That actually has been done in Barcelona in actual practice with a group of young migrants.

"IN THE WORKSHOP, WE HAD DIFFERENT METHODS FOR USING BASKETBALLS: HARD AND SOFT, DIFFERENT KIND OF RHYTHMS, CLAPS AND MEASURES. THE HARDEST THING WAS WHEN THE WHOLE GROUP HAD TO DO DIFFERENT KIND OF RHYTHMS AT THE SAME TIME.

WE CHANGED THE LEADER POSITION BETWEEN EACH OTHER. WHEN SOMEONE WAS THE LEADER, HE OR SHE UNDERSTOOD HOW HARD IT WAS TO LEAD A GROUP, HOW MANY RESPONSIBILITIES A LEADER HAS.

ALL THE GROUP UNDERSTOOD THAT IT IS REALLY IMPORTANT TO TRUST EACH OTHER, BE COOPERATIVE IF SOMEONE HAS A PROBLEM SO HE OR SHE UNDERSTANDS THE METHODS AND THAT YOU ARE RESPONSIBLE FOR, NOT JUST FOR YOURSELF, BUT FOR ALL THE TEAM."

Conclusion

Using the concepts of community education, such as basket beats or creative drumming, offers an opportunity to establish a decent relationship between professionals and clients through the arts as well as through social education. It also touches on the concepts of education and social work done with groups as well as community work. The main focus is empowerment by developing skills and supporting dealing with the arts via practice. So it is not working just for but more important with the clients. The objective of this approach is to gain the resources of the participants, based on their interests and needs, and give them the opportunity to get attention. Step by step, the intention is to get them to be independent from the “leader” of the workshop and switch into the role of a multiplier. This approach is useful in several areas of social work and education, for example as an “ice breaker” between professionals and clients, but also in the context of group work like team building and – when related to the topic of the project we did in Barcelona – in actual work with migrants.

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Body and Movement

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The aim of the workshop that concentrated on the moving body was to mediate the idea of the right of everyone to move and dance and appreciate every moving body. The workshop demonstrated different ways to increase body awareness and energy, improvise with movement, and create one's own compositions of movement. The aim was to inspire the participants to find their own way of moving and leave the control out. The further aim was that workshop participants could learn ways to animate moving and dancing among other people, who think they cannot dance. But why is it important to concentrate on body awareness and movement?

The Unity of Body and Mind

Touch, movement, and the bodily senses are important for the development and experience of the self. Sletvold (2014, 2-3) describes how even Freud was thinking of the bodily base of ego and how over time the conceptions of the embodied sense of self and the body at the center of experience have evolved. Montagu (1986, 91, 100, 107-109) long ago wrote a brilliant book on touch and its importance for human development and well-being. He wrote that information on the way the mother treats the child is conveyed through the skin, tactile stimulation, and proprioceptors, and these affect the development of the whole organism. This means that the development of perception and thinking is also closely connected to bodily information. Bodily information is thus important throughout our whole life.

Wilhelm Reich was a student of Freud and was interested in the unity of body and mind. He describes how our character is shaped throughout our life. By character, he means the ensemble of habitual patterns, both mental and physical, with which all persons defend themselves against perceived internal and external threats. (Totton 2003, 90). Our character expresses itself as our state of mind and in our attitudes,



Students doing a mirroring exercise

thoughts, emotions and behaviour. At the same time, it also manifests itself physically in our bodily postures, movements, and immobility. As we gradually discover the selves behind our character and habitual patterns of behaviour, we find something that is new and constantly renewing. One's self is always to a certain degree unknown and surprising. Because our experience of our own self is first and foremost bodily, increasing body awareness helps us to get back in contact with our living core. (Character Analytic Body Psychotherapy N.d.)

Carl Rogers (2002, 167-176) and Christine Caldwell (1996, 2-3, 20-21, 71) write about the same thing: all humans have as their birthright the ability to pay unconditional attention to the original details of life. Our life experience, however, trains us to move away from this ability. We do things and behave in a way that we can become accepted and loved. As a consequence, entrenched patterns of life increase. Patterns limit our attention to conserve energy, which means that a person doesn't sense the reality and the self fully. That makes it difficult for the person to fully participate in self-regulation. In a good environment, when the person gets unconditional regard, it is possible to get more into contact with one's organismic values, one's "real self" (bodily sensed) and to be able to trust that own sense of right and wrong. It becomes then possible to be more spontaneous and creative. By changing movement and concentrating on body awareness, we can strengthen this contact.

The Bodily Basis of Our Wellbeing

For a person to be the subject of his life, it is important to sense one's self, be aware of one's experience and reactions, and be able to regulate and express them freely. Christine Caldwell (1997) describes two vital systems and the moment to moment flow between them that is called being alive. A nervous system of sensory nerves and organs provides and processes information, and a system of muscles creates actions in response to our inner state, our expression. There is "sensation in, movement out." By paying attention to these systems, we can become more alive.

Diane Fraser (2004, 34-35, 64) writes about the importance of body sensations for the child. "To be in tune and in touch with one's body helps free a child from doubt about herself and gives her confidence. " We understand the same to be important for people at every age. To be in tune and in touch with one's body constitutes the basis for happiness. Caldwell (1996, 57) writes that "Happiness comes when we dance with the flow, when we participate with whatever arises. So thus we come upon the radical idea that happiness is not about how many good times we've had and bummers we haven't had, but from being willing to greet life as it occurs, to meet it and respond in its gush and flow. We don't attach ourselves to the contents of life, but we celebrate the very process of being alive."

One reason for why people use substances can be the need to alter one's inner state. Substance abuse can be seen to suggest the assumption that inner experience is intolerable and, therefore, immediate relief is required through substance use. Addiction can be seen as movement away from our direct body experience of the real world (Caldwell 1966, 23).

Mindfulness (Kabat-Zinn 2013, 5-7, 26), which is awareness in the present moment and nonjudgmental acceptance of one's moment-to-moment experience, has been used, for example, with addictive behavior (Talley 2013). Mindfulness means paying attention to your sensations, emotions, and thoughts, most easily done by paying attention to the sensations of body, for example, during actual breathing. Through

mindfulness, the person may find it gradually possible to live with his or her inner experience. Research has shown that mindfulness may bring about positive psychological effects, such as increased subjective well-being, reduced psychological symptoms and emotional reactivity, improved regulation of behavior, thus coping with the stress of life (Keng, Smoski & Robins 2011). It could then be possible for the person to find strength, new values, flexibility, alternatives, and enjoyment from inside himself. Body awareness and movement, mindfulness, can help people manage stress or live without stress, as well as manage living with chronic pain (Kabat-Zinn 2013, 302, 329).

Body Awareness

Embodied self-awareness is based on sensing, feeling, and acting, and it is at its best when spontaneous, creative, and open to change. It is really concrete and lived in the present moment. Conceptual self-awareness is linguistic, symbolic, rational, abstract, and transcends the present moment. (Fogel 2013, 31)

Alan Fogel (2013, 1-3, 15, 39) writes about the importance of body awareness for our health and well-being. Body awareness combines our body sensations (interoception) and our sense of movement (proprioception) and our sense of the size, location and shape of our bodies (body schema). Body sense experience and especially using slow movements increases the parasympathetic relaxation response, which is conducive to health and well-being. Social and cultural practices retract us away from our bodies. Embodied self-awareness is easily lost while growing up in technological societies or by sudden traumas. So embodied self-awareness must be actively maintained, taught, and renewed to sustain well-being. For such well-being, it is important to sustain the body by touch, movement and self-awareness.

Movement

In fact, movement tells us that there is life: our heart beats, our lungs pulse. Stern (2010, 9, 19) writes about such vitality in his book: "Movement and its proprioception, is the primary manifestation of being animate and provides the primary sense of aliveness." There is less well-being when movement is held back or when it is rushed, for example, as a defence because of stress or fear (Caldwell 1996, 15). At the same time, we lose a lot of energy, and our perception is restricted. We can increase well-being by finding the contact with our inner movement.

Wilhelm Reich's student, Al Bauman, created Streaming theatre, which combines Reichian bodywork and acting training. Using the many improvisations of movement, expression, voice and working on muscular tensions gradually gives one the ability to distinguish mechanical patterns of armoured movement from the "true" impulses of expression and movement. The aim is to bring the whole body permanently into action as an instrument of one's own streaming from one's core. Everyone can benefit from Streaming theatre, either in theatre or in everyday life. (What is Skan? 1998)

Erica Othman (1995) has attended Markku Välimäki Streaming theatre and describes it as "an aspiration

to make an inner movement visible in an outward movement”, movement without purposeful striving or control. Enhancing body awareness and releasing one’s energy is an important basis for that. The idea of Streaming theatre offers an important perspective when using movement as a creative means.

Movement is crucial for our expression. As Caldwell indicated, sensation in, movement out. We can express ourselves only through our bodies (Caldwell 1997).

“We dance both for the pleasure and for the good of the city.”

(a Zuni saying)

In what has been written earlier, we can find good reasons to concentrate on movement and body awareness, for during the process we can reach a better contact with ourselves, we can meet the reality and cope with it better, we can reach better contact with other people and we can express ourselves more from our core. However, we can use movement and maybe dance as well just because it is fun or we want to have a new language to use to tell our story.

When using movement and dance as creative activity according to the social pedagogical

approach, we are aiming to strengthen individuals and their community and empower people to be in charge of their lives. Raisa Foster (2012, 23) uses the term “dance animateuring”, the purpose of which is to discover everyone’s personal expressing, moving, and living body. Foster (2012, 19) writes how the practice of animateuring helps anyone become more aware of themselves and position themselves better in relation to others and do so in a more respectful way.



Body and movement workshop in Tampere 2013

Dance animateuring is a term that has been used in community dance. Community dance has a lot of definitions (Amans 2008, 3-16). From the social pedagogical viewpoint, it can be defined as participatory dance practice which stresses the right of everyone to express oneself through movement. There is no wrong movement, everybody has his or her own story and unique beauty of movement. People are encouraged to connect with movement and dance for the sake of pleasure or for more self-expression and learning. The situation, problems, or interests of the group or community are the starting point. A theme or problem can then be expressed or dealt with by using dance and movement. You can get information and investigate a specific theme by using movement. The focus is on the joint process, which can be meaningful and empowering to both the individual and the whole group. It is also possible that there is a performance in the end that has in it the aim to deliver some kind message to the larger community. (Foster 2012, 17-25, 222-224.)

Body and Movement in Practice

For creative methods like movement and dance, it is important to create good environment with safety and unconditional regard. At the same time, we must build possibilities. This task can be done, for example, by getting acquainted with the space, the group and by having different, but effortless, contacts with each other. It is also important to offer the possibility for body awareness to grow by paying attention to the senses, the sensations of body, the breathing or the movement. For example, concentrating on the tactile sense of movement with open eyes and then with closed eyes gives different sensory information and at the same time relaxes one. Pleasant experience in the beginning is important for people to find the motivation to pay attention to the forgotten body and start moving, which may feel quite difficult and yet intimate too.

Dance animateuring uses a different means to increase body awareness and different improvisation techniques to help movers safely find their way of moving (Foster 2012). Maybe it would be useful to increase energy and then vocabulary and the quality of movement by using different kinds of force, direction, weight and flow of movement (Stern 2010, 84-89). This process can be accomplished by moving with different equipment, real or imagined, and moving with other participants, using imitation, repetition, exaggeration, etc.

For the participants to investigate or express something in which they are interested, the next thing is to be creating stories with movement. A starting point might be, for example, words, pictures, stories, poems, space, emotions, situations, where people can create their own movement alone and also together. It is important for the community dance practitioner, the dance animateur, to be one of the group all the time, not the teacher. Let the participants be the active and create atmosphere without any demands.

One aim is to increase the possibility of a spontaneous quality of the movement, its spontaneous expression. That can be done, for example, with different improvisation exercises. One exercise, where two persons gently move the third person around the space silently, with music, has been popular. The third person has eyes closed, and the two helpers are really curious about the possibilities for the human body to move. Usually people in the middle feel like they are dancing, and they might be surprised about the quality of their movement and they enjoy it. At the same time, they are relieved, that they are not responsible for the movement, as the other two are guiding the movement. It is a moment when the person in the middle is moving

in the here and now, but without judgment. Heimonen (2009, 214-215) and Foster (2012, 214) I believe describe something like that when they compare dance to a gift. It means the energy is in motion and is based on a simultaneous giving and receiving. The dancer has to give up control for the gift to appear.



Students doing a dance exercise in the IP course in Barcelona

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Crafts as a Working Method

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“ I hear and I forget.

I see and I remember.

I do and I understand.”

- *Chinese proverb* -

I had an opportunity to run a workshop in Erasmus IP See Me in Barcelona in May of 2014 with Merja Repo from TAMK University of Applied Sciences. The aim of this workshop was to wake up ideas for participants to know how to use crafts and empowering photography as a creative method for social pedagogy.

The work plan for two day workshop was the following:

Day One:

- wake up ideas for using crafts as a creative method
- make masks on the ground of one's own photos/identity/feelings via needle felting
- take own photos with or without masks

Day Two:

- take photos
- choose, process and print pictures
- reflectively discuss the taken photos in pairs and as a group
- reflect on feelings and ideas that the workshop arouse in the participants and how to apply the methods with clients

Crafts as a Holistic Phenomenon

Using tools and hands to create objects was a remarkable development jump for the human brains. Making things by hand supports humans and helps them to think and solve problems later after developed speech. Performance, action, and doing are also the most powerful features and needs in human life. One's brains does not just lead the action; the action also modifies the brain.

Making by hand is the basis for human activity. It is something that fulfills the natural need of the individual. Making an object by hand creates an organic connection between the individual and nature and the maker learns to respect and understand nature. The concrete object is of great importance to the development of an individual's self-concept and self-esteem. Crafts can be seen as an integrated activity, where the same individual is in charge of all phases of the process. Making something by hand results in the growth of internal qualifications and abilities in a harmonious balance between the different sides of one's personality. The craft process develops an individual's pragmatic sense, which helps that person analyze the relationship between different events and situations. Making crafts by hand develops practical thinking and co-operation between the brain and the hands. (Kojonkoski-Rännäli 1998.)

Crafting is a holistic phenomenon. Crafts can be seen as an activity and a therapeutic method at the same time . Crafting is been one of the first therapeutic occupations used in occupational therapy. (Pöllänen 2009.)

The craft process affects a wide variety of sensory channels. During the craft process, while doing by hand, the person is working throughout his/her body and senses in the present. Doing by hand generates new knowledge and better understanding of the existential, it can wake up interest towards one's own life and memories. Thought and action are complex entities. Mind, hand, and material should meet. When we observe crafts from both the actor's and the process point of view, we learn the possibility of developing thinking and increasing wellness. The hand transmits a huge amount of sensory knowledge – so when we touch material we can feel a re-touch. (Kojonkoski-Rännäli 1998.)

The craft process is a way to express oneself. It carries creativity and one's own personality.

The craft process can be experienced as in an aesthetic way, and making crafts can bring beauty into one's living environment. It helps the individual to create something meaningful for the individual. The craft process can increase peace of mind and in that way also one's life control. It helps people to survive in difficult life situations when feelings are processed to action as convenient pieces and parts, such as a life crisis, divorce, drug problems, violence, death of a close friend or family member or more. The craft process can wake new internal processes. (Pöllänen 2009.)

The focus on crafts as therapy includes the internal, mental process and possibility of analyzing the environment, situations, and feelings. When you look at thing from farther away - you can analyze them as symbolic. The internal crafts process works as an external and a multisensory process that wakes new internal processes through self-made products or through another person's craft-made product or by making items by hand (acting in – acting out). (Pöllänen 2006.)

In Practice

A craft process can be used in various ways:

- as a form of psychotherapy for clients to support their rehabilitation
- for people with disabilities as occupational therapy
- as a self-care hobby only
- in various groups as a functional way to achieve therapy (Pöllänen 2006).

Sinikka Pöllänen (2009) writes in her article titled “Craft as Context in Therapeutic Change” that

“Craft is an active, holistic function where the design or making-process, or e.g. the touching and looking at the artefact produces various psychophysical meanings. It can be said that craft can appear as an area of life that individuals can fully control according to their own terms, so that it supports the sense of control of life. Craft can help in attaining a feeling of life management and fully functional personality in situations where all the other areas of life are uncontrollable.”



When using crafts, the focus is to increase the quality of life and feelings of well-being. They can be made for entertainment, cultural and /or social activities, alone or in groups and with community involvement and experiences. Crafts can also give meaning in situation where one does not normally get it. Artefacts (= hand made products) or craft processes create new associations and images that are therapeutic and material to work with in therapy. These can combine the past, the present and the future.



Pictures from mask making workshops

Experiences

The Finnish photographer, Miina Savolainen, has developed the method of empowering photography. This method has been applied in education, care work and therapy and also in workplaces, as means of reinforcing family ties. The method has been used for personal identity work and as means of reflecting and improving individual or group interaction and functioning. Empowering photography method is based on the sociocultural animation of Paolo Freire. (Savolainen 2008.)



Merja Repo and I have had Masks and Empowering photography –workshops during Erasmus Intensive Programmes three times, first in Sevilla 2010, next in Budapest in 2011 and the last one in Barcelona in 2014. In Sevilla, we had separate workshops, but we noticed it was a good idea to combine these two workshops into one session. Participants could use masks in their pictures or not, following the principle of posing in some role or not while taking photos. The aims and the principles of both methods are to achieve changes in physiology, perception, cognition, behaviour, emotions, communication, and interpersonal areas. Both methods can offer an empowering context for therapeutic change and a new view of it.

Participants of workshops have really liked making crafts by hand (needle felting) and taking a new point of view towards photography. In workshops, we had a lot of skillfully made masks and beautiful, touching, and unique photographs. In reflection and with feedback sessions of the workshops, participants noticed that they can apply these two methods with many kind of clients and people – separately or combined in a mixed session. While using crafts and/or empowering photography, we cannot do everything, but they are important and valid methods for occupational therapy, recreation, rehabilitation and all kinds of co-operation with other people.

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Empowering Photography – One Student’s Perspective

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“I kinda look quite cute in the pictures” - Taru

“These are the kind of photos of myself that I’ve wanted to be taken of me” - Turo

Introduction

In the See Me IP course in Barcelona, lecturer Merja Repo, coordinated a workshop on teaching empowering photography and mask-making with lecturer, Seija Pajari-Stylman. I didn’t participate in the workshop in Barcelona, but did study an *Empowering photography basic course* given by Merja back in Finland in Autumn of 2014. In this article, I explain the origins of the empowering photography method in Finland, the four aspects of that method and relate my own experiences when studying the method and doing projects with people close to me.

Origins of the Empowering Photography Method in Finland

The creator of the concept *empowering photography* is Miina Savolainen, art educator and social educator (Miina Savolainen 2014). Empowering photography, in Finnish *voimauttava valokuva*, is a registered trademark, and the method has received many acknowledgements in Finland (Halkola 2009, 19; Mäkelä 2014; Mäkelän tytön valokuvaprojekti 2014; Voimauttavan valokuvan menetelmä 2014).

The roots of the method are in PhotoTherapy but it’s actually a Therapeutic Photography and a Social Pedagogy method used for interaction and encounter. The method has a therapeutic effect, but it is not actually therapy, as it can be used by other than licenced therapists. Savolainen has trained 3000 social, health, and education professionals to use the method in their work. (Halkola 2009, 16,19; Miina Savolainen 2014; Savolainen 2009, 211.)

The concept started to develop when Savolainen was working in a children’s home in the late 1990’s. These children were all mistreated in their past causing them to have to leave home and be separated from their families. She describes the hardest part was having to face the children’s abandonment issues and not having any verbal ways to help the children and convince them that she was a trustworthy adult. That is when she decided to try to use photography as a method of bonding with the children. (Savolainen 2008, 142-147.)

She took a nature outing with one of the girls and a camera. They had agreed to take pictures, and by doing so, they both had a chance to detach themselves from the traditional roles of instructor and client and try to build a new kind of relationship between them. Savolainen realized that standing in front of a camera, without knowing how the photographer saw the target, would be frightening. Her idea was to ask the target how she wanted to be photographed and constantly tell her what she saw in her that was beautiful and positive. The role of the photographer was to be a mirror for the target's emotions to make her feel safe and open up. In this way those emotions could also be reflected in the actual pictures. The observations Savolainen made and the feedback she got from the girl encouraged her to study and develop this new method further. (Savolainen 2008, 148-150.)

Thus Savolainen started the community art project called *The Loveliest Girl in the World*. Savolainen asked the inhabitants of the children's home, all of whom were girls at the time, to participate in the project, which would go on for years. During the project, she photographed ten girls and documented their growth. The basis of the project was both the will to believe in a photograph's weight of evidence and its realism and also a juxtaposition of pure fairytale-like pictures to a girl's real life experiences. During the project these girls started to gain more self-confidence and self-knowledge because of the process and also the pictures that showed them the other sides of themselves that were still whole and unbroken. The relationship between Savolainen and the girls deepened, and they attained a new kind of trust. In 2008, the project was published as a book and *The Loveliest Girl in the World* exhibition has since toured in Finland and abroad. During the project, Savolainen started to develop the concept of empowering photography, and it has now become a multidimensional and well-known method. (Maailman ihanin tyttö valokuvaprojekti 2014; Savolainen 2008, 151-164; Voimauttavan valokuvan menetelmä 2014.)

The Four Aspects of the Empowering Photography Method

Empowering photography is based on the concept of empowerment or the growth of inner power that happens within a person. The idea is that you cannot empower another person, but you can help them with their own empowerment process. The empowering photography method uses four different approaches: (1) *working with album photos*, (2) *interaction during a photo session*, (3) *self-portraits* and (4) *photographing everyday life themes*. (Savolainen 2009, 217; Voimauttavan valokuvan menetelmä 2014.) Next, I explain these themes in more detail.

Album Photos

Working with album photos is based on the idea that a person's identity is narratively constructed. It consists of an inner story of a person's life they have told themselves and the story that other people have told that person about themselves. Pictures help to visualize what parts of one's identity are formed by the person's inner story and which ones come from other people's expectations. Looking at and talking about the photos that have been taken over the years can help re-arrange one's reality and discover the positive structures and resources within a person. It can also help a person discover the things that waste resources. (Savolainen 2009, 217-218; Voimauttavan valokuvan menetelmä 2014.)

Interaction During a Photo Session

Seeing the good in people and using the dialogic approach are the key elements of the method that can produce better interaction between people. Photo sessions offer a chance to learn about emotionally present dialogic interaction. The photographer needs to give up the power in the situation and hand that power over to the target. Then the target can tell the photographer how he or she wants to be seen, and the photographer can act as a mirror for that request. The photographer needs to surrender to the fact that he or she doesn't know the target's deepest feelings and wishes, no matter how close a bond the two may have. The empowering effect of the photo session is enhanced with positive verbal feedback which can be remembered later when both are watching the picture. (Savolainen 2009, 218-220; Voimauttavan valokuvan menetelmä 2014.)

This interaction during a photo session helps the process of empowerment by enhancing trust and helping to build the self-image of the target. The experience of being seen and being accepted in a comprehensive way builds to produce a balanced self-image. The target always brings its own empirical knowledge about trusting people into the photo session, while a camera between two people is also an excuse to gaze at another person longer than usual, which helps build trust for someone who has been invisible to others in life. (Savolainen 2009, 218-220; Voimauttavan valokuvan menetelmä 2014.)

Self-portraits

Self-portraits play the role of self-acceptance in the empowering photography method. Looking at self-portraits, a person can study the different sides of self and learn to be more accepting of herself/himself. Self-portraits can be actual pictures of the target or symbolic pictures where the target sees something with which she/he can easily identify. Looking at their own self-portraits can be difficult for a person because of the societal pressure to look young and good. Looking at the same portraits over and over again, however, can become a positive metaphor for self-acceptance and help a person to accept what they see in the picture. Not only what's on the outside but all the life experience etched on that person's inner self. The empowering photography method also encourages the target to see the good in themselves and aims to see beauty in the self-portraits that then helps the target to see the beauty in themselves in spite of any prior negative experiences. A self-portrait can also become a photo of special significance to a person and evoke pleasure and help that individual believe in and remember their own personal inner strength. (Savolainen 2009, 220-222; Voimauttavan valokuvan menetelmä 2014.)

Photographing Everyday Life Themes

Things that provide strength to a person or mutually demand strength can be processed by photographing everyday life themes. It offers a possibility to strengthen the positive and empowering aspects that can be meaningful to self or a community. The themes of photography, for example, can be family life and interaction between two people or the team spirit at a workplace. Empowering photographing is always a target-oriented pursuit. The topic of concern arises from the target or the community, namely, what do they want to study, make visible and/or strengthen. Photographing is a creative process, and thus the result can't be told beforehand. But the picture-taking moment is etched in the actual pictures and can be remembered by looking at the picture. The insights that come from the process can then be transferred to living everyday life and doing problem-solving. (Savolainen 2009, 222; Voimauttavan valokuvan menetelmä 2014.)

Studying the Method

Before studying the empowering photography method, I familiarized myself with the method a little. I read the book, *The Loveliest Girl in the World*, and viewed the exhibition at Taidehalli TR1 in Tampere in 2011. I also watched the documentary TV series, *Valokuvan voimaa*, on YLE Teema in early 2014 wherein Miina Savolainen held an empowering photography workshop for 6 people who then carried out a project with a family member who they wanted to know better or mend relations with (Valokuvan voimaa –sarja 2014).

I became convinced of the method in particular by watching the series and seeing the process of actually applying the method and how it made a difference in the interaction between people who are close to each other. I had been into photography for years and now realized the new possibilities that empowering photography would bring to my hobby. I felt that I could study the method and apply it myself not just with clients in social work, but also with people close to me to improve my relations with and get to know them more deeply. An opportunity then opened up for me to study the method, and I took it with an open-mind.

The idea is that before you can help other people using this method, you have to go through the process yourself (Voimauttavan valokuvan menetelmä 2014). During the basic course, students worked in pairs doing different exercises and reflecting on them. The first assignment was *the course of life*, where a collection of album photos was selected to represent your life up until the present. The task was difficult for me for two reasons. First, some parts of my life, where many significant things had happened simultaneously were very difficult to construct in narrative terms and second, some periods of time lacked photo material. The assignment was due in one week, so I decided to undertake it narratively in the near future and improvise. I made a map of all kinds of joyful and relaxing activities I had done in my childhood and adulthood, including playing music, painting, sleeping and travelling. I felt that these were things I needed a reminder of at that time. Every now and then I look at the map, and it still gives me that happy and relaxed feeling I was aiming for then.

The second assignment was *photographing in pairs*, an exercise where both individuals were to try out the role of the photographer and the target. As a photographer, the idea was to learn to give up power and give the control of the situation to the target. The exercise was also intended to be

"TRUST IS AN EXTREMELY IMPORTANT THING IN EVERY RELATIONSHIP. YOU CAN BE IN AN INTERACTION WITH ALMOST EVERYONE, BUT TRUST DEMANDS MORE.

WE THINK THAT THERE ARE DIFFERENT WAYS FOR HOW TO TRUST SOMEONE, BUT THERE ARE ALSO SEVERAL TYPES OF TRUST."

a learning process where one listened to the target emotionally and acted as a mirror for the target's requests. Beforehand, I thought this task would be difficult for me, having been used to being the one behind the camera and in control of the photo session, but soon I felt comfortable with the new role. When I focused on listening to another person's wishes, the strain of constant performing somehow vanished, and it was easier to focus on the target and her uniqueness and beauty. Due the fact that I felt pressure about taking the pictures and how they would turn out, it wasn't very easy for me to trust the creative process.

Being the target was difficult for me as well. Having been used to being behind the camera, it was very difficult to be in front of it and then see my self-portraits. I felt uneasy about being photographed, but it was a valuable experience for me to see how I felt and reacted in front of the camera rather than behind it. Perhaps the experience also helped me to understand the other people whom I photograph and who

are sometimes afraid of being photographed. Also, the feeling of control during the photo session helped: I decided what kind of pictures I wanted to be taken of me and everything else concerning the pictures. It felt good to be able to decide how I wanted to be seen. Looking at the pictures together with my pair after the photo session was also essential. We were able to reflect the feelings that arose during the assignment and what part of our life history might have caused those feelings. This surface of the method we got to scratch felt healing in certain ways.

The third assignment was already in the big league. It was a *family project*, where I chose a person close to me that I wanted to do a project with and then asked him to join. I had already asked my partner to do a project with me while we were watching the series, *Valokuvan voimaa*, together and this was the perfect opportunity to do it. During the assignment, I realized it took a lot of patience to be in the role of the photographer when working with a person close to me. You think you know the person well, but the method demands that you to get to know them in a new way and be an open book for all the emotional messages that they send. The project was also very rewarding and brought something new to our relationship.

During the course, I learned about interaction, but most importantly, I learned about how to look at another person. After the course, I did a project with a friend of mine to whom I had also promised a project already before the course. Next, I describe both the family project and the friend project.

Two Empowering Photography Projects

In all photography, but especially in empowering photography, it's important to have permission to use the personal photos from a project in a public display (Savolainen 2009, 225-226). The people in these pictures agreed to show their photos and share a glimpse of their project in this article.

Turo

The project undertaken with my partner Turo was conducted by looking at album photos and also by taking new pictures. We browsed through his family photos and pondered what kind of theme he would like to choose. He was living a hectic and stressful period in his life at the time, which made him choose *time and relaxing* as his two themes.

He thought of things that make him forget time and just enjoy the moment - playing music and spending time in nature. That is how the idea took shape. He would choose the album pictures, and we then took new pictures related to these topics.

There were three photography sessions. We took pictures at a nearby lake, in a band rehearsal space at his university, and in a forest near his childhood home. During and in between the photo sessions, the theme broadened, and he started reflecting on his personality and his relationship



to nature and music more deeply. At the end of the project, we printed the pictures and put together a new album. In the album, he sorted the pictures under three different reflective themes he himself had named.

In this project we applied all four aspects of the empowering photography method. This project is a good example of how the method can help a person to reflect their life more deeply and how a photo can capture something meaningful in a way the target wants it to. When looking at the new photos, Turo told, that he was pleased with them and how he looks in them. The project also changed something in the relationship between me and Turo. He felt that by taking photos and participating in the things that were important to him, I showed more interest in him.



"I wasn't sure if you knew before what was important to me: now I feel I have shown it to you and you understand"



Taru

In the spring of 2014, my friend told me that she was having a baby and she wanted me to take pictures of her in the autumn when her pregnancy would be showing. In the autumn, we discussed what themes she would like to make visible in the project. Her wish was to be able to see herself as beautiful. She told me it wasn't easy for her to be photographed and there weren't a lot of album pictures of her.

"I have felt stupid to ask someone to take pictures of me"

We had one photo session where we went to two different places. She wanted to be photographed in a forest near her home and also at an old match factory viewed by the local graffiti artists as their "canvas". In the beginning, she felt uneasy in front of the camera, but as we went on with the session, she opened up more.

During the session, she was worried about whether she would look beautiful in any of the photos, but after the session, when she saw the pictures, she told me that she had found some in which she thought she looked nice. Later we watched the pictures together and selected the ones to put in an album. She had the pictures developed, and when we met to put the album together, she had already thought of several different and positive adjectives that described her in the pictures and which then became the chapters in the album.

In this project we applied mostly two aspects of the method: interaction during a photo session and looking at self-portraits. Asking me to take photos of her was already a big step for Taru, so interaction and taking time for the photo session seemed essential for her to feel more comfortable in front of the camera. Also looking at the self-portraits later must have made her see herself a bit differently for in the end she liked herself in some of the pictures and she categorized her self-portraits under several different positive adjectives.



Conclusion and Discussion

The projects with Turo and Taru are good examples of the effects the empowering photography method can produce. Understanding yourself better and seeing yourself in a more positive way are things that most people would be likely to benefit of. After studying the empowering photography method, I have become more eager to do projects and learn more about the method. Photography is a natural part of people's everyday lives and it's easy to adapt as a working method (Savolainen 2009, 211). For me, photos are important and familiar, and they are a good tool to increase reflection and empowerment. Empowering photography has inspired me to study myself and the people around me much more. I hope to be able to apply the method and its aspects in my everyday life when encountering people.



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"EVERY TEAM SHOWED AN ORIGINAL PERFORMANCE, AND IT WAS A GREAT OPPORTUNITY TO SEE HOW CREATIVE WE ARE AND HOW DIFFERENT AND SIMILAR WE CAN BE AT THE SAME TIME.

AFTER THE OFFICIAL PART OF THE IP WE HAD A LITTLE PARTY IN THE GYM WHERE EVERYBODY GOT AN OPPORTUNITY TO BE TOGETHER FOR THE LAST TIME IN BARCELONA. IT WAS DEFINITELY NOT TO SAY GOODBYE, BUT INSTEAD TO CELEBRATE THE TIME WE SPENT TOGETHER □ ALL THE SMILES, CRAZY THINGS WE DID, AND THE FRIENDSHIPS THAT STARTED AND WILL CONTINUE."

