



Art-based Methods in Institutional Child Protection - Emotional Skills and Autobiographical Work with Adolescents: A Guidebook of Methods

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2021 Laurea





Laurea University of Applied Sciences

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Social Services
Thesis

November 2021

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Year	2021	Number of pages	69
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The purpose of this thesis was to produce a guidebook of art-based methods to the professionals of child protective services such as institutional care. The aim of the thesis was not only to support the well-being of the adolescents for whom the methods are projected to, but most importantly to create a low threshold method package to the professionals guiding them. By doing so, we have created three methods supporting emotional skills, and three methods supporting autobiographical work. Each method is carefully constructed with the use of theory and art. This guidebook was initiated to our working life partner, Paasikiven Nuorisokylän Säätiö. It is a non-profit organisation providing institutional child protection in three units. Consequently, our aim was to create easy, do-able methods that motivate both the professional and the adolescent to implement them together or conversely, in groups. By enriching the methods with the use of creativity and art, a lower barrier may be created for the adolescents to talk about their emotions. Three lists of emotions were also created to help the professionals strengthen their guidance with the methods.

The thesis was implemented as a functional one, consisting with a guidebook and a report. The theoretical framework was collected from diverse sources that includes theory on adolescence, child protection in Finland, art-based methods, emotional skills and autobiographical work. The functional part of the thesis was implemented as a guidebook of methods, because of its practicality and creativity. We felt that it would be the best way to create something concrete the professionals can carry out in the future. The guidebook is provided in Finnish and English.

Consequently, the evaluation of the guidebook was done by using a feedback questionnaire directed to the professionals. It included both open-ended and close-ended questions, resulting in twelve of them. The questionnaire was incorporated with questions based on the implementation of the methods and questions based on the content. Based on feedback, the guidebook was perceived functional and useful, with some ideas and deliberation for further use. In conclusion, we feel that the guidebook and thesis implementation was successful and achieved its purpose, while mainly accomplishing our goals. For further research, we would recommend implementing all the activities to gain better understanding on the operability of the guidebook and created methods.

Keywords: Adolescents, Child Protection, Art-based Methods, Emotional Skills, Autobiographical Work

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1 Introduction

This functional thesis will be carried out to create art-based methods for professionals working within the field of child protective services, more specifically in the sector of institutional care. The thesis will contain theory on adolescence, child protection, art-based methods, emotional skills and autobiographical work. In addition, we will create a guidebook that contains the methods on emotional skills and autobiographical work, as well as some approachable theory on those two topics. One of the main perspectives of using art-based methods in child protection is to help children get in contact with their emotions and memories, and in this way help them become more self-aware (Känkänen 2013, 68). Emotional skills and autobiographical work approach this.

Our personal enthusiasm and passion for art-based methods inspired us to work with it. We want to create a method package that will be easy and pleasant to implement. The guidebook will be designed for the professionals of institutional child protection such as our working life partner, Paasikiven Nuorisokylän Säätiö. They have not used art-based methods prior to our guidebook and believe that there is a need for it. This justifies the need for our guidebook and supports our aims to generate interest, create diversity and design a method package (Figure 1.).



Figure 1: Aims of the thesis

The methods in the guidebook will be created with the use of theory, readymade methods and our own adaptations, thus they are a mixture of all three. For easy use, all of them can be implemented individually or consecutively. However, the nature of the guidebook will be arranged in such a way, that when completed as an entire package the continuum is utilised. In addition, the methods can be implemented both as individual and group guidance's. To ensure better accessibility, the guidebook will be provided in Finnish and English.

Our working life partner for the guidebook is a non-profit organisation and community called Paasikiven Nuorisokylän Säätiö. They provide institutional child protection in three units, as well as a safety shelter and Lyömätön Linja of Keski-Uudenmaa. The guidebook will be designed for all three of the institutional child protection units.

The thesis will hold important sources and theory that work as a backbone to our guidebook. We will address the process of the entire thesis and creation of the guidebook in the following chapters. Both Finnish and English guidebooks can be found in the appendices of the thesis.

2 Thesis Implementation Process

In this chapter, we will discuss the implementation of the thesis, get acquainted with theory on adolescence and explore our working life partner. We will explain what a functional thesis is and describe how our thesis will be implemented. By opening the concept of adolescence, we are shining a light on the client group of our working life partner.

2.1 Functional Thesis Implementation

A functional thesis aims to guide, implement and reason hands-on activities within the professional field. Depending on the field of profession, a functional thesis can be for example a guidebook or instruction manual made for professionals. It can also be implemented as an event or for example as a stand at a fair. Most importantly, it combines practical implementation together with a report. In addition, it may be necessary to also apply some research. A thesis should be working life oriented, practical, made with a research-oriented attitude and indicate a reasonable amount of knowledge and skills within the field of profession. (Vilkkä & Airaksinen 2003, 9-10.) We decided to carry out our thesis as a functional one. We chose this, because we wanted to create something concrete and tangible that can be implemented in real life. By doing so, we chose to implement our functional thesis as a form of a guidebook, as we felt that it would best serve the purpose of our thesis. This way we could benefit our creative skills and make something new, practical and applicable.

Furthermore, it is recommended to have a working life partner when doing a functional thesis. By having a customer, there is a possibility to show extended expertise, gain an interest from the field of profession, and possibly become employed. (Vilkkä & Airaksinen 2003, 16.) Our working life partner is Paasikiven Nuorisokylän Säätiö. The guidebook is

provided specifically for the professionals of institutional child protection at Paasikiven Nuorisokylän Säätiö. We will talk about their organisation in the following chapters.

In addition to collaborating with a working life partner, we wanted to gather feedback on our functional thesis. By doing so, we drafted a questionnaire and distributed it to the personnel who were in contact with our guidebook. According to Vilkka & Airaksinen (2003), gathering some kind of feedback data from the target group is beneficial. This way the assessment of the goals fulfilment is not subjective. (Vilkka & Airaksinen 2003, 157.) We will address the questionnaire and feedback in the further chapters.

2.2 Adolescence

Adolescents are challenging, fascinating, creative, evolving, impassioned, spontaneous, intense, and unpredictable. Although adolescence is often marked by turmoil and inner conflict, it is also a time of growth and self-discovery. They, at times, present an external image masked in the guise of omniscience and self-assurance. However, below the surface, they are often fearful and full of questions. (Gallo-Lopez 2010, 8).

Adolescence is a transitional stage between childhood and adulthood. It is defined as beginning at approximately ten to 13 years of age and ending between 18 and 22 years of age. It is a period of biological, social, emotional and cognitive development which, if not dealt with, can lead to emotional and behavioral problems in adult life. Adolescents strive to find and create their own personal identities and sense of autonomy. In fact, Erik Erikson's fifth stage of his psychosocial development theory, suggests that between the ages of approximately 12 and 18, adolescents explore and develop a sense of self. Particular psychological and psychiatric problems can also become more prevalent during adolescence e.g., phobias, anxiety and depression. (Nicolson 2004, 2.) In this thesis, we will refer to children between the ages of 13 to 18 as adolescents.

In addition, these problems can become present during the identity crisis years during puberty. It is an important part for adolescents to find their own voice and boundaries. One's identity during the adolescent years is based on their childhood self-image. The adolescent starts to create their own perception of their own physical, social and mental essence and their idea of the world expands. Eventually, the adolescent starts to mentally mature and become more independent. The development of self-esteem begins already at a young age, and it can change through experiences and life situations. (Anttila et al. 2005, 152.)

Dunderfelt (1997) describes the adolescence years as a time where the adolescent searches for their place and views in the surrounding world. Meanwhile, it's normal for the adolescent

to test and criticize their parents and other authorities. When the adolescent's development is rightly supported and has grown as a person during all the developmental crises and stages, the adolescent dares to diverge as their own self and trust the basic support systems in their lives. The developmental tasks of adolescents often awake painful and powerful emotions. They need to accept intensified emotions, changes in their body and the challenges of becoming independent. They need to understand the responsibility behind their actions and know that they belong to society. (Kuukasjärvi, Linnossuo & Sutinen 2011, 13-17.)

A good parental relationship can work as a protective factor at times of hardship when dealing with responsibilities. Good communication and support from them, fosters adolescents' transitions. Parental monitoring is key in preventing serious problems, as adolescents are expected to strive for autonomy. Adolescents haven't been found to profit from excessively permissive or excessively strict families. High-in-conflict households or families lacking support are nearly always hard on the adolescent. Problems seen in an adolescent can be perceived more as the expression of formed patterns of family communication rather than as symptoms of the adolescent itself. (Daniel et al. 2010, 206-207.) Attachment, identity, well-being, racial and ethnic identity, body image, sexuality, sex, gender, violence, teenage parenthood, sexual abuse, sexual exploitation and social competence are also factors that affect greatly an adolescent's life and development. When disrupted, problems on a broad spectrum can occur (Daniel et al. 2010, 206-230).

In addition, if an adolescent lacks the presence and safety of an adult, they may easily remain isolated with their own emotions. Even adolescents in substitute care are in great need of authentic encounters and company of an adult. (Tilli & Kuokkanen 2021, 10.) The situations of children and adolescents in custody and their families vary significantly and are affected by many factors. Built up difficulties that have evolved for a long time in the family, are often seen in relation to child and adolescent placements. In these diversified family structures, adolescents are in many ways searching for their identity and place in the world. (Heino et al. 2016, 3-4.) In Finland in 2020, 1,6 percent of 0-20-year-olds were in substitute care (Forsell et al. 2021, 1). 42 percent of all children in substitute care were placed in institutional care, most of them being adolescents (Forsell et al. 2021, 13-14).

2.3 Working Life Partner - Paasikiven Nuorisokylän Säätiö

Paasikiven Nuorisokylän Säätiö is a non-profit organisation and community, which's roots take back to the year of 1940. The services of Paasikiven Nuorisokylän Säätiö include the institutional care of children and youth, a safety shelter, and Lyömätön Linja. The organisation is a community member of Lastensuojelun Keskusliitto and a member of Ensi- ja

Turvakotien liitto. Their three units of institutional care are called Jukola, Lehtola and Päivölä. (Paasikiven Nuorisokylä n.d.)

Their children are offered a safe growing environment when resources at their homes aren't adequate. The reasons behind the need for institutional care can be, for example, the behavioral disorders of the child, mental illnesses, substance abuse or asocial behavior. Every child is assigned with a personal counsellor to support the child's trusting, therapeutic and rehabilitative relationship to an adult. (Paasikiven Nuorisokylä n.d.) A personal counsellor supports the child in settling down to the institution and in their everyday lives. They aim to understand the big picture of the child's life now and what it has been like in the past. They are also in contact with authorities. (Terveyden ja hyvinvoinnin laitos n.d.).

Additionally, professionals working in child protection need to obtain skills such as good interaction skills, the ability to work dialogically with individuals and groups, as well as the capability to affront diversity and multiculturalism. The jurisdictions and legislations that regulate the field of profession need to be understood thoroughly. (Malja et al. 2019, 28.) The professionals working in institutional child protection are responsible for maintaining the homelike, safe and rehabilitative environment of the institution. In addition, supporting the children's daily routines creates predictability, as well as the feeling of security and life management. (Terveyden ja hyvinvoinnin laitos n.d.)

The objectives for institutional care in Paasikiven Nuorisokylän Säätiö are to ease the child's symptoms, to create the ability to feel attached and trust adults, to relieve the feelings of unsafety, to help the child find their own self-resources and to step by step support the child in the transition to their next phase in life. (Paasikiven Nuorisokylä n.d.)

Moreover, they also provide aftercare which offers support for adolescents at the phase of independency. The support services are offered for three adolescents at a time, and they all have the opportunity for an apartment in the area of Paasikiven Nuorisokylä. The adolescents get support in managing finances, in setting privacy boundaries, in official matters and in for example decorating their home. The objective is for the adolescents to have faith in themselves and in their future, and to succeed in their independent lives. (Paasikiven Nuorisokylä n.d.)

The safety shelter, on the other hand, offers services for everyone facing or are in the threat of facing violence, when staying at home isn't safe anymore. It is meant for short-term stays and offers acute help and support around the clock. The Lyömätön Linja of Keski-Uudenmaa aims to accomplish non-violent and safer lives by offering support for everyone who experiences family and close relationship violence. The clients vary between people who have experienced, used or witnessed violence and it can include adults or children. (Paasikiven Nuorisokylä n.d.)

3 Child Protection in Finland

In this chapter we will explain the theory basis for child protection, more specifically focusing on the Child Welfare act, the institutional care of child protection and its client group. In this section, we will refer to everyone under the age of 18 as children, the same way they are also referred to in the Child Welfare Act (417/2007). Child protective services function under the Finnish legislation, such as the Child Welfare Act (417/2007) and the Social Welfare Act (1301/2014). In addition, the Finnish child protective services must apply the agreements made within the United Nations, such as the Convention on the Rights of the Child. Also, the European Convention on Human Rights is an agreement made to protect human rights and is pledged by all governments within the European council (Council of Europe n.d.).

As can be seen in Figure 2., the jurisdiction responsibilities are divided into four categories. Municipalities and federations of municipalities are accountable for organizing the services. The services can be organized by the municipalities or bought from private providers. The ministries, on the other hand, have different responsibilities. The Ministry of Social Affairs and Health is accountable for preparing and guiding the child protective legislation on a general level. The Ministry for Foreign Affairs and the president are responsible for affairs connected to foreign policies and on aiding international affairs, and The Ministry of Justice is responsible for preparing the legislation regarding child maintenance and visitation rights. The development of child protective services is done by associations, the Finnish Institute for Health and Welfare, and the centers of excellence in social care. The supervising authorities are the administrative court, Valvira, the regional state administrative agency, the agency of attorney general and the ombudsmen. (Sosiaali- ja terveystieteiden ministeriö n.d.)

Consequently, in 2020 a total of 162 130 child welfare notifications were made. This is four percent more than the previous year. The notifications were made of 87 233 children, 1,9 notifications per child on average. The Covid-19 epidemic has not yet had any specific impact on the statistics of child protection, however, the consequences are expected to appear with delay. (Forsell et al. 2021, 1.)



Figure 2: The Jurisdiction Responsibilities of Child Protection. (Based on Sosiaali- ja terveystieteiden tutkimuskeskus n.d.)

3.1 The Child Welfare Act

The Child Welfare Act's objective is to protect children's rights to a safe growth environment, to a balanced and well-rounded development and to special protection (Child Welfare Act 417/2007). The Convention on the Rights of the Child (CRC) was approved in the United Nations (UN) in 1989. Finland agreed to follow it in 1991. The agreement is an obligation for the state, municipalities, parents and other adults. The agreement defines the civil rights and the economic-, cultural- and social rights of minors. It aims to reinforce the human dignity of children and to ensure protection for the ones in the most complex situations. The agreement highlights the unique position and meaning of childhood and parenthood for individuals as well as for the society. The introduction of the CRC reminds that the member nations of the UN believe in the value and meaning of every human, as well as in the basic rights of everyone, and accepts that every human is entitled to the above-mentioned rights without exceptions. The CRC defines the protection of children's rights as a reciprocal duty of family and the society. Family is the primary growing environment of a child and families have the right to a sufficient protection and support, so that it can manage its duty in the society. (Bardy 2009, 31-32.)

Furthermore, the foundation of child protection in Finland is stated in the Child Welfare Act (417/2007). According to the law, child protection must reinforce children's well-being and development; support parents, guardians and other people responsible for the child's care and upbringing; strive to prevent problems of children and families and intervene early when problems occur. In child protection, actions must be subtle and open care services must be the primary source of action, unless something else is needed for the sake of the child's well-being. When substitute care is found to be necessary, it must be arranged immediately. When a child is being placed into substitute care, the aim of family reunification must be taken into consideration, while having the child's best interest in mind. (Malja et al. 2019, 11.)

When a child is possibly becoming, or has become a client of child protection, social- or child protection services will assess the child's and the families' situation and needs of support. The child and their close one's need to be heard regarding their situation and on the aid they themselves feel necessary. Families can easier commit to a client plan when it's made in collaboration with all parties. Child protection clients' assessment is an essential part in the child protection client process. (Malja et al. 2019, 35-37.)

Also, reinforcing the involvement of children, adolescents and parents, is key in creating effective child protection services. To be involved, every party must feel and trust that they are heard as their own selves and that they have the opportunity to bring their view forward. Children's right to involvement is also stated in the Child Welfare Act (417/2007). (Malja et al. 2019, 18.)

In conclusion, the essence of child protection by its core is simple, it is securing children's development and health, and removing factors that danger them. Family is primary and children's rights are to be respected. This way child protection is based on a child central family-oriented approach. Still, child protection is variable, since every situation is different. Sometimes short-term support is sufficient, while sometimes child protection can travel along with the child for their whole childhood or even to the next generation. Child protection works between the families and the society respecting the families' privacy and the primary responsibility of the parents, while intervening all child maltreatment. (Bardy 2009, 41-42.)

3.2 Institutional Care in Child Protection

Family care is the first form of substitute care in the Finnish law (Lastensuojelulaki 2007/417, 50§.) According to Forsell et al. (2020), in 2019 a total of 18,928 children and adolescents were in substitute care and 11,178 of them taken into custody. In this millennium, the need for substitute care has grown among adolescents. They are taken into care with a more urgent timetable in comparison to the ones younger than them. In fact, adolescents are

placed into institutional care more often than small children. Half of those 16- and 17-year-olds are placed into institutional care. (Forsell et al. 2020, 9.)

Institutional care is a form of substitute care. Substitute care can be arranged by family care or in other ways considering the child's needs. Substitute care means providing the child's care and upbringing outside the home environment. (Lastensuojelulaki 2007/417, 49§.) In the process of finding the correct substitute care for the required child, the child's needs need to be taken greatly into consideration. Maintaining relations with family members and other dear people in the child's life, is also a crucial matter for the continuation of the care. Additionally, the child's linguistic, cultural and religious background must be taken into account for as long as possible. If family care can't be arranged for the child due to it not being in their best interest, institutional care is arranged. (Lastensuojelulaki 2007/417, 50§.) 30 percent of children in substitute care were in institutional care in 2020 (Forsell et al. 2021, 9).

In 2020, 4662 children were urgently taken into care, making the number of urgent placements three percent more than in 2019 (Forsell et al. 2021, 1). The urgent placement of a child is defined in the Child Welfare Act (417/2007, 38§) as an action of care and maintenance in a situation where the child is in immediate danger. The authoritative decision of urgent placement can last up to 30 days at most. In cases where the decision on urgent placement needs to be extended, the extension must be justified under certain grounds. These are that it is not possible to evaluate the necessary child protective actions without additional investigation, that the additional investigation could not be done within the initial 30 days or that the extension is within the best interests of the child. (Lastensuojelulaki 2007/417, 38§.)

Furthermore, within the years of 2014-2015 it was found that the factors behind the child protection placements are related to socioeconomic- and environmental factors, parenthood, the problematic behavior of parents, parenting style, the child's health, factors related to childhood and adolescence, the problematic behavior of children and adolescents, institutional adherence and the characteristics of children. The socioeconomic- and environmental factors were related to the living separation of families or parents and the financial challenges of families, as well as the working hours or unemployment of the parents. A physical illness of a parent was an affecting factor in 27% of cases and affecting greatly in every tenth of the cases. In 46% of cases the social workers found problems with the executive functions of a parent. In almost 60% of cases the child lived in a family where a parent suffered from a mental illness, and it had a great affect in 33% of them. Over 40% of children witnessed alcohol consumption in their family and alcohol consumption was evaluated as a great factor in 26% of cases. In 22% of the families, substance- and drug abuse

was apparent or suspected, and 14% of children lived in a family where the substance abuse affected greatly to the placement. (Heino et al. 2016, 67-73.)

In addition, in almost 30% of cases child abuse or suspicion of it were recognized and in 14% of cases there was a considerable amount of abuse or its suspicion. Almost every parent was somewhat exhausted and almost as common was found improper parenting, its harshness or boundlessness in relation to the child's needs. Obvious child neglect was recognised in almost every fifth case. Every third child was assessed to have some physical or neurological illness, or with one suspected. Especially ADHD-diagnoses or their suspicions were brought up. With two out of three children, mental health problems became apparent and were greatly apparent with 37% of children. Violent behavior was seen with over 40% of children, especially with 7-12-year-old children. With 25% of adolescents heavy alcohol consumption was found and light consumption with 34% of adolescents. Heavy substance- and drug abuse was found with 23% of adolescents. Also, every other child had difficulties in school. (Heino et al. 2016, 67-73.)

Essentially, the Quality Criteria of substitute care are partly based on basic and human rights regulations and partly on the national legislation of child protection. These criteria are obligatory. In addition, the quality criteria contain research-based guidelines to ensure the orchestrating and developing of quality substitute care. At the centre of the Quality Criteria is the child's perspective of what a good quality substitute care is to them. All operators in the field must take the Quality Criteria into consideration when operating their profession. (Malja et al. 2019, 38.)

3.3 The Well-being of Children in Substitute care

The client group of child protection differ from the rest of society in regards to their welfare and growing environments (Heino 2009, 61). When a child has been institutionalized, their self-belief has been put to the test. The experience of being placed into institutional care can shake the child's trust in their own skills, opportunities and self-resources. Something that can even worsen the situation is the feeling that no-one else believes in them either. After being placed into institutional care, the child needs help and support in getting through their daily life. The child needs someone to stand by their side and to believe in them throughout the whole process. It is the duty of adults to support children and adolescents, and to make sure that their rights and involvement in their matters are being fulfilled. Every time a child is placed into institutional care, the child needs to re-build their identity. (Selviytyjät-tiimi 2012.)

The formation of identity is in correlation with development. Child and youth development is described by Dubowitz & DePanfilis (2000) as the child's cognitive-, educational-, motor- and language development and the development of adaptive behavior. Often children that have experienced any form of trauma will show signs of delayed development. It can actually be almost expected that a child that has experienced maltreatment will have difficulties on at least one area of development. Still, these difficulties may not be directly caused by maltreatment but rather related to the troubled environment in which the child lives in. (Dubowitz & DePanfilis 2000, 278.)

During a child's development, the ability to regulate emotional expression matures and thus, the aspects of both internal and external emotions change significantly. Emotions that human's experience internally influence all aspects of behavior and thought. Traumatic or stressful experiences in the child's life and the absence of supportive and nurturing parent- or caregiver relationships can easily disrupt this process of development. When this happens, it can affect negatively on their ability to successfully negotiate the challenges of life. Maltreated children are at specific risk to develop emotional problems. As a result of negative or traumatic experiences by adults, or of missing nurturing relationships, children are likely to develop anxiety, depression, anger and to have problems in recognizing emotional states, regulating emotions, and integrating these emotions into their experience. (Dubowitz & DePanfilis 2000, 282-283.)

The disabling and serious mental health disorder of depression can show up at any stage of life. Depression experienced as children or adolescents can interfere with cognitive, emotional, and social development. The key developmental tasks are interfered by the occurrence of family stressors, tasks such as the healthy development of self, emotional regulation and coping skills. These interferences increase the predisposition for depression. Children and adolescents suffering from depression report extensively more stressful life events than healthy adolescents. In addition, genetic- and neurobiological factors have been found when depression has been studied. (Nayar 2012.) Often children experiencing maltreatment will develop problems with physical aggression and violent behavior among other behavioral problems. These issues can become apparent as physically compulsive acts such as fighting and cruelty, persistent defiance or antisocial behavior. Also, hyperactivity symptoms, and especially attention deficit hyperactivity disorder (ADHD) many times occur as problems with attention, impulse control and overactivity. (Dubowitz & DePanfilis 2000, 287.)

As the adolescent years involve many changes in the biological, cognitive, social and psychological areas of life, these changes often cause stress associated with the transitions. Adolescents are commonly risk takers as they tend to feel invulnerable. Thus, substance abuse is regularly initiated in the adolescent years. Studies have consistently shown correlation between family factors and peer associations, and adolescent substance abuse. In

addition, inadequate social support, stressful life events, societal pressures and physical or sexual abuse are more and more seen in correlation with adolescent heavy substance abuse. (United Nations & United Nations Office on Drugs and Crime 2003, 4-5.)

4 Art-based Methods

In this chapter we will define art-based methods by the use of theory and explore its importance when used as a tool. We will also examine the different ways art-based methods are used in the profession of social work, and how they benefit not only the professionals of the field but also its users.

The term “art-based” is a broad concept that refers more to the use of art as a tool rather than to its intrinsic value of a work of art. It can be implemented in any form whether it’s by the use of visual arts, music, drama, dance or literature. Additionally, art is naturally comprehensive and awakens all senses. Not only does it do this on a mental and emotional level but is also initiated on a physical and social level. According to Lehtikoinen and Vanhanen (2017, 8) art can have ethical, moral, educational, therapeutical and health determinants that strengthen and seek solutions in our society. Most importantly, art-based methods are constructed for everyone to use, regardless of their previous experimentation of it. It can turn something abstract into something more concrete and can initiate conversation more easily. Another essential part of art-based methods is recognising the process’s importance, together with the art works’ end result. The final outcome can still be appealing and esthetically good, regardless of how it is constructed or guided. (Tuhkunen 2017, 17.)

At its best, the use of art-based methods can create an environment where it is possible to question normal routines and ways of working, as well as neglect old behavioural models. To experiment new things in life without the fear of failing. These have proven to have personal and social significance for adolescents in a vulnerable position. Consequently, it has been observed that group-oriented art-based methods can create a space where adolescents can enhance their empathy skills by taking others into consideration, as well as respect and encourage their surrounding peers. (Laitinen 2017, 34-35.)

4.1 Benefits of Art-based Methods

Art can get the mind moving. In the midst of a crisis, it is natural for a person to want to escape the agony they are feeling. Art and creative methods can have the ability to support

chaotic situations and help one withstand it. If concerns and worries are opened and discussed about, it is possible to find new and constructive ways to find an inner peace. Art can be used in a therapeutic way, even if it is not used as art therapy. Using art or creative methods as a cultivation, can become a tool for growth and self-care, rather than using it as a care in itself. (Tammi 2011, 53.)

Furthermore, art-based methods can touch the participants' emotional life and past experiences without the need of it happening in therapy. These methods can influence feelings and thus open different emotional states that would otherwise be difficult to articulate. A persons' thoughts, emotions and motives behind actions, are all linked to one another, so it is important to take these into consideration when working with vulnerable people or groups. When art deals with schema and affects emotions, it can create anguish and uncertainty. This is particularly prevalent when there is no longer a comfort zone to rely on. (Lehikoinen & Vanhanen 2017, 11).

However, according to Laitinen (2017, 33) art-based methods can offer a safe and supportive environment by providing new tools to explore emotions, thoughts and experiences, as well as offer new ways to understand and express them. For instance, research on art-based methods has shown positive growth in adolescents' emotional skills. Communal art-based methods can help adolescents recognise and take control of their emotions and stress, as well as help them overcome daily setbacks. Visual-group-oriented art-based methods have proven to have significant impacts on mental health challenges such as anxiety and depression. It can help them manage their emotions independently. Additionally, visual-group art-based methods has proven to increase the willpower to work on emotional skills by teaching its users how to manage and express them adequately as well as learn how to accept them. It has been found to channel impulses that have previously created unhealthy behaviours such as self-harm. (Laitinen 2017, 34.)

4.2 Art-based Methods in Social Services

According to Korhonen (2016), art-based methods are seen as a general phenomenon and can be used in different forms of work. Their purpose is to serve change in the functions and mindset of the participants. Art can be used together or altered according to the clients' specific needs. These can be used to strengthen their emotional, self-resource, interaction and life-management skills. Growth, communality, social interaction or therapeutic activities can be the focus points in artwork. (Korhonen 2016, 1.)

Also, any art related work can lead a perfectionist to better their illustrations' outcome, rather than to focus on the journey and the purpose of the method itself. Thus, it is

important to encourage the user to forget about the “artistically correct” images that have been taught in art classes as a child, and to focus on the emotions and feelings present in the process of the work. The primary focus in art-based methods is the process, and not the end result (Vilmilä 2016, 11.)

Like mentioned earlier, art used as a tool in social work or any form of group work with clients in need, is an easy and creative way for clients to express their feelings. The non-verbal aspect of using art, is beneficiary for those who would otherwise find it difficult to vocalize their emotions and thus not benefit from traditional face-to-face consultations. This could be very empowering for non-verbal communicators and for those, who cannot find the words to share. Settings that include people with a wide range of abilities, both intellectual and emotional, can be more inclusive of this diversity. More so, using art is also a convenient method for the client to see what their own needs and feelings portray, and help the professional gather this information too. No special ability or creativity is required for an art-based method to be used. In addition, since childhood we have been used to using our hands to sense touch and build curiosity. It has become a means to explore and create something new. By working on something as small as an art-based method, our minds find concentration, excitement and content. (Liebmann 2004, 8.)

In addition, also art and culture have been found to have a special connection in regard to the well-being of an individual. Art brings meaning, new experiences and enriches the senses. It strengthens relationships and nourishes networks. Thus, art has a natural ability to better one’s life quality. The growth environment for an adolescent need to include a platform where the sense of success is experienced. It is important for them to find and experience different habits in life in order to find their place in the world. Art and creativity can be used as a tool where an adolescent can work on their world image and place in society. Also, future prospects and goals can be portrayed through the use of art. (Ahola 2010, 8-9.)

Moreover, according to Liebmann (2004), art-based methods are used with people who suffer from all kinds of physical and mental health conditions at all stages of life. Professionals use this tool in forensic settings such as prisons, and in educational platforms such as special needs schools. There has also been an increase within specialised medical care for those living with a serious illness. As the professionals’ care is focused on providing support and relief from the symptoms and stress experienced by patients with illnesses, using art as a tool could be very helpful and necessary. (Liebmann 2004, 12.)

Like mentioned in the previous chapters, the youth in child protection need guidance and support. Teaching them alternative ways of communicating is important due to the traumatic events they have experienced. They can have difficulties verbalizing these experiences and feelings, and thus implementing a creative tool when encountering them can be more than

beneficiary. It is not always easy to uncover, face and deal with hidden emotions and past experiences - adolescents can have twisted perceptions, assumptions and images of themselves, that can disturb or even prevent them from a healthy and positive development of identity and self-esteem. For this reason, it can be necessary to “re-paint” life lived so far. It can become an important asset for coping, especially if so far, life hasn’t gone as desired. Child welfare professionals working with these adolescents need to help them recognise and realise their good traits and inspire them to search for their own resources and emotional skills. Encouraging them to find different ways for self-expression is also a part of positive growth. At its best, creative expression can create a safe space for focus and relaxation, where the roles and power positions between the adult and the adolescent can modulate. Being creative is known to have a liberating effect and so the adult needs to be ready to face the unknown. (Selviytyjät-tiimi 2012, 31.)

5 The Guidebook

In this chapter, we will explain the process of planning, designing and completing of our guidebook. We will address the original plans of the thesis and work our way through the entire process describing the changes and adaptations we made. We will also explain the content and themes of our guidebook. This includes theory on the themes of emotional skills and autobiographical work, and descriptions on how we landed on the created methods.

According to Hyvärinen (2005), a functional guidebook (justifies instructions, contains headlines that give information, provides clear wording and sentences, while keeping the content compact) and contains the justification of instructions, headlines that give information, clear sentences and words chosen considering the reader, while keeping the content compact. All these aspects were taken into consideration when creating our guidebook. We wanted to clearly state the objectives and purposes of the methods chosen and pay attention on the justification of the chosen themes by the help of theory. It was important for us that the professionals can understand why these themes and methods were chosen for the guidebook, and why it would be beneficial for them to apply them into their work. At the same time, we wanted to keep everything simple and compact, so that the guidebook would serve the objective of being as low-threshold as possible.

5.1 The Design and Planning of the Guidebook



Figure 3: The Guidebook Process

As seen in the figure above (Figure 3.), we have described the process of our thesis. The steps of our thesis process proceed chronologically from landing on the topic all the way to the final product. Our work with Paasikiven Nuorisokylän Säätiö was a continuous process so it didn't have any specific timeframe.

The topic of our thesis was initiated when discussing our mutual interests together. We both shared a passion for art-based methods and wanted to create something based on that passion. We have both studied creative- and art-based methods during our studies for social services and so we knew the basics of the topic. The working life partner for our thesis was found later, during a practice placement at the institutional child protection unit in spring of 2021, at Paasikiven Nuorisokylän Säätiö.

We presented our idea of a guidebook to their professionals and acquired their interest on being the working life partner for our thesis. Its entire content including the themes, methods and scheduling of the guidebook were discussed with the professionals. It was also essential that they implement the method package because they are the professionals using it in the future.

In the original thesis plan, our initial process consisted of five different themes for the guidebook. We ended up narrowing them down to two themes, to prevent the theory basis being too broad. After discussing with our working life partner, we landed on the themes of emotional skills and autobiographical work. We started actively working on our thesis and familiarized ourselves with the literature on those topics.

The aim was to create a professionally designed guidebook. We presented our thoughts and wishes to a graphic designer who agreed to create the visual form of it. Additionally, for its content, we gathered literature from libraries as physical books and e-books, and along the way started writing theory on the two topics.

After we studied the material, we started creating the implementable methods for the guidebook. We used this literature as well as additional sources to find ideas and basics of the methods. We found already made activities that were suitable for adolescents and added our own adaptations so that they would best serve our target group. We agreed that three methods per theme would be a fitting number of activities, resulting in six methods in total. When generating ideas, we were continuously brainstorming together, and this way found the most eligible solutions.

At the beginning of the thesis process, we planned to send the methods to Paasikiven Nuorisokylän Säätiö to be tested one at a time and get instant feedback through a questionnaire. This way we would have the possibility to make necessary changes for the next activities. However, soon after we had started the active thesis process, the professionals informed us that they needed more time. As the timetable became narrower, we decided to send the entire guidebook to Paasikiven Nuorisokylän Säätiö, rather than send one method at a time, so that they can decide themselves which methods to implement. This uncompleted guidebook draft we sent to Paasikiven Nuorisokylän Säätiö, included all the theory we had written and the methods we had created and chosen, along with the questionnaire we had prepared. We sent them the draft at the beginning of autumn 2021.

Due to the lack of staff and the adolescents' daily schedules, time was limited for all the six methods. However, we wanted to give them the opportunity to implement the methods and answer the questionnaire by providing them the additional time. By doing so, they managed to implement two methods. In conclusion, we also provided the professionals with an updated

questionnaire that gave them the opportunity to separately address the method implementation process and the guidebooks content.

We finalized the content of the guidebook by summarizing the theory segment into a lighter and more compact nature. We added a preface and made small adjustments overall. The second version of the guidebook was sent to Paasikiven Nuorisokylän Säätiö.

Together with this, we constructed and edited the guidebooks' design too. There were similar goals we shared with the graphic designer who created our guidebook. We both agreed that it had to be as accessible as possible and portray the correct outlook for our client group. This meant that the layout and style had to be suitable for our professionals. According to our graphic designer, colours need to be warm, welcoming and inclusive for most users, text font and size readable, and page content spacious and clear. Additionally, when finding a correct theme for a guidebooks' style and illustrations, Laila states that globally up-to-date trends should be utilised. This portrays professionalism and graphic skills. Our client group as well as the purpose of the guidebook was acknowledged in this process.

We tested a few drafts together before landing on the final result. We decided to use colours such as purple and dark green, as bold tones set the right ambience and are correctly required for printing purposes. Additionally, the font size, as well as the uncongested pages, were kept decent and bold to provide easy readability and understanding for all of the users.

Lastly, we stayed in contact with our working life partner as we still needed to ask them some additional questions about their implementations. We also sent them the fully completed (Appendix 2. & 3.), visually constructed guidebook electronically, and promised to mail them the physical version as soon as it's in a format that enables printing.

5.2 The Content and Themes of the Guidebook

We will explain the content that finally ended up in the guidebook. The guidebook consists of the cover page, preface, table of contents, the abstract and methods on emotional skills, the abstract and methods on autobiographical work, list of references and further reading suggestions. As well as the appendices, which include lists of emotional vocabulary to help with two of the methods.

Due to the vulnerable state of adolescents in institutional care, it is important for them to implement all our methods with professionals they find trust in. In their particular environment, short-term methods are more practical to carry-out so that change or lack of staff are more improbable obstacles.

All of the readymade methods were modified in such a way that they are possible to implement in singular or group guidance's. This gives the professionals space to implement our methods according to what they believe the adolescent requires.

In this section, we will present the theory basis for the themes of emotional skills and autobiographical work, as these concepts are central in our guidebook. In addition, we will justify the use of the chosen methods as well as how we have created them.

5.2.1 Emotional Skills

Emotional skills refer to the ability to recognise, express and regulate ones' emotions. Emotional skills are the foundation of self-awareness and good mental health. They are important for many reasons. They help express and regulate emotions, control inner conflicts when necessary, recognise needs, be assertive when it comes to boundaries, build successful relationships, take care of well-being and live an enjoyable life. Without good emotional skills one can easily become a prisoner of built-up emotions. It can control their life without making conscious decisions about which direction to go to. These skills navigate the reaction of one's own emotions. (YTHS n.d.).

Navigating emotional skills are taught in early childhood. If a child or adolescent hasn't been able to talk about their emotions, it becomes hard for them to also recognise them. In addition, as mentioned earlier, emotions can become distractions in decision making. If it becomes hard to differentiate them from one another, it also becomes hard to understand the underlining reason behind them. It may become difficult for someone to realise that an exterior emotion is what in fact impacts their current feelings. By distinguishing emotions from one another means setting responsible boundaries for one's own life. Behind a burst of cry may underline fear or a sense of helplessness. Also, behind rage may underline suppressed shame. (Malinen 2007, as cited in Salminen 2008, 13.)

In order to become aware of ongoing emotions and setting responsible boundaries, it is essential to take them seriously and accept them for what they are. This does not mean to transfer them onto someone else but rather to pose self-respect. Once these emotions have been established, the needs behind them become more transparent. Respecting and accepting emotions is difficult for adolescents. Their emotional state may change many times and adolescents learn to deal with them. In addition, anxiety is a prevailing feeling in adolescents. It is a mixture of different emotions, which is why anxiety is not an emotion in itself. It becomes more difficult to decipher where it stems from. Physical symptoms such as dizziness, sweating and heart palpitations can derive from anxiety and thus their

acknowledgement and management is taught in connection with emotional skills as well. (Salminen 2008, 14.)

As almost everyone has a means to run away from their emotions that are difficult to overcome, it is important to acknowledge them. It is often thought that difficult feelings should be brushed off or replaced by more pleasant thoughts. Often, stress symptoms such as blushing or sweating are derived from unprocessed feelings of shame. “To become fully whole, means to bravely overcome every shameful aspect of ourselves. This is who I am, together with my anxiety and fears.” (Salminen 2008, 15.)

Additionally, there’s a correlation between self-esteem, feelings and the ability to handle these. With a good self-esteem a child learns to accept themselves and their emotions. A child often feels strong emotions and handling them can be difficult. Our environment has a big effect on the development of emotions and to how we experience them. Children should be taught to handle emotions, because emotional education at a young age very much defines how we experience emotions as adults. Good emotional skills support mental health and wellbeing. (Isokorpi 2004, 133.) It is thought that emotional skills, or emotional competence include eight different aspects. The first one is simply acknowledging the existence of feelings. The second skill is detecting and understanding others' feelings. Thirdly, the skill of expressing one’s feelings. The fourth skill is to feel empathy and the fifth is to separate internal feelings from their expression. In sixth, the ability to handle unpleasant feelings and situations through self-regulation. The seventh skill is understanding emotions' affects in interpersonal relationships. Lastly, the skill to identify one’s own emotional skills. (Saarni 1999, 5.) According to HYKS Lastenneurologia (2013), emotional skills are in correlation with interaction skills.

Interaction skills like social skills are formed by many different aspects. A few are for example, the ability to recognize and understand ones’ own feelings as well as those of others, the skill to make compromises, being able to put yourself in the position of others by taking them into consideration and to act in co-operation. The lack of adequate social skills often appear in group situations. Children benefit from being taught interaction skills. Some of these that could be practiced, are communication skills. It is the ability to put oneself in the position of others and practice pair- or groupwork skills. These abilities can be addressed creatively. Consequently, emotional skills play a role in how we see and interact with others. When a child has trouble identifying and naming their own emotions, they also struggle with other people’s feelings and emotional state as well. A child with inadequate emotional coping mechanisms can have difficulties in putting themselves in someone else’s shoes and this way perceive group situations incorrectly. Additionally, children with social difficulties are at risk of getting bullied and they may not be able to defend themselves in an age-appropriate manner. (HYKS Lastenneurologia 2013, 1-3.).

In conclusion, emotions not only appear in our mental state but also in our physical state. They affect and subtly control, daily decisions, solutions, responses and actions whether one notices it or not. Everyone is born with the same emotions, such as, fear, happiness, sadness and aggression. These are basic feelings. However, inherited emotional skills and the environment one has been brought up in, is what usually navigates the response the individual conveys. Additionally, emotions come in different volumes and sizes. Situations that may not require a big reaction, may end up that way due to past experiences. A person carries “left over” emotions that have piled up because they have been left unprocessed. If one has experienced an excessive amount of fear when emotional support has been limited, the new, perhaps even small, feelings of fear will build up on them. In this way, the emotion may come across as unnecessarily strong. Consequently, sadness may feel more potent when in fact the past experiences have shaped it into its new, bigger form. These “left over” emotions distort the reality of the present emotion. It is only natural that when certain emotions such as fear or sadness repeat themselves, confronting them becomes difficult. However, if left over emotions remain unprocessed, deeper more hurtful consequences may follow in the long run. (Niemi 2014, 61.)

The Methods of Emotional Skills

EMOTIONAL COMPASS	BODY OF EMOTIONS	SIX FEELINGS
<ul style="list-style-type: none"> • This method aims to improve young people's ability to become more aware of their emotional state and learn to regulate it. • It aims to teach new constructive ways of expressing emotions and also enrich them with new vocabulary. 	<ul style="list-style-type: none"> • This method is created for the adolescent to locate where they feel their emotions in their body. • The aim is that the adolescent can connect with their physical emotions in order to understand them. 	<ul style="list-style-type: none"> • This method aims to support the growth of emotional skills by using art-based methods. • Art is used as a tool to visualise one's own emotions and recognise them.

Figure 4: The Methods of Emotional Skills

Emotional compass

The importance of the emotional compass comes with the knowledge that all feelings are valuable and permitted. As seen in Figure 4., the aim is to improve the adolescents' ability to become more aware of their emotions and balance it as well as understand why they are feeling the way they are. For example, is the feeling of emptiness due to anger or fear? Before feelings can be dealt with, they have to be recognized first and because of this, the emotional compass is set to be the first method implemented. (Salminen 2008, 27.)

The original method was created in a more dynamic and long-term manner. It was made for adolescents in a school environment to keep a diary of their daily emotions by writing down their feelings at the beginning of every class. At the end of each semester, a compilation of their feelings and their origins were made. However, the methods of our guidebook were created to be conducted in one session, so we modified it by removing the aspect of an everyday diary and providing them with a ready list of emotions to add into the compass.

Body of Emotions

As seen in Figure 4., this method is created for the adolescent to locate where they feel their emotions in their body. Recognising these physical emotions are important. They are the first feelings that allow the adolescent to realise what situation has triggered the uncomfortable feeling. It is also important because in this way they can connect to the positive aspects as well. What situations have in fact made them feel at ease? Happy? Excited? For them to understand the positive and negative physical emotions, allows them to connect with them and thus prevent negative emotions in the future.

The passage of emotions starts with recognising where the emotion is born from (through the senses), continues to the reaction in the body and brain (not recognised), follows by the naming of the emotion and ends with the needs that that particular emotion requires. Therefor an adolescent first encounters their feelings through what they see, hear, smell or touch. Nextly, what follows are the reactions that the body and brain create due to the situation. These are unnameable due to the lack of their emotional skills. Lastly, once the adolescent learns what their reactions mean through guidance or understanding, they will find the needs behind those reactions. (Niemi 2014, 61.)

Salonen (2017) also gives a similar approach to the emotional passage (Figure 5.). According to her, the process starts with a finding and continues with an interpretation of the finding. This is what we believe explains the situation. It is followed by an emotional reaction which is what we believe justifies the reasons we have given it. These are often done without notice

and appear in various physical and mental forms. They can also affect the change in our behavior. Next, what follows is the experience behind the emotion. This means that we acknowledge that we are happy or sad. Usually, the experience behind an emotion remains on the level of the reaction and so any further acknowledge is not done. Realizing what has impacted that emotion may be recognized but it may also be experienced without the understanding of what has sprung it. Lastly, the feelings are expressed verbally, vocally, with facial expressions or different bodily gestures. (Salonen 2017, 143.)



Figure 5: Emotional Passage. (Based on Salonen 2017.)

This method was inspired by the teaching material of “Tunne-etsivä” (Salminen 2008) and “Tunnetaidot voivamavarana” (Seppänen 2021). Like mentioned earlier, recognising physical emotions is important. It is what drives us to understand what is happening in our body. Seppänen (2021, 18) refers to a research by Nummenmaa in 2013 who researched 701 participants to see where the average person feels their emotions in their bodies. The research was constructed in such a way that the participants were first presented with abstract human bodies and asked to colour them in according to where they situate certain emotions. Next, facial expressions, stories and movies that awaken strong emotions were shown. The participants were later asked to modify the coloured parts they previously shaded, into what they felt changed in their emotions after they were presented with different actions. The end result showed that mental and physical connections are strongly bonded to one another. All common emotions awake strong bodily emotions, although they are felt in different places (Nummenmaa 2013, as cited in Seppänen 2021, 18.)

Six feelings

As stated in Figure 4. this method aims to support the growth of emotional skills by art-based methods. It was created due to its efficiency, use of painting and entertainment. It almost sets the adolescents to a test in how well they are able to express their feelings through the form of art. As they are only given one minute to complete each emotion, they don’t have

much time to think about what they are doing. Additionally, this allows them to truly go with their gut feeling and paint whatever that particular emotion speaks to them at that moment.

For adolescents, art offers them a platform to express their feelings in a safe environment. According to Laitinen (2017, 31) there is a lot of research based on the many positive impact's art-based methods has on an adolescents' physical, psyche and social wellbeing. In the research, art-based methods affected positively on the adolescents' self-knowledge and self-esteem. It also promoted their thinking and reflection skills and lowered stress and anxiety. (Laitinen 2017, 31.) Six feelings requires quick-thinking and thus leaves the implementors with little to no time to think about the "design" that best suits their emotion.

This method was familiar to us already and because of its positive reactions and quick tempo, we wanted to arrange it for others further. The method is based on an exercise we learnt during our studies at Laurea University of Applied Sciences in a course of Art-based Methods in Social Welfare Practice held by our teacher Bethell. Regarding the six feelings we chose for the method, we wanted to include primary emotions that most people understand and recognise. Primary emotions, such as love, joy, anger, sorrow, fear, astonishment and disgust are emotions expressed the same way in every culture and so are globally recognised (Nuorten mielenterveystalo n.d.).

5.2.2 Autobiographical Work

When a child has grown up in difficult circumstances, they may either consciously or unconsciously be blocking some memories. They may have gaps in their memories, in which they have no specific mental images from a certain time period in their lives. A child needs an adult for help when discovering their life story and roots. (Känkänen 2013, 68). It is meaningful for a child to find connection, belonging and pride in their own cultural heritage (Moss 2009, as cited in Känkänen 2013, 68). The adults' job is to actively offer the possibility to process things with a mutually agreed method, so that the child has the opportunity to find acceptance about their life (Bardy & Känkänen 2005, as cited in Känkänen 2013, 68). Our past isn't a simple factual past, but rather a combination of memories, imaginations, stories and myths (Hall 2002, as cited in Känkänen 2013, 68). The adult is supposed to support the child by the skills of a grown-up so that the child gains resources of their own and has hope for their world (Krappala 2004, as cited in Känkänen 2013, 68.)

Art enriches communication and skills such as interaction skills especially in the emotional areas where language isn't naturally connected to one's self or the surrounding world (Häkämies 2005, as cited in Känkänen 2013, 68-69). All children need versatile ways of getting themselves heard and seen so that they can become connected with their feelings. With

children in vulnerable situations, it is particularly important. Even though one can't for some parts change the structures, environment or their life in a way they would want to, it is important that the child has the feeling of being able to recognize the needs and hopes of their life and so affect the course of their life. As child protection aims to create space for releasing resources and emotional expression, art-based methods can help by bringing out whatever is needed to help the child and their loved ones. (Känkänen 2004, as cited in Känkänen 2013, 68-69). Versatile methods of communicating are needed in child protection with children that have lived in hurtful environments, as they may be closed up from shame and hurt. These children may have a lot of feelings they cannot put into words. Luring out, facing and managing hidden emotions and experiences is never an easy task. (Känkänen 2013, 68-69.)

Furthermore, every child has the right to be seen and heard as the worthy and whole person they are, and of whose existence matters. (Sennett 2004, as cited in Känkänen 2013, 68-69). The story of a child living in institutional care is often a collection of scattered information, documents and singular memories, where the child's space or meaning isn't obvious (Känkänen 2013, 68-69). When autobiographical work in a form of a method is used in child protection to create social space, the aim is to deepen the interaction between the child and the adult at the same time (Känkänen 2003, as cited in Känkänen 2013, 68-69).

Also, people can examine their inner self by analyzing, unraveling and assembling the sensory perceptions and experiences that they get from the environment (Janhunen 1997, as cited in Känkänen 2013, 70). Art-based methods are used to gain a more multidimensional picture of the self and life itself, and to seek out alternative ways to connect with oneself as well as the surrounding environment (Karisto 1996; Räsänen 2000, as cited in Känkänen 2013, 70). In creative work, a story can be a concept and a tool, but it is also a social capital of the child. When creating a story, it is not advised to get stuck in the forgotten and unaware moments, because they are a part of the narrative as well. It is important to make room for heroism and dreams, that also in real life live alongside reality. The person listening must recognize that there are many different ways to self-express. A picture will carry the story differently from text. The most important thing is to respect the phase of the child or adolescent and to get tuned into their mind. (Känkänen 2003; Känkänen 2004, as cited in Känkänen 2013, 70.)

Also because of this, the formation of a child's life story requires the adults' support and technical guidance. When making art, the meaningfulness comes from the original and unique autobiographical stories and pieces. It is not necessary to look at the conceptual precision, their execution in expressing their work nor the final product. The work is an attempt to reach a piece of a child's own life story. When a child is looking at their own work, reading their own text or describing their experience, the adult tries to find and analyze any important signs and meanings. Still, diving into a child's fiction doesn't mean accepting it all.

There are circumstances where the adult can say that something is wrong or could be looked at differently. On the other hand, there are situations where the adult needs to accept that they may not understand, and offer the child the possibility to explain themselves further, even if the first instinct is to deny the injustice. (Sava & Vesanen-Laukkanen 2004.)

Thinking about the socially constructed nature of oneself, it would be good to ask ourselves whether we are telling our story from the perspective of ourselves or of someone else's. Children are the legacy of someone else, usually of their parents. Often the childhood memories of for example, mistreated children, consist of strong experiences of not being wanted or loved, having to care for their parents or being afraid of violent behavior. Experiences like these can shape the child's personality and their perception of themselves. Autobiographical work alongside a safe person can be an important step into a child acknowledging their own life history and the construction of their own life story. For a person whose identity has developed in a fragile manner, or their self-perception is worthless due to an unsafe environment, constructing an autobiographical view of themselves would be especially recommended. (Sava & Vesanen-Laukkanen 2004.)

Consequently, life story forms in connection to other people. The way the child or adolescent has been accepted, heard and treated has an influence on how they see themselves. The past is present in thoughts, feelings, values, attitudes and mental images every day. It affects our behavior and coping mechanisms. The past life influences the adolescents' everyday choices. The interpretations they make based on their experiences define what kinds of choices they make, how they act, their trust in other people, how valuable they see themselves and how they are able to express themselves. The adolescent structures, organizes and analyzes a story based on their experiences. Autobiographical work is an essential part of the treatment and rehabilitation of the youth. It's a way for them to connect with their feelings, experiences and memories. Painful experiences can be tamed when they are shared with other people. While the adolescent has better self-knowledge, the worker gets to know them on a deeper level. (Barkman 2016, 128-129.)

Often the life experiences of teenagers under child protection are more painful than what they would be able to cope with, based on their age and development. They may also have conflicted feelings and thoughts that may feel difficult to handle. The adolescent will better understand who they are and how they have become that way, once they know their history. To structure their own experiences, feelings and memories, they need adults for support. This way they can travel from past to present safely. Looking back and becoming more aware of their own story, they can find explanations for their own behavior. Still, autobiographical work means being present in the current moment as well. Essentially, it is reinforcing the presence and sense of security. Events from the past are addressed now, reflecting on how these events feel and seem now, as well as the interpretation that can be made from them.

In addition, the process of autobiographical work is about looking forward, finding resources, strengths, joy and energy. The clients' own interpretations need to be respected and users' needs accepted, if they don't want to address their past. (Barkman 2016, 129-130.)

The Methods of Autobiographical Work

THE PICTURES FROM MY PAST	LIFE COURSE	A COLLAGE OF EXPERIENCES
<ul style="list-style-type: none"> • This method aims to activate the memory and bring out recollections. • It is a means of constructing a story to replace possible memory gaps and storylessness. 	<ul style="list-style-type: none"> • This method combines the aspects of recognizing strengths and life history. • The aim of this story structuring exercise is to help the client structure disjointed memories and experiences as parts of their life story. 	<ul style="list-style-type: none"> • This method aims to bring to light the adolescents' backgrounds, dreams and interests.

Figure 6: The Methods of Autobiographical Work

The Pictures from My Past

As can be seen in Figure 6., the Pictures from My Past -method is designed to be a story constructing exercise and is the first one of our autobiographical methods for this reason. It is a combination of methods described in the SelfStory -method package and the Nostalgia -project.

In the SelfStory- method package, story constructing exercises are described as the first steps of creating a life story. They focus on activating the clients' recollections and memory to replace the gaps in it. The aim is to start the story building process by inspiring and motivating the adolescent in to exploring their own life. Fundamentally, the story constructing exercises aim to awake memories and story constructing images from the adolescents' past. In the SelfStory -method package there are two exercises that we applied

into the Pictures from My Past -method. One of them addresses all of the homes that the client has lived in. The second one asks the client to draw three memories with their “less functional” hand while the worker asks questions about them. In this task, the client does not answer the questions vocally, but rather by writing them down. (Sutinen 2010.)

The Nostalgia -project’s exercises are originally designed to be used with elderly clients. It is a handbook of four different art-based methods to activate the elderly clients’ creativity. (Nostalgia -projekti n.d.) One of the project’s exercises aims to bring back memories and offers the possibility to address difficult and supporting life experiences. It includes memorizing the floor plan of the clients’ childhood home, the furniture and location of the home and memories that come with them. (Asikainen 2015.)

By combining, re-shaping and adding to the mentioned exercises, we came up with the Pictures from My Past -method. We wanted to have our method accessible for both group- and individual work, which is why we shaped it to suit both. We also added the possibility for the client to paint or draw the answers on top of writing them down on the second part of the exercise, in case the client has difficulties in linguistic expression.

Life Course

The Life Course -method is commonly used with different client groups and was also familiar to us already. Still, we wanted to combine different ways of using the method to make it a bit more interesting.

The Life Course -method is classified as a story structuring exercise in the SelfStory -method package. Story structuring exercises aim to help the client structure disjointed memories and experiences as parts of their life story. As demonstrated in Figure 6., this way the client can understand their experiences as a part of their own history. Based on the SelfStory -method package, story structuring exercises are used as the second stage when working on a life story. (Sutinen 2010.) Thus, we implemented the Life Course -method as the second method in the autobiographical methods.

Socca (n.d.) classifies the Life Course -method appropriate to be used with children and adolescents from the age of 7 to 17. This supports the use of the method with the client group of adolescents.

The Life Course -method instructions of Suomen Kansanopistoyhdistys (n.d.) are focused on the strengths of the client. They combine the aspects of recognizing strengths and life history. The aim of this viewpoint is to help the client recognize their own strengths, find them in the recent events of their life and in their actions at the present time, to help the

client see their growth in the past eras of their life, and to see the possibilities of growth with the help of their strengths.

By combining aspects from each of the sources, we created a Life Course -method which focuses on the past, the future, the hopes and dreams, and the strengths of the client.

A Collage of Experiences

The Collage of Experiences -method is created based on the Luovuutta! (2011) -method package exercise. The Luovuutta! -method package is designed to be used in multicultural youthwork and so we felt that the method can be easily applied here as well. The overall idea and aim of the method is to get to know the clients' past experiences, hopes and interests (Figure 6.). In the Luovuutta! -method package, the method is designed for groups especially. (Soininen 2011.) We wanted to make the method accessible for smaller audiences, such as individual work. Therefore, we re-designed the method so that it can be used with a single client as well as groups. In addition, we added the possibility for the client to draw or paint the subjects addressed, in the case that linguistic expression is found to be challenging.

5.3 The Questionnaire

Vilkka & Airaksinen (2003, 55) state, that addressing the feedback questionnaire, its designing and meaning would be appropriate while writing a thesis report. Our guidebooks feedback was gathered through the form of a questionnaire. We didn't want to add too many questions, purely because of time and its necessity. Twelve questions gave us the adequate information we needed. As we understood that only a few methods would be implemented at the most, we made some changes to the original questionnaire we had created, by separating the questions into two segments and by adding a few more questions.

The final questionnaire was divided into two sections, including open-ended and close-ended questions. The former included questions regarding the method implementation process, and the latter addressed the guidebooks content and design. The questions regarding the implementation were fulfilled only if the professionals had time to complete the activities and thus were able to comment on the process. The content and design, on the other hand, was completed by all the professionals that laid their hands on the guidebook.

Furthermore, feedback should address the operability and functionality of the guidebook, its visual look and its readability. A thesis should be professionally interesting and somehow meaningful for the target group. Thus, this aspect can be addressed as well. (Vilkka &

Airaksinen 2003, 157.) For us, it was important to know whether the theory was clearly formatted, goals clearly presented and overall concept beneficial and applicable for the professionals' future. Without this knowledge we wouldn't have been confident enough to know, whether our working life partner would use our method package. In addition, we asked whether the professionals portray working amongst the chosen themes useful, to address the professional meaningfulness of our guidebook.

Overall, we received four fulfilled feedback forms with three of them only addressing the content of the guidebook and one of them also including feedback of the implementation. We will address the received feedback in the next chapter. In addition, although the guidebook was created in both Finnish and English, the questionnaire was naturally written only in Finnish due to our working life partners' origin. The feedback only addressed the Finnish version of the guidebook, as the English version was still in the making. Additionally, the professionals had not seen the final product regarding the visual look of the guidebook when answering the questionnaire. The questionnaire can be found in the appendices.

6 Feedback Evaluation

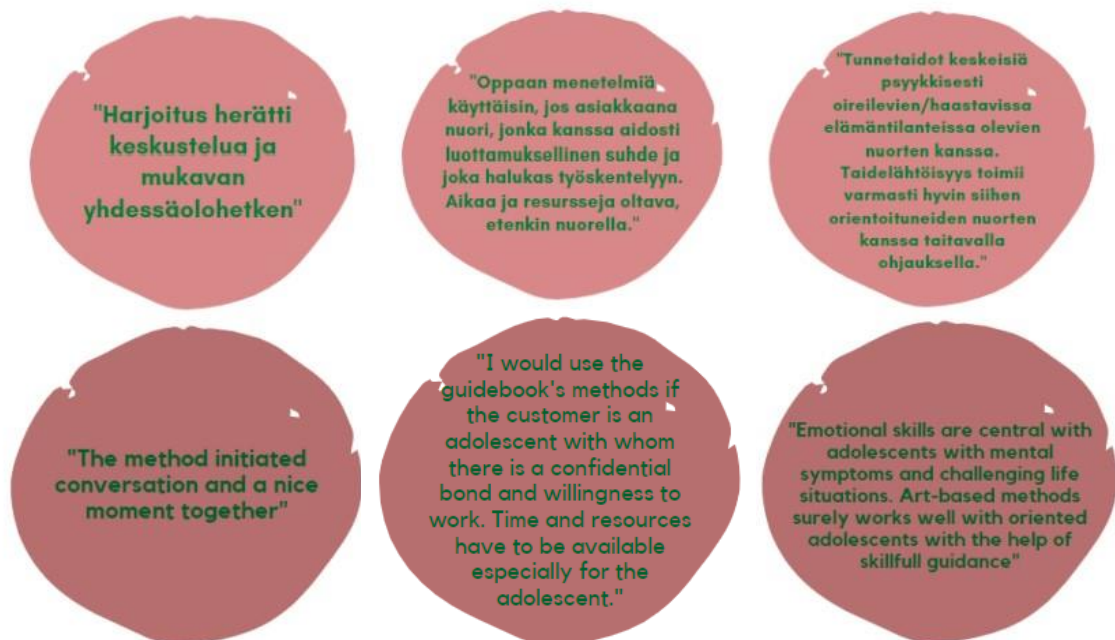


Figure 7: The Feedback. (Based on the anonymous feedback received from Paasikiven Nuorisokylän Säätiö.)

These were all answered by different people and one of them had also implemented the guidebook. The methods that were implemented are the “Six Feelings” and the “Pictures from My Past”. The feedback we received was mainly positive, including some suggestions for improvements. Three quoted feedbacks can be seen in Figure 7. above. The rest is addressed next.

An adolescent had taken part in a method implementation session. The feedback from that guidance was mostly positive. The professional said they felt that the session had gone well and that they would use the method again in the future. They said that the exercise awoke discussion and created a nice moment together. The adolescent felt that the exercises were made for kindergarteners, and so the professional tried to motivate them to participate for a short while. In addition, the answerer felt that the moment where they would use these exercises again should be calm and leisurely, the adolescent should be motivated and their relationship trusting.

All the answerers felt that the method instructions were clear. Regarding this they had no extra comments. Two of the answerers felt that the objectives of the methods were clear and the other two felt they were quite clear. Still, someone had mentioned that the goals were quite large and broad, and wondered if smaller goals would be closer to the day-to-day life.

Next, we had asked whether the answerer feels that the information gathered in the guidebook is useful and whether they feel that practicing emotional skills and autobiographical working would be useful. We noticed that these two questions had created some confusion, since in two occasions, the other one was left unanswered. We believe that this happened because the sentences were so alike. All three that answered the question regarding the usefulness of the information, felt that the information gathered was indeed useful.

In addition, the text was seen clear and understandable. A professional felt that deeper and broader information could have been provided. They were concerned about a scenario leading the adolescents to painful and traumatic experiences due to the exercises. The professional felt they would not know how to address the situation and adolescents’ feelings further.

Regarding the usefulness of the chosen themes, the personnel thought that working with emotional skills and autobiographical work is useful. They pointed out that the exercises may need a specific kind of adolescent - someone who is somewhat patient and oriented. Nevertheless, emotional skills were seen central with adolescents with mental symptoms and challenging life situations.

When asked about the kind of situation they would use our guidebook in, two had answered that they would use it in their personal counsellor work. The other one specified that the

personal counsellor relationship needs to be long-term and trusting, knowledge on the adolescent's family background would be needed, and a calm, peaceful setting between the two of them would be crucial. This answerer added that they would not use it with an adolescent who is in the midst of a crisis or with someone who is otherwise in bad shape. The adolescent needs to have a stable life situation. The third one wrote that they would use the guidebook with an adolescent with whom they have a genuinely trusting relationship and if the adolescent is willing to cooperate. Time and resources are also a must, especially for the adolescent. The fourth answerer felt that they would use the guidebook with a withdrawn adolescent.

Consequently, two of the answerers would not change anything in the guidebook. The other two pointed out some concerns. One felt that the instructions of the guidebook should note that a youth home environment requires exercises that are better to implement personally with one adolescent at a time. They mention that all children do not want to paint or work in a group or share and address their personal matters with a group. For the "Six feelings" exercise this answerer suggested if the adolescent would name the six feelings themselves instead of having ready emotions given to them. The other one wondered whether the exercises were lengthy and broad for a children's home environment. They felt that guiding the adolescent towards possibly too sensitive and traumatic subjects, is risky with no therapeutic knowledge.

All the answerers felt they would use the guidebook in the future. However, some would prefer to implement them with conditions such as time, place and the correct adolescent. Also, the adolescent of the personal counsellor relationship needs to be receptive, trusting and interested in art-based methods.

Based on the received feedback, we noticed that some of the professionals had concerns with the time and resources the methods required, making us question the guidebooks' accessibility. We perceived this feedback valuable though, as it gave us a different perspective on the matter. Still, we created the guidebook with an idea that it can be used if the professional themselves sees the time and resources adequate. We hoped that the guidebook would be an asset in a situation felt suitable for art-based methods. One of the observations was that they would not use the guidebook within a crisis. Also, their comments regarding the methods' possibly awakening trauma could be addressed in the introduction of the guidebook by stating that it is not designed for crisis work. Due to the extended schedule, we provided for the professionals, we were not able to make these changes to our guidebook, primarily because we had to send our guidebook drafts to our graphic designer to complete.

Overall, we feel that the guidebook was successful considering the objectives of the thesis. Based on the feedback, the method implementation was a success since it generated

discussion and a positive moment together with the adolescent. Generally, all the professionals would use the guidebook again and in the future. The text and instructions were found clear and understandable, which supported our goal of it being easily accessible. The chosen themes were also portrayed meaningful.

7 Reliability and Ethics

Reliability and ethics are important aspects to consider and use in a functional thesis. We have studied the literature based on our thesis topic comprehensively and used reliable, up to date sources that are produced locally, as well as globally. As the Arene (n.d.) ethical guidelines for a thesis also states, the student writing a thesis should be sufficiently familiarized with the subject chosen. All the sources we have used are properly cited, giving credit to the original researcher and publisher. This was done, to ensure research integrity as stated in the Finnish Advisory Board on Research Integrity (2012).

In addition, the ethical guidelines of Arene urge students to have their agreements in order (Arene n.d.). Intellectual Property was respected by disusing unpublished data or methods non consensually. One of the methods applied for emotional skills, was used by our teacher Bethell during our studies and thus permission was asked for its utilisation in our guidebook. Before starting our thesis, we made a written agreement with Paasikiven Nuorisokylän Säätiö, in which we also attached our thesis plan. We made sure that we would not need to apply for a research permit, nor ask for permission from the guardians of the adolescents because we were not in any contact with them.

Moreover, while planning a thesis, it is important to know how to appropriately handle material, such as personal information. This can contain their features, such as their physical attributes and personal aspects. They need to be handled with confidentiality. Due to research ethics, identity and information regarding it, has to be kept confidential. (Vilkka 2006, 59-61.)

When collecting the feedback for our guidebook, we have not collected any personal data. All the clients of Paasikiven Nuorisokylä have maintained anonymity, as we also have no knowledge of their personal information. We have not collected any personal information from the personnel answering the questionnaire, thus their identities remain anonymous even for us. The only personal information we have obtained, are the names of our two contact persons from Paasikiven Nuorisokylän Säätiö. We have not shared these names with anyone. This manner of handling personal data is in line with the ethical guidelines of Arene (n.d).

Additionally, our research has not caused any social harm. In the instructions of the methods, we have emphasized that the professional needs to be supportive by encouraging, helping and being sensitive to the adolescents during the activities, so that they would have the needed support with emotional topics. We have strived to promote social good by creating an accessible tool, such as a guidebook of methods for our target group. The guidebook is also available for everyone not only Paasikiven Nuorisokylän Säätiö. A decent amount of time was provided for our working life partner to implement and study our guidebooks' methods, as well as answer our questionnaire. For the latter we provided open-ended questions and possibilities to comment more thoroughly.

It was important for us to respect their perspective and opinions regarding our work. Additionally, each method was provided with clear goals to not lead them astray. We feel that we have respected our working life partner throughout the process. We have tried our best to make sure that our guidebook and thesis created as little pressure as possible for the working life partner and were ready to change the plan whenever it was needed. We have maintained integrity by analyzing and addressing the received feedback openly making the thesis process evaluation transparent. Participation in the feedback retrieval and partake of the method implementation process retrieval was completely voluntary.

8 Conclusions and Reflections

While familiarizing ourselves with the literature used in our thesis, we became more and more aware of the profound benefits of art-based methods. Overall, we felt confident on our decisions concerning our thesis topic and the themes of emotional skills and autobiographical work chosen for the guidebook. We were able to justify all of our decisions, thus it gave us the possibility to practice our professional skills.

On the other hand, as we wanted to create our guidebook in both languages (Finnish and English) to reach better accessibility, we faced some surprising problems along the way. Translating the material back and forth was more time consuming than we had originally anticipated. It distracted the proper spelling a bit, since it was quite hard to handle two different grammars at the same time. For example, the translation process interfered with the use of plain language.

We gained new professional perspectives when working with the graphic designer. We were given useful information regarding the outlook and design of a guidebook, as well as tips on how to attract the attention of the user in question. Consequently, when working with Laila,

we had to follow one another's schedule and obey the deadlines posed between us. This gave us another glance of what it is like to work with a business partner.

The thesis process made us think more about the resources within child protection services. Outside of the thesis process we have both been working with children, one of us in institutional child protection and the other one in early childhood education. The thesis process and our jobs combined, concerned us on the situation and well-being of the professionals in the field of social services and its clients. Working with inadequate resources will likely have negative long-term effects for the professionals and the clients.

According to Kananoja & Ruuskanen (2019, 22) especially the rights of children in substitute care are severely endangered. The strain in child protection overall can be considered severe. The factors affecting the background are for example the problems with recruitment of social workers and especially substitute workers, the works organization, working conditions, leadership and recompensating. (Kananoja & Ruuskanen 2019, 11.) These problems in institutional care are also globally recognized (Kananoja & Ruuskanen 2019, 41).

Our aim was to create diversity in the tools used in Paasikiven Nuorisokylän Säätiö. The organization hasn't used art-based methods prior to our thesis, so our guidebook has provided an alternative approach for the work that they do. Also, our objective was to create a guidebook for professionals that is approachable and low threshold. For this, we created methods that do not require a lot of time or equipment. The guidebook is compact and includes approachable theory. Also, it has clear and understandable instructions. We wanted to create methods that can be implemented in singular or group guidance's to provide them with an alternative. Additional exercises are also provided for the professionals. These can be used according to their own evaluation of the time available and their judgement on the adolescent's capacity to focus further. Another organisation has wanted to utilise our guidebook within their work as well. This is an indication that our goal to light a spark of interest in art-based methods has been accomplished.

For further research, we would recommend implementing all the activities to gain better understanding on the operability of the guidebook and created methods. Since we could only get limited data from the activities as only two of them were implemented, we don't have comprehensive research on the methods. As there was concern for the methods possibly generating trauma, we feel that some instructions for further use, should state that it is not suitable for crisis work. Of course, the possible user of the guidebook will have to evaluate the specific situation themselves to determine whether the guidebook is suitable for the circumstances in question. Still, we can evaluate that based on the two method implementations, the sessions remained light, and no such problems occurred.

In addition, the guidebook could contain more information on how to guide art-based methods. They need to know that the process should be more meaningful than the outcome, and that the adolescents' needs need to be respected. Covering this information more thoroughly may help them better understand their role as a guider when using art as a tool. Moreover, the user could gain additional tools to motivate the adolescents to participate.

In conclusion, we feel that we have grown profoundly as social service professionals during our thesis process. We've been doing successful teamwork, while learning what it means to be an essential operator in a long-term project. The thesis was meaningful for us, touching on topics that we see important. Additionally, since both of us tend to strive for perfection, we needed to accept that the work is ready and this way practice letting go. During the thesis process, we had certain milestones we had to hit to keep up with our schedule. When perfection is pursued, it can be hard to be fully pleased with the final product as there is always something to improve. Ultimately, we are extremely pleased with our thesis and the whole process revolving around it. We are proud of the guidebook we have created and hope that it will be useful for our working life partner and for ourselves in the future.

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Appendix 1: The Questionnaire

Palautelomake ohjaajille

Jos kokeilit menetelmien ohjausta:

Koetko ohjauksen onnistuneen?

Koetko nuoren hyötynneen harjoituksesta?

Millaisia asioita havaitsit ohjauksen aikana?

Käyttäisitkö opasta uudestaan?

Oppaan sisällöstä:

Ovatko oppaan menetelmien ohjeet mielestäsi selkeät?

Ovatko oppaan menetelmien tavoitteet mielestäsi selkeät?

Koetko oppaaseen kootun tiedon tunnetaidoista ja elämäkerrallisesta työskentelystä hyödylliseksi?

Koetko tunnetaitojen harjoittelun ja elämäkerrallisen työskentelyn hyödylliseksi?

Millaisessa tilanteessa käyttäisit opasta?

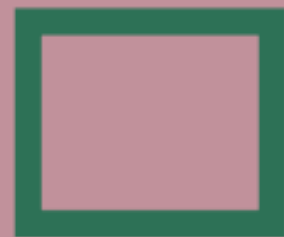
Havaitsitko oppaassa jotakin, jota muuttaisit?

Käyttäisitkö opasta työssäsi tulevaisuudessa?

Palautetta tai kommentteja nuorilta?

Elämäni tunteet ja tarinat

Taidelähtöisiä menetelmiä
nuorten kanssa työskenteleville:
Tunnetaidot & Elämäkerrallinen
työskentely



Oppaasta

Elämäni tunteet ja tarinat – Taidelähtöisiä menetelmiä nuorten kanssa työskenteleville: Tunteiden & Elämäkerrallinen työskentely

Yksi tärkeimmistä piirteistä taidelähtöisten menetelmien käytössä lastensuojelun kentällä, on auttaa lasta saavuttamaan yhteys hänen tunteisiinsa ja muistoihinsa, ja tätä kautta auttaa lasta tulemaan itse-tietoisemmaksi. Taide rikastuttaa vuorovaikutusta ja kommunikointia erityisesti niillä tunnetasoilla, joihin ei ole luonnollisesti kielellistä yhteyttä. Jokainen lapsi tarvitsee monipuolisia tapoja ilmaista itseään ja tulla nähdyksi, jotta he voivat saavuttaa yhteyden omiin tunteisiinsa. Erityisen tärkeää se on lapsille haavoittavissa tilanteissa. (Esim. Känkänen 2013.)

Lastensuojelu pyrkii luomaan tilaa voimavarojen vapauttamiselle ja tunteiden ilmaisulle, ja taidelähtöiset menetelmät voivat auttaa tuomaan esiin sen, mitä lapsi ja hänen läheisensä tarvitsevat. Monipuolisia kommunikoinnin keinoja lastensuojelussa tarvitaan haavoittavissa olosuhteissa elävien lasten kanssa, sillä he saattavat olla lämpöistä ja tuskasta sulkeutuneita. Näillä lapsilla saattaa olla paljon asioita ja tunteita, joita he eivät osaa sanoittaa. (Esim. Känkänen 2013.)

Opas on kohdennettu lastensuojelun laitoshuollon ammattilaisten käyttöön. Tavoitteenamme oli luoda helposti lähestyttävä matalankynnyksen menetelmäpaketti lastensuojelussa nuorten kanssa työskenteleville. Toivoisimme, että oppaamme avulla lastensuojelun työntekijöiden olisi helpompaa lähteä käyttämään taidelähtöisiä menetelmiä työhönsä arjessa. Menetelmät ovat luotu perustuen teoriaan, valmiisiin menetelmiin sekä omiin sovelluksiin, ja ovatkin täten yhdistelmä kaikkia näitä. Tavoitelimme oppaassa helposti toteutettavia harjoituksia ilman pitkäjäntistä- tai aikaista sitoutumista. Jokainen menetelmä on siis toteutettavissa yksittäisenä harjoituksena,

mutta ne ovat myös jäsenneilty järjestykseen, jossa niitä on mahdollista toteuttaa luonnollisena jatkumona. Lisäksi jokainen menetelmä on mahdollista toteuttaa sekä yksilö- että ryhmäohjauksena.

Oma kiinnostuksemme ja innostuksemme taidelähtöisiä menetelmiä kohtaan sai meidät tarttumaan kyseiseen aiheeseen ja toivoisimmekin oppaan avulla sytyttävämme kiinnostuksen myös muissa alan ammattilaisissa.

Opas sisältää esittelyn tunnetaidoista ja elämäkerrallisesta työskentelystä, sekä yhteensä kuusi menetelmää näiden aiheiden parissa. Oppaan loppupuolelta löytyy myös lähdeluettelon sekä lukuvinkkejä jatkoluettavaksi.



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Tunnetaidoista

Elämäni tunteet ja tarinat – Taidelähtöisiä menetelmiä nuorten kanssa työskenteleville. Tunnetaidot & Elämäkerrallinen työskentely

Tunnetaidot tarkoittavat kykyä tunnistaa, ilmaista ja säädellä tunteita. Tunnetaidot ovat tärkeitä monesta eri syystä. Ne ovat polja itsetietoisuuteen ja hyvään mielenterveyteen. Ne auttavat ilmaistamaan ja säätämään tunteita, asettamaan rajoja, rakentamaan vahvoja ihmissuhteita, huolehtimaan omasta hyvinvoinnista ja elämään elämää, josta voi nauttia. Tunnetaitojen puuttuessa nuori voi jäädä tunteidensa vangiksi. Nuori saattaa huomata, että tunteet hallitsevat elämää niin, ettei hän kykene tekemään tietoisia päätöksiä. Hyvillä tunnetaidoilla nuori osaa tarkastella omia tunteitaan ja siten käyttäytyä tilanteen mukaisesti.

Se, miten lapsuudessa on oppinut tunnistamaan, ilmaisemaan ja säätämään tunteita, vaikuttaa paljon siihen, miten selvää vaikeista ajoista elämässä, miten toimia suhteessa muihin ihmisiin ja miten hyvin ylipäänsä tuntee itsensä. Kuten mainittu, tunteet voivat toimia häiriötekijöinä päätöksien teolle. Jos tunteiden erottaminen toisistaan on vaikeaa, on nuoren myös haastavaa nähdä perimmäinen syy tunteiden takana. Ulkopuolisia tekijöitä voi olla vaikea hahmottaa tunteiden aiheuttajiksi. Itkun taustalla voi olla pelko tai avuttomuuden tunne, ja vihan taustalla tukahdutettu häpeä. Hyvien tunnetaitojen avulla, nuori asettaa itselleen vastuun omasta elämästään.

Jotta nuori osaa ottaa tunteensa huomioon, hänen on hyväksyttävä ne ja otettava ne tosissaan. Kun nuori ymmärtää ja luottaa omiin tunteisiinsa, hän voi asettaa rajoja arjessa ja seksuaalisilla osa-alueilla. Tarpeet tunteiden takana tulevat esiin, kun nuori ymmärtää tunteensa.

Ahdistuksen tunne on hyvin läsnä nuorten keskuudessa. Ahdistus on tunnekimppu koostuen monesta eri tunteesta, ja ei siksi ole

tunne itsessään. Tunnetaitojen puuttuessa, nuoren on vaikea tunnistaa ahdistuksen alkuperää. Keskustelemalla asiasta ja fyysisistä oireista, nuori oppii ymmärtämään myös tunnekimppuja. Kuten Salminen (2008) kuvailee: "Omaksi, kokonaiseksi itsensä tuleminen tarkoittaa vaikeidenkin tunteiden rohkeaa kohtaamista ja hyväksymistä osaksi omaa minuutta. Tällainen minä olen, pelkoineni ja ahdistuksineni."



5

Tunnekompassi

Tarvikkeet: Paperia | Värikyllä/Tuusaja | Tunnevalikoita (erillinen paperi)

Aika: 1-2 tuntia

Menetelmän tavoitteena on parantaa nuorten kykyä tiedostaa tunnetilansa ja tittää kautta oppia säätämään niitä. Lisäksi tunnekompassin tavoitteena on oppia rakentavia tapoja tunteiden ilmaisuun ja oppia kieltä rilastavia tunnesanoja. Menetelmän voi ohjata yksilö- tai ryhmäohjauksena.

1. Ohjaaja käy nuoren kanssa läpi erilaisia tunnesanoja. Nuori kirjaa ylös yhdessä ohjaajan kanssa kaikki tunnesanat, jotka nuorelle tulee mieleen. Jos sanoja ei tahdo löytyä, voi käyttää apuna tunnesanaluetteloa.

2. Nuori piirtää vapaamuotoisesti paperille ison kompassin. Pääilmansuuntiin (pohjoinen, etelä, itä, länsi) merkitään päätunteet ilo, suru, pelko ja viha. Ilmansuunnat kirjoitetaan nuoren mielestä tunteeseen sopivalla värillä.

3. Seuraavaksi nuori pyrkii laittamaan mahdollisimman monta (n. 10-12) sanaa kompassiin jokaisen päätunteen (ilmansuunnan) alle. Nuori asettaa tunnesanat niiden päätunteiden alle, joihin kokee kyseisen tunteen kuuluvan (esim. Itkuinen surun alle). Jos nuoren on vaikea päättää monen päätunteen välillä, voi tunnesanan asettaa jokaisen alle.

4. Jos tunnesanoja jää asettamatta kompassiin siksi, ettei nuori tiedä mihin sen asettaa, tai ei ole koskaan kokenut kyseistä tunnetta, ohjaaja miettii nuoren kanssa yhdessä. Nuorelle tuntematonta tunnetta voi pohtia esim. kuvittelemalla, millaisessa tilanteessa kyseinen tunne voisi ilmetä.

✧ Lisätehtävä

Nuori kokoa jokaiselle päätunteelle taulukon. Taulukkoon tulee "Tunne" ja "Alkuperä" pääotsikoiksi. Tunne-kohdan alle tulee nuoren tunnesanat ja Alkuperä-kohdan alle tulee tilanne, josta tunne on mahdollisesti saanut alkunsa. Esim. surun alla voisi olla apea tunne, jonka alkuperä on tullut huonosti menneestä kokeesta.

Muistakaa! Näitä ja väsymys eivät ole tunteita vaan tarpeita. Lisäksi, tunnekimput kuten mustasukkainen tai ahdistunut muodostuvat tunteiden yhdistelmästä. Niitä kannattaa käydä läpi, jotta löytää perimmäiset tunteet.

6

Tunnekeho

Tarvikkeet: Paperi/ultra* | Maalaukset/värit | Tunnevalikoita (erillinen paperi) | Kynä/Tuusaja

Aika: 1-2 tuntia

Menetelmän tavoite on auttaa nuorta tunnistamaan, missä tunteet tuntuvat kehossa. Olti tärkeää, että nuori lykenisi yhdistämään kehoillisia tuntemuksiaan omiin tunteisiinsa ja siten ymmärtämään omia tunnetilojansa erilaisissa tilanteissa. Menetelmän voi ohjata yksilö- tai ryhmäohjauksena.

1. Nuori menee maalaamaan selälleen isolle paperille. Ohjaaja piirtää kynällä hänen ruumiinsa ääriiviat. Jos nuori haluaa, hän voi kirjoittaa lyijykynällä eri ruumiinosat, jotta kyseisten osien hahmottaminen olisi helpompaa.

2. Ohjaaja antaa luettelon tunteista nuorelle. Nuori maalaa haluamillaan väreillä tunteet aina siihen kehon osaan, jossa kokee tunteiden sijaitsevan. Esim. rinnassa voi tuntua pelko ja vatsassa jännitys. Nuori voi itsenäisesti pohtia, missä kohtaa mikäkin tunne sijaitsee/tuntuu. Jos nuorella ei ole kokemusta joistakin tunteista, tai ei tiedä missä ne voisivat tuntua, ohjaaja pyrkii auttamaan nuorta esimerkiksi miettimällä kyseisen tunteen aiheuttamia kehoillisia tunteita yleisellä tasolla.

3. Kun kaikki tunteet on käyty läpi, ohjaaja ja nuori keskustelevat lopputuloksista. Jos menetelmä on suoritettu ryhmässä, nuoret voivat esitellä muille maalatun kehon.

* Jos värien ei mahdollisuutta, voi ison paperin helposti halutessa)

7

Kuusi tunnetta

Tarvitset: A3-paperia | Maalaritöypä/Kynä (paperin jakamiseen) | Maalaukseenväkäte | Värikynä/Vuorokki // Aika: 30min – 1 tunti

Menetelmän tavoitteena on tukea tunnetaitojen kehittymistä taidemenetelmien avulla. Taidetyöskentelyn prosessi ja tunteiden visualisointi auttavat nuorta tunnistamaan ja käsittelemään omia tunteitaan.

1. Nuori saa A3 paperin ja jakaa sen kuuteen osioon. Hän saa jakaa sen haluamansa mukaan.

2. Ohjaaja luettelee tunteet yksi kerrallaan. Nuori saa jokaisen tunteen maalaamiseen minuutin aikaa. Aina kun minuutti on kulunut, ohjaaja kertoo seuraavan tunteen. Vaikka tunne jäisi kesken, siirrytään seuraavaan.

3. Tunteet kuvataan maalatessa sen näköiseksi kuin ne itse sen kokevat. Esim. käyttäen pelkkää väriä tai symboleiden avulla.

4. Jos menetelmä on suoritettu ryhmässä, niin nuoret voivat kiertää muiden maalausten ympärillä ja kertoa miten he tulkitsevat kyseisen työn. He voivat myös arvata, minkä tunteen nuori on valinnut.

✧ Lisätehtävä

Nuori valitsee yhden maalaamansa tunteen ja maalaa siitä kuvan erilliselle paperille. Se valitaan omalla intuitiolla. Tunne, joka jollain tapaa puhuttelee sillä hetkellä. Tunteen ei tarvitse näyttää enää samalta, kuin ensimmäisessä tehtävässä.

Kuusi tunnetta:

1. Ilo
2. Suru
3. Viha
4. Pelko
5. Rakkaus
6. Yllätys

8

Elämänkerrallisesta työskentelystä

Elämäntunteet ja tarinat – Taidelähtöisiä menetelmiä nuorten kanssa työskenteleville | Tunnetaidot & Elämäkerrallinen työskentely

Elämäkerrallinen työskentely on pyrkimystä tavoittaa pala lapsen omaa elämäntarinaa. Elämäntarina syntyy yhteydessä ympäröiviin ihmisiin. Tapa, jolla nuori on hyväksytty, kuultu ja kohdeltu vaikuttaa siihen, kuinka nuori näkee itsensä.

Menneisyys on läsnä ajatuksissa, tunteissa, arvoissa, asenteissa ja mielikuvissa päivittäin ja se vaikuttaa käyttöksemme sekä selviytymiskemiohimme. Eletyllä elämällä on vaikutus nuoren jokapäiväisiin valintoihin. Nuori tekee tulkintoja kokemustensa perusteella ja tekee näiden tulkintojen perusteella valintoja. Nuori jäsentää, järjestää ja tulkitsee tarinansa kokemustensa perusteella.

Menneisyyttä tarkastelemalla ja oman tarinansa tiedostamalla, nuori voi löytää selityksiä omalle käyttökseen. Silti, elämäkerrallinen työskentely on yhtä lailla läsnäoloa nykyhetkessä. Menneisyyden tapahtumia käsitellään nykyisyydessä tarkastelemalla miltä tapahtuma tuntuu ja vaikuttaa nyt sekä minkälaisia tulkintoja niistä voidaan tehdä. Lisäksi elämäkerrallinen työskentely katsoo tulevaisuuteen etsimällä voimavaroja, vahvuuksia, iloa ja energiaa.

Monesti lastensuojelulaitosten nuorten elämäkokemukset ovat kiipeämpiä kuin nuoren on mahdollista iän ja kehitystason perusteella käsitellä.

Nuoren on helpompi ymmärtää, kuka hän on ja miksi, kun hän tuntee oman historiansa. Kokemusten, tunteiden ja muistojen jäsentämisen nuori tarvitsee aikuisen tukea. Tällöin nuoren on turvallista matkustaa menneisyydestä nykyisyyteen.

Elämäkerrallinen työskentely on oleellinen osa nuoren hoitoa ja kuntoutusta. Sen avulla nuori voi löytää yhteyden tunteisiinsa,

kokemuksiinsa ja muistoihinsa. Vaikalta tuntuvat kokemukset kesyntyvät, kun ne jakaa toisen ihmisen kanssa. Sillä välin, kun nuoren itsetuntemus kehittyy, on työntekijällä mahdollisuus tutustua nuoreen syvemmällä tasolla.



9

Muistojeni kuvat

Tarvitset: Akvarellipaperia | Värikyllä/Tuusaja | Maalautusvälikkeet

//

Aika: n. 2 tuntia

Harjoituksen tavoitteena on aktivoida muistia ja nostaa esiin muistoja. Rakennetaan tarinaa mahdollisten muistiaukkojen ja tarinattomuuden tilalle. Harjoitus on suunniteltu yksilö-objaukseksi, mutta sen voi halutessaan ohjata myös ryhmälle. Tällöin toisessa osuudessa kuviin liittyvät kysymykset voidaan jättää pois ja valmiit kuvat käydään läpi yhteisesti ryhmässä.

1. Muistellaan lapsuudenkotiä ja sen pohjapiirrosta. Nuori maala tai piirtää lapsuudenkotinsa pohjapiirroksen, haluamallaan tyylillä välittämättä mittasuhteista. Ohjaaja voi auttaa muistelemisessä kysymällä kodin sijainnista, talon ulkonäöstä, sen huoneista ja kalusteista. Pohjapiirroksen maalataan piirretään kodin kalusteita ja esineitä, joita nuori muistaa paikassa olleen.

2. Pohjapiirroksen ollessa valmis, pyydä nuorta piirtämään tai maalaamaan erillisille papereille kolme ensimmäisenä mieleen putkahtavaa muistoa tai kuvaa lapsuudenkodistaan, käyttäen "huonompaa" lähtäen. Ohjaaja kysyy samalla kuviin liittyviä kysymyksiä kuten: mitä kuvassa tapahtuu, ketä ihmisiä kuvassa esiintyy, mitä ajattelit tästä ihmisestä, mihin kuvan hetki sijoittuu? Nuori ei kuitenkaan vastaa ohjaajalle ääneen, vaan piirtää, kirjoittaa tai maala vastauksensa kuvaan.

3. Lopuksi syntyneistä kuvista voidaan tarpeen mukaan käydä vielä keskustelua nuoren kanssa.

✧ Lisätietoa

Halutessaan harjoituksen voi toistaa soveltamalla ja muuttamalla lapsuudenkodin joksikin muuksi paikaksi. Tällaisia voisivat olla esimerkiksi paikka, jossa nuori on ollut onnellisimmillaan, tai paikka, jossa tapahtui iso kriisi.

10

Elämänjana

Tarvitset: A3-paperia | Värikyllä/Tuusaja | Maalautusvälikkeet

//

Aika: 1-2 tuntia

Piirtäkää tai maalatkaa vapaamuotoisesti isolle paperille vaakaviiva, johon merkitään välietappeja esimerkiksi vuoden välein. Jana alkaa syntymähetkestä ja päättyy tähän hetkeen. Tämän jälkeen janan voi jakaa myös erilaisiin elämän jaksoihin, kuten "onnellinen aika", "aika kotona", "aika lastenkodissa", "vaikea aika". Miettikää yhdessä nuoren kanssa erilaisia muistoja ja tapahtumia ikävuosien kohdalle. Välietappeja miettiessä nuorta voi auttaa kysymällä esim. hänen asuinpaikoistaan, kouluistaan, tärkeistä ihmisistä sekä muistoista. Kokemuksiin voi liittää myös tunteita ja ihmisiä. Apuna voi käyttää kysymyksiä kuten: Miltä sinusta silloin tuntui? Kuka oli kanssasi? Muistatko mitä ajattelit silloin?

Jatkakaa janaa vielä vähän pidemmälle. Miettikää nuoren kanssa missi hän haluaisi olla ja mitä tehdä 2-, 5- ja 10 vuoden kuluttua. Mitä hän odottaa ja toivoo?

✧ Lisätehtävä

Miettikää nuoren kanssa hänen vahvuksiensa. Mitä asioita nuori kokee omiksi vahvuksikseen? Valitkaa näistä yksi tai kaksi ja piirtäkää janalle sellainen ajanjako tai tapahtuma, jolloin tämä vahvuus/vahvuudet ovat tulleet esille. Kirjatkaa janan loppuun, miten ja missä tilanteissa nuori käyttää ja hyödyntää vahvuuttaan nykyisyydessä. Voitte tässä yhteydessä miettiä, miten kyseistä vahvuutta voisi vahvistaa ja tukea entisestään. Entä tunnistaako nuori jotain muitakin vahvuuksia itsessään, joita haluaisi vahvistaa?

✧ Avuksi muutamia vahvuuksia

- Myötätuntoinen
- Avoin
- Auttavainen
- Kiittollinen
- Rehellinen
- Rohkea
- Avarakatseinen
- Huolellinen
- Liikunnallinen
- Kannustava
- Ystävällinen
- Sinnikäs
- Harkitseva
- Huumorintajuinen
- Oikeudenmukainen
- Toiveikas
- Herkkä
- Sosiaalisesti älykäs
- Innostuva
- Luova
- Luotettava

11

12

Kokemusteni kollaasi

Tarvitut: Akvarellipaperia | Maaliväri | Pensselit | Sakset | Kirjokynä & tusseja | Liivinauhoja | Teippiä

Aika: 1-2 tuntia

Menetelmän tarkoitus on tuoda esiin nuoren/nuorten taustoja ja toiveita. Menetelmän voi ohjata ryhmälle tai tarpeen mukaan yksilöohjauksena.

1. Nuoret piirtävät tai maalaavat pariä ohjaajaa apuna käyttäen jaljojensa ääriä. Jokaisen varpaan kohdalle nuori kirjoittaa tarinaa omista taustoistaan. Mistä nuori tulee ja mitä kaikkea on kokenut?

2. Seuraavaksi nuoret piirtävät tai maalaavat parin/ohjaajan avustuksella kätensä ääriä. Jokaisen sormen kohdalle kirjoitetaan, mitä nuori haluaa tehdä ja kokea.

3. Viimeisenä piirretään tai maalataan sydän. Sydämeen kirjoitetaan nuorta kiinnostavia ja innostavia asioita.

4. Mikäli harjoitus on toteutettu ryhmässä, työt kätään yhteisesti läpi. Nuoret voivat esitellä oman työnsä muille kertomalla työstään mitä itse haluavat jakaa ja kierrättämällä sitä ringissä. Maalatuista jaloista, käsistä ja sydämistä koetaan kollaasi. Maalatuista kuvista leikataan tyhjät reunukset pois. Kollaasin tarkoitus on yhdistää jokaisen jalat, kädet ja sydämet isolle paperille. Mikäli tarpeeksi isoa paperia ei ole saatavilla, kuvat voidaan myös yhdistää reunoista toisiinsa. Kuvat asetellaan ympyrämuodostelmaan niin, että uloimmissa ringissä on jalat, keskimmäisessä kädet ja sisimmässä sydämet.

5. Yksilöohjauksena toteutettuna nuori käy työnsä ohjaajan kanssa läpi keskustellen. Nuoren tekemistä jaloista, käsistä ja sydämistä leikataan ylimääräiset tyhjät reunat pois ja kuvat yhdistetään toisiinsa haluamallaan tavalla. Kuvat voi liimata isolle paperille tai yhdistää toisiinsa reunoista. Mikäli kielellinen ilmaisu tuntuu hankalalta, nuori voi myös piirtää tai maalata tehtävissä käsiteltävät aiheet.



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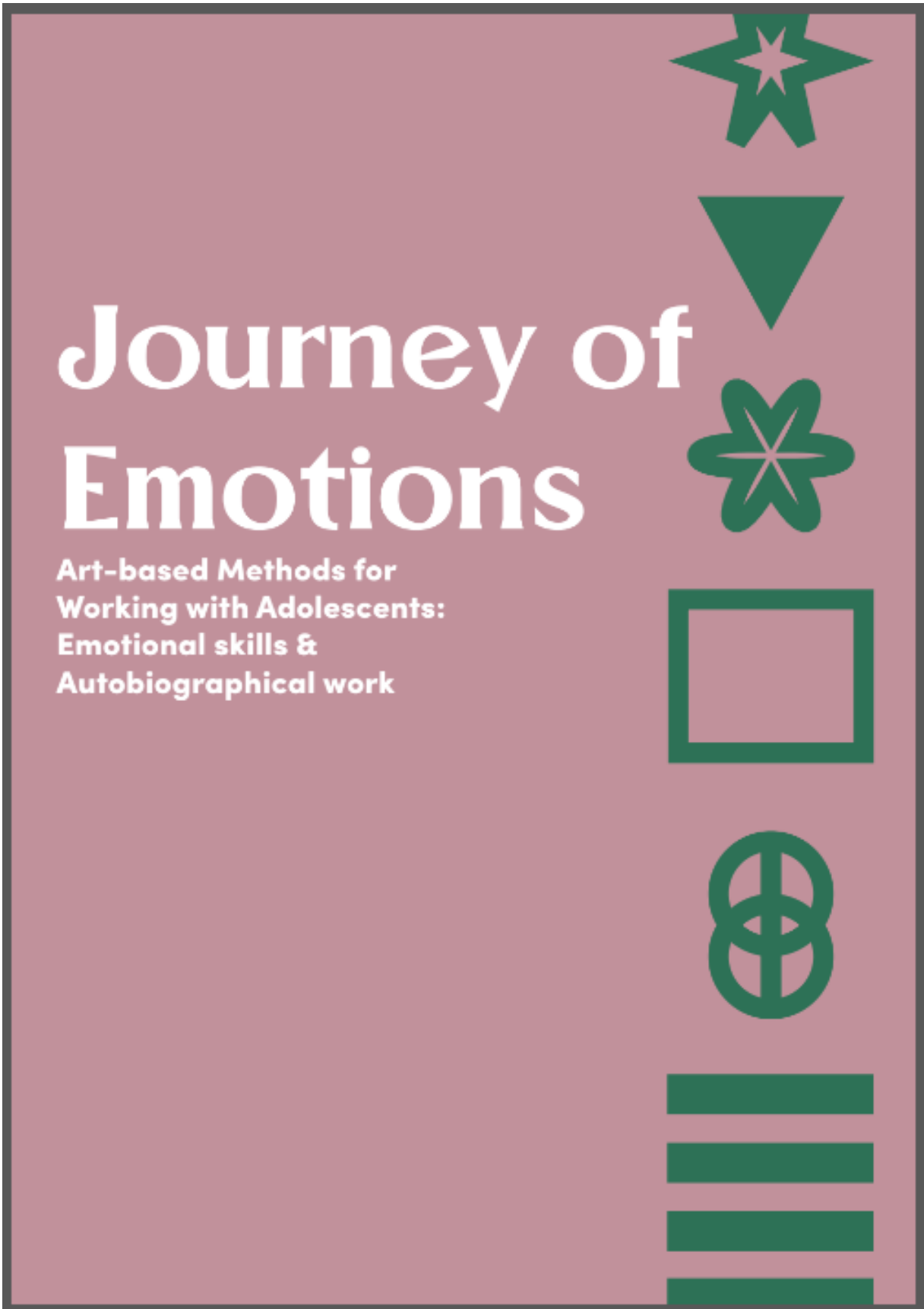
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Itsevarma
Harmistunut
Turvallinen
Arvostava
Rohkea
Syyllisyydentuntoinen
Uppoutunut
Itkuinen
Sisukas
Murheellinen
Ikävöivä
Hellä
Päättäväinen
Apea
Tyhjä
Kiitollinen
Katkera

Turvallinen
Melankolinen
Haltioitunut
Pettynyt
Hilpeä
Luottavainen
Kaihoisa
Turhautunut
Murheellinen,
Itseinhoava
Keskitetty
Synkeä
Rento
Tunnoton
Lohdutettu,
Nöyryytetty
Katuva

16

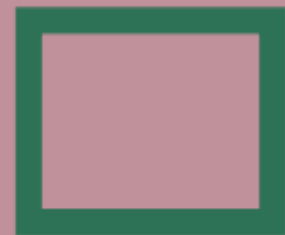
Liitteet **Tunnesanaluettelo – Tunnekeho**

Ahdistus
Ilo
Stressi
Jännitys
Suru
Rakkaus
Pelko
Viha
Hämmästys
Häpeä
Rauha
Turva



Journey of Emotions

Art-based Methods for
Working with Adolescents:
Emotional skills &
Autobiographical work



About the Guidebook

Journey of Emotions – Art-based Methods for Working with Adolescents: Emotional skills & Autobiographical work

One of the main objectives of using art-based methods in child protection services is to help children get in touch with their emotions and memories. This will help them become more self-aware. Art enriches interaction and communication, especially on emotional levels where there may be a lack of natural linguistic connection. Every child needs versatile ways of getting themselves seen and heard, this way they can become more associated with their emotions. This is particularly important for children in complicated and vulnerable life situations. (E.g., Känkinen 2013.)

Child protection services aim to create space for emotional expression and to prevent obstacles from forming due to the lack of this. Thus, art-based methods provide functional tools a child and their loved ones may need. Versatile methods of communicating are needed in child protection services when children have lived in traumatic environments. They may be distant due to shame and hurt, with conflicting feelings they cannot put into words. (E.g., Känkinen 2013.)

Our guidebook is designed for professionals of institutional child protection. Our objective was to create an approachable, low threshold method package for them to use when working with adolescent clients. We hope that by the help of our guidebook, it would be easier for professionals to use art-based methods as a tool. The methods in the guidebook are created with the use of theory, ready-made methods and our own adaptations, thus they are a mixture of all three. Our aim was to make exercises that are easily executed without the need of long-term commitments. Thus, all of them can be implemented individually without any particular order. However,

the nature of the guidebook is arranged in such a way, that it can be completed as a continuum when the entire package is utilised. In addition, the methods can be implemented both as individual and group guidance's.

Our personal enthusiasm and passion for art-based methods inspired us to work with it. We hope that by using our guidebook, professionals in the field of child protection would gain an interest on the topic as well.

The guidebook consists of introductions to emotional skills and autobiographical work, as well as six methods based on those subjects. At the end of the guidebook there is a list of references and tips for further reading.

*

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4

Emotional skills

Journey of Emotions – Art-based Methods for Working with Adolescents: Emotional skills & Autobiographical work

Emotional skills refer to the ability to recognise, express and regulate ones' emotions. Emotional skills are the foundation of self-awareness and good mental health. They are important for many reasons. They help express and regulate emotions, control inner conflicts when necessary, recognise needs, be assertive when it comes to boundaries, build successful relationships, take care of well-being and live an enjoyable life. Without good emotional skills one can easily become a prisoner of built-up emotions. It can control their life without making conscious decisions about which direction to go to. These skills navigate the reaction of one's own emotions.

Emotional skills are taught in early childhood. If a child or adolescent hasn't been able to talk about their emotions, it becomes hard for them to also recognise them. In addition, as mentioned earlier, emotions can become distractions in decision making. If it becomes hard to differentiate them from one another, it also becomes hard to understand the underlining reason behind them. It may become difficult for someone to realise that an exterior emotion is what in fact impacts their current feelings. By distinguishing emotions from one another means setting responsible boundaries for one's own life. Behind a burst of cry may underline fear or a sense of helplessness. Additionally, behind rage may underline suppressed shame.

In order to become aware of ongoing emotions, means to take them seriously and accept them as they are. This does not mean to transfer them onto someone else but rather to pose self-respect. Once these emotions have been established, the needs behind them become more transparent.

In addition, anxiety is a prevailing feeling in adolescents. It is a mixture of different emotions, which is why anxiety is not an emotion in itself. It becomes more difficult to decipher where it stems from. Physical symptoms such as dizziness, sweating and heart palpitations can derive from anxiety and thus their acknowledgement and management is taught in connection with emotional skills as well.

As Salminen (2008) explains: "To become fully whole, means to bravely overcome every shameful aspect of ourselves. This is who I am, together with my anxiety and fears."



5

Emotional Compass

Supplies: Paper / Coloured pens/pencils / List of emotions (separate sheet)

Time: 1-2 hours

The aim of this method is to improve young people's ability to become more aware of their emotional state and thereby learn to regulate it. In addition, the emotional compass aims to teach new constructive ways of expressing emotions and also enrich them with new vocabulary. This method is constructed into an individual guidance but if there are several participants, the method can be implemented as a group.

1. The instructor shares different feelings words with the adolescent. The adolescent writes down all of the words that come into his or hers' mind. If needed, the "list of emotions" can be utilised to find more words.

2. The adolescent draws a compass on a big piece of paper. In the cardinal points (north, east, south, west) are added the main emotions - happy, sad, fear and anger. These cardinal points can be written in whichever colour the adolescent feels comfortable with.

3. Next, the adolescent aims to add as many words as possible into the cardinal points, so under the main emotions. Try at least 10-12. The words are added under the emotions the adolescent feels it fits best in. If some words go under multiple cardinal points, they are added under each of them.

4. If it is hard to place the words in the compass or the adolescent hasn't experienced such emotions before and thus doesn't know where they may belong, the instructor must help and guide them.

✧ Additional exercise

The youth can create a table for each main emotion. The table consists of "Emotion" and "Origin". The aim is to list the words found in the previous exercise and write down which situation has possibly triggered that particular emotion. For example, under the main emotion of sadness may lay a feeling of doleful - the adolescent has found that the origin has come from a bad exam.

Note! "hungry" and "tired" are not emotions but needs. Also, feelings of jealousy, anxiety and envy are mixtures of emotions and are formed through many different feelings.

6

Body of Emotions

Supplies: Paper roll* / Painting supplies / List of emotions (separate sheet) / Pencils/Pens

Time: 1-2 hours

The aim of this exercise is for the adolescent to locate where they feel their emotions in their bodies. It is important that the adolescent can connect with their physical emotions in order to understand their emotions. This method can be implemented in a group or individually.

1. The adolescent lays down on a big piece of paper while the instructor outlines their body with a pencil. Once this is completed, the adolescent can write down the body parts we have in our anatomy, to make the task clearer.

2. The instructor hands out the list of emotions. In their own time, the adolescent paints the emotions onto the body parts they feel best correlates to that particular emotion. For example, fear in the chest and, excitement in the stomach. If the adolescent doesn't know which emotion corresponds to each body part, this can be discussed together with the instructor. The adolescent may have never felt certain physical emotions before, so a general understanding is beneficial. Remember to write the emotions onto the anatomy so that the colours aren't forgotten.

3. When the task is completed, an open discussion is executed. If the method has been completed as a group, the adolescents can share their findings with one another.

* (If not possible, big papers can be attached together)

7

Six Feelings

Supplies: A3 paper / Pens / Masking tape (to split the paper) / Painting supplies / Coloured pens / Pencils // Time: 20min – 1 hour

The aim of the task is to support the growth of emotional skills by using art-based methods. Art is used as a tool to visualise ones' own emotions and recognise them.

1. The adolescents split an A3 paper into six parts. He or she does this however way they want to.

2. Next, the instructor names one emotion at a time, giving the adolescent 1 minute to complete the painting. When the time is up, the instructor moves on to the next emotion. Even if the adolescent has yet to finish an emotion, they move onto the next one.

3. The emotions can be painted however way desired for example by only using colours or by drawing.

4. If the method is completed in a group, the adolescents can share their paintings with the others without telling them which paintings correspond to which emotions. In this way the adolescents realise that others may perceive the link between colours and emotions differently to the maker.

✧ Additional exercise

The adolescent chooses one emotion they would like to paint a bigger version of. The following painting doesn't have to look or be the same as the one used in the previous task. The emotion is chosen purely by intuition.

Six feelings list:

- Love
- Fear
- Surprise
- Happiness
- Sadness
- Anger

8

Auto- biographical work

Journey of Emotions – Art-based Methods for Working with Adolescents: Emotional skills & Autobiographical work

Autobiographical work aims to reach a piece of a child's own life story. Life story is formed in connection to other people. The way the child has been accepted, heard and treated has an effect on how the child sees themselves.

Past events exist in present thoughts, feelings, values, attitudes and perceptions every day. It affects our behaviour and coping mechanism. The past has an effect on adolescents' everyday choices. Interpretations they make based on their experiences define what kind of choices they make, how they behave, whether or not they trust other people, how they value themselves, and how they express themselves. The adolescent structures, organizes and analyses their story based on their experiences.

Looking back and becoming more aware of their own story, the adolescent can find explanations for their own behaviour. However, autobiographical work also means being present in the current moment. Events from the past are addressed, referring to how they feel and appear now as opposed to how they have felt in the past. What kinds of interpretations can be made from them? In addition, autobiographical work is a process of looking ahead, finding necessary resources, strength, joy and energy.

Often the past events adolescents under child protection have undergone, are more painful than what they are capable of coping with due to their age and development. The adolescent will have a better understanding on who they are and how they have become that way, once they know their history. To structure their own experiences, emotions and memories, adolescents need adults for support. This way they can travel from past to present safely.

Autobiographical work is an essential part of the treatment and rehabilitation of adolescents. It's a way for them to connect with their feelings, experiences and memories. Painful events can be tamed when they are shared with other people. As the adolescents' self-knowledge develops, the professional gets to know them on a deeper level.



9

The Pictures from My Past

Supplies: Aquarelle paper | Coloured pens/markers | Painting appliances

Time: 2 hours

The objective of this exercise is to activate the memory and bring out recollections. It is a means of constructing a story to replace possible memory gaps and storylessness. The exercise is designed for individual guidance's but can be implemented for groups as well. For the latter, questions in the second part of the exercise can be left out and the completed pictures can be addressed together with the group.

1. Firstly, look back at the adolescent's childhood home and its floor plan. The adolescent paints or draws the floor plan of that home, disregarding the accuracy of proportions. The professional can help by asking questions about the location, appearance, furniture and rooms of the home. Furniture and items that the adolescent remembers, are painted or drawn.

2. When the floor plan is ready, the professional asks the adolescent to paint/draw three memories that first come to mind, on separate papers. This is done, using their "less functional" hand. At the same time, the professional asks questions related to the memories, such as: what is happening in the picture, who are the people in it, what have you thought of that person, where is it located? The adolescent does not answer vocally, but by drawing, writing or painting the answers in the picture.

3. Lastly, the professional and the adolescent can together discuss the addressed topics.

✧ If seen appropriate, the exercise can be repeated by changing the childhood home to another place, such as a place where the adolescent was at their happiest or a place where a crisis happened.

10

The Life Course

Supplies: A3 -paper | Pens/Markers | Painting appliances

Time: 1-2 hours

The adolescent draws or paints a horizontal line on a big paper. Years are added up until the present moment, starting from birth. After this, the line is divided into life stages e.g., "happy times", "time at home", "time in foster care", "difficult times". Together with the adolescent, try to bring back memories and events to write on the life course line. While recollecting, the professional can help by asking questions regarding the adolescents' places of residence, schools, memories, family members, friends and other important people. Emotions and individuals can be associated to experiences. Linked to this, it is helpful to ask questions such as: How did you feel about it? Who was with you? Do you remember what you were thinking about?

Continue the life course line a little bit further. Together, think about where the adolescent would want to be and do in 2-, 5-, and 10 years from now. What are their wishes and expectations?

✧ Additional exercise

Think about the strengths of the adolescent together. What strengths does the adolescent recognize in themselves? Choose one or two of those strengths and highlight the event or period of time on the life course, in which these strengths were prevalent. At the end of the horizontal line, the adolescent adds how and when they can utilise his/her strengths in the present. How can these strengths be used in a more reinforced way? Can the adolescent recognise any other strengths in themselves?

✧ Some strengths for help

- Compassionate
- Open
- Helpful
- Thankful
- Honest
- Bold
- Open-minded
- Precise
- Artistic
- Supportive
- Friendly
- Persistent
- Funny
- Sporty
- Considerate
- Fair
- Hopeful
- Sensitive
- Socially intelligent
- Easily excited
- Creative
- Trustworthy

11

A Collage of Experiences

Supplies: Aquarelle paper | Painting supplies | Scissors | Pens/markers | Glue/tape

Time: 1-2 hours

The objective of this exercise is to bring to light the adolescents' backgrounds, dreams and interests. The exercise can be implemented in groups and if necessary, for individuals as well.

1. The adolescents draw or paint the outlines of their feet with the help of a partner/professional. On each toe, the adolescent writes about their background. Where do they come from and what have they experienced?
2. Next, the outlines of their hands are drawn/painted. On each finger, the adolescent writes down the things they would want to do and experience in the future.
3. Lastly, a heart is drawn/painted. In the heart, the adolescent writes down the aspects that interest and excite them.
4. If the exercise is done in a group, the adolescent can introduce their work to others. The works can be placed in a ring of people and the adolescents can determine themselves, on what they want to share. A collage is made of all the adolescents' feet, hands and hearts. The edges are cut off from the pictures, and they are all joined together on a big paper. In the case that a big enough paper isn't available to glue the pieces on, the pictures can be joined together from the edges with tape. The pictures are assembled in a circle so that the feet are on the outer ring, hands on the middle ring and hearts in the inner ring.
5. If the exercise is implemented for an individual, the illustration of the adolescent is discussed together with the professional. The empty edges of the pictures are cut off and they are joined together in a way that the adolescent sees best. This can be done on a big paper or by joining the edges of the pictures together like explained in the previous step. In the case of difficult linguistic expression, the adolescent can draw or paint the themes addressed in the exercise.

12



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Attachments

List of emotions for "Emotional Compass"

Calm	Enchanted
Vengeance	Disappointed
Confident	Hilarious
Annoyed	Frustrated
Safe	Self-loving
Valuable	Central
Courageous	Gloomy
Guilt	Casual
Sunken	Insensitive
Meaningful	Comforted
Sad	Humiliated
Longing	Repentant
Affectionate	
Determined	
Glum	
Empty	
Grateful	
Bitter	
Melancholic	

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Attachments

List of emotions for "Body of Emotions"

Anguish
 Joy
 Stress
 Tension
 Grief
 Love
 Fear
 Anger
 Astonishment
 Shame
 Peace
 Repentant