



INTERNATIONAL MIGRATIONS AND (IM)MOBILITIES: IDENTITIES AGENCY, AND VOICE OF YOUNG ADULTS WITH A REFUGEE BACKGROUND

REPILOT ACTION ACTIVITY HANDBOOK



NEW ABC – JYU Team

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**Networking the
Educational World:
Across Boundaries for
Community-building**

International migrations and (im)mobilities: identities Agency, and voice of young adults with a refugee background. Repilot action activity handbook.

FIRST EDITION

April 2024

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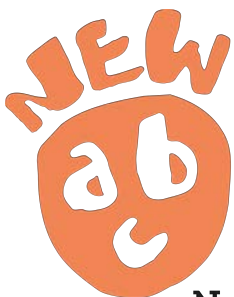
EDITION

Elhuyar

ISBN: 978-951-39-9897-4

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NEW ABC has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 101004640.

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INTRODUCTION

In this handbook you will find:

-  a brief description of the NEW-ABC project and the main concepts that guide it;
-  some general guidelines and specific tips for adapting this pilot action to different contexts;
-  the aims and objectives of the pilot action;
-  a thorough description of the activities conducted alongside tips for replicating them;
-  some reflections emerging from our experience that you might find useful for your adaptation.

The NEW ABC project in a nutshell

NEW ABC is a project funded by the European Union's Horizon 2020 research and innovation programme. It draws together 13 partners from nine European countries with the aim of developing and implementing nine pilot actions. All NEW ABC pilot actions include children and young people, but also teachers, families, communities and other stakeholders in education, as co-creators of innovation to empower them and make their voices heard.

If you want to learn more about NEW ABC this is the link to the project website where you can find information on the other pilot actions too:

newabc.eu



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What is co-creation?

Before we introduce the activities co-created with young people for the *International migrations and (im)mobilities: identities, agency, and voices of young adults with a refugee background* pilot action, we would like to explain in just a few words the basic features of co-creation.

Co-creation is a method used to develop democratic partnerships between researchers and local/community stakeholders by promoting their involvement in the design of practices that are tailored to a specific context and responsive to the needs of the community and the participants they serve.

Co-creation is particularly appropriate for increasing citizens' engagement and participation in policy-making for the following reasons:



It places end-user value at its core.



It gives particular relevance to the implementation of co-created practices.



It includes broader dissemination strategies as part of the design from inception.

All the activities presented in this handbook have been planned and implemented together with various collaborators by taking into account young people's perspectives and allowing them to voice their dreams and needs. The collaborators included, first and foremost, young refugee participants, institutional stakeholders supporting young refugees, researchers, and community artists. The young participants reflected on their social roles and positions in the community and society at large, everyday experiences, and relationships, and hopes related to building their futures in Finland. The coaches and community artists also had the opportunity to critically analyse their work and professional roles in supporting young refugees.

Adapting this pilot action to different contexts

A key aim of the NEW ABC project is to ensure that all 9 pilot actions can be adapted and replicated in different contexts (i.e. different countries, educational systems, different communities). Following the completion of their original implementation, all pilot actions were retested in a different partner country and by a different NEW ABC team. Our repilot action was first implemented in Italy and then re-implemented in Finland. You can read more about the different piloting versions through the NEW ABC's platform. If you are interested in implementing this action in a different context, you might find these recommendations useful.



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Main suggestions for institutions interested in repiloting this and other actions from the NEW ABC project

o Invest time to consider what is unique to your own context and what you might need to adapt.

You might have to think if there are any required changes or modifications in relation to specific characteristics such as geographical, social, or cultural features. For instance, if you are planning on working with children and young people from different national and ethnic backgrounds, you might want to invest resources to recruit community translators to support the young participants during the project.

o Invite colleagues both inside and outside your school setting to work together.

If you need the support of other colleagues in the school (fellow teachers or teaching assistants), you may want to involve them early and make sure their opinions on what they feel is important to do as part of the project.

o Work *with* the children and young people and collectively agree *how* you will collaborate together.

Involve young people and children from the start and make sure their opinions, skills, and needs, feed into the design of the project. For example, you may decide to involve a small advisory group of young people so they can help you set up the project.

o Design your learning environment.

For example, will you be working in schools or non-school learning environments (e.g. youth groups, after-school clubs, weekend clubs, etc.)? This will also determine how you will structure the activities (i.e. long-term project or individual activities) and how many participants will be engaged each time (i.e. working across a school year or with a smaller group of young people).

o Make a 'wish list' of materials, resources, and services you may need.

As you develop your project ideas it is important to consider what resources you will need. For instance, where will you complete the activities? What types of space will you need? (e.g. rooms, outdoor places). You might also like to consider issues of accessibility (e.g. parking availability, wheelchair access, toilets, close to public transport stops). Your wish list may also include activity ideas (e.g. field trip, museum visits) or working with specialist practitioners (e.g. digital artist, drama teacher). Equally important, what materials will you be needing for the activities? (e.g. paper sheets, paint, notebooks, stationary, whiteboard access, online training courses etc.)

o Invest time and care in co-creating a safe environment.

Make sure you include time for relationship-building activities that encourage participants to become familiar with each other and develop trust across the group. Refreshments and snacks help at creating a more relaxed social environment so make sure you have thought about your hospitality budget!



o Support your project participants.

Provide training and skills-development opportunities to support those involved in project activities (e.g. students, teaching assistants or fellow classroom teachers) as they join the project. Are there any particular social, cultural, linguistic, or learning needs you might need to think of?

o Evaluate your repilot action.

Every project serves as a unique learning opportunity to reflect on what worked, what didn't and what could be done differently. Invest time to plan your project's evaluation and think of activities you might find helpful (e.g. feedback postcards, reflections, creative responses, group reflections).

o Plan ahead.

While developing an 'action plan' and thinking of what your project might look like, it is also important to focus on your plans for engagement and dissemination. Things to consider may include:

- What key issues are you aiming to address?
- How can participants engage in these activities in meaningful ways?
- Who are your primary audiences? (i.e. local community, decision-making audiences)

We hope that these suggestions might support your planning process as you decide what your future project activities might look like.

What adaptations did we make to implement the original pilot in our context?

In Finland, we extended the pilot actions and research activities that were originally conducted in Italy. In Italy, our colleague worked mostly with individuals, while in Finland, we collaborated with a group of young people. Our colleague in Italy collaborated with temporary refugee centres. This was not possible in Finland because of the different social contexts and legislative regulations. For example, in Finland, not all persons seeking asylum end up in temporary transit centres but rather become users of regular reception centre services until a final decision is made. We carried out our repilot activities and related research in collaboration with institutions supporting young refugees in the city of Jyväskylä. Our main collaborator and research site was Aurinkopaja, a project in Jyväskylä that was initially created to offer activities to Ukrainian young adults aged 15–29. In Finland, repilot activities and related research were realised in the form of a six-week multimodal and arts-based co-creation workshop and an eight-month video project co-created with Aurinkopaja coaches, young people, and artists.

The focus of the pilot actions in Italy was on research activities. In Finland, participants could participate in the NEW ABC activities (the six-week workshop) without participating in



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research activities. The main method of data collection in Italy were semi-structured and narrative interviews in conversation with digital story telling. The data in Finland were generated ethnographically and comprised of observations and filed notes, semi-structured and narrative interviews, audio-recorded activities, meetings and workshop sessions as well as visual material, artifacts and short written texts.

Unlike in Italy, our young participants of the research activities had the same background: they were all Ukrainians and had fled their home country because of Russia's invasion in February 2022. However, to ensure the sustainability and scalability of the project, we tested our activities with a more diverse group of young people with a refugee background (2nd NEW ABC workshop). We asked the participants of the 2nd workshop for feedback (informally), but we did not conduct research in relation to this part of the activities. The participants in Finland were younger than those in Italy.



Aims and objectives of the repilot action

The focus of the original pilot implemented in Italy was to examine:

o the lives and migratory trajectories of young adult asylum seekers and refugees across highly complex spatiotemporal configurations;



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- o the processes of inclusion and integration through formal (e.g. school, work) and informal learning (e.g. social relations and encounters);
- o the (re)construction of subjectivities ('a person's sense of self') and identities ('who one is' and 'who one is not' in relation to 'others') through interviews and digital narratives and storytelling.

Given the differences between the pilot and repilot contexts and the ways of implementation of the pilot actions and research activities (see above), we reformulated these objectives. The aim of the repilot activities in Finland was to **examine and develop a better understanding of**:

- 👤 the migration experiences of young adults with a refugee background;
- 👤 the everyday learning experiences of living in a new setting and possibilities of creating hope for finding oneself and one's own place in these new circumstances by applying various artistic methods, including photography and videos;
- 👤 the processes of (re)construction of subjectivities ('a person's sense of self'), belonging, and identities ('who one is' and 'who one is not' in relation to 'others') through engaging in collaborative, multimodal, and arts-based initiatives, interventions, and projects.

In addition, our aim was to **introduce** activities based on co-creation, multimodality, and art to various institutional stakeholders, such as non-governmental organisations (NGOs) operating in the area of supporting young adults who are refugees. Through this, we aim to **sustain** the activities developed within this pilot (Pilot 9) and possibly **enhance** collaboration between different stakeholders.

How this handbook works and who might find it useful

The handbook has been developed during the repiloting phase of the original pilot action in Italy. The team in Italy produced the [first Handbook](#) which details the co-creation process and outlines the development of different activities. In our handbook, you will find a collection of co-created learning activities and resources implemented in Finland. The handbook follows a step-by-step overview of all co-created activities which you can use to replicate, adapt, and evaluate with your pupils.

You will find this handbook useful if you want to:

- o implement similar activities in formal and informal education contexts;
- o initiate a collaborative, multimodal, and arts-based project and/or research with young adult refugees.

This Handbook:

- o provides background about international migrations and the mobility and immobility processes of young Ukrainian refugees;



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- o provides a general discussion of the repilot activities, their relation to research, and a target group;
- o provides a detailed, step-by-step description of the repilot actions (e.g. co-creation workshop, video project, and upscaling activities);
- o discusses opportunities and challenges related to carrying out collaborative, multimodal, and arts-based projects and research;
- o discusses the specifics of carrying out projects and research with young adult refugees;
- o gives examples of processes of creating hope, identity repositioning, and learning for young adult refugees through various multimodal, arts-based, co-creative, and participatory approaches;
- o provides a description and reflection of the research conducted in the pilot action activities;
- o offers useful tips, examples, and inspirational texts.

This repilot and handbook is intended for different social actors engaged in receiving and providing holistic support to young adults with a refugee background:

- o organisations (e.g. NGOs, centres of non-formal and informal learning)
- o volunteers
- o citizen groups (e.g. hobby clubs)
- o teachers
- o policymakers

The handbook is also intended for researchers working in the area of migrant integration.

How should I use this handbook?

It is entirely up to you how you will use these guidance materials. During the repilot activities, we learned that each pilot and repilot action is different and is shaped by the geographical, social, and legal contexts within which it takes place. We provide a detailed overview of the process and activities that we co-created with our institutional stakeholders, participants, and artists, and we invite you to co-create your own unique local version. All of our activities were co-created with institutional stakeholders and participants and corresponded with their needs and interests. As such, it is impossible to replicate these activities, but our experiences and tips may inspire you to create your own activities and research projects.

PART I: GENERAL CONSIDERATIONS

International migrations and the mobility and immobility processes of young Ukrainian refugees

The repilot activities were specifically targeted at young adult Ukrainian refugees. Because of Russia's invasion of Ukraine in February 2022, millions of Ukrainians were forced to leave their homes and flee to other European countries. This required immediate responses from host countries in the form of various supportive initiatives. This situation is exceptionally challenging for young adults, who are often detached from their host countries' educational institutions because of differences in educational systems and the medium of instruction. One may say that their lives are – at least temporarily – on hold, before new perspectives are gained to reframe their future goals. Many believed that they would stay in Finland for a limited time; however, as the war continues, it is increasingly clear to these young people, their families, and national and local policymakers that they may not be able to return to Ukraine (Alho et al., 2022; Svyndarenko & Koptsyukh, 2022).

You can read more about migratory trajectories and mobility and immobility processes regarding asylum seekers and refugees in the [handbook of pilot activities](#) created by our colleague in Italy (Mazzaferro, 2022). Research insights regarding both unaccompanied minors and adult asylum seekers in Finland can also be useful (Pöyhönen et al., 2020; Pöyhönen & Simpson, 2021). We draw attention to several key points relevant to our repilot activities:

- o Migrants moving from one place to another and/or transitioning through different places cannot be understood without considering immobility or processes of suspension, as well as precarious and vulnerable living conditions.
- o However, migrants may adjust their migratory decisions and aspirations based on their experiences of immobility, suspension, and waiting.
- o Asylum seekers and refugees are subject to structural and institutional forces, including various discourses, ways of thinking, and categorisations of migrants and migrations.

Collaborating institutional stakeholders

The main repilot activities (the co-creation workshop and video project) were conducted in collaboration with Aurinkopaja. Upscaling activities (introducing activities for other stakeholders) were carried out in collaboration with all three participating organisations: Aurinkopaja, Paremmi Yhdessä ry, and Multicultural Center Gloria.



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Participants coming back from the break to Aurinkopaja facilities (in front of Matara building – The Civic Activity Centre Matara)



Entrance door to Aurinkopaja



Brief descriptions of the collaborating institutional stakeholders

Aurinkopaja is a part of the City of Jyväskylä Youth Art Workshop. Aurinkopaja was initially created in response to the influx of refugees from Ukraine to Central Finland and Jyväskylä, and it supports the socioemotional integration of young adults aged 15–29. Since spring 2023, Aurinkopaja has offered activities to all young people with a refugee background and who are emergent learners of Finnish. Collaboration with Aurinkopaja involved planning and implementation of the first six-week co-creation workshop and its sessions. Aurinkopaja coaches also participated in planning of the video project activities as well as planning and implementation and recruitment of participants for upscaling activities.

Paremmiin Yhdessä ry (Better Together) is a non-governmental organisation that supports equity and takes social responsibility to enact change. The organisation is especially active in Jyväskylä and Central Finland and carries out various developmental projects to enhance the integration and well-being of migrants as well as their reception in Finnish society. The organisation guides immigrants to better manage their everyday lives in Finland and creates opportunities for Finns and immigrants to learn from each other.

Multicultural Center Gloria is a non-governmental organisation that is an open, international meeting place. Gloria organises various events and forums for discussion on multiculturalism, inclusion, and integration and works to develop a more equal and antiracist society.

Paremmiin Yhdessä ry and Multicultural Center Gloria were involved in planning and implementation of upscaling activities as well as the recruitment of participants.

Consider who could be your institutional collaborators and the ways in which they could be involved.



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Repilot action activities and participants

The repilot activities were conducted through a six-week co-creation workshop (12 participants) and an eight-month video project (6 participants of the workshop). The NEW ABC workshop was implemented as part of Aurinkopaja's regular activities. The video project was mainly realised in the participants' free time. The research activities concentrated on this part of the repilot activities. You can find a detailed description of the research activities in Part III of this handbook.

All participants of the first co-creation workshop and video project were Ukrainian refugees aged 17–24 years. You can find a detailed description of the participants in Part III of this handbook.

Most of the workshop participants and all of the video project participants, as well as two Aurinkopaja coaches, participated in the research part of the repilot activities.

In addition, we tested the activities with a more diverse group of participants (11 young adult refugees) from the three institutions operating in the area of multicultural work and integration in the city of Jyväskylä. Two representatives from each of the collaborating organisations were involved in the planning and implementation of these upscaling activities.

How you implement activities depends on your context and needs. To help you create your own activities, we present the steps we identified as crucial to the implementation of these activities. We also provide an overview of the workshop's sessions and activities. Finally, we reflect on the research process and dissemination activities.

Steps of co-creating a multimodal and arts-based workshop

Step 1. Find collaborating institutions. We started the process by networking activities and mapping existing activities offered to refugee youth. We got in touch with organisations and institutions that support young people with a refugee background, and having experiences of or otherwise being interested in co-creative practices. After initial negotiations, listening to stakeholders' needs and observing activities of three different organisations, we made a collaborative decision to carry out two co-creation workshops, one in collaboration with Aurinkopaja and another in collaboration with all three organisations working in the field in the city (Aurinkopaja, Paremmi Yhdessä ry, and Multicultural Centre Gloria).

Step 2. Extend networks. We engaged in discussions with other potential collaborating partners, individuals, and institutional stakeholders, such as cultural centres and individual artists. This resulted in the co-creation of a pool of potential collaborators, mapping interests, and possible ways of future collaboration.

Step 3. Negotiate key concepts with stakeholders. The process of searching for collaborators was accompanied by negotiations of the key concepts and pillars of the project, such as co-creation, co-caring, and multimodality.



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Step 4. Get to know the target group. After the decision was made concerning the workshop venues, we devoted a considerable amount of time (four months) to getting to know our target group. This involved participation in various activities offered specifically for Ukrainian young adults in the city of Jyväskylä, joining relevant WhatsApp groups, and volunteering in activities offered by all three collaborating institutions.

Step 5. Share materials and ideas through info sessions. Creating informative and inspiring information about the project and its key ideas and organising information sessions for institutional stakeholders and participants were important in building rapport with all collaborators. This involved informing about terms of participation in the research related to the repilot activities and signing an informed consent form. The material was provided in English, Finnish, Russian, and Ukrainian. You can find tips for preparing an informed consent form in Part III of this handbook.

Step 6. Co-create the workshop timetable and content. Through different activities, such as group work, brainstorming, voting, mapping preferences, and conversations on important objects brought by the participants to the first session, we were able to identify the expectations of the participants and collaborating institutions. For example, it became clear that it was important for us as a group to spend time together, create memories, and consider future opportunities. Young people wanted to share their experiences of living in Jyväskylä and were especially interested in creative and artistic methods, such as photography, video, sculpture, drawing, and painting. The sessions were facilitated by commissioned artists. At this point, we used earlier created pool of potential collaborators to find artists to facilitate the workshop session on quick notice.

Step 7. Continuously negotiate the workshop structure and content. We discussed the structure, content, and timetable of the workshop with the participants and Aurinkopaja coaches. These discussions continued throughout the workshop and repilot activities. This helped us identify and take into account new suggestions. Regular debriefing meetings with Aurinkopaja coaches after each session were very useful for determining our progress and what we needed to take into account in the next sessions. The planning of each session proceeded with a meeting (usually online) with a commissioned artist to discuss the structure and content of the forthcoming session and their professional role in it.

Step 8. Host the final event and ask for feedback on the workshop and specific activities. The final event was co-created with the stakeholders, including the participants themselves. We combined the final event of the NEW ABC workshop with Aurinkopaja's Open Door event. It was important for the young people to present their artistic projects from the workshop's activities. During the final event, we also facilitated a few feedback activities and created a space for spontaneous conversations about NEW ABC activities. We learned that co-creation may be accompanied by unexpected turns, including discussions on (difficult) emotional topics. A more relaxed wrap-up day and activities were of great importance for learning from our experiences and sometimes working out negative experiences. We also carried out a feedback session with the Aurinkopaja coaches. We learned that it was beneficial to create a space for reflection for the institutional stakeholders and enhance their (and our) professional development.





Useful tips for adjusting workshop activities to new groups of stakeholders and participants

- >> Actively involve participants in the structure, content, and practices of the environment (e.g. music played).
- >> Create a relaxing atmosphere.
- >> Repeat the same practices (e.g. use the same session structure).
- >> Make use of all languages available (translanguaging).
- >> Show examples of artistic outputs created in other co-creation projects for inspiration.

Overview of the workshop's sessions and activities

In this section, we provide an overview of the workshop's sessions and activities as well as detailed descriptions of some example activities.

Table 1. The structure of the NEW ABC workshop, session objectives, and activities

Sessions	Objectives	Main activities
Session 1	<ul style="list-style-type: none">- To introduce the project and relate it to our research- To introduce the key concepts of the workshop	<ul style="list-style-type: none">- Introducing ourselves- Interviews concerning the NEW ABC activities and their relation to research- Introduction of the workshop topic- Distributing materials to participants and stakeholders in different languages- Instructions for the following planning session (bring an object that is important to you)
Session 2	<ul style="list-style-type: none">- To plan the workshop and its activities- To find out what is important for us as individuals and as a group- To map participants' preferences and what kinds of projects they would like to realise- To agree on the NEW ABC workshop's rules- To provide detailed information to participants about what participation in the research activities involves	<ul style="list-style-type: none">- Information about research related to NEW ABC activities and signing informed consent forms- Mapping our preferences and available resources- Discussing and setting rules for the workshop- Sharing stories of the objects brought in by the participants- Group work on what projects the participants would like to create and how they would like to do so



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Sessions	Objectives	Main activities
Session 3	<ul style="list-style-type: none"> - To introduce and further discuss the workshop structure and content based on the planning session activities - To discuss and draw what brings the participants strength and joy - To write an encouraging postcard to yourself 	<ul style="list-style-type: none"> - Presenting the structure of the workshop - Brainstorming and drawing what gives us strength and joy in our lives - Writing a postcard to yourself - Singing, listening to music, and playing music
Session 4	<ul style="list-style-type: none"> - To create a map of Ukraine out of the participants' memories from Ukraine - To discuss their memories and their importance - To plan the content of the photography and video sessions and the final event activities 	<ul style="list-style-type: none"> - Sculpting a map of Ukraine out of the participants' individual sculptures - Sharing artistic outcomes and the memories that they represent - Brainstorming the aims and the content of photography and video sessions and discussing the participants' expectations of the final event
Session 5	<ul style="list-style-type: none"> - To create lyrics on the topic of my/our future - To reflect on emotions and perspectives about the future through drawing and musical activities 	<ul style="list-style-type: none"> - Expressing emotions through drawing - Writing song lyrics - Sharing lyrics with others - Musical activities
Session 6	<ul style="list-style-type: none"> - To design a mug or T-shirt 	<ul style="list-style-type: none"> - Instructions for designing the mug or T-shirt - Choosing the image for the mug or T-shirt - Sharing and discussing the images that the participants have chosen - Discussing and negotiating the timetables of photography and video sessions (sessions 7 and 8) and the final event
Session 7	<ul style="list-style-type: none"> - To learn about taking and editing good photos - To take beautiful photos of each other in Jyväskylä with guidance from a professional photographer 	<ul style="list-style-type: none"> - Interactive, multimodal lecture on taking good photos and videos - City walk and taking photos
Session 8	<ul style="list-style-type: none"> - To learn about making good videos and editing - To gather footage about the participants' lives in Jyväskylä 	<ul style="list-style-type: none"> - City walk and recording videos - Interactive, multimodal lecture on editing - Editing the photos and videos from the sessions
Final event	<ul style="list-style-type: none"> - To gather feedback on the NEW ABC activities from various stakeholders - To introduce NEW ABC activities and artistic outcomes to stakeholders in the city - To wrap up the NEW ABC activities and discuss future plans 	<ul style="list-style-type: none"> - Feedback discussions and activities - Participating in the Aurinkopaja Open Door activities - Wrap-up of the NEW ABC activities





Typical structure of the session (poster placed on the wall at the beginning of each session)

The workshop consisted of eight sessions and a final event. The final event was a part of an Open Door event with Aurinkopaja. Each session lasted three hours. We provided food and snacks during the sessions. Coffee and lunch were served before the planned activities. For this group of participants, we noticed that several shorter coffee breaks were preferred over one long. Placed on the wall, the overview of the workshop and session was visible to the participants. The practice of placing the overview of the current session on the wall was appreciated by the participants and Aurinkopaja coaches.



Session 1: Introduction and info session

For this session, we aimed to have participants, coaches, and researchers learn each other's names and what NEW ABC is about. We also aimed for all participants to understand the purpose of the repilot and research activities in their own mother tongue. We prepared this session information in different languages and had a translator present.

>> Activity: Let's introduce ourselves

Directions: Please introduce yourself to a person sitting next to you. Introduce a person sitting next to you to others.

>> Activity: Interview on the NEW ABC activities and their relation to research

Directions: Discuss and agree on the interview questions with other coaches. Decide who will be interviewing the researcher about the NEW ABC activities. Ask participants if they have any other questions.



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Session 2: Planning session activities

For this session, we aimed to determine the participants' preferences, the kind of projects they would like to realise during the workshop, and what is important for us as individuals and as a group. We also wanted to learn about the feelings the participants had when they started the workshop. After this session, the participants had enough information about the research activities and were able to decide if they wanted to participate in the research activities.

In the first part of the session, we worked on two activities in two groups. Group 1 had an opportunity to get clarifications concerning the research activities in English and in their mother tongues, read together with the researcher (and translator) the terms of their participation in the research and make decision on participation by signing an informed consent. Group 2 had an opportunity to reflect on the rules that we should follow during the workshop and their preferences concerning the artistic methods, food served. We also mapped available linguistic resources. The groups were changed after about 20 minutes.

>> Activity: Walking gallery

Prior to the activity, we prepared posters with instructions for voting or co-creating the poster. We used the following posters:

NEW ABC rules: We used the sheet with Aurinkopaja rules and asked participants to comment using Post-Its if there are any other rules that we should add and follow during the NEW ABC workshop.

Creative and artistic methods: We listed various artistic methods and asked participants to vote using emojis: 😊😊 I am interested in it
😊 Sounds interesting, I would like to try it out

Linguistic resources: We listed various languages and asked participants to vote using emojis: 😊😊 I can use this language confidently
😊 I can communicate in this language to some extent

We asked participants to add any other languages that they know to the list

NEW ABC menu: We asked participants to co-create the NEW ABC menu by listing foods and snacks that they would like us to serve during the workshop.



>> Activity: Talk about the object that you brought to the session

Directions:



Talking about an important object brought to the session

1) Ask participants to bring an object that is important to them to the session.

2) Divide the participants into three-person groups.

Ask participants to decide who will be taking notes and asking questions. We asked participants for permission to record this activity. If you plan to record the activity, provide an audio recording device to each group and appoint a person who will be responsible for recording. Instruct them about how to use the audio recording device.

3) Provide a card with the following questions and instructions to each group: 1) Talk about the object and why have you brought it (why this object is important to you?) 2) What is important to you today? 3) What do you think about the future?

4) Ask each group to summarize the activity: What objects were presented in your group? Why did you bring these objects? What is important for you as a group? Write up the answers – this will be useful for building up the draft of the workshop and the topics of the sessions!

Materials

- Recording device
- Cards with questions for each group

>> Activity: What kind of projects would you like to realise during the NEW ABC workshop?

Directions:

1) Show the participants some artistic outcomes created by young people in other similar projects.

2) Divide participants into small groups of 4-6.

3) Introduce the discussion questions to the participants: What kind of projects would you like to realise during this workshop? What methods would you like to use to realise it? Is it possible to realise it with these methods?

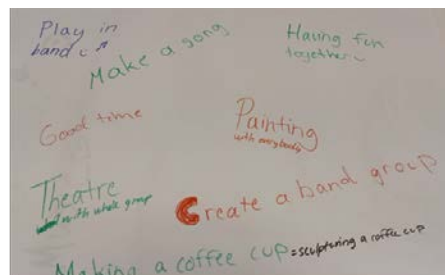
4) Ask participants to write all of their ideas on a poster.

Materials

- Large pieces of paper
- Markers
- Post-It Notes



Ask each group to present their poster and discuss the project(s) that they would like to focus on and which of the project(s) could be possibly realised. Discuss a possible structure and contents of the workshop.



Poster co-created during group discussions on the projects that participants would like to realise during the workshop



Session 3: What gives you strength and joy?

In this session, we aimed to create a list of things that potentially give us strength and joy. Participants will share what specifically gives them strength and joy. We also aimed to develop the structure and content of the workshop so that it is accepted by all participants and coaches. We embraced the participants' wishes to find themselves, engage with drawing and painting, and have fun together. We took the participants' interests in music into account.

>> Activity: Brainstorming and drawing

Directions:

- 1) Before the session, ask the participants to send songs that give them strength and joy. Create a playlist before the session and play the music throughout the duration of the drawing/painting activity.
- 2) Ask participants to talk about what gives them strength and joy. Agree on who will write up the keywords on the poster. In our session, we chose two people who wrote the keywords in English and Russian. The words were also translated into Finnish. The list worked well as an introduction for the session and an inspiration for the drawing activity.
- 3) Ask participants to draw or paint something that gives them strength and joy. Participants can do this individually or in pairs.
- 4) If you plan to record the wrap-up activity, ask the participants for their permission. To end the activity, ask participants to discuss what they drew or painted and why.

Materials

- Pencils
- Paints
- Brushes
- Paper



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Wrap-up activity: Participants sharing what they drew

>> Activity: Writing postcards to ourselves

Directions:

- 1) Ask participants to close eyes and imagine that there are in their 80s and they meet with their future selves. They receive from their future selves a postcard. Ask participants to imagine what is written on the postcard and what their future selves would like to say to them.
- 2) Ask participants to write a postcard to their future selves. You can suggest participants to write this what they saw under closed eyes.
- 3) Ask participants to read the text of the postcards (only if they want to).

Materials

- Paper
- Pencils

We finished this session by playing different music instruments and singing together. Musical activities were facilitated by musician Alina Kliuch. During this session, we also asked participants to comment on the draft of the workshop's structure and content.



Session 4: Sculpting a map of Ukraine with the participants' memories

For this session, we aimed to co-create a map of Ukraine with the participants' memories of Ukraine. This activity fulfilled participants' wishes to create sculptures. Memories as such were considered important to the participants. The session was facilitated by Ukrainian artist/sculptor Anton Amit, and the content was negotiated with the artist beforehand.

Materials

- Canvas
- Clay
- Sticks for sculpting
- Glue



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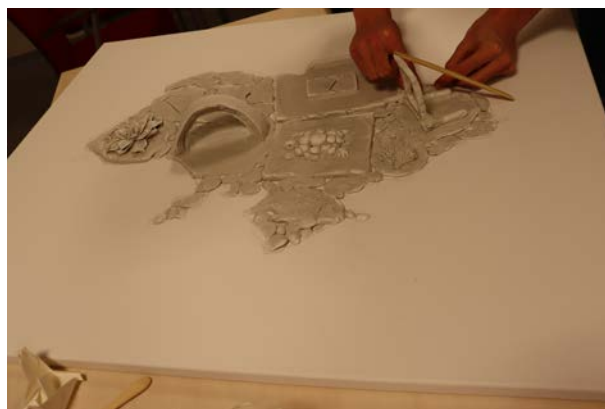
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Directions:

- 1) Draw a map of Ukraine on the canvas.
- 2) Ask participants to sculpt an object that represents their childhood memories.
- 3) Ask participants to place the object in the place on the map of Ukraine where the memory took place. During the activity, we listened to music with which the participants had good memories. The songs were chosen by the participants and sent to us to create a playlist.
- 4) Ask participants to share what they sculpted and why. Ask participants beforehand if you can record the wrap-up activity (if you plan to do so).
- 5) Glue the sculptures to the canvas. NOTE: Let the sculptures to dry up.



Participants sculpting their memories



Building a map of Ukraine with the participants' (sculpted) memories

After the break, we brainstormed ideas for the final event (with all participants) and discussed (with a couple of participants available at the moment) the photo and video sessions. We finished the session by singing together and summarize to others and negotiated further the ideas for photo and video sessions.



Session 5: Writing lyrics to the song titled 'My/our future'

For this session, we aimed to write lyrics and possibly a melody for the song 'My/our future' to fulfil the participants' desire to create a song. The participants also pointed out that topics related to their future (as individuals and as a community) are important to them. The participants listened to music, drew, and wrote words that best expressed their current emotions. Then, we wrote lyrics of the song on the topic 'My/our future'. The activity involved the participants sharing their lyrics, discussing the creation of their future, and managing difficult emotions. The session ended with singing together. The session was facilitated by musician Alina Kliuch.



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Session 6: Designing own mug and/or T-shirt

For this session, we aimed to have the participants prepare a mug and/or T-shirt design and find an image or drawing that they would like to use. This activity allowed us to fulfil the participants' wishes to design an object that they could take home. The session was co-created with an artist Minna Lehväslaiho. The participants could design (draw or choose an image/picture) for the mug and/or T-shirt. With the artist, we provided some guidelines for choosing an image as well as further instructions and examples of designed mugs and T-shirts at the beginning of the session. Some made a design for themselves, and a couple of the participants wanted to design something for their girlfriends. We finished the activity by sharing what kind of images we have chosen or drawn and why, as well as for whom, we designed the mug and/or T-shirt. Printing was arranged by the artist. We finished the session by discussing the next week's program.



Participants sharing images chosen for mugs/T-shirts





Session 7: A beautiful picture of me in Jyväskylä

For this session, we aimed to teach the participants how to take good photos with their mobile phones, and we will have some beautiful photos of us taken in Jyväskylä. The content and topic of the session was suggested by the participants themselves and then negotiated with the professional photographer/media producer Harith Raad Salih. The session started with a lecture given by the photographer about taking professional photos with mobile phones. We continued the session with a city walk (route suggested by participants) and took photos of each other on our journey and in the beautiful winter scenery of the Harju City Park. We ended the session there.



Participants taking photos of each other



Media producer Harith Raad Salih advising participants on taking good photos (city walk)



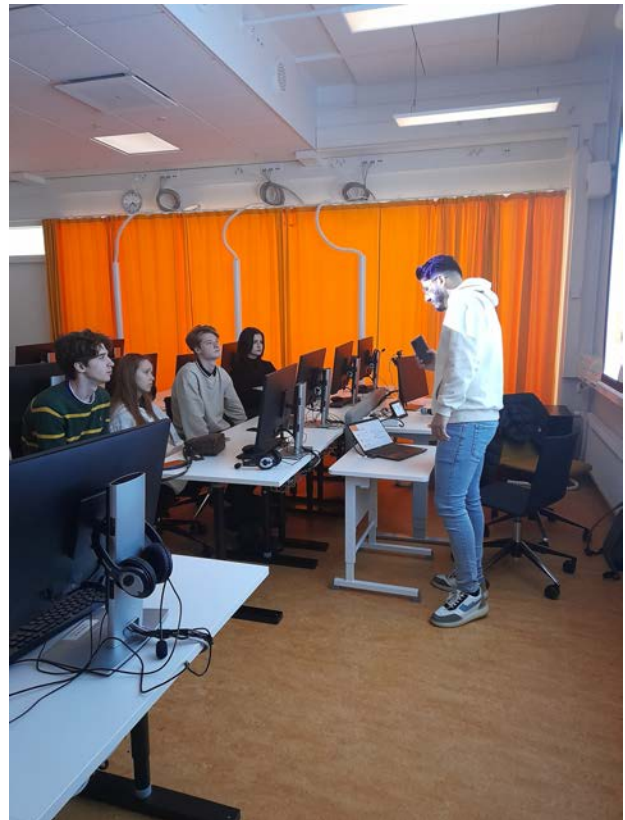
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Session 8: One day in our life in Jyväskylä

For this session, we aimed for the participants to have some video material related to their experiences of living in Jyväskylä and to teach them how to edit their photos and videos using free mobile editing applications. In this session, we fulfilled participants' wishes to learn more about making and editing videos. The content of the session and its topic (One day in our life in Jyväskylä) was suggested by participants and negotiated further with Harith Raad Salih: We progressed with the topic suggested by the participants and took into account theoretical insights wished by them; the structure of the session was suggested by the photographer/media producer. We started the session by meeting at the city centre and going on a walk. As it was very cold, the participants suggested going to the city library and recording there. Instead of recording themselves according to questions on their experiences of living in Jyväskylä, the participants wanted to make their own recordings, which we accepted. The session continued with a theoretical lecture on editing videos using mobile phones and trying some applications for editing videos.



Making recordings in the city library and lecture on editing videos (at university)





Final event and feedback activities

In this session, we embraced the participants' wishes to have fun together. The final event day was co-created by the participants and Aurinkopaja coaches. As suggested by the coaches, the workshop was combined with Aurinkopaja's Open Door event. In the morning, participants had an opportunity to talk to Harith Raad Salih and receive individual advice on editing photos and videos. At the final event, we aimed to achieve the following:

- 1) Participants and all other stakeholders leave the workshop with good feelings.
- 2) Possible negative emotions are worked out.
- 3) We know how we succeed in repiloting activities.
- 4) The visitors of the Aurinkopaja Open Door event are familiar with the NEW ABC activities and provide us feedback.

After lunch, we had a discussion about the workshop. We asked participants how it went and what could have been done better. We showed the participants a poster with an overview of the workshop sessions and their content and asked them to discuss which of these sessions were successful and what made them successful. Afterwards, participants engaged in activities prepared by Aurinkopaja and the Youth Art Workshop (band gig, ping-pong and other games, board games, photography workshop, flea market, crafts activities).



Participants of the workshop trying out different activities prepared by the Youth Art Workshop



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During the duration of the Open Door event, visitors had the opportunity to learn more about our repilot activities and the NEW ABC project's principles. We delivered a presentation devoted to the NEW ABC activities and displayed photos taken during the workshop. The participants, Aurinkopaja coaches, and visitors had the opportunity to give us anonymous feedback by writing a message to us and placing it in an envelope attached to the wall. Visitors could obtain leaflets and talk to us. We also made an exhibition of some of the artistic outcomes of the NEW ABC workshop's sessions.



Dissemination of NEW ABC activities and possibility for anonymous feedback



Artistic outcomes created during session 6 (final event exhibition)



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The last part of the day was more informal and devoted to wrap-up activities. We had started this session by having feelings circle and sharing feelings about the workshop. We continued with celebrating a participant's birthday, having cake, and chatting. As suggested by the participants, we ended the day by going out for pizza.



Continuous feedback and feelings circle activities

Continuous feedback was an integral part of the co-creation workshop. Every session, we asked the participants about how they felt that day and their experience of the activities. We also asked them to express their feelings by showing a thumbs-up or thumbs-down. At the beginning of the planning session (session 2) and at the end of the final event day, we asked the participants to draw an emoji that represents their current feelings. We asked participants to glue these emojis to the poster and tell us about them. We learned that the participants' feelings in general and about the workshop activities were positive on the last day of the workshop. However, the beginning of the workshop was marked by contradictory feelings and wondering about what was coming.



Feeling circle about the workshop activities and sharing experiences in informal conversations



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Feeling posters co-created in the beginning and end of the workshop

We also asked for regular feedback from the Aurinkopaja coaches. We thought it was good practice to have a coaches' meeting after each session. During these sessions, we discussed how the current session went and planned for the next session. We also discussed the workshop and its activities in informal conversations. In addition, we organised a separate feedback session with the Aurinkopaja coaches.



Questions from the feedback session with the coaches

- What kind of feelings has the NEW ABC workshop evoked so far?
- Our principles were co-creation, co-caring, and multimodality: Have we accomplished them together?
- Was participation in this project/workshop useful for you? How have you benefited from it?
- Which session was most successful? What made this session successful?
- What should we (or you) pay attention to when planning and organising similar activities with other stakeholders?



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Steps in co-creating a video

The idea of working on a larger video project was born during the photography and video sessions (sessions 7 and 8) of the co-creation workshop. Participants made the first recordings during these sessions, and we continued gathering footage during spring and summer 2023. The participants were inspired by the photography and video sessions (sessions 7 and 8) facilitated by a Helsinki-based media producer, Harith Raad Salih, and wished to visit Helsinki and learn more from him. In response to these wishes, we started planning how we could make this happen. The video project was fully realised by using the participants' mobile phones and free editing apps. Participants gathered footage and worked on the montage in their free time.

Step 1. Identify participants' interests. We were happy to hear that some participants were inspired by the photography and video sessions and expressed their wishes to learn more about photography, videos, and editing. The initial idea was to continue working on the topic suggested by the participants for the video session of the co-creation workshop (session 8): "One day in our life in Jyväskylä".

Step 2. Negotiate the video project timetable, structure, and content. The timetable and plan for the video project took shape in numerous meetings and conversations with the Aurinkopaja coaches, the photographer/media producer, and the participants themselves. Finally, we agreed with the participants and the media producer that the video project would consist of 1) gathering footage in Jyväskylä (in their free time and during the Aurinkopaja activities); 2) a research trip to Helsinki to explore different urban spaces; and 3) montage session(s). Our research trip lasted for one day, but we realised that a two- or three-day trip would be better because of the time spent on travel. Participants decided to work in pairs on gathering a footage and on editing it.



Examples of instructions and questions that guided us in gathering footage in Jyväskylä (both in the city and in nature)

- >> Record your experiences individually, in pairs, or in a small group in any language.
- >> Share your thoughts about your life in Jyväskylä.
- >> Share your thoughts about the countryside. How do you experience being in nature? What does nature mean to you?
- >> Keep in mind: What do you want to record? Why? What do you want to show to others?



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Example of guidelines for gathering footage during the research trip to Helsinki

>> *What is the purpose of the trip?* To experience and imagine living in different urban spaces.

>> *What will we do concretely?* We will visit Helsinki's city centre and a multicultural suburban area called Itäkeskus. We will walk around, take photos, make audio and video recordings, and reflect on the following questions:

- o Which of these urban spaces feel familiar to you and why?

- o In which of these spaces do you feel the best? Can you imagine living or spending time there? Why?

>> *What should I do before the trip?* Please check the map of Helsinki and webpages with information about the city. Which places in the centres of Helsinki and Itäkeskus would you like to visit? We will plan a walking route according to your wishes.



Photos taken by participants during camping trip with Aurinkopaja



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Photos taken during the research trip to Helsinki

Step 3. Create montage/s. Soon after the research trip to Helsinki, we had a montage session facilitated by the photographer/media producer Harith Raad Salih. The montage session created a great opportunity to discuss crucial topics, such as integration, being a young refugee in Finland, and how the participants wanted to be presented in the videos. We learned that enough time needs to be allocated for montage activities and we needed to be open to renegotiating the plans. Initially, we decided to make one documentary out of three videos edited in pairs. After the first version of the documentary was completed, we realised that it was difficult to create a coherent film out of three stylistically different videos. Therefore, we decided to present the outcomes of the project in a series of three videos. We gave the participants the power to decide how they wanted to be presented and what materials they wanted to include in the final video.

Step 4. Disseminate and agree with all involved in the video project on how videos will be used and shared. We agreed on the rules for disseminating the final video during one of the last montage sessions. The session was audio recorded, and the notes from the session were



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shared with all involved in the video project. We agreed that the video could be uploaded to the project's webpage and on social media and that high-quality should be used. We agreed that photos and clips can be used in conferences and publications. Participants wished to use their real names. We also revised the informed consent signed earlier by the participants to ensure that all participants were still comfortable with being identified in the videos and photos. We agreed to show the final version of the video at a conference on ethnic relationships and other potential events.

Step 5. Ask participants how you succeeded. Continuous feedback was also important in this phase of the repilot activities. We ask participants to reflect regularly how they feel about co-producing of the video by engaging in informal conversations. We also organised a separate wrap-up and feedback session on this part of the activities. We went with participants to cafeteria, had good time and ask participants to reflect on their involvement in the video project. The conversations were audiorecorded.



Useful tip for co-creating videos

It is easy to gather a lot of footage. However, creating a montage can be a toilsome process, and you may need to work hard to maintain the participants' motivation to continue. Food, snacks, coffee, and good company can be good motivators!

Take a moment and write down how you could motivate your participants to continue with the project.



Upscaling activities, sharing experiences, and involving other stakeholders

To ensure the sustainability of our activities, it was important to introduce them to other stakeholders supporting young adult refugees in the city of Jyväskylä. All three collaborating organisations – Aurinkopaja, Paremmiin Yhdessä ry, and Multicultural Center Gloria – participated in planning a two-day photography and video workshop (2nd NEW ABC workshop). The organisations wanted to enhance interaction between different groups of young people, and we were able to adjust the activities to the needs of the stakeholders and participants.

Step 1. Share experiences. We shared our experiences with other stakeholders in feedback and planning sessions as well as through informal conversations. Soon after the first workshop was finished, we invited all three stakeholder organisations to reflect on our experiences and discuss ways to involve other stakeholders. We decided that in a new workshop, we would focus on the activities that were the most successful during the first workshop, namely photography and video projects. The final version of the second workshop differed considerably from the initial ideas we had when we first met with the stakeholders. Thus, it is important to be open to adjusting your plans. Gained experience and good communication will help in making appropriate decisions.

Step 2. Agree on a timetable and practicalities. We finished the feedback and reflective session by agreeing for whom, how, when, and where we will organise the second workshop. We revised these ideas in the next planning meeting.



Come and join NEW ABC workshop!
15.-16.9.2023

Are you looking for a nice company and something interesting to do?

Do you want to learn new skills, take photos or make videos with others?

Join the NEW ABC photo and video workshop!

What do I do?
You will use pictures and videos to tell about a topic "Me, we and the world". You will learn how to take good photos and make good videos.

What language can I use?
The languages of the workshop are Finnish and English, and all other languages that participants know.

Registration:
Kaisa (Paremmiin Yhdessä): 050 544 0043
Michael (Gloria): 050 438 4267
Hannele (Aurinkopaja): 041 544 4997

Further information:
You will get food and snacks during workshop's days.

You will be guided by a photographer and filmmaker Harith Raad Salih. Scan and watch Harith's introduction video:



When and where?

When and where?	What?
Friday 15.9.2023 At 15:00 - 20:00 University library Lähde	Intro: "Good photos and videos: techniques and editing" Dinner Taking photos and recording videos Snacks served during breaks
Saturday 16.9.2023 At 10:00 - 16:30 University Library Lähde	Taking photos and recording videos Lunch Editing photos and videos Snacks served during breaks

More information about NEW ABC:
Katarzyna Karkkainen: 050 308 1774
katarzyna.k.karkkainen@jyu.fi



<https://newabc.eu> [NEW ABC on Instagram](#)

 @NEWABC_EU

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Step 3. Create a workshop flyer and recruit participants. We created a targeted flyer for a new group of participants. In contrast to the first workshop, we had to make an effort to search for participants through different channels such as NGOs and coaches/instructors of various activities own networks. Involving collaborating organisations to prepare the flyer and to help us recruit participants was useful because they knew the target group. Providing information in simple English and Finnish and about possible benefits of participation (e.g. good company and food), advertisement video by a media producer and participants of the first workshop) worked well.

Workshop flyer co-created with institutional stakeholders and media producer



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Step 4. Build trust and create a positive atmosphere. We learned that building trust and investing in creating a safe space were important when implementing a shorter workshop. Though the time for this workshop was limited, it was crucial that participants feel comfortable and know that we are interested in their lives. The welcome and wrap-up coffee sessions as well as having food together worked well for these purposes. They also gave us an opportunity to sense the participants' moods and aspirations. Despite workshop being short, participants were open to share some of their concerns. You can read more about conducting projects in forced migration context, creating a safe space and minimalizing the distance between coaches and researchers in Part II of this handbook.

Step 5. Continuously negotiate the workshop content and practical arrangements. This time, we agreed beforehand on what kind of artistic method we would concentrate on. However, it is good to be open to adjustments to the initial plan. We found that the new group of participants was specifically interested in photography and technical matters related to photo editing and equipment instead of making videos and developing a project on a concrete topic. Thus, we respected the participants' preferences. Sometimes, you need to respond quickly to matters that you were not initially prepared for. In our case, for example, we were asked to arrange a room for prayer.



The workshop activities (lecture and taking photos in the city)

Step 6. Co-create with the participants and stakeholders the final event of the workshop. We organised the final event of the workshop in the form of a photo exhibition. We started the workshop without an idea on that. The idea of the exhibition was born during the actual workshop. The participants wanted some of the photos to be printed for their own use (in bigger format). We agreed to host a small exhibition event for the participants' friends and family before they took their photos home.





Useful tips for adjusting workshop activities to new groups of stakeholders and participants

- >> Do not hesitate to adjust the activities to new groups of stakeholders and participants.
- >> Reserve a good amount of time for planning activities, and start planning the workshop as soon as possible. Dealing with practicalities can take a considerable amount of time; consider with whom you will collaborate, for whom the workshop is meant, where the workshop will take place, who will facilitate it, how long the workshop will last, and how you will organise meals and refreshments.
- >> Consider how you can reach your participants. Create an inspiring flyer/information letter or a video clip for recruiting a new group of participants and think how you can reach your participants.
- >> Be open to new ideas, adjustments, and the need for unexpected arrangements. Stay calm: you cannot predict everything. This is what co-creation is all about!



PART II: METHODOLOGICAL AND ETHICAL CONSIDERATIONS

In this section, we reflect on the opportunities and challenges related to using co-creation in a forced migration context. We will give you some tips on what to consider when planning and implementing collaborative projects and research with vulnerable groups, such as young adults with refugee backgrounds.

Conducting projects and researching young adults with refugee backgrounds

There are specifics to consider when conducting projects with young adult refugees. Here, we will reflect on observations made during our repilot action activities. You can read more in the handbook devoted to [initial pilot activities](#) prepared by our colleague (Mazzaferro, 2022). While engaging in the co-creation process with young refugees, you need to take the following into account:

- o **The participants might have experienced many sensitive issues, such as trauma, physical violence, social isolation, displacement, and immobilisation.** For example, we observed that participant motivation varied greatly depending on the day and the news from Ukraine. Some had to miss their participation in the sessions due to a lack of sleep or a sudden need to handle new challenges with officials. We also observed situations involving participants withdrawing from activities and interactions. Some participants completely cancelled their participation in the NEW ABC workshop and Aurinkopaja activities because of their – or their families’ – sudden decision to move to another city in Finland or back to Ukraine. Conducting the sessions according to the plan was not always possible. Sometimes, it was more important to sit in silence or listen to music instead of working towards a concrete artistic output. We learned that some topics related to international migration experiences may raise many contradictory emotions and memories. This was visible in some of the sessions and in participants’ and coaches’ reflections. Sometimes, discussions evolved in directions that may have easily led to tension (going too deeply into participants’ personal experiences). In addition, some activities – related to planning, for example – turned out to be controversial because some participants felt it was impossible to make plans or consider their futures in their current situation.
- o **Creating a safe space is key to successfully implementing the project.** We conducted our activities in Aurinkopaja facilities, a familiar space for the participants in which they felt comfortable. Agreeing on the rules guiding the activities was important for creating a



space in which the diversity of experiences and perspectives was respected. We also returned to privacy and anonymity issues at different points in time, and our actions made it clear that those are negotiable.

o Minimising the distance between young people and coaches or researchers is crucial, and building a trusting relationship takes time. We invested a considerable amount of time in building rapport before beginning the workshop and participant collaboration. Some activities, such as eating together, informal conversations, sharing the same spaces, genuine interest in young people's lives, and giving equal space to different points of view (knowledges), subjectivities, and identities, enhanced the building of trust and positive relationships. However, rapport and positive outcomes from the activities cannot be forced or guaranteed. We were fortunate to build excellent partnerships with most of the participants. However, we also accepted some participants' decision not to participate in the workshop and/or research activities.

o Although efforts to reduce the distance between young people and coaches or researchers by choosing an approach based on collaboration were made, being aware of the existence of power relations is important.

o Our intention was to co-create a space for young people's voices to be heard, but we were also reflective. We asked ourselves, 'Why do we talk about giving a voice to young people at all? Isn't it obvious that they, as anybody else, should have a voice, and their voice should be heard?'

o Process alone is often more important than the outcome or concrete product. In our case, the participants openly stated that taking part in the activities – basically in any activities – gives them the opportunity to leave their homes and provides a sense of life. Many meaningful discussions accompany the co-creative processes of making a concrete artefact or artistic output. This allowed the participants to make their learning experiences and dreams visible to others and themselves. We also observed that some participants 'found themselves', and redefined their life goals and values.

Benefits of multimodal and arts-based co-creative practices

Engaging in collaborative projects and co-creative practices with young people from vulnerable backgrounds has many benefits, such as enhancing their integration and inclusion, as well as helping them better understand their experiences. At its best, co-creation makes spaces for hope for the future.

o Young people as active and reflexive social actors. By creating opportunities for collaboration, co-creation, and participation in (in)formal learning activities, we acknowledged the young people as active and reflexive social actors who can (re)shape their lives, subjectivities, and identities. We observed the process of young people creating and showing new identities that were often not obvious to themselves or others. Instead of being represented as traumatised and depressed by the war in their home country, they



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saw themselves (and wished others to see them) as young people full of optimism and ambition who wanted to learn new things, explore Finland and existing possibilities in the country, and build their lives in this new setting. Through co-creative and multimodal practices, the participants had opportunities to discuss how they wanted to be seen by others and to impact this through their testimony in a series of videos they made.

o **Communication across modes and languages.** Co-creative practices allow communication across modes and languages and enable conversation on the topics that might otherwise remain hidden to come to light. Multimodal and arts-based projects allow the use of various linguistic resources and modalities. Co-creating artistic outputs, such as sculpting a map of Ukraine or making a montage of the final video, awoke discussion in all the linguistic resources available on topics and feelings relevant to these young people's current life situation (and related to their experiences of international migrations, everyday experiences of living in Finland, and dreams). Although some things were difficult to express with words, other modalities allowed them to become visible.

o **Epistemic solidarity and socially sensitive active listening.** Co-creative practices are not simply collaborative; they are more like pathways to **epistemic solidarity and socially sensitive active listening** (van der Aa, 2017; Sabaté i Dalmau, 2018). Engaging in co-creative practices allowed the young participants to discuss problems they face in their daily lives and make these problems visible to stakeholders.



Testimony of the NEW ABC workshop participants:

"In this project, you will get the opportunity to learn how to shoot and edit videos right on your phone, as well as take professional photos. The project provides an opportunity to improve many useful skills and develop your thinking in a new direction. Who knows? Perhaps you will find yourself in a new profession. What is important is that you will do it together with others, so this is a good opportunity to meet like-minded people like you. Good luck with your workshop!"

Take a moment and write down what new skills your participants can learn through participation in your multimodal project.



Ethical considerations in multimodal and arts-based collaborative projects and research

Carrying out multimodal and arts-based collaborative projects and research involves continuous reflection about the process and our actions as facilitators of the activities and researchers.

o Long-lasting partnerships and commitment. Long-lasting partnerships and commitment are at the core of collaborative projects and processes. However, the question of how much commitment can be expected from stakeholders, including young participants, remains. Although collaborating institutions appreciated the possibility of co-creating activities, they were sometimes openly critical of the time investment they required. Involving participants in such extensive and fully voluntary activities can be challenging.

o Participants' privacy and anonymity. Participation in multimodal and arts-based projects and working on artistic outputs often mean that participants may be identifiable. This requires significant sensitivity from facilitators and researchers and consideration of possible risks related to participants being identified. We continuously discussed these matters with the participants and checked at different points of repilot action whether they were still fine with the agreement we made upon them signing up informed consents. If needed, the informed consent was updated. We discussed how the photos, videos, and other artistic outcomes of the repilot activities would be used and shared with the participants. We also had discussions about how the participants wanted to be presented and whether they would prefer that we use pseudonyms instead of their real names. We followed the participants' preferences in this regard. This also shows respect for the participants and their privacy.

o Researchers' positionalities. As a facilitator or researcher of the co-creation process, you perform a range of roles. This means that you must constantly reflect on your positionalities, the roles in which you are engaging, and your thoughts, feelings, and perceptions related to performing each role. In addition to being researchers, we performed such roles as workshop and activity initiators and facilitators, as well as supporters and motivators or creators of the constructive atmosphere. Our participants and institutional stakeholders acted as co-researchers, which placed us in a certain (rather equal) position and, at best, made it possible to imagine each other's life conditions. This was important for building trust and long-lasting partnership.

o Negotiation of professional roles. Professional role negotiation is also prominent when collaborating with various stakeholders – for example, artists. Professional role, in which stakeholders are expected to perform, should be discussed and reflected on with the stakeholders. Each profession has its own borders, the crossing of which may be unethical. Keeping this in mind and staying within own professional borders is important for creating safe spaces for all participants. Finding a balance between agreeing on what is expected from the artists and respecting artistic freedom is a delicate matter.

o Equality and equity. Reflecting equality and equity when implementing collaborative projects and co-creative practices is important. We observed that the participants' varied



linguistic repertoires and funds of knowledge could easily lead to inequalities because not all participants had equal access to information or instruction. Translanguaging (using all existing linguistic resources to communicate meaning) was helpful in providing clarification and instructions. We had an interpreter for the first few sessions. However, we wanted to ensure that everyone understood the repilot action activities and related research, and obtained adequate information in their own language. We also drew on our own language proficiencies in Finnish, English, and Russian.

o Working with a group of participants. Working with a group of participants created its own dynamics: On one hand, the participants supported each other by sharing experiences and exchanging information. On the other hand, we found that some participants undermined other participants' experiences, which required immediate but sensitive intervention from the researchers and coaches to ensure that the space was safe for all.

o Understanding key concepts. We observed that understanding key concepts, such as 'co-creation', can be difficult for participants and institutional stakeholders alike. There were also differences in the understanding of some terms, such as 'learning' or 'change' (which were our first workshop's key words). The terms may also have different meanings in different languages. Therefore, a considerable amount of time should be allotted to discussing and negotiating these matters at different stages of the workshop. Institutional stakeholders have profound experience with doing things in a certain way, and changing such deeply rooted practices may be challenging.

o Dealing with uncertainties. Engaging in co-creation projects and co-creative practices involves dealing with many uncertainties, as well as being flexible and ready to adjust initial plans. We listened carefully to the stakeholders' needs, concerns, and suggestions, and if needed, we adjusted the sessions' outlines or specific activities. Until the end of the process, neither stakeholders and participants nor facilitators/researchers can be sure of the final results of the activities. Unexpected turns are unavoidable when engaging in projects based on co-creation.

o Time resource management. Participation in this project required institutional stakeholders to devote many working hours. In our repiloting activities, institutions participated as associated partners. For us, this meant a constant negotiation of the ways in which these institutions were involved and respecting their decisions. We made continuous adjustments to minimise the effects of our presence on the institutions' regular activities.



Pause for thought

Engaging in a co-creation process **is rewarding** for all involved and has many benefits, such as creating hope for the future. However, **you may also encounter some ethical challenges** and need to be prepared for them.



PART III: RESEARCH PROCESS REFLECTIONS

In this section, we will consider the research stages that we conducted concurrently with planning and implementing repilot activities.

Formulating aims and research questions

We began the research process by setting our study aims and formulating broad research questions. Our aim was to obtain a better understanding of young adult refugees' experiences of international migration and living in Finland, as well as how they were expressed, performed, and narrated in the workshop. We were also interested in learning more about the use of co-creative, arts-based, and multimodal practices in a forced migration context.



You can read about the stages of conducting research in the handbook prepared by our colleague from Italy (Mazzaferro, 2022), and a range of methodological handbooks, edited volumes, and articles (e.g. Bell & Pahl, 2018; Heller et al., 2017; Moore et al., 2019).



Broad research questions we developed and you might find useful

- >> How do young adult refugees experience and (re)negotiate linguistic, sociocultural, racial, and other inequalities in their everyday lives in a new country?
- >> How are these experiences performed and narrated via multimodal and arts-based outputs?
- >> How can co-creative practices enhance the exploration of migratory trajectories and learning experiences in a new country?

Take a moment to write down one or two research questions relevant to your project! What kind of questions could you develop for your project?



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Rather than treating these aims and questions as definitive, we treated them as a tool with which to begin the research process. We redefined these questions during the pilot action activities and were open to revising them again when progressing with the data analysis.

Site and recruitment processes

After formulating the initial research questions, we decided where we would conduct our research and who our participants would be. This stage was also a process of adjusting our own interests to existing and/or arising possibilities.

Institutional stakeholder and participant recruitment was a long, nonlinear process of revising our initial decisions and making adjustments, depending on circumstances and possibilities. For example, we initially planned to conduct research during both workshops; eventually, we decided to work longer with the participants of the first workshop and collaborate with them to complete the video project. Such prolonged and long-lasting collaboration was crucial for building trust and having in-depth discussions on topics relevant to our research questions.

Finding a main collaborating institution and site for this research proceeded with negotiations about possible collaboration with various institutions/organisations (which support and offer activities to young adult refugees). Eventually, we invited Aurinkopaja coaches and participants to take part in the research. A description of the collaborating institution and activities can be found in Part I of this handbook.

We redefined the target group of our repilot activities accordingly to better correspond to the Finnish context. We used the term 'young adults', meaning young people aged 15–29. Our participants were adults or were just about to enter adulthood, aged 17–24 years old. Although we initially planned to collaborate with young people aged 18–20 years, this seemed irrelevant to the implementation of our repilot activities and research.



Pause for thought

Like vibrant subjectivities that are fluid and ever-changing (Ros i Solé et al., 2020), so is the research process.

Research notification and informed consent

Providing information about the activities and what participation in the activities and research involves is a key element of the research process. Depending on the national context, you may require ethics board approval to conduct a project and research activities before



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approaching participants (as in our case). We organised a information session in which we told the participants about the repilot actions and research activities. One researcher also covered the research notification and informed consent text. Potential participants had the opportunity to ask additional questions.



Pause for thought

Participation in research may raise concerns, especially the first time someone is asked to take part. Participants can associate the words 'research' or 'interview' with negative connotations based on their experiences dealing with authorities or journalists.

Take a moment and write down how you can explain to participants what research and interviews are, as well as what being a co-researcher involves?



Useful tips for preparing informed consent

- >> Depending on the participants' age group and the national legislation, you might need to obtain parental/guardian consent for them to participate in the activities and research.
- >> Ensure that your consent form is clear (no technical terms), accurate, and detailed.
- >> Explain how the young people will be involved in the pilot action activities, what research participation may involve, how the data (e.g. audio recordings of conversations, artwork, or podcasts) may be used for dissemination purposes (e.g. reports, presentations, exhibitions, and social media posts), and the overall purpose of the project and research activities.

With whom and how?

We conducted research in collaboration with Aurinkopaja. The research was conducted during a 6-week co-creation workshop (12 young people; 5 females and 7 males) and an 8-month video project (6 workshop participants; 3 females and 3 males). The participants were

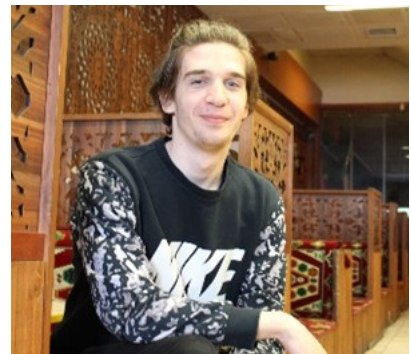
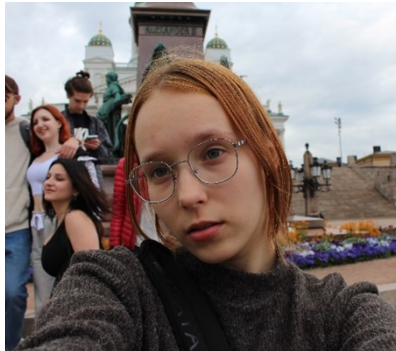


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Ukrainian refugees. At the start of the repilot activities, they had lived in Finland for less than a year (approximately 1–4 months). They were all reception centre service users and lived in private accommodations. Some participants arrived in Finland on their own, while others arrived with their families.

Additionally, two coaches from Aurinkopaja agreed to participate in the research. Both coaches had extensive experience working in schools or NGOs with young (forced) migrants. They called themselves coaches rather than instructors, which underlines their holistic role in supporting young people in their everyday lives and finding their own paths in new circumstances.



The six participants of the video project (Nastya, Sonya, Andrij, Viktoriia, Artem and Misha)

As in repilot activities in general, in research we must carefully consider the specific life situations these young people were facing daily. It was even more important to gain trust because we often engaged in discussions on sensitive personal topics and asked the participants to share their experiences.

Our starting point was that the participants held ownership of their experiences, and they were the experts in those experiences. We invited the participants to co-research with us their experiences of migrations, living and learning in Finland, and how these experiences were related to their sense of belonging. Most participants responded enthusiastically to our invitation. Some wanted to participate only in workshop activities, which we also respected.





Pause for thought

Collaborative research is characterised by a need to reposition often predefined roles. This requires a high level of self-consciousness, self-assessment, sensitivity, and epistemic solidarity to researchers' cultural, political, and social contexts. Building trust in collaborative research in forced migration contexts can be challenging and usually involves long-lasting partnerships (Baynham & De Fina, 2016; Pöyhönen & Simpson, 2021).

Take a moment and write down what collaborative research means in your project. What can you do as a researcher to build trust and a basis for long-lasting partnerships?

Generating ethnographic data

The overarching methodological approach in this study is (linguistic and embodied) ethnography. This means that our relationships with the participants and shared worlds were prominent in generating knowledge about their experiences of migration, everyday life in Finland, learning, and belonging. For us, this meant collaborating with the participants for an extended period of time. We regard the prolonged engagement inherent in ethnographic research as a pre-requisite to gaining trust and developing reflexivity. We facilitated the workshop and sessions, and we took part in the activities with the participants. We touched, saw, smelled, tasted, and did the same things as the participants to experience the process of co-creating artistic outputs. We co-created the guidelines for gathering footage with participants, and one of the researchers participated in the research trip to Helsinki, visited the same places, gathered footage, and engaged in the process of editing and montaging the final video. We then had a chance to feel and experience similar moments to our participants (co-researchers) (Schlieuwe, 2020). We were guided by our curiosity to learn about the experiences and perspectives of the young adults participating in the study.

We conducted fieldwork for approximately one year starting from November 2022. This included a few months of participation in the activities of all three organizations and getting to know our collaborators and future participants (before actual activities), and dissemination events.

Observations and field notes

Observations and reflective field notes were our main data sources. Participation in various activities, planning and feedback meetings, other events, and trips were accompanied by reflective field notes written afterwards. If possible, we also wrote field notes during the sessions, but this was not our priority.



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Audio-recorded activities, meetings, and workshop sessions

We audio-recorded most of the sessions and meetings in which we participated:

- o planning sessions for the workshops and video-project activities (with institutional stakeholders)
- o planning and montage sessions for the video project (with participants of the video project)
- o selected activities conducted during the workshop (with participants and coaches)
- o feedback sessions/meetings with participants at different points of the repilot actions
- o one feedback session with the Aurinkopaja coaches after the workshop



Pause for thought

Ethnography can be defined as ‘a broad approach of exploration and analysis based on participant observation and the direct engagement of the researcher with the chosen research setting’ (Atkinson, 2017, p. 2). Ethnographic research may involve the use of different data collection methods, such as interviews, observations, and analysis of artifacts, photos, videos, or written texts (Schliewe, 2020). **Embodied ethnography** also focuses on the researcher’s personal experiences and reflections, the relationship between the researcher and the research, and the overall environment (Stodulka et al., 2018). Embodied experiences and creative outputs are seen as research data: not everything is spoken or written text. What matters is the co-existence and epistemic interest in other participants’ views, thoughts, and actions. **Linguistic ethnography** explores language and interaction and the meanings that participants (in physical or virtual spaces) give to wider social structures, such as the education system or immigration policy (Copland & Creese, 2015).

Take a moment and write down how the ethnographic approach can be applied to your study.



Interview(s)

We invited the participants to discuss their experiences in interviews. We interviewed the participants in pairs because they preferred this arrangement. The interviews were semi-structured but with narrative features. We had a list of possible topics and questions relevant to our research. Like our colleague in Italy, we used the list and questions to begin and stimulate discussions. However, the interview had an open character, and we let the participants discuss other topics.

We explained to participants that we wished to understand the experiences of young people like them and how they can be supported, as well as to discuss some of the NEW ABC workshop activities. We began the discussion on NEW ABC activities by going through photos taken during the workshop. The list of topics and questions was as follows:

>> Living in Finland/the city of Jyväskylä and learning:

- o Tell anything you want to share about yourself.
- o What kinds of experiences of living and learning in Finland do you have?
- o How did your life change after migration?
- o Have you changed after migrating? In what ways and why? How has migration affected your identity, or who you are?
- o How would you describe your life in the city of Jyväskylä in one word?
- o Have you learned anything important lately? Where did you learn it?
- o Do you have experience with learning (participating in various activities) in places other than Aurinkopaja?
- o What about Katutaso (youth house)? What do you think about the activities there? And Gloria?
- o How about Laukaa (nearby town)? Are there any activities in which you can participate?
- o What kind of activities would support you best in living and learning in Finland?
- o Did you have the opportunity to interact with locals? With whom do you spend the most time in the city of Jyväskylä? Were you able to establish any social relations outside of Aurinkopaja? Would you like to have Finnish friends/friends other than Ukrainians?
- o Who are the most important people in your life now?

>> NEW ABC activities:

- o What kind of feelings did the NEW ABC activities evoke?
- o Which of the NEW ABC activities was the most meaningful for you personally, and why?
- o What was your most inspirational learning moment during the workshop?
- o Would you like to tell me more about some of the photos and videos from the workshop?



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>> Future perspectives:

- o How do you imagine your future? Do you imagine living in the city of Jyväskylä in the future?
- o Tell me about your education and learning experiences.
- o Do you plan to study more? If so, where? Here in Finland, or in Ukraine?
- o What is your biggest dream?

Visual material, artefacts, and written texts

Our data also consists of visual data, such as photos and videos, and artefacts, such as drawings or sculptures. We and the research participants documented what occurred during the workshop session and the places we visited by taking photos. Data from the photography and video sessions and the video project are mainly visual, and they consist of photos, video recordings, and a montage of the final outcomes of the repilot action, a series of edited participant videos.

Finally, the dataset was completed by short texts written by participants as part of their Aurinkopaja activities.

Communication channels

We used WhatsApp groups during our activities, mainly to inform participants about events, send reminders, and share photos and videos.



Useful tips for carrying out research activities

- >> Consider organising info in the form of a Q&A session. Tell about research activities by providing concrete examples.
- >> Go through informed consent together with participants (individually or in small groups). Take time to respond to their questions!
- >> Ask participants in advance if you can record spontaneous conversations (relevant to the research activities and typical data in ethnographic research).
- >> Include planned research activities in the minutes of every session (e.g. which activities do you plan to record).
- >> It is also good to share insights with other researchers, who have previously conducted arts-based collaborative research in forced migration settings and/or young people.



PART IV: CO-PRODUCING THE FINAL VIDEO

Participants' voices and negotiating agency

The process of planning a video project and co-producing the final video was thoroughly collaborative, involving the engagement of participants and a media producer. In some cases, we made suggestions that we further negotiated with the participants. We treated the guidelines co-created with participants flexibly, and the participants did not necessarily follow them. In other cases, the ideas came from the participants, and we let them experiment and follow their interests.

Co-producing the final video was not straightforward. Our initial idea was to create a single film montage from three videos that the participants edited. The participants felt that mixing videos of significantly different styles was a poor idea, so we asked for feedback from people who were uninvolved in the project. This allowed us to look critically at the first version of the final video and encouraged the participants to address other concerns and problems that they recognised earlier but perhaps lacked the courage to say aloud. For example, as it turned out, some participants disliked that the final video began with war scenes and sad music – something typical in documentary films about war or refugees.



Participants' voices and the co-creation process

Nastya: *Actually, I want to make our video more, you know, not that hard, not that serious.*

Katarzyna: *Why it should be not so serious?*

Nastya: *Because that's who me and Misha are. It's not our life of serious people. That's why I have seen beginning, really sad music and bla, bla it's not our life. Even when we are Ukrainian refugees, we are not that serious people. We are not so traumatized after this situation. We are living this life right now, not in the past. I know that there is a lot of refugees who are traumatized, but we are not. So, if we are making our own video, this video should not be that serious. That's our life.*

The conversation presented above is an example of the negotiation process that occurred during the co-production of the final video. In the example, participants negotiated how they wanted to be presented in the final video and what was important for them as individuals. Being part of the co-creation process allowed the participants to reflect on such things.



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Negotiating language practices and identities

During the final video co-production process, we observed negotiation processes for language practices and identities. In what follows, we present extract (click on the picture to watch it) from the film (series of three videos) titled “Finland. Our days. Our dreams” introducing Viktoriia and her video. Viktoriia arrived in Finland with her family. When we met Viktoriia for the first time, she was shy. Although we agreed on the topic of our video project, Viktoriia really wanted to record a parody of a Ukrainian programme about scammers. As Viktoriia explained, she always wanted to be an actress. Participation in the repilot actions allowed her to try acting and realise her dreams. She had an opportunity to put forward an identity that we did not expect – that of a self-confident young woman with ambitious dreams.



Pause for thought

Watch the video above and reflect on the language practices observed in Viktoriia's video.

Write down your reflections here.

Translanguaging was a common practice during the workshop and the video project. We observed the participants naturally switching between different (named) languages, usually English and Russian. In informal situations, other languages were also used. The flexible use of many linguistic resources is important for creating a common understanding and building good relationships.



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PART V: COMMUNICATION AND DISSEMINATION

Finally, we discussed with the participants how we should inform the larger community about our project and its results. We made these decisions in the final stage of the repilot activities and research, but we also discussed these matters in the earlier stages of the repilot activities (including signing informed consent). You can read more about agreeing on the rules of video dissemination in Part I of this handbook ('Steps to co-creating a video').

As in the first round of implementing pilot actions (Mazzaferro, 2022), we considered to whom, how, and why we wanted to make visible our project and its results:

To whom: Local administrators, teachers, NGO workers, young people, and researchers; an international audience.

How: At the local and national levels: Showcasing some of the artistic outcomes during the final event of the workshop/activities (final event exhibition), illustrating activities through posters and informal chats, a workshop for institutional stakeholders in the city, and a social event for family and friends.

At the (inter)national level: Presenting the project, its activities, and results at (inter)national conferences and events, possibly with the participants, using digital channels to present activities to a broader audience, such as the [eTwinning platform](#) (allows users to upload a description of their activity and share it with other EU-based teachers), and multi-purpose platforms, such as X (formerly Twitter), Facebook, and Instagram).



Useful tips for carrying out research activities

- >> Invite local authorities and policy makers to dissemination events.
- >> Be careful with privacy issues especially when using multi-purpose platforms (e.g. X (formerly Twitter), Facebook, Instagram).
- >> Agree with participants on the rules of using and disseminating artistic outcomes of the project.
- >> Depending on participants age and national legislation, you might need to obtain permission from parents/guardians.

Why: To make the outcomes of the project and the main message of the activities visible to others and to question existing discourses related to the integration of young adults with refugee backgrounds. For example, through the videos and other repilot actions' outcomes, participants wanted to show their regular lives and that their lives go on. The young adult participants wanted to communicate that they are optimistic about the future, want to learn new things, and want to explore Finland – as any young adult would. They appreciate learning about new opportunities and want to build their lives in Finland.



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Thank you very much for your attention!

We hope this handbook has inspired you to create your own multimodal and arts-based collaborative projects. Enjoy co-creation and co-production.



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Acknowledgements

The activities in this handbook were co-created and implemented in Aurinkopaja, a project that coaches young adult refugees during their resettlement process in the city of Jyväskylä and Finland. We would like to thank Aurinkopaja coaches Roija Aflatuni and Hannele Vestola, as well as students Jonna Kortesaari and Janita Reunanen for their enormous enthusiasm towards the project and their professional guidance in working with the youth. Without your commitment and support, we would not have been able to implement this workshop. We would like to thank all the young people who participated in this repiloting project and provided their insights at all stages, from planning to dissemination. Special thanks to the six participants who stayed with us for nearly nine months and made videos of their experiences. We also thank Arja Miettinen, Jassin Rezaei, and Michaël Fandi at Multicultural Center Gloria, as well as Kaisa Puhakka and Emmanuel Sibomana at Paremmiin Yhdessä ry (Better Together) for giving us feedback throughout the process and helping us implement the upscaling activities. Responding to young people's needs and finding participants who would benefit the most from our activities would not have been possible without your help. Finally, we thank the community artists Anton Amit, Alina Kliuch, and Minna Lehväslaiho for bringing the arts into the workshop. Special thanks to Harith Raad Salih, who gave so much time and effort to guiding the young people to produce videos and realise their visions.



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