Give Me a Re∞s8n

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Three Cycles of Dialogical Art-based Action Research To Support a Community of Volunteers Who Work With Migrants

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Art Education

Masters' Thesis 2016

University of Lapland

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Degree programme: Art Education
Type: Masters' Thesis
Number of pages: 124, Annexes 7
Year: 2016

Abstract:
The purpose of this study is to find out what a dialogical workshop can put in motion amongst a community of volunteers working with migrants. The workshop format is evaluated and developed to find out what works and what doesn't, and what should be taken into consideration in future dialogical projects. The project includes an interactive button (http://www.givemeareason.info) to address the question of why people help by randomising the original sentences so that eight (8) reasons for helping become infinite (∞) reasons for helping.

I employ art-based action research with three cycles of action. The action happens through a dialogical workshop. The workshop consisted of a pair conversation around guided topics, the creation and performance of a mantra of eight reasons in the form "I help because.." and a final group conversation followed by a shared dinner. Because we reflect on why we help the migrants, the project has elements of socially engaged art and social justice art education. Interviews after the first workshop are used to evaluate the experiences of participants. I work with a co-researcher, a fellow volunteer, to plan, act, observe and evaluate the second and third workshops. Analysis of the workshops are based on the four interviews, our observations, feedback from the participants as well as audio recordings of the workshops.

The participants perceived that the workshop created social cohesion. Importantly, hearing others' eight reasons for why they volunteer was valuable primarily because it was seen as a validation of ones' own thinking. Workshop cycles which created a physical and psychological space for the dialogue were more successful in meeting the objectives of the dialogical aesthetic. Creating performative interaction with the conversation topics led to more discussion of the topics and less wandering away from them.

The mantra is the heart of the workshop and thus the Give Me a Reason -button is in symbiosis with the workshops. The workshop cycles provide material for the button and the button lives on beyond the workshops. The general public can interact with the button to think about why some people choose to help the migrants.

Keywords: community-based art education, social justice art education, dialogical aesthetics, arts-informed inquiry, volunteers, migrants

Lapin yliopisto, Taiteiden tiedekunta

Give Me a Re∞s8n - Three Cycles of Dialogical Art-based Action Research to Support a Community of Volunteers Who Work With Migrants

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Koulutusohjelma: Kuvataidekasvatus

Työn laji: Pro Gradu

Sivumäärä: 124, Liiteitä 7

Vuosi: 2016

Tiivistelmä:

Tutkielman tavoite oli selvittää minkälaisia kokemuksia, ajatuksia ja prosesseja dialoginen työpaja voi käynnistää maahanmuuttajien kanssa työskentelevien vapaaehtoistyöntekijöiden kesken. Työpajamuotoa arvioidaan ja kehitetään sekä pyritään selvittämään mikä toimii ja mikä ei. Tutkielmaan kuuluu taiteellinen osio, interaktiivinen nappi (http://www.givemeareason.info), joka arpoo satunnaisia lauseenpätkiä yhteen, luoden kahdeksan (8) syyn ("Minä autan koska..") pohjalta loputtomasti (∞) syitä auttaa.

Tutkimus on taideperustainen toimintatutkimus kolmessa syklissä. Toiminta tapahtuu taiteen keinoin eli dialogisen prosessin myötä. Työpaja muodostuu ohjatusta parikeskustelusta sekä kahdeksan lauseen "mantran" luomisesta joka esitetään ryhmän edessä. Lopuksi on yhteinen ohjattu keskustelu sekä yhteinen illallinen. Pohdimme miksi autamme maahanmuuttajia ja tästä syystä työpajassa on vivahteita "socially engaged art" -liikkeestä.

Työpajan tavoitteiden toteutumista arvioitiin haastattelun keinoin. Työskentelin lopulta kanssatutkijan kanssa (toinen vapaaehtoistyöntekijä) ja yhdessä suunnittelimme, toteutimme, havainnoimme ja arvioimme toisen sekä kolmannen työpajan. Työpaja-analyysi perustuu haastatteluaineistoon, havaintoihin, avoimeen palautteeseen työpajan yhteydessä sekä työpajakeskusteluäänitteiden tulkintaan.

Työpaja onnistui synnyttämään yhteisöllisyyttä sekä vahvistamaan sosiaalisia suhteita. Mantrojen kuuleminen koettiin tärkeänä erityisesti siksi, että se vahvisti omia näkemyksiä siitä miksi auttaa. Työpajat, jotka onnistuivat luomaan fyysisesti ja psykologisesti rajatun tilan, onnistuivat paremmin tavoitteissaan. Keskusteluaiheisiin tutustuminen performatiivisesti auttoi keskittämään huomion annettuihin aiheisiin.

Projektin nappi on symbioosissa työpajojen kanssa. Mantra on työpajan keskiössä, ja työpajassa tuotetut mantrat toimivat napin sisältönä. Nappi kuitenkin elää työpajasyklien yli ja ulkopuolella. Yhteisön ulkopuoliset henkilöt voivat, nappia painamalla, pohtia, mikä liikuttaa ihmisiä auttamaan turvapaikanhakijoita.

keskeiset käsitteet: yhteisöllinen taidekasvatus, taideperustainen toimintatutkimus, social justice art education, dialoginen estetiikka, arts-informed inquiry, vapaaehtoistyöntekijät, turvapaikanhakijat

Muita tietoja:

Suostun tutkielman luovuttamiseen kirjastossa käytettäväksi ⊙

Suostun tutkielman luovuttamiseen Lapin maakuntakirjastossa käytettäväksi ⊙ (vain Lappia koskevat)

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Introduction
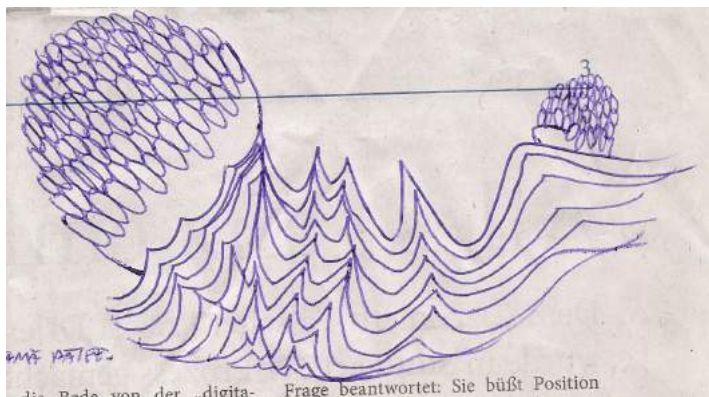
Illustration 1: Migrants in boats on the mediterranean

It was the summer of 2015, life had drifted me back to Germany and there was talk of the enormous wave of migration crashing over the mediterranean sea and orange boats full of people were all over the media (see Illustration 1 above). One kilometer away from my home was to be built an air dome hall to house up to 300 asylum seekers. Before the migrants arrived, 200 people had signed up to volunteer their time with the newcomers.

Major media gives voice to politicians engaging in a normative "should" debate, as well as to those opposed to the osmosis of people to areas of concentrated good. In many European countries, public debate has become at times rather harsh. But where are the voices of those who look the newcomers eye to eye and who seek contact in order to take an active stance on the subject by volunteering their time to work with the migrants? What say they?

This thesis project both studies and strives to enable the activity of a group of volunteers in Germany who work with migrants. Through an art process, we ask ourselves why is it that we help and how do we rationalise and speak about our seemingly altruistic behavior? What are the motives, concepts and ideas we associate with helping others? What is it that we are

help and how do we rationalise and speak about our seemingly altruistic behavior? What are the motives, concepts and ideas we associate with helping others? What is it that we are truly saying and what can we learn about ourselves through our co-volunteers? We do not strive to arrive at an answer, but rather to lay the question in the air.

The project entails two elements, paths, roads or domains, much like the interior space and outer layer of a sphere (see illustration 2 below). On the one hand there is the art pedagogical workshop element of the dialogical artwork, the interior, in which I as a researcher/artist/pedagogue work to create a space which enables the volunteer community to enter into a dialogue about why we help and our experiences as volunteers, encouraging reflection and fostering social cohesion amongst the group. On the other hand is the outer layer of the sphere, the creation of a public artwork about why we, the volunteers, help. It takes the form of an interactive button, created by me as an artist and researcher, that plays back random combinations of segments of the sentences created by the volunteers during the workshop. People outside of the volunteer community are able to take a look inside the minds of the volunteers by coming in touch with or into dialogue with our outer shell through the artwork.

Illustration 2: The Sphere interior depicts the workshop, the exterior is the artwork produced.

The artistic and art pedagogical framework of this project follows the tradition of dialogical aesthetics as articulated by art historian and critic Grant Kester and the tradition of community based art education and artistic action research as articulated and developed at the University of Lapland, by professors Timo Jokela and Mirja Hiltunen. Research, analysis and data presentation methods are borrowed from the tradition of qualitative and ethnographic research (group interview and interview techniques, observation as well as thick description).

The primary research questions are:

1. Through three iterations of art-based action research, what needs to be considered in the design of a dialogical workshop setting?

2. What does a dialogue put in motion in the participants and can it strengthen and deepen bonds between the members of a community?

This written thesis includes a discussion of the artistic and art pedagogical theoretical framework of the project, including dialogical aesthetics, community based art and artistic action research as a methodology in developing art pedagogical practices. Following the theory, there is an extensive description and analysis of the three dialogical workshops which is based on my research diary and audio recordings of the workshops. This section includes a detailed analysis of the experiences of the participants of the first workshop based on a series of four interviews conducted. Finally, this thesis work includes an artwork made up of the voices of the participants of the workshops, presented at (http://www.givemeareason.info). Concluding remarks reflect on how the existing theory interacts with the findings of this particular project.

The grand scheme

The Give me a Reason project is a combination of two parallel, and at times intertwining, roads. The two roads are directly and inherently related to oneanother, yet it has taken me the entire process of this research project to truly understand the significance of how and why they relate to eachother. I will do my best in articulating this relationship over the course of the written thesis.

One of the roads, let's call it the art road, leads to an art product, and that road is travelled on by me (alone?) as an artist and researcher (arts-informed inquiry). The other road, let's call it the pedagogical road, is about both an art process and art products, created by and with a community. On this pedagogical road I take the role of educator and researcher and I walk along with a community of volunteers who work with migrants (community-based art education, dialogical aesthetics, socially engaged art). The education happens through art and the volunteers create art products. The art products formed on this pedagogical road feed in as the material for the art product of the art road. Moreover, the process of inquiry set in motion by the art road in turns begins to unveil some interesting truths, which in turn further inform the design of the pedagogical road. Thus the artwork enters into a dialogue with the research process.
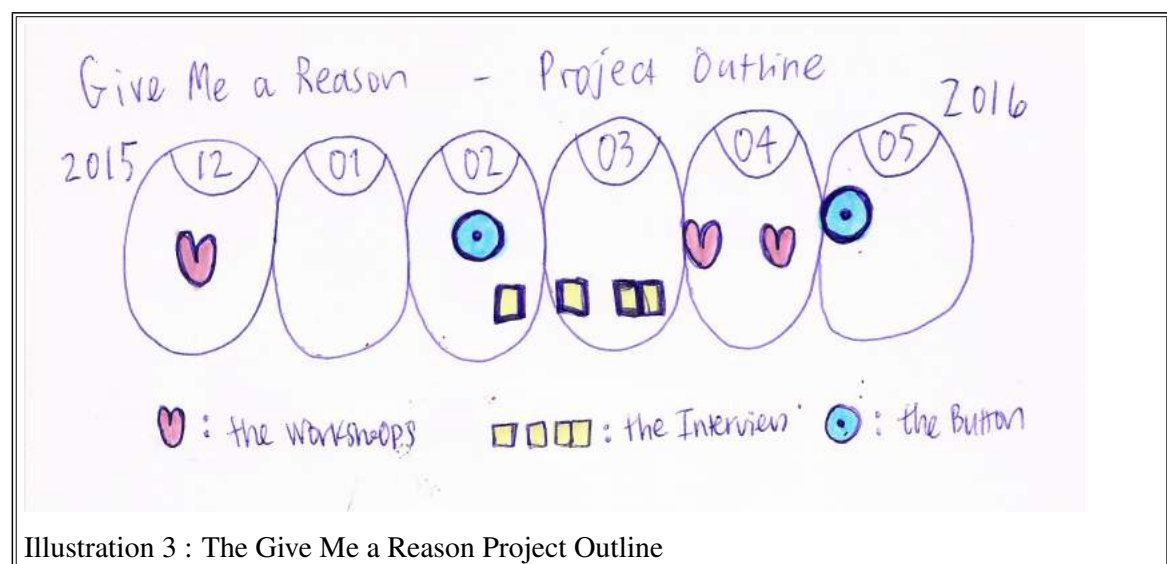
The Project Outline

Illustration 3 : The Give Me a Reason Project Outline

The dialogical workshop, Mantra Assignment and the Action Research Process

I facilitated three dialogical workshops, one in December 2015 and two in April 2016 (see Illustration 3 above), with a volunteer community working with migrants. I used art-based action research methodology: a cycle of planning, implementation (or action), observation and evaluation, in order to try to improve the workshop each iteration such that, content wise, it related more closely to the needs of the community and that, didactically, it would run smoother. The action happened through art. My research material consists of my own observations and research diary, audio recordings of the workshop as well as informal discussions with community members and a batch of single interviews, four interviews in February and March of 2016, with the participants of the first workshop. This wave of interviews gave deep insights into what direction I should be taking the workshop format. During the interview sessions, one of the participants of the first workshop expressed their deep interest in what I was doing and thus became a co-researcher. From then on, we planned, implemented and developed the second and third workshops together.

The Mantra and The Artwork

The workshop consists of a dialogical part in which the participants talk around and about questions which me and my research partner have devised. These questions were designed to ignite discussion and reflection about the experiences we had had as volunteres, as well as to elucidate why we joined the group in the first place. In the second part, each praticipant creates their own "mantra" about why they help: 8 reasons in the form "I help because..". This mantra is then spoken out loud or performed in front of the rest of the group and it is recorded (audio). For the final iterations of the workshop format, the workshop closed with a dinner shared together which had been prepared by the migrant cooking group.

The mantras recorded during the workshop are the meat of the artwork conceived of and created by me. The first version of the button, with four voices, was completed in February 2016. The second version, with 15 voices and a new datamodel, in May 2016. I cut up the mantras into rough grammatical segments: help, subject, object and verb. I programmed a button which, upon being pressed, randomly generates sentences using the segments of the sencentes recorded during the workshops. The concepts which people use to verbalise their motives and behavior are thus presented jumbled and mixed up. Sometimes the sentences generated make no sense, sometimes they are funny, and other times they are deeply touching. At random intervals, the button plays back full, coherent sentences spoke by one voice.

Illustration 4: The Button
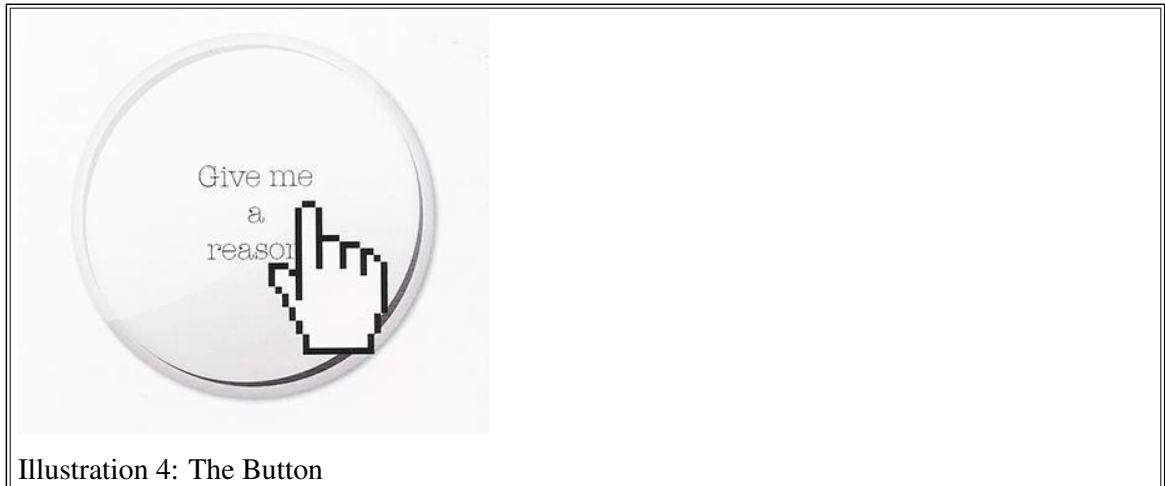
This research is about developing a workshop format for this particular community in this particular context. The format may not be applicable in other situations, but the qualitative findings and evaluation of the format could inform future workshop design.

In their introductory remarks to a chapter on community-based arts education, Fleming, Bresler and O'Toole highlight a certain truism in the field of art education:

> Arts education is sometimes seen narrowly, and inappropriately, as taking place only in schools without embracing the importance of partnership, community projects and adult education (2014, 281).

The art pedagogical stance taken in this thesis work is a broad one. It encompasses an understanding of art as a dialogical community process which happens outside of the art institution, and an understanding of education in the broad sense of growth which happens outside the formal educational institution. The process of considering the art/research/pedagogical theoretical framework has been a challenge. It is clear that art, pedagogy and research have happened, but the question is how to situate this project within existing discussion at the crossroads of art, pedagogy and research?

In the following chapter I will touch upon artistic research, the concept of community, community-based art, community-based art education, art for social justice, social justice art education, dialogical aesthetics as well as art-based action research as a research method in art education and one which I employ in this study.

Chapter 2

The Art Pedagogical Stance

2.1   Art / Education / Research

The question of what is artistic research is relatively new and according to the historical canon of artistic research in education can be traced back to 1993. In 1993 Elliot Eisner held a distinguished presidential address to the annual meeting of the american educational research association and challenged the community to broaden their conception of how humans create knowledge to include artistic and expressive methods as well, particularly for the purposes of educational research. Soon after this address, the Arts-Based Educational Research Special Interest Group (ABER SIG) was formed and grew (Cole and Knowles 2008, 58). In all, eight institutes were held from 1993 to 2005 (Barone & Eisner 2011, ix). The research group is, in fact, still active and has a web presence at http://www.abersig.com/.

In their broad text published in 2011 called Arts-Based Research, Barone and Eisner ask whether we should at all try to find a place for theory in arts based research? Yes, they argue, we should, since "we are interested in expanding our understanding of the varieties of ways in which explanations are given." (Barone and Eisner 2011, 157). Further, Barone and Eisner wish to equip the world of research with new perspectives on how research can be undertaken. They argue that arts based research primarily seeks to ask questions, open up discussion and invite a broader audience to partake in the knowledge creation process, rather than to find a swift, correct and true answer to a problem. (Barone and Eisner 2011, 158, 166).

Moreover, arts based research is meant to allow readers and viewers to percieve and interpret, in particular, aspects of the social world and its social phenomena, which they may otherwise

have overlooked. (Barone & Eisner 2011, 166) This is particularly true in the case of why arts based research is employed in this project, both as a method of working with the volunteers and guiding them in their own artistic process and product and as a method of "speaking about" volunteering through an art product with a wider public audience. Some participating volunteers later told me that they kept on thinking about the question, kept coming up with new answerd and deeper layers of themselves which they discovered through reflecting on why it is that they've volunteered their own selves with the migrants.

Arts-Informed Research

In 1998, Professor Ardra Cole and Professor (emeritus) Gary J. Knowles founded an informal working group at the University of Toronto to explore how to bring together art and social research. In 2000 the working group became formalized under the name Center for Arts-Informed Research (CAIR). This group has asked, in particular, how can the arts inform inquiry and knowledge development in a broad sense.

The central tenet of arts-informed research is to ground the research process and representational forms of the research in one or several of the arts. The idea is to enhance understanding of the human condition through alternative, artistic processes and ways of presenting research findings. Meanwhile, the researcher may in tandem also employ conventional qualitative methodologies alongside the artistic methods. A central defining element is that through an artistic medium, the research findings will be more broadly accessible to a wider audience, reaching the "hearts, souls and minds" of viewers and working magic through art for gaining insights into the complexities of the human condition. (Cole & Knowles 2008, 59, 61, 67.) This is why I wanted to create "the button". I wanted to create an interactive artwork where anybody could push the button and think about how some people talk about why they volunteer with the migrants.

The central intention and purpose of arts-informed research is social responsibility and knowledge advancement through research, not the production of fine art works. The quality of the artistic elements of the arts-informed research project is defined by how well the artistic process and product serve the research goals. The artwork is thus not made for arts' sake. An arts-informed research project yearns to both inform and engage, the art product explicitly intends "to evoke and provoke emotion, thought and action" (Cole & Knowles 2008, 61, 66). This is particularly evident through the selection of the subject matter for this work. Europe has seen an increase in the number of migrants over the last few years and the question of how how and whether to receive these people is one which a vast majority of Europeans has thought about and

perhaps formed an opinion about. This project strives to present a turn of speech in this argument through a (playful) artwork. Although a fine art may not be the objective of arts-informed inquiry, I have nevertheless done my best in creating an aesthetic piece of work because I believe that the art will stand better chances at capturing its audience this way.

The Centre for Arts-Informed Research was established in 2000. According to Cole and Knowles, it was "important to distinguish [Arts-informed research] from other companion methodologies established and evolving at the same time, such as arts- based research, art-based inquiry, image-based research, and visual sociology." (Cole & Knowles 2008, 59). Further, Cole and Knowles argue that arts-informed inquiry is important because although positivism has traditionally governed the way that research is defined, conducted and communicated, it does not reflect how a person actually expriences and processes the world (Cole & Knowles 2008, 59). Hence, there is space for an artistic expression of knowledge.

Marit Dewhurst (D.Arts in Art Education) is known for her work in relation to art for social change or socially engaged art and touches upon the ideas of arts-informed inquiry as far as presentation of research result goes. Dewhurst points out that art can invite reflection, commentary and understanding of the issues it deals with, but when combined with an explicit drive for social change around a specific issue or community, "artworks have the capacity to enlarge an audience's understanding of a focused issue or community, drawing them into a more critical understanding of themselves and the world around them". (Dewhurst 2013, 149). Dewhurst thus echoes some of the tasks which Cole and Knowles set for what they call arts-informed inquiry.

While traversing the complexities of the world of art based research, there were several schools of thought which seemed to coincide with the thinking in this project. However, of them all I found arts-informed inquiry to sit most appropriately with what was going on with the button, the art product produced on one of the roads along this project. This is because the art product, the button, was created with a solid intention to use the art as a means of presenting the minds of the volunteer community to a broader public. The multitude of voices found in the button represents the community and shows that young and old, male and female, have united to come into helpful contact with the migrants. The concepts that the voices speak can serve as a starting point for self reflection for anybody who presses the button.

Although this final art product, the button, was created in my hands as an artist, as a way of communicating about why we volunteers help, the art product does have another role in the art pedagogical process. In fact, contributing to the art product was at the heart of this process for the volunteers. We engaged in a cycle of workshops where the focus of action or activity was in the art, both in the dialogue or conversation in the workshop around the given topics, as well

as in contributing to the art product. The meat of the artwork, the mantra of eight sentences, were on one hand material for the art product, but also a standalone work of art, written and performed by each of the participants.

Find below an image (Illustration 5) which presents the relationship between the volunteer community, the "Give me a Reason" -button and the wider public. Notice the strands of colored string leading from the minds of the stuffed animals into the heart of the button. The plastic toys wait for somebody amongst them to dare push the button.

Illustration 5: The role of the artwork in this project for communicating about the values of the community with a wider audience: Why do we help?

2.2   Community Art / Education

What is a community?

Seppo Kangaspunta (DSocSci) edited a collection of articles by sociologists on the concept of community in this day and age. The articles provide an account of how our individual selves have related to communities in recent history as well as the implications for todays' sense of community with its individualised system of market-capitalism and the individual as consumer as well as the emergence of the internet and its online communities. I refer to several articles from the book as well as other sources which approach the question from an arts perspective, to demarcate an understanding of community for the purposes of this project. Sociologist Jari Aro (DSocSci) notes that while the concept "community" makes a lot of sense in colloquial language, its scientific definition is somewhat more problematic (Aro 2011, 87).

Doctoral candidate, sociologist Kari. A. Hintikka refers to a literature review which George A. Hillery made in 1955 of the concepts used to talk about community, summarising it thus:

> "A community is:
>
> 1) a group of people, 2) who share social interaction 3) and some general bonds amongst eachother and with other members of the group 4) in the same place at least sometimes." (Hintikka 2011, 117)

Aro summarises the work of sociologist Max Weber as such:

> The basis of communal relationships is made of affectual, emotional and traditional factors. A communal, social bond forms between people when their sense of community leads to activity whereby they orient themselves to eachother as reciprocal actors. (Aro 2011, 40).

This is to say that it is not enough to "feel" or "think" community and relationships, but that these relationships must also be acted upon.

Borrowing from Wittel, Aro notes that the concept of community is multi-faceted and difficult to define. It could be seen as something related to a traditional way of life which is defined by stability, the the strength and continuity of relationships, a sense of social togetherness or

cohesion, commitment to a place and a shared history. However, due to the development of a society ever more focused on the individual, it seems as though this way of understanding peoples' relationships to oneanother is no longer as applicable. The lives of people are no longer permanent and unchanging. The people in our lives, both private and professional, change more often than they did a few generations ago. For this reason Wittel suggests using the concept of network sociality, the idea that people continously form rapidly changing social relationships that are not always tied to a certain place or locality. (Aro 2011, 80 – 81.)

Dance artist Professor Jan Cruz-Cohen has worked extensively in socially engaged community art projects, particularly in theater and performance. According to Cohen-Cruz, the community is "constituted by virtue of a shared primary identity based in place, ethnicity, class, race, sexual preference, profession, circumstances, or political orientation." (Cohen-Cruz 2005, 2). In the case of the Give Me a Reason -project one could say that the community exists because of a shared political or moral orientation.

Professor of Art Education Mirja Hiltunen notes that social theories have traditionally included locality and a group of people who share certain values and are familiar with each other as an essential foundation of any community. The traditional idea of community is thus based on physical interaction and closeness, as defined by commitment to shared values or even by moral and social duties. (Hiltunen 2010, 120.) In the Give Me a Reason -project the community in question is a new community whereby there is no tradition to uphold, but rather one to create.

A community of interest or action is a community which has been formed in order to take care of something (Kangaspunta, Aro and Saastamoinen 2011, 262). A sense of community or group identity is thus formed as a result of the concrete action (Kangaspunta, Aro and Saastamoinen 2011, 258). The community in question in the Give Me a Reason -project could be classified as a community of action. In fact, we define ourselves through the communities we belong to and how we participate in various relationships within these communities (Kangaspunta, Aro and Saastamoinen 2011, 253). Membership in a group may be very significant if the person identifies with the group, and thus belonging is related to a sense of social cohesion (Kangaspunta, Aro and Saastamoinen 2011, 256).

Despite changes in the landscape of sociological organisation of people and relationships, Aro concludes that communities and the sense of belonging which they offer are just as valuable for people of our age, a way to build our identity and something to long for (Aro 2011, 53). Strong shared experiences make for a shared story and thereby a sense of social cohesion. Being human is thus principally a social process, which is born out of shared experiences. (Aro 2011, 88.) Aro summarises the work of Émile Durkheim to note that belonging to communities is a

prerequisite for happiness and a sense of meaning in life (Aro 2011, 46). This understanding of the importance of community and belonging is at the foundation of the design of the workshop format.

Community Art

Community art often combines traditional art forms and accentuates interaction and communication through action and performativity (Hiltunen 2009, 109). The artistic activity can elucidate aspects of phenoma, the environment or the community, which would otherwise go unnoticed (Hiltunen 2009, 110). In other words, community art projects strive to change people through art, create social change, raise sentiments of environmental responsibility, participatory thinking and enhanced communality (Jokela, Hiltunen, Härkönen 2015, 441).

Bailey and Desai note that community-based art practices are much more concerned with the artistic process than with the product. The processes are highly collaborative and involve an ongoing dialogue within a community. People see themselves and their experiences reflected in the created local and collaborative artworks. Thus these community-based art projects have the power to transform social relationships between community members and the dominant cultural institutions that usually determine how experiences get represented. (Bailey and Desai 2009, 40.)

According to Cruz-Cohen, a community-based production is usually a response to a collectively significant issue or circumstance. The production is a collaboration between the artist and a community that brings the content to the production. (Cohen-Cruz 2005, 2.) She notes that community-based art is often about a cultural expression of identity politics which refers to groups of people who connect on the basis of shread indentities fundamental to their sense of self. (Cohen-Cruz 2005, 2).

Bailey and Desai note that one role which contemporary community-based art projects may take is to investigate and give voice to "hidden" stories, documenting local and specific histories of communities that do not get told by traditional means such as the popular media or pedagogical texts. This work provides a means for disenfranchised communities to share their experiences and voice their concerns regarding issues they face in their daily lives. (Bailey and Desai 2005, 40.)

Moreover, community-based art is really as much about building as about expressing a community (Cohen-Cruz 2005, 135). Hiltunen echoes this sentiment by suggesting that if any one

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part of a community art project were to be labelled as"the artwork, then it could be the social bond which is generated between the participants (Hiltunen 2009, 221). In one project, Hiltunen observed that communality, the sharing of experiences and peer-learning emerged as the most significant field practice outcomes for the students involved (Hiltunen 2009, 210).

A brief history of community in art education

Community in the context of art education has been discussed at length 1990s onwards, and even in the 1960s, with varying interpretations as to the roles of the community and students, and consequently, the aims and purpose of the community-based activity (see Marché 1998). Theresa Marché, Doctor of Art Education, summarises these approaches to taking from, learning about and acting upon, the community, all the while taking a very student-centered approach from the sphere of formal art education (Marché 1998, 7).

More recently, Professor (Emeritus) of Art and Art History Jarvis Ulbricht has expanded this definition to encompass ideas of community art related to organised community art programs to improve art skills, art programs that "promote contextual learning about local art and culture" or outreach programs to empower specific communities as well as community service projects or even public art in general (Ulbricht 2005, 6).

Ulbricht points out that informal teaching, non-school settings as a place of education, as such is no new form of art education, but rather it has existed for centuries in master-apprentice relationships and in the foreign travel and museum visits of wealthy youth (Ulbricht 2005, 7). Postmodern perspectives include, in particular, design of community-based programs for local citizens and special groups which include a broad spectrum of categories of people not always included in bulk primary education systems (Ulbricht 2005, 8). Artists (and architects) in community-based projects engage in a form of ethnography to understand the community before designing projects that suit the community (Ulbricht 2005, 11). Ulbricht concludes by noting the importance of being clear about definitions and objectives:

> If art teachers and students can clarify their community-based art education definitions and objectives, they then can envision meaningful projects and programs that are enriching and educational (Ulbricht 2005, 11)

In other words, it is important to understand who the community members are and what they may need, before embarking on a community-based process.

The Contemporary Community Art Educator

Art historian and critic, Professor Grant Kester recounts the history of community and activist art and notes that in the 1990s, a growing interest in the artworld for community issues led to a significant blurring of the boundaries between art and social policy. Kester notes that the function of the community artist can, in some respects, be compared with that of the reformer or social worker, the community artist as a kind of social service provider. (Kester 2004, 137 – 138.)

Because the art in community art often appears as events or encounters as well as changes in the community with which one is working, community art can be scrutinized as art education or art education as community art, depending on what the intentions of the activity are (Hiltunen 2009, 27, 109). Community-based art projects can be labelled as community-based art education as soon as the focus has shifted from the artworld-centered to the community-centered and that the intentions of the artistic action have become consciously pedagogical (Hiltunen 2009, 109).

Hiltunen proposes that, in evaluating community-based art, we should also consider its pedagogical significance. There is reason to ask whether the interactive aspects of the art result in learning results or whether the structure of the art, which contains the roles of the artist and community, serves the pedagogical intentions. Hiltunen also notes that it is important to ask to what extent the community artist is carrying their pedagogical responsibility and whether or not they are competent in this sense. (Hiltunen 2009, 111).

In fact, the role of the postmodern community-based art educator is active and related to the opening of cultural horizons. The art educator guides the communities into understanding the social and cultural worlds in which they live. (Hiltunen 2009, 253.) This is the role which I take in the context of the Give Me a Reason -project.

Community-based Art Education

> What is community-based art education? It is the creation of a moment. It is what and how the community-based art education happens in the moment, performatively and in interaction. (Hiltunen 2009, 267).

Community-based art education always starts with an analysis of a community and a given environment (Hiltunen 2009, 172). It aims at activating local people and communities to find

their own strengths, similarities and trust (Hiltunen 2009, 187). It is concrete activity, which brings the materials and tools as well as techniques, methodological approaches and content to the scene of civil society, to the everyday lives and environments of people (Hiltunen 2009, 204).

The interaction in community-based art education is led by the artistic and educational intentions and layers. Hiltunen sees the basis of this interaction as relating to the experientiality, reflectivity, transformation and social constructivism of artistic learning. An active communality is built from these premises performatively and in dialogue with the senses, materials, the action as well as through the development of skills. Meanings are built within the symbolic sense of community through sharing as well as the artwork. As doing becomes action or even activism, the community process can lead to empowerment and emancipation. (Hiltunen 2009, 257.)

The traditions of the academic art education tradition, namely skills of observation, the master-apprentice realtionship or the elements and principles of composition, may find a place as part of the artistic activity in community-based art as well. However, these principles are not the foundations of the activity, nor the goals, but rather, tools which one might use. The foundations of community-based art education are to be found in the sociocultural environment, in interactions and encounters. (Hiltunen 2009, 253.)

Hiltunen adds that successful community-based art education at best creates a reflexive-aesthetic community. The reflexive-aesthetic community is built through the continous dialogue amongst the community members which serves to create an awareness of self but also an awareness of self in relation to the community and environment. Finally, when the process is transformed through sharing to become collaborative, or even activist, the dialogue becomes functional and can lead to empowerment and emancipation. (Hiltunen 2010, 122.)

2.3   Social Justice Art / Education

Art as social engagement

Dewhurst summarises some of the concepts or terminology used to talk about artwork which addresses social inequality and injustice with a commitment to draw attention to, inspire action toward or intervene in the perceived system of inequality of injustice: activist art, community-based arts, public art, art for social change, Theater of the Oppressed, art for democracy, and community cultural development. (Dewhurst 2013, 144.)

Bailey and Desai assert that art can be a vehicle for bringing into our explicit consciousness such difficult and overwhelming subjects such as inequality or the suffering of others, aspects of reality which the intellect would perhaps rather ignore (Bailey and Desai 2009, 42). Moreover, arts can have a role in creating material practices for other ways of being (Bailey and Desai 2009, 43).

In a similar vein, Professor of Art Education Marit Dewhurst notes that activist art strives to awaken awareness, mobilise people to action or inform people of specific social conditions in a type of activity often referred to as "giving voice to" or "making visible" a certain issue, community or action. Thus the artwork becomes the voice of, or symbolic stand-in for an issue or people which has previously been "silent" or "invisible", providing a rallying cry for action and social change. Dewhurst asserts that if art has no communicative role, it cannot maintain or change cultures. (Dewhurst 2013, 149.)

Dewhurst categorises this type of socially engaged art into two categories. The first category comes from the world of art history and art criticism, is often situated in the art institutions and on the art market. This type of art stands in opposition of art made for purposes other than social justice aims. Emphasis is on the final product as the site of critique, challenge and documentation. An example of an artist who operates in this manner is Alfredo Jaar. (Dewhurst 2013, 145.)

The second category stems from community organizing and focuses more on the relationship between art and the people who choose to engage in its creation. The discussion of such works emphasizes the psychology and sociology of creation and the ability of the art to communicate with, inspire and motivate people. Art is viewed as a tool for exploration, advocacy, expression and as an opposing force against inequality and injustice. This type of art often resides outside of the art market. (Dewhurst 2013, 145.)

The fist type of social justice art education brings an art historical aspect, a discussion of aesthetic quality and historical and cultural context as well as the analysis of the art-making process. The second kind offers a detailed analysis of the community of significnce, psychosocial outcomes as well as possibilities for individual and social transformations. (Dewhurst 2013, 145-146.) In general, activist artists engage in critical reflection and exploration of how injustice plays out in the world and relates to the artists' life (Dewhurst 2010, 8).

Dewhurst suggests three dimensions of activist artmaking: connecting, questioning and translating. Connecting is about finding an issue which touches ones' personal life in some way. The questioning phase is about a process of critical inquiry into the layers of social, cultural

and economic factors which relate to the selected issue. While researching into the issue, artists become more aware and critically conscious of the meaning of the issue in the world (Dewhurst 2010, 9.)

The translating dimension means that the activist art is created with an intention to challenge as well as change conditions of inequality or injustice. The challenge is in creating art which not just tackles the symptoms but rather the deepeer structures of oppresion. Art as activism thus entails both the intention to impact structures of injustice as well as a process to negotiate both the activist aims as well as the creation of an aesthetic object. (Dewhurst 2010, 9.)

Furthermore, activist art often deals with imagining new ways of being in the world, dreaming of alternative ways of interacting with society. Due to the power of art as a form of communication, social justice artists provide important counternarratives to dominant discourse by showing the experiences of ignored communitites and offering alternative ways of being in the world. Art provides means to communicate where words may not be adequate (eg. death, racism, love), making it possible to engage with challenging concepts such as identity, oppression or freedom. (Dewhurst 2013, 147 – 149.) The button created in the Give Me a Reason -project is an attempt at addressing the issue of why some people help the migrants (and others do not) and more importantly, with what concepts the volunteers justify their behavior.

Socially Engaged Art Education

Professor Elizabeth Garber defines education for social justice as education for a society where the rights and priviliges of democracy are available to all (Garber 2004, 16). Important means of social justice education include "anti-discrimination pedagogies where race, class, gender, age abilities, natioanlity, cultural background, religion and other factors that predefine people are explored consistently" (Garber 2004, 9). Uniting these educationl theories and approaches related the task of education to a revisioning of the world as "a more liveable and joyous place for all, with a balance between humans, the environment, and other living beings." (Garber 2004, 4).

Art education for social justice simply places art as the means through which these goals are achieved (Garber 2004, 16). Art education for social justice is thus related to socially responsive contemporary art as well as our visual and material culture (Garber 2004, 4). In particular the work, among others, of scholars Kevin Tavin, Paul Duncum and Kerry Freedman has aimed at solidifying the basis for a visual art education for social change and social justice through establishing the theoretical link between critical pedagogy and visual culture (Garber 2004, 6). An

example of this type of visual culture education is Kevin Tavins' project centered on the critical examination of the representations which Disney create. In the assignment, Tavin challenges students to look critically at and deconstruct the ways in which Disney feature films present identity, race and violence. (Garber 2004, 12.)

Again, we come face-to-face with a multitude of terms to allude to the link between social justice education and art education: activist art, community-based arts, new public art, art for social change, and community cultural development (Dewhurst 2010, 7).

To draw in the place of community-based processes into the ideas of art for social change, we can refer to the writings of Jokela, Hiltunen and Härkönen. They note that both activist art and community-based processes of contemporary art have a similar focus: to make room for interaction and participation (Hiltunen 2010, 120; Jokela, Hiltunen, Härkönen 2015, 440). Moreover, when the artistic activity expands beyond the boundaries of schools, the approach can be seen as activist art where the aim of the activity is to use art as a means of bringing about social change or awakening environmental responsibility, a sense of community or participatory thinking (Hiltunen 2010, 132).

However, the conversation between art education and political or social issues is one up for hefty debate as an interesting article from 2007, authored by Professors Dipti Desai and Graeme Chalmers, indicates. In essence, a debate had taken place over an American national art educators' mailing list and the topic up for discussion was whether or not social or political topics should at all be touched upon in art curriculum. Some teachers were of the opinion that school should be an island out of reach of these hefty and complicated adult themes. (see Dipti and Chalmers 2007.)

Dipti and Chalmers argue for the place of socially engaged art in art education in that socially engaged art works lead us to ask critical questions about the current political, social, economic and cultural situation. Through this questioning, we arrive at different ways of looking at the situation and hopefully creating some change. Thus, while socially engaged art may not directly foster social change, it nevertheless seeks to generate a dialogue about social and political issues. (Dipti and Chalmers 2007, 9). In the context of the Give Me a Reason -project this critical review comes in part through the reflections shared by the volunteer community in the workshops, but also through the possible future interactions of a general public with the interactive button.

2.4   Art-based Action Research

A primer in Action Research

Professor of Art Education Mirja Hiltunen notes that action research is not considered a research method as such but rather as a research strategy or attitude, where the research process is used to develop activity. The purpose is to inquire into social reality in order that one might change it and change reality, in order to research it. It is a communal and self-reflective approach to research with which members of a social community strive to develop the practices of their community to be more just and equal and founded in knowledge. (Hiltunen 2009, 78 – 79.)

In the introductory remarks to the Sage Handbook of Action Research, Professor Hilary Bradbury summarises to say that "action researchers nearly always start with a question such as 'How can we improve this situation'?" (Bradbury 2015, 1). This was the starting point in the design of the workshops. The initial factor which I sought to improve was to simply enable people to get to know eachother before the activities with the migrants started. I figured that this would make our work together easier.

In his book titled Artist, Researcher, Teacher, artist Alan Thornton outlines some of the characteristics of action research:

> 1. The action researcher strives to improve their practice as a direct result of the research.
>
> 2. The research tends to be autonomous and is evaluated from the researcher's or the client's perspective.
>
> 3. Mostly it is autonomous, but it may be undertaken by a group in collaboration in a particular workplace or environment.
>
> 4. Improvement in the immediate context of the research is a major driver of the research.

(adapted from Thornton 2013, 123.)

Much along the lines of thinking explicated by Alan Thornton, my intention with this project was to set forth change in our local volunteer community. The action which I implemented was aimed at improving the interpersonal relationships amongst the group of volunteers as well as fostering a process of self-reflection. My intention was to try to create a culture of asking questions and getting to know eachother.

From Action Research to Art-Based Action Research

Art-based action research is a research strategy developed at the University of Lapland. In her doctoral dissertation in Art Education, Mirja Hiltunen employed artistic action research to develop models for community-based art education and more importantly, pedagogical models and tools for guiding students of art education through these community-based processes. According to Hiltunen, there are many similarities between the approaches in community art and those in action research. In both approaches the goals are activistic and involve the participation of a community or an audience. Action research focuses on activism and change whereas community art is more about creating a moment. Again, both approaches strive towards an increased understanding of self and the world. (Hiltunen 2009, 79.)

Professors Timo Jokela, Mirja Hiltunen and Lecturer Elina Härkönen discuss the art-based action research model in an article published in 2015. The authors contend that while action research as such is nothing new in the field of educational research, in comparison to the teacher-as-a-researcher movement, the theories of critical and participatory action research are more emphasized in art-based action research due to the issues of community and contextuality within contemporary art. (Jokela, Hiltunen, Härkönen 2015, 439.)

Participatory action research, which has its roots in critical pedagogy developed by Paulo Freire, emphasizes the participation of the memebers of the studied community and understands the creation of new knowledge as a process of social constructionism. Following this line of thinking, the goal of community art, environmental art and communal art education is the empowermen of the participants, even if at the end of the process a concrete art product is created. (Jokela, Hiltunen, Härkönen 2015, 439.) The product of a community-based art education project can be a minute change in attitudes or the beginnign of a new process (Hiltunen 2009, 72).

The target of study in artistic action research are the communal, social and participatory dimensions of art as well as the process of learning which happens over the course of a project. Because art plays such a central role in the methodology, the research method was re-named to be art-based action research. The methodolody is predominantly action research, yet the means and object of action is art. (Jokela, Hiltunen, Härkönen 2015, 440.)

For the research projects conducted at the University of Lapland, the cycles of action research are understood to happen over the course of the project as a whole, where a single student thesis will take part in one of the cycles of research. Thus, culminating over time, the joint research effort constitute the cycles of the action research. (Jokela, Hiltunen and Härkönen 2015, 442.) Therefore it is questionable whether artistic action research has taken place in the

case of the Give Me a Reason -project, since only three workshops were held. Alternately, one could say that the Give Me a Reason -project has produced some results which could inform further development of similar projects and further cycles of action.

Maria Huhmarniemi D.Arts demarcates the terminology developed at the University of Lapland. Arts-based action research relates to working practices of environmental and community arts as well as to the project nature of contemporary art practice as well as community-based art education. Arts-based action research is informed by social pedagogy, in particular sosiocultural animation and critical pedagogy. Arts-based action research shares some qualities with design-based research. (Huhmarniemi 2016, 43.)

Pulling together the writings and theories of Borgdorff, Irwin, Jokela and Hiltunen, Huhmarniemi summarises art-based action research as a research approach which aims at developing art-based processes and working methods for finding solutions and future visions to problems identified in various communitites and environments. Artistic action research is thus initiated with a research problem or task which is relevant in terms of art education, applied arts or for the environment and communities in question. (Huhmarniemi 2016, 44.)

The research is cyclical, incorporating cycles of planning, theoretical research work, artistic work or other such interventions, reflective observation, theorisation and the specification of goals. The research process and results are documented. The material for the analysis of the process are the artworks as well as the observation of the action and experiences. The research results are published both in the scientific community as well as the art world and to the greater public. Importantly, the research is evaluated in terms of its functionality and impact. (Huhmarniemi 2016, 44 – 45.)

Building on the theories of Jokela, Hiltunen notes that community-based art education can touch upon the knowledge of contemporary art by developing forms of artistic activity which enable, or further, require collaboration (Hiltunen 2009, 74). Although a concrete art product may be created, art-based action research driven by community-based art education assigns a performative function to the art. The process of action or performance itself is an intentional and cumulative process informed by the principles of action research. (Jokela, Hiltunen, Härkönen 2015, 440.) Bailey and Desai also note that community-based art practices are more concerned with the nature of the artistic process than only with the art product (Bailey and Desai 2005, 40).

2.5   Dialogical Aesthetics as Community Art

Illustration 6: Facilitating a dialogue amongst the volunteer community. Note the ideas travelling by thread between the minds of the participants.

Art historian and critic, Professor Grant Kester has proposed the term dialogical art, which I will use to describe the form which the artistic activity in our community-based contemporary art project took. I use the concept of dialogical art because aside from the art making in the form of the personal mantra, it's performance and my twist of it (the button), the Give Me a Reason -project entailed a purely conversational aspect (see Illustration 6 above), where a guided pair and group conversation in fact formed the body of the artistic action and artwork.

Towards the end of his book titled Conversation Pieces, Kester notes that even as he tries to define something called dialogical art, it slips form his grasp, blurring into grassroots theater, collaborative mural production and community activism. Kester also notes that he is aware of the fact that, in coining the term dialogical aesthetics, he is contributing to an "unwieldy mélange of terms", as "dialogical art" baskes with "new genre public art" or "littoral art" or "engaged art" or "community-based art". (Kester 2004, 188.) The form retains many similarities to these other

art forms, yet is not a movement as such (Kester 2004, 9). In fact, in the theoretical discussions of many of these "art forms", reference is made to these other concepts as well, as we will see later on.

Kester is asserts that what he defines as dialogical art shares many qualitites with the artwork which clings to the other terminology, yet finds a need to demarcate a new term nevertheless, suggesting that he sees yet more space for difference between various art forms in the fine details of what define these practices. Kester lays the foundation of his argument for the concept of dialogical art in the discursive theories of Jürgen Habermas and goes on to define dialogical art also through how it differs from traditional aesthetics. In fact, Kester dares us to accept conversation and dialogue as art an sich.

There are examples of contemporary artists and art collectives that have defined their practice around the facilitation of dialogue among diverse communities, parting from the traditions of object making to adpot a performative, process-based approach in their artistic practice (Kester 2004, 1). What is notable about dialogical art is that it exists mostly, although not entirely, outside the international network of art galleries and museums, curators and collectors (Kester 2004, 9).

Emphasis is thus on the character of the interaction between people, not on the physical or formal itegrity of any given artifact, nor on the artists' experience in producing it (as in a more traditional art approach). In a traditional approach, the object is typically produced entirely by the artist alone and only then offered to the viewer. Thus the viewers response has no immediate or reciprocal effect on the constitution of the work itself and so the physical object remains static. (Kester 2004, 10.) In conventional aesthetics, the viewer only engages with art if they "like" it, ie. if the artwork captures the viewer through the aesthetic experience it provides. Only after it has succeeded in this can the art do its work and make the viewer more open-minded or affect the way that the viewer perceives the world and enters future social interactions. (Kester 2004, 112.)

In contrast, dialogical projects in fact unfold through a process of performative interaction (Kester 2004, 10). In fact, subjectivity is formed and modelled through the discourse and intersubjective exchange itself, there is no "content" to communicate to begin with (Kester 2004, 112). Artists enter the situation with perceptions informed by their training, past work and lived experience. The community itself, on the other hand, is characterised by its own unique constellation of social and economic forces, personalities and traditions. The exchange which occurs as thse two elements, the artist and the community, come into contact, will see both the artists and the communitys' perceptions challenged. The artist will recognise qualities of the community

that the community has become oblivious to, while the community or collaborators will challenge the artists' perceptions of the community as well as about their own function as an artist. From this process emerges new insights which are "generated at the intersection of both perspectives and catalyzed through the collaborative production of a given project." (Kester 2004, 95.)

This kind of aesthetic suggests a different image of the artist, one defined in terms of opennesss, of listening, and of a willingeness to be dependent on the viewer or collaborator, and thus also more vulnerable (Kester 2004, 110). These artists define themselves through their ability to "catalyze understanding, to mediate exchange, and to sustain an ongoing process of empathetic identification and critical analaysis." (Kester 2004, 118). Kester notes that it is not enough to say that any collaborative or conversational encounter constitutes a work of art. A dialogical exchange, to count as a work of art, must in fact be able to catalyze emancipatory insights through the dialogue itself. Thus the dialogue itself is not important, but rather what the dialogue puts in motion in the participants. (Kester 2004, 69.)

These dialogical projects can be evaluated in terms of the empathetic insight which they create or produce, which occurs on three axes: solidarity creation, solidarity enhancement and the counterhegemonic processes (Kester 2004, 116), all three of which can exists in any given project. Solidarity creation occurs in the rapport between artists and their collaborators, in particular where the artist is working across boundaries of race, ethnicity, gender, sexuality or class (Kester 2004, 115).

The second type of empathetic insight occurs amongst the collaborators themselves and can enhance solidarity among individuals who already share a set of material and cultural circumstances (Kester 2004, 115). In the case of the Give Me a Reason -project, the creation of this empathetic insight amongst the collaborators through dialogue was one of the primary goals.

The final axis occurs between the collaborators of the project and other communities of viewers, usually subsequent to the actual production of a given work. On the third axis, dialogical works can challenge dominant representations of a given community and create a more complex understanding of and empathy for that community among a broader public. (Kester 2004, 115.) In the Give Me a Reason -project this dimension or axis exists in the form of the Button, which people outside of our community can access and thus come into contact and dialogue with the way that the volunteer community thinks about helping.

Kester considers the work of german theorist Jürgen Habermas' concept of communication essential for the development of a dialogical aesthetic. Kester is clear to note that the artworks

which he understands as being dialogical do not necessarily illustrate Habermas' theory, but suggests it nevertheless as a foundation for future analytical work related to the aesthetics of dialogue or a dialogical aesthetic. (Kester 2004, 110.) Kesters account of Habermas' theory and its applications and implications are interesting and in my opinion relevant to the analysis and understanding of dialogical aesthetics.

Habermas differentiates between instrumental or hierarchial forms of communication and discursive forms of communication. Instrumental and hierarchial communication is the type of communication found in advertisements, negotiations and religious sermons, where the intention is not to leave anything up for debate but rather to push through a particular view. A discursive form of communication sees no influence of power or resources or authority (which Kester calls social differentials), instead, the speaker will rely solely on the compelling force of superior argument. (Kester 2004, 109.)

This self-reflexive, discursive form of interaction is much more time-consuming and is intended to create a "provisional understanding among the members of a given community when normal social or political consensus breaks down.". This type of communication is not intended to result in universally binding decisions. Here, the legitimacy of the understanding produced is not based on the universality of the knowledge which is produced through the discursive interaction, but rather on the perceived universality of the process of human communication itself. (Kester 2004, 109.)

Further, in attempting to present our views to others in this type of discursive communication, we are called upon to articulate our views more systematically, and to anticipate and internalise what it is that our interlocutor responds to us. Thus, we are led to see ourselves from the others' perspective and are thus potentially also able to see ourselves more critically, and to be aware of our own opinions. Furthermore, this "self-critical awareness can in turn lead to a capacity to see our views, our identities as contingent and subjective to creative transformation." (Kester 2004, 110.)

Dipti and Desai note that the facilitation of dialogue among diverse communities is integral to several socially engaged art practices. In these performative art practices the artist does not create a physical object but rather the proecss approach enables the audience to become key players in this collaborative process. (Dipti and Chalmers 2007, 9). This echoes the assertion of Kester that there is indeed overlap in the projects labelled as socially engaged art and dialogical art.

To return to Professor Mirja Hiltunen, all community art activities are underpinned by the idea of learning and change through art. The intention is to cause a change, but the outcomes are often

open-ended and unpredictable. Dialogue is perhaps the most central characteristic of community art. Dialogue not only between those involved in the creation of a work of art, but also dialogue between those involved and a participating audience. People gather together with the artist to create meanings and to give voice and form to these meanings. (Hiltunen 2009, 213; Hiltunen 2010, 122.)

Here, Hiltunen describes projects where dialogue is part of the activity, yet not the sole aesthetic. In these projects, the community often also works together to create for instance snow sculptures or other kinds of environmental art. In contrast, Kester argues for a purely dialogical aesthetic, granting the status of art to dialogue itself. In my opinion the two can easily be combined. Yet in the scope of this project, I explore the potential of an approach to art as process which relies primarily on the aesthetics of dialogue itself, of dialogue as art activity, the joint creation of a dialogue that is an artwork. The joint creation of an artwork that is a dialogue.

Kester also calls attention to the idea of a physical and psychological "frame", as exemplified by the Wochenklausur Boat trips, which packed people from various professions and social classes on a boat to discuss the issue of homeless sex workers in Zürich. This action of packing the people on a boat with an itinerary set the talks apart from daily conversation and "allowed the participants to view dialogue not as a tool but as a process of self-transformation" (Kester 2004, 111). The Wochenklausur artist collective managed to bring politicians and journalists on board who did not speak in the typical hierarchial or instrumental manner expected of them in their professional lives, but rather as "individuals sharing a substantial collective knowledge of the subject at hand. (Kester 2004, 111). If we reflect on the theory of Habermas, it would seem evident that this discursive type of communication would be adept at producing new knowledge as opposed to the instrumental type of communication which does not seem to budge from its preconceptions. What is also important in the practical framework of this dialogical piece is not just the psychological setting, but also the closed space of a boat on the lake where the tour also sets a clear time limit for the moment.

Drawing on the writings of Wolfgang Zinggl of Wochenklausur, Kester also ponders why such dialogical projects are to be labelled as art and not as social work or activism. Kester concludes that the dialogical approach comes from the capacity to think critically and creatively across disciplinary boundaries as well as in the ability to facilitate unique forms of discursive interaction in the design and conception of the dialogical moments. (Kester 2004, 101.) My workshop participants also wondered about this now and then, asking whether the activity we were engaging in wasn't psychotherapy or psychology. Yet a psychological approach would have looked very different. Participation in the art product, producing personal mantras and engaging in a

guided dialogue which was not evaluated, assessed or otherwise prodded into all exemplify an arts-based approach rather than another type of approach.

The Work of Lea and Pekka Kantonen and the Question of Power

Lea and Pekka Kantonen are pioneers of dialogical art in Finland. Lea Kantonen earned her PhD in Fine Art in 2005 and her dissertation dealt with the Tent -project, a series of dialogical workshop held 1995 - 2004 involving youth from indigenous communities around the globe where the Kantonen family would travel together and camp in a hand-felted tent in the back yard of the community for the duration of the project, hence the name Tent for the project.

What I find interesting and worthy of note in the dissertation of Lea Kantonen is her treatment of the power dynamics inherent in their community-based art projects. Kantonen notes that although they wanted to engage in participatory and dialogical action with the indigenous youths, the entire research process was ultimately formulated by the Kantonen couple. Not only this, but it was their idea to begin with to take their tent and go camp in the backyards of these indegenous families. (Kantonen 2005, 39.)

This is not to say that the youths didn't benefit from the participation in the projects. But nevertheless, it was a case of a western couple travelling as representatives of themselves and of the western art world, building a place for themselves in the local community, packing up and leaving to return back to their own community which is the art world and the art university. (Kantonen 2005, 39). Kantonen notes that although the activity is done in collaboration, the artist is the only one who receives accolades, namely in their artist community (Kantonen 2004, 40). Kantonen is not talking directly about power, race, class and status but her treatment of the subject implies and awareness of these tensions inherent in her position of a white westerner targeting a minority community with her institutional art activity. This is a quirky issue when working with communities, one which Kester also discusses at length (see Kester 2004, 104 – 105, 137-140).

This dilemma of what it is that is actually going on in a community-based art project initiated by an artist is exemplified by the experience Kantonen had working in (currently) northwestern Mexico with the Raramuri youth taking images of and with the youth of their favorite places:

> "we tried our best to explain to the boys and their parents what we needed the
> photographs for, but they were not interested. They helped us as best they could to

take the kinds of photographs we needed. The only relevant thing was that we had obtained permission from the Siríame [leader]." (Kantonen 2005, 203)

Kantonen goes further to note that the visit felt contradictory:

"the photos came out great, but the process hadn't been what we had wished for. We would have wanted to talk about the photographs and about the meanings of the places. The people did talk to us, but in a difrerent kind of way that we had thought they would. They wanted to talk in the context of their own social spaces and they preferred to talk with us about world political events, like wars and terrorist attacks, than about the photographs. The process of taking the photograph did not lead to any conversations." (Kantonen 2005, 203).

These types of experiences raise questions about the validity of community-based art. To be fair, not all of the experiences Kantonen had were like the one described above, but nevertheless one must be careful in community-based art projects and at least mindful of ones own position as an artist and perhaps as a member of various institutions.

This issue came up in the Give Me a Reason -project, because many people participated in the workshops because they had come to know me and wanted to do me a favor. They participated because they wanted to help me with my masters thesis project. Some asked afterwards "did this help you?" after they had participated in the workshop. This was a difficult comment for me to process, because in my frame of mind, I thought that I was doing the participants good, offering them the experience of the art process. Yet the participation had not arisen out of a need or wish of the participants, but rather as something that I had conceived.

Perhaps this issue also relates to the fact that artistic practices are relatively rare and one does not know to look to engage in them. Had I asked my participants to share a dinner, they would more likely have come to enjoy the dinner and not in order to help me. But did I manage to serve something to the participants in the art workshop? Or was participation an idling away of their time? In the following sections I will take a look at this and many of the other questions posed by the theory in the context of the Give Me a Reason -project.

Chapter 3

The Community in Question

3.1   A Brief Look at Migration in 2015-2016

In the summer of 2015 the European Union and neighboring states were rattled with an influx of human beings, travelling mostly from Northern Africa and the Middle East. A phenomenon often labelled as the migrant crisis, which had been gathering momentum for many years, seemed to have intensified to levels unheard of in the last few decades on "European" land. Most of the refugees coming in over the Mediterranean Sea were from Syria, Afghanistan and Eritrea (UNHCR 2015).

In Syria the crisis was set in motion, alongside other geopolitical events with a long and complicated history, by the Arab Spring of 2011. The multiple forces driving the current unrest and generally bleak outlook for the future in the middle east, central Asia and Africa are also reason for many of the migrants in Afghanistan, Irak, Iran and Pakistan to make their way towards Europe. Meanwhile northern Africa was or is seeing multiple conflicts, among others Boko Haram in Niger (UNHCR 2016) and the young, totalitarian government of Eritrea which treats its citizens like slaves (Kingsley 2015). Another creeping and complicated issue is climate change in vulnerable regions such as West Africa. These young, struggling economies are easily crippled by climate change or climate variability, creating another force driving people out of West African countries such as Senegal (Friedman 2016).

The details of these geopolitical histories of conflict are beyond the scope of this thesis, suffice it to say that the number of migrants from the middle east, central asia and Africa have increased dramatically since 2014. Below is a diagram (Illustration 7) which presents the number of

requests made for asylum in Germany over the time period of January 2014 and April 2016. While the figure for January of 2014 was approximately 12,500, the figure for January of 2016 is approximately 50,000 which denotes a 400% increase for January over the timeframe of two years. (BAMF 2016b.) For the two year time period of 2014-2015, Germany saw a total of 476.649 requests for asylum in 2015, up 135% (202.834) from 2014 (BAMF 2016a).
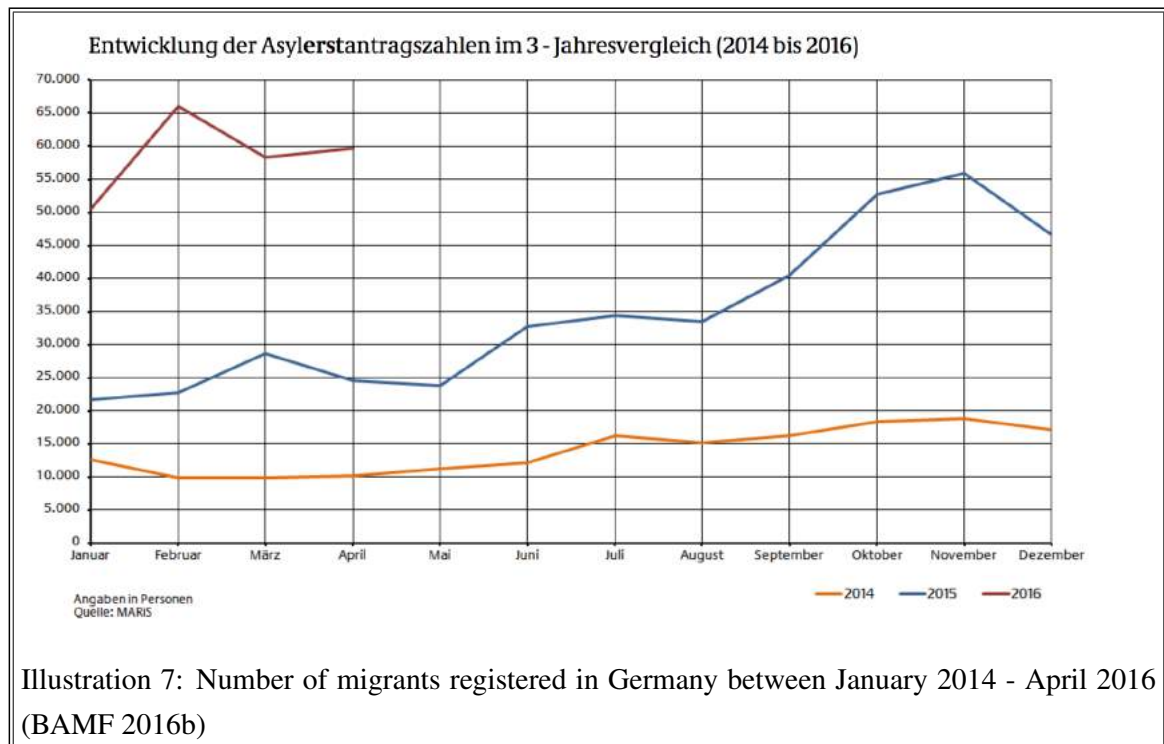
Illustration 7: Number of migrants registered in Germany between January 2014 - April 2016 (BAMF 2016b)

The hourly news on my radio since the summer of 2015 have become increasingly more filled with news items about migration. In the summer of 2015 the content was still about the situation in Hungary or in Greece, but in January of 2016 the news relate to questions of how to integrate the newcomers and about legislation related to the asylum seekers. A striking moment came in March of 2016, when it was announced on the radio that the border to Macedonia would be closed in one hour.

Whatever any nation chooses and however many people are turned back, it is clear that the European nations will accomodate hundreds of thousands if not millions of these newcomers in the coming years, a small percentage of the total population of the European Union, yet with large challenges facing our communities in terms of linguistic and cultural adaptation, integration into working life and a slow path towards integration into European society. But for most of the people fleeing the impossible situation in their home land, the dangerous and expensive journey as well as the difficulties of settling in a new place are a much better option

than "staying at home", albeit some do choose to return.

There are many opinions about whether or not these people have a right, morally and legally, to be here, but despite all these discussions the fact is that they are here. What I am interested in is the human interface between these migrants and the local people, particularly in how and why these two groups, the newcomers and the people of here, find themselves spending time with eachother, and in the manifold Things that this encounter entails. For the scope of this thesis, I busy myself with the inner workings of the volunteer community. I will introduce my two co-existing and interdependent human communities through the way that they are talked about in mainstream media.

3.2   The Migrants and the Volunteers

In this section, I shed a little bit of light onto how the migrants and the volunteers are talked about in mass media, drawing on examples from both German and Finnish media, both of which I have been following and exposed to. It is interesting to note that new vocabulary has evolved to accommodate the new situation and the new communities which it gives rise to. In my opinion this terminology is very telling about what kinds of positions are taken on, with, for, and against the migrants as well as those who volunteer their time and/or money with them.

The Migrants

In his blog post, researcher Tapio Nykänen calls our attention to the lanugage and concepts we use to talk about the European migrant situation. Interestingly enough, a writing by Sebastian Gierke from 2014 in the Süddeutsche Zeitung touches upon many of the same topics. Both authors note that the discourse on migration often refers to water as a metaphor, and both call our attention to the power of language and words in creating and establishing power structures and dichothomies. (Nykänen 2016 and Gierke 2014.)

In thinking about migration I feel it is like a natural force which doesn't see political boundaries: a drop which evaporated in the sahara could well rain down on Europe. Nykänen points out, however, that often the negative, threatening and uncontrollable aspects of water as a metaphor are used even though water is fundamentally a life-giving force, essential to life (Nykänen 2016).

Nykänen as well as Gierke note that many of the concepts we use to speak about migration and the migrants are latent with an intention to shape social reality: refugee crisis, illegal immigrant,

coming in search of a better life, or even: young men or asylum seeker. Some concepts are more openly pejorative, such as "elintasopakolainen" (german: wohlstandsflüchtling, english: economic migrant), social migration, mass migration. (see Nykänen 2016 and Gierke 2014)

Yet more pejorative are the intentionally and openly degrading terminology which various countries and cultures have invented and released into mainstream discourse, for example in finnish: mamu, partalapsi, loinen, matu or in german: asylant, menschen mit migrationshintergrund, armutsflüchtling. Gierke notes that some of the wording used effectively robs the migrant of a legitimate reason for their choices of relocating. (Nykänen 2016 and Gierke 2014.)

In finnish public discourse on migration, another powerful concept has been employed: kantasuomalaiset (deutsch: urbevölkerung, english: native finns). The use of this terminology in finnish mainstream discourse was touched upon by Ruben Stiller in a blog post for the Helsingin Sanomat in 2013 (see Stiller 2013). However, in light of the dramatic rise in number of applications for asylum starting in the summer of 2015, this terminology has become increasingly more popular in mass media and public discourse. The concept effectively draws a line between those born in Finland and those not, creating a power structure which insinuates that those not native to the country have less right to be there.

Finally, Gierke also notes that words, as symbols, can have the power to enable integration. In his closing remarks he asks, how will germany refer to itself in the future given its new inherent quality of migration? He suggests: melting pot, Vielvölkerstaat (multinational state), Einwanderungsland (immigration country). (Gierke 2014.) It is interesting to note that the concept of the melting pot (of cultures) has been in use for a long time in the United States of America, which is essentially a nation built on immigration.

A first working version for the title of this section read: "The European refugee crisis". Throughout my writing, I would refer to the newcomers as refugees or asylum seekers. Over the course of the project, I sought to find other wording because I wanted the language I use to be socially just. Throughout my activities as a volunteer working with the migrant, this idea of social justice and equality in the language we use to talk about the migrants came up in our internal discussions as well. We didn't want to call the people refugees. We discussed the wording we could use and one person suggested "our new citizens" which we agreed was a socially just way of talking about the people. We also talked about what to call their accomodation (shelter, hall, camp, accommodation, home, etc.). For the scope of this thesis, I decided to use the term "migrant" to refer to the newcomers, the terminology which is also employed by the International Organization for Migration.

A migrant is:

any person who is moving or has moved across an international border or within a State away from his/her habitual place of residence, regardless of (1) the person's legal status; (2) whether the movement is voluntary or involuntary; (3) what the causes for the movement are; or (4) what the length of the stay is.

(see IOM 2016)

In all, I realise the power of language in establishing and maintaining power structures and social reality, and have done my best to pick my wording carefully and consciously. However, I would not be surprised if in some years' time and wiser, I were to cringe at the way I write about this phenomenon at this moment in time. Knowledge accumulates and I am only at the starting to understand.

Words are not only an important consideration in the question of how I choose to write about this project in the theoretical part of this thesis. Words and concepts have a dominant role in the art production which has been created in, through and with the volunteer community as part of this thesis project. The art production as such is an investigation in to what concepts and words the volunteer community, in this one case, use to talk about both migration and our own, personal reactions, emotions and opinions regarding migration. In fact, one volunteer, who had been 12 years old when their family were refugees after world war two recounts that the language used then and now to argue for and against migration is strikingly similar.

The Volunteers

The volunteers working with the refugees were the focus of my pedagogical activities. In Germany, as in many of the European countries, the main organisational activities related to migrants, their registration and accommodation are conducted by professionals who are paid for their work. Because of the sudden increase in volume of migration, the existing structures and organisations could not handle all of the work alone. Official instances made funds available for activities related to the support of the migrants and hence generated many new paid positions, but nevertheless countless volunteers jumped in to take care of tasks that needed ludicrous amounts of human working hours such as setting up temporary shelter for hundreds if not thousands of incoming people a day. Once the temporary accomodation has been set up for these large numbers of people, the paid workforce tending to the refugees will always be limited in what they can do in terms of warmth and personal human contact or even the multiple tasks

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necessary such as handing out food or clothing. For this reason the official, government or organisation structures are supported by a ring of people working around them who volunteer their time and energy pro bono.

How do we talk about the volunteers in mainstream media and public discourse? Both Germany and Finland have independently developed derogative, right-populist terminology to talk about the people who help or accept the migrants. In Finland, the term "suvakki" has surfaced which is made up of the terms suvaitsevaisuus which translates to tolerance, and vajakki, which is a derogatorary term referring to intellectual or mental disability, derived from vajaa which means insufficient. The term suvakki, suvaitsevainen vajakki, thus refers to a somebody who is a tolerant person as well as mentally or intellectually disabled. The term in fact is also used as "suvakkihuora" which implies that the person is not only tolerant, mentally or intellectually disabled, but also a prostitute, betraying their own people. Besides being derogative towards volunteers, the term is also derogative towards both intellectually disabled people as well as sex workers.

Apparently the term was devised to counter the term racist, which is applied in public discourse to people who criticise migration. In fact, according to prosecutor general Matti Nissinen, who has analysed crimes related to the issue of migration notes that one category of crime which has emerged are the prosecutable interactions between these two camps, the "racists" and the "suvakki" (Hakkarainen 2015). As this use of language also shows, what it comes down to is that true dialogue about the topic of migration has become very difficult (see Nalbantoglu 2015).

German society gave birth to a term which is not quite as harsh, the "Gutmensch", roughly translated as the good person. Journalist Juliane Löffler, in an article published in the Freitag newspaper, notes that the use of the word "Gutmensch" implies that tolerance and willingness to help is perceived as naive, dumb and unworldly (Löffler 2015). The word was in fact voted to be the "Unwort des Jahres" or taboo/misnomer word of the year 2015 in Germany. The word is used as an insult to refer to somebody who volunteers with the migrants or aims to hinder attacks on migrant accommodation facilities. (Unwort der Jahres 2015.)

Moreover, Löffler proposes that the concept of Gutmensch hides behind it the disappointment and anger of people whose conservative worldview is challenged through critical engagement. The fear that things will not stay "as they were" and the fear that priviliges could be lost through a process which, fundamentally, could be described as a democratic process (Löffler 2015).

Löffler reminds us that although the concept of Gutmensch was not coined by the Nazis, its use follows along similar discoursive strategies, citing researchers Hanisch and Jäger (Löffler

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2015). Astrid Hanisch and Margarete Jäger wrote about the stigma of the Gutmensch in 2011 already, when the word first resurfaced in german mainstream discourse. Hanisch and Jäger cite a writing from 1934 by a representative of the Nazi party who essentially claims that the reason why some people oppose the politics of the party is that they are simply too emotional or otherwise irrational. Hanisch and Jäger note that this description is similar to what the concept of the Gutmensch of today embodies (Hanisch and Jäger 2011).

Further, in Finland there is a category that sits in between those openly against migration and those "overly for" migration (who "try to cover up the problems"). This category of people in the middle, which apparently is made up of the majority of the finnish population, is referred to as "tolkun ihmiset" by Jyri Paretskoi in a writing published in Iisalmen Sanomat. The concept "tolkun ihmiset" roughly translates to "people of sense". Moreover, Paretskoi notes that this category of people does not have a voice and their opinions are not heard in public debate. (Paretskoi 2016.)

Interestingly enough, Editor in Chief of Capital-Magazine Horst von Buttlar expressed a similar "middle" stance in the german debate, distancing himself and his publication from the right wing racist voices as well as from the naive "Gutmenschen". Von Buttlar declares that we are not "naive gutmenschen", that they approach the subject with a "cool head and open eyes" and "don't allow emotions to overcome us", neither the positive nor the negative. Von Buttlar notes that in public discourse, those who criticise are labelled as right-wing, those who speak about the opportunities as gutmenschen while those who attempt a dialogue from several perspectives are simply crushed in between these two. (von Buttlar 2016.)

What I find interesting about working in the volunteer community is thata we are in direct contact with the migrants. We see the reality in our microcosm of 300 migrants, and it is likely that the knowledge and conclusions which we draw are applicable to other such microcosms as well. In fact, many of the volunteers stated as a reason for volunteering the curiosity about the migrants as well as the desire to really know what is going on and to take an active stance on the subject matter. Over the course of activity much has also changed in their perceptions of the the situation.

I think that the volunteers are a powerful force in the constellation because they are able to bring voices to the debate which are based on first hand experience and knowledge. Not all is what it seems. In my experience as a volunteer, I have seen that reality is a complicated and multi-faceted being which can only be discovered through a cyclical process of inquiry, looking with open eyes and through challenging preconceptions. This sentiment is echoed in the observations of other volunteers as well.

Chapter 4

Arriving at the research question

4.1 Previous and Ongoing Research in This Domain

Some years ago I happened upon a video installation with several screens and bleak, nearly still images of sterile spaces. It was a piece by Minna Rainio and Mark Roberts called Kohtaamiskulmia (Angles of Incidence) created in 2006, in which Rainio and Roberts explored the experiences of asylum seekers in Finland. Rainio and Roberts do extensive background research about their subject matter, in this case also interviewing several asylum seekers. The artists' intention was to take a stance on strict finnish immigration policy as well as to bring to light the stories of asylum seekers who had arrived in Finland and to show that leaving home is not easy for anybody and is usually the last of options in difficult circumstances (Rainio 2015, 111, 113).

The video screens which I saw in Luleå were set up somewhat maze-like and both the set-up as well as the quiet, the stillness of the spaces the images conveyed alongside the voices of the asylum seekers made an impression on me. Rainio and Roberts have also created a video work called "Maamme Laulu/Vårt Land", where migrants living in Finland sing the finnish national Anthem. These two artworks, alongside a third about the trafficking of women are part the doctoral dissertation of Minna Rainio, defended in April of 2015 at the University of Lapland, exploring how audiovisual installations can be used to talk about globalisation (see Rainio 2015). The work of Rainio is an interesting example of how visual art can be used in knowledge creation and representation.

An ongoing project related to migration is "Travelling in time and place - asylum seekers in northern Finland". It is a multidisciplinary project involving three researchers: Saara Koikkalainen

DSocSci in migration, Tiina Seppälä DSocSci in international relations, and Enni Mikkonen MA (SocSci) in social work, as well Minna Rainio D.Arts who is in charge of the artwork and Tapio Nykänen DSocSci who is in charge of the journalistic work related to the project. The aim is to research the social and political dynamics which build up around the migrant reception center in Tornio with a focus on the challenges presented to social work as well as the stories of the migrants and their understanding of the political situation and international networks and information sources by which people end up travelling through Europe and all the way to northern Finland in particular (see Koneen Säätiö 2015). The project also has an active blog (see Ajassa ja Paikassa 2016) with interesting insights into the phenomenon, a kind of documentation of the process of the research group, but also a way to publish findings as the group goes along. The discussion in the previous chapter on the discourse about migrants and volunteers was inspired by a blog post by Tapio Nykänen.

Yet another current research project in the domain of art education and migration is the Artgear Two-Way Integration of Young People 2016-2018 -project co-ordinated by the University of Lapland department of Art Education. The project is multidisclipinary and brings together both the departments of art education and social work as well as the artists association of Lapland and Multiart organisation Piste. The project aims to develop new methods of dialogue between migrants and local youth as well as new arts-based models of action (see University of Lapland 2016).

In April of 2016 I attended an event at the Munich Museum of Contemporary Art (Pinakothek der Moderne) where a group of artists presented a project with migrants. A fashion designer, coreographer and musician collaborated to put together a weekly session for migrants and locals. The group works for twelve weeks every wednesday evening, exploring questions of identity through patterns and prints. The project will culminate in a performancee or event on the 19th of June on the big steps of the museum. The project proposes that different cultures can learn from each other not through language but through, for instance, fashion. The migrants participating were primarily from Africa. This project is an indication that the fine art world is responding to the question of migration and trying to find ways to work with it. (see Scherf 2016). In the discussions which followed the presentation the museum faculty expressed an interest in both integration of the migrants as well as in reaching new target groups (museum audiences).

In may of 2016 an afternoon seminar was held by the Hollo-Institute on the topic of migration and the arts. The Hollo-Institute was founded in 2009 for advancing the study of art pedagogy as well as strenghtening its social impact. The topic of the seminar was "The world at our doorstep" (Maailma ovellamme) and addressed the role of art in the dialogue between cultures.

This seminar is also an indication that the art world at large is looking for ways to address the issue of migration through art and in particular art education.

Additionally, in March of 2016 the European Commission announced funding for Refugee Integration Projects in 2016 for audiovisual projects with co-operation between at least two european countries, releasing a pool of a total of 1.6 million euros to be distributed between 8-12 projects (see EACEA 2016), serving as an indicator that there is an interest to support projects related to migration and integration. A quick scan of german websites tells a similar story, for instance in Baden-Württemberg funding has been made available for projects relating to concepts like intercultural or cultural projects for the participation and integeration of migrants (see Baden-Württemberg 2016).

Similarly, a peek into the Finnish central funding Suomen Kulttuurirahasto reveals that in 2016 a grant was given for a community-based art project targeted at asylum seekers who belong to sexual or gender minorities, for another project in organising an art workshop for asylum seeking children, as well as for a circus production and workshop tour for older people and asylum seekers (see Suomen Kulttuurirahasto). The art world is reacting to migration and fumbling at ways to address the subject matter through (community) art.

4.2   Arriving at the Research Question

During my studies in art education, I was often confused about my identity as an art educator. The experience of lesson planning and pulling through the massive circus that is a 45 minute art class to people of any age in a school setting is an extremely valuable lesson. The desire to use my professional energy to let there be more art activity in this world is one which will always motivate me to do art/classes with anybody willing. Yet all the while, besides for the fun, beauty and enjoyment that art is, I feel a pull to employ art products, practices, process and artistic thinking in wierd contexts such as during my service design internship or to solve personal or community problems. My identity as an art educator asks "how can I solve this with art and art education?".

Hiltunen asks whether community-based art education could help communitites to see art as a possible and worthy kind of activity. Could community-based art education show an active role in communities and break the myths of romantic art ideals and high-art? Hiltunen suggests that art education should strive to break away from its current position of being caged in by the weekly schedule of school classes. Instead, art could have a place and a role in society, not

just as an alternative but as an active agent, part of communal and societal development. Art education should not just try to employ critical thinking as one of its methods, but apply it also in conjunction to itself and to the issue of how art education is thought about in a general sense. (Hiltunen 2009, 264.)

Community-based art education is a special focus topic at the department of Art Education at the University of Lapland and I have had the opportunity to participate in several community-based art projects over the course of my studies. Before the University of Lapland I was exposed to many interesting aspects and personas of finnish contemporary art during my studies at Art school MAA in Suomenlinna. Shinji Kanki opened my mind to sound and the art of sound and taught me to approach sound from an entirely new, experimental and hypersensitive angle. Herein lie the roots for why I wanted to work with sound and speech in the artwork of this project. Ritva Harle on the other hand, gave me a first peek into community-based art practices.

Once the migrants started arriving by boat over the mediterrenaen sea, like many others, I decided to volunteer my time where it might be needed. I was struck with an immense fear and curiosity of this massive influx of people. I worked actively as a volunteer, organising free-time activities for the migrants in a local 300-person tent accommodation. In the midst of this activity, I conducted a series of three workshops with the volunteers.

Over the course of the action research, I wrote and rewrote the aims of the workshop based on my growing understanding of what the needs of the community might be, in part thanks to gaining a co-researcher in the process. I set out with the idea that the volunteer community could benefit from introspection related to the motives behind volunteering, as well as from simply getting to know eachother and sharing a moment.

Finally, this process became about seeing whether or not such a workshop could effect anything in the participants, deepen social connections and put something in motion in the participants. I was also curious about dialogical art as a method of working with a community. What makes for a good dialogical art session? What works and what doesn't and what kinds of things should be taken into consideration? I also embarked on a journey of arts-informed inquiry in taking the artworks (mantras) produced in the workshops to create a (literal) mash-up, a work in interactive sound or speech which explores the question of why it is that these volunteers help the migrants.

Part II

The Research Process

Chapter 5

A Researcher's Toolbox for Qualitative Analysis

5.1 Thick Description

> The essential vocation of interpretive anthropology is not to answer our deepest
> questions, but to make available to us answers that others (..) have given, and thus
> to include them in the consultable record of what man has said (Geertz 1973, 323).

Clifford Geertz borrows a term from Gilber Ryle, "thick description", which he applies to a
relatively subjective (but not unacademically so) way of thinking about ethnography. Geertz's
essential argument is to value the insight and interpretation of any researcher of the subject
matter they study (see Geertz 1973). After all, human behavior and culture are activities created
by human beings themselves. Thus it might be more relevant to study this behavior, culture, in
an interpretive manner aimed at arriving at an understanding of meaning, rather than with an
experimental approach grasping for laws. (Geertz 1973, 311).

> Cultural analysis is (or should be) guessing at meanings, assessing the guesses,
> and drawing explanatory conclusions from the better guesses, not discovering the
> Continent of Meaning and mapping out its bodiless landscape (Geertz 1973, 318).

Geertz points out that studies build on other studies, one not necessarily beginning where the
others left off but rather having a plunge at the same themes of study, yet better informed, the

research setting better conceptualised. Theoretical ideas, knowledge, concepts and hypotheses are adopted from related studies and refined in the process, applied to new interpretive problems. All these efforts leading to a gradual development in the advancement of understanding. (Geertz 1973, 320 – 321.)

In this study, I do not claim to present a definitive or absolute idea of how a dialogical art piece can be concieved. I present, following Geertz's reasoning, one instance and one researcher's experiences in descriptive detail such that others may in the future consult this record and, to say the least, learn what man has said. I apply current knowledge and hypoteses of community art education and dialogical aesthetics to one particular setting and present the findings that I have made. I hope that the thorough description of the workshops will make the research process more transparent and hence contribute to its reliability.

5.2   My Research Diary and Field Notes

Ethnographers often maintain a fieldwork journal, an introspective record of the researcher's experience in the field, including ideas, fears, mistakes, confusion and reactions to what is going on, as well as ponderings about the research methodology itself (Merriam 2014, 236). Throughout my research processs, I kept a research diary. For the most part it is situated on my computer, but at times I have also jotted down wild notes on whatever book or piece of paper was available to me at the time. I suppose these artefacts constitute what is called a research diary or fieldwork journal.

According the Merriam, field notes usually contain the following types of things:

1. Verbal descriptions of the setting, the people, the activities,
2. Direct quotations or at least the substance of what people said
3. Observer's comments

(Merriam 2014, 131, 137)

After each workshop, I also made field notes or observations in my diary. I transposed myself back into the situation while it was still fresh in my mind and described my experience of it. Direct quotations are not a part of my field notes but rather are to be found in the audio recordings and the transcripts of those recordings. My field notes or research diary is rich with descriptions of the setting, people, activities as well as my observer's comments.

5.3 Interview Techniques

Structure or no structure?

While an interview is a common methodology to use for data collection in qualitative research, there are several types of interview structures that can be employed, each with a specific strengths and applicability. I conducted single interviews after the first workshop in order to evaluate the first workshop and arrive at an understanding of what kind of improvements I could make for the second workshop. I began by using a rather structured interview and, over the four interviews which I conducted, ended up using a semistructured or even unstructured interview format.

The wording and order of the questions in a highly sructured or standardised interview is pre-determined, making it effectively an oral version of a written survey. This type of interview is often used in qualitative studies to obtain demographic data, another common application being a telephone/marketing survey. (Merriam 2014, 89 – 90.) This approach did not quite fit for my purposes, since I was indeed looking for qualitative, descriptive data of the experiences the participants of the workshops had had.

In a semistructured interview, the questions are a mix of more and less structured interview questions where all questions are used flexibly, with no predetermined wording or oder. Nevertheless, the largest part of the interview is guided by the list of specific questions or issues to be explored, the foundational idea being that certain data is required from all respondents. (Merriam 2014, 89 – 90.)

Finally, an unstructured or informal interview is a collection of open-ended questions which are flexible and exploratory, much like a natural conversation would be. An important foundation for opting for an unstructured interview is the notion that the researcher does not know enough about the phenomenon to be able to ask relevant questions. The interviewer comes into the situation with an open mind, ready to learn, so that they can build an understanding of the phenomenon and formulate questions for later interviews. For this reason, unstructured interviews are usually employed at the beginning of a study. (Merriam 2014, 89 – 91.) The more interviews I made with the participants, the more I realised I should let them speak freely about their experiences and to try to truly listen.

Merriam does also note that in most studies, all three types of interviewing are used. This allows for some standardised information to be obtained, but at the same time leaves room for a few open-ended questions and also space for new information and insights to emerge in the unstructured part. (Merriam 2014, 91.)

Audio recordings, notes and transription

A common practice in interview technique is to make audio recorings of the interview. This way everything said will be preserved for analysis. The interviewer can also listen to how they formulate the questions and make improvements on this. In some cases, videotaping is preferred, so that subtleties in the interaction can later be observed. Often interviewers make some notes during the interview, to either pace the interview or to take notes of something the interviewee says as a signal that what was said was of particular importance. Other times, note-taking may be the only means to record the data, but obviously it takes away from the capacity to listen and is thereby not advisable if other means are possible (Merriam 2014, 109 – 110.) In my case I did not feel the need to videotape the interviews. However, I did take some, few, notes alongside making audio recordings, in particular of notable and important insights.

Ideally, one would transcribe the audio recordings for analysis. Even with good typing skills, transcribing is a time-consuming project. (Merriam 2014, 110.) I chose to make audio record-ings of the interviews. Most of my interviews lasted at least an hour, some lasting almost two! This was because I chose to make the conversation open ended and unstructured and some of the time our conversation would drift to practical matters relating to the refugees or to personal matters that came out of the conversation. In the transcription, I chose to make a brief sum-mary of the off-topic discussions, transcribing only the aspects fully relevant to the theme of the discussion.

According to Merriam, the researcher must note their personal reflections immediately following the interview. These post-interview notes allow the researcher to monitor the process of data collection as well as begin to analyse the acquired information (Merriam 2014, 109 – 110). Accordingly to best practice, I made notes of my thoughts after the workshops into my research diary, which in particular triggered my plans for the coming interview. In some cases, it took a few days for some of the conclusions to sediment, in which case I would continue reflecting in my diary as my brain processed the connections.

While interviews will produce quantities of data, we must remember that this data is always from a personal perspective. It becomes the job of the researcher to analyse the interview data in the light of other data, observations, documents and in comparison to the data acquired in the other interviews. Moreover, the quality of data will be affected by the informant's health, mood and also their motives for participating in the project (Merriam 2014, 114.) But how to truly get around this subjectivity? I found that during the process of transcribing and analysing the transcriptions, I would have to continually check my premises and my reasoning on what it

was that I was drawing out of the material. I had a preconception of why we were doing the workshop and what was important, and this was also what my interview questions were targeted at.

It was difficult to read the material in terms of what it was actually telling me. At times my interviewees would begin to talk about other things entirely, and it was difficult to analyse the psychology or reasoning behind these seemingly sudden twists in conversation. To overome these subjective takes on the material, I developed a pattern of working. I would first listen to the entirely recording of the interview or of the workshop recordings, and try to arrive at a general, and unbiased idea of what was actually going on or being talked about. After this general overview, I would transcribe the material in detail and make notes along the way about what it was that I was observing or noticing. Then I would let the thoughts settle for a while or even overnight and return to the material with a fresh mind.

I had to make an effort to unclamp myself from my initial research questions and to try to truly hear what it was that the my material was telling me. The research material was rich in all kinds of paths and roads of investigation that I could have taken. There were many interesting insights into volunteering, both philosophical as well as practical. Finally, I had to push myself to return to my research questions and to really focus on the research problems I had outlined for myself and to see how my material was answering these.

5.4   My Position as a Researcher/Artist/Pedagogue/Volunteer

My position in this project was rather a tricky one which caused me concern at various points along the path. For the first workshop, where volunteer activities had not yet started, I felt the workshop was in place as we all had time for it and it gave us a chance to get to know eachother and to reflect on what was coming. For the second workshop, we all had less time and were putting in lots of time for the refugees and I felt like I was making the volunteers do something refugee-related once again on a night of the week that they could have been spending with their families. This felt a little bit controversial, since the intention of the workshop was to give the volunteers something, and not to take.

Another issue surfaced when time came to finish the thesis. I had chosen a role for myself in the volunteer community with lots of responsibility. This became a nagging issue at the back of my mind once I had to draw myself out of the activities in order to focus on getting my written thesis done. I felt guilty for having done my thesis project "using" the volunteer community, and

now leaving them with more work to do as I was no longer contributing. This position caused me a lot of internal turmoil: on one hand asking something of the community, and on the other hand, stepping out of it in order to accomplish my personal goals. Nobody voiced any dissonant opinions about this, but I nevertheless struggled with feelings of guilt.

On the other hand, I may never have been able to get as deep into the subject, had I not been part of the community myself. Because I held an active, organisatorial position in the group, I knew about many of the things which were going on in various corners of the volunteer group activity and was able to adjust the workshop intentions to suit those needs. Additionally, because the other volunteers knew me, they also trusted me.

Moreover, the volunteers wanted to help me with my project because they liked me. This motive was articulated in passing, either when the person signed up for the workshop or during or after the workshop. Thus, the participants took part in order to do me a favor (as in the experiences of Lea Kantonen in her tent project), not as such to gain benefits for themselves. However, my line of thinking was that despite this motive, they would still be subject to the art pedagogical intentions of my workshop and that they would get something out of participation anyhow.

An interesting progression of events during the process was that after the second workshop, one of the participants expressed an interest in getting involved with the design of the second workshop. This meant that from there onwards I was no longer alone in the research process. My co-researcher and I talked extensively about the community and its members, our observations and based on this understanding which we developed, chose to guide the discussion in the workshop in particular directions.

In general, my position as the creator of the button, the artwork which is part of this project, was that of a sole, single artist working alone. However, I showed a prototype of the artwork I had created to community members and discussed the artwork with them. I listened to what they had to say and incorporated their ideas. Their feedback also changed how I perceived the artwork and its role both as part of the project and as something for the community. Their opinions woke me up to understand some fine details of the artwork which I myself had been oblivious to. Hence, although I sat down to do the coding on my own, the sentiments of the community, not just their voices, are present in the artwork as well.

Chapter 6

Three Cycles of Art-based Action Research

I had attended an information meeting about the arrival of the 300 refugees which got me thinking about the subject matter in more detail. I came up with the idea for the workshop in mid November 2015, soon after my first contact with the volunteer community. The workshop idea was driven by the concept of the artwork, which was to create or program a button to put on a website which would give reasons for helping. I would ask the volunteers to write down sentences in the form "I help because" and make audio recordings of these sentences. Then I would cut up the sentences and the button would mix up the segments of the sentences to create "infinitely" more reasons for helping the migrants.

Because of the subject matter, namely volunteering with the migrants, this community-based art process has elements of social justice art education. I wanted to put the task to the volunteers, to invite the volunteers to reflect on what it was that was driving their actions. I felt that this introspection and reflection would allow us to become more aware of what was happening in society at large and why we were reacting to the situation the way we were. An initial thought of mine was that perhaps this introspection around and about our motives would lead to a solidification of those motives which again would make us better prepared for our voluntary work, not dropping activities come the first troubles. My thoughts about the workshop, the artwork and its role in service to our community changed along the process as I learned more about the volunteers and our needs.

I wanted to curate a situation of exchange and dialogue around the participation in the artwork, where people would get to know eachother. I figured that it would make our work as a volunteer group easier if we had built some kind of foundation on a personal level, following the theory of community-based art activity as community building. Therefore I desinged the questions to

target these aims, to build rapport and to enable us to share stories. Along the research process I learned more about the role of the dialogue and what it put in motion in the participants, as well as about the volunteers and about the experiences and feelings associated with the the volunteer work, which again made me revise the questions and their content along the way. Besides, the first workshop took place before the migrants arrived, whereas the other two workshops took place after we had been active as a volunteer group for about three months, meaning that our needs as a community had evolved.

All in all there were three cycles of art-based action research with the process of arts-informed inquiry in the shape of the button trailing along after the cycles of the workshops. Starting in January I was caught up in the actual volunteer work with the migrants who had arrived just before Christmas. I began programming the button and got a first working version in early February. I then conducted a series of single interviews with the participants of the first workshop in order to gain an understanding of how they had experienced the workshop and whether they felt that the objectives I had tried to achieve had been fulfilled.

During one of the interviews, my interviewee and I realised that we wanted to work together to re-design the workshop and implement a second workshop. The second workshop was held on wednesday 6.4.2016. Based on our observations and a joint discussion, we decided to modify some aspects of the second workshop and held a third workshop incorporating the improvements on 20.4.2016. I re-programmed the button and added all the new voices to it in early may 2016.

The following analysis is based on my notes and planning material, my research/field diary, the content of the interviews held after the first workshop and most importantly, on the audio recordings from all three workshops. The workshop participants were aware that the entire workshop would be recorded for my research project and that their conversations would also be audible. I had 60+50 minutes of material from the first workshop, 50+40 min of material from the second workshop and 50+40 min of material from the third workshop. The first figure refers to the length of the pair conversations as well as the time it took to write down the 8 reasons. The second figure includes the performance of the mantras in front of the group and the group conversation which followed the mantras.

I positioned the microphone in the center of the room during the pair conversations. Due to its positioning, both conversations were captured on separate audio tracks (left/right) and so by listening to the mono recording (of only one stereo track), it was possible to make out what was being talked about. During the second and third workshop there was a third conversation going on as well, but it was between myself and my co-researcher and so it is not of such importance

that this third conversation was not captured. It is more relevant for me to know approximately how the other dialogues progressed.

I chose to evaluate the workshop format by holding single interviews with the participants of the first workshop. But why did I not ask for this kind of detailed feedback after the second and third workshops? I felt that the first interviews dug rather deep into the issue of how the participants experienced the workshop. Additionally, many of the themes began to repeat themselves over the course of the interviews and thus I felt that the subject matter was becoming saturated. Topics came up such as the benefits of getting to know other people, of being validated in our motives to help, in growing respect for the others and becoming less anonymous as volunteers. I found that these findings were strong enough to support continuing the workshop activity, designing it so that it would best support these key findings. For the second and third workshops, I worked with a co-researcher and so we were able to evaluate the success of the workshops together and I felt that these discussions gave enough validity to the choices we made in the further design of the workshop format. A broader analysis of the experience of the total of 15 participants is beyond the scope of this thesis.

6.1 The First Workshop

The large group of volunteers had been split into smaller sub-groups which would focus on delivering different services to the migrants once they arrived. The first meeting of my sub group was scheduled for wednesday 2.12.2015 and so I decided to propose my workshop concept at the meeting and see whether I could find people who wanted to take part in the workshop. There was a general interest to participate. I sent and email around to our sub group and four people replied to say that they would be participating. We managed to find a time for the workshop the following week, thursday 10.12.2015.

The firstworkshop took place on a Thursday evening 10.12.2015 from 19 – 21. We convened in the same facilities as where many of the activities with the migrants take place, and as such the room and place already held some significance for us. It made sense to have the workshop there.

I made the choice of also participating in the workshop as a participant-observer, since I was part of the volunteer group, too. Apart from me there were four other participants and all participants were women (as is the majority of the volunteers, side note). The volunteers who chose to participate participated for a number of reasons. One participant was very interested in the artwork I had described and wanted to take part in it. Another participant was curious about the

self reflection and about finding out why people help. The other two participated because they wanted to help me with my project.

I explained the structure of the workshop, everyone read and signed the release and consent forms (see Attachment 1). We then split up into two pairs. One of the participants came a little bit late, soon after the conversation had started, but not too late to disturb the flow of the workshop. I explained the consent form and they joined the group that I was in, which meant that we were a group of three. I had prepared some worksheets to guide the discussion in the workshop (See Illustration 8 below). The contents of the worksheet will be discussed below.

Outline of the First Workshop and Worksheet

I created two questions that the people could talk about before getting into the issue of why they help the refugees, and for getting to know eachother and eachothers' stories better. The two warm-up questions for the discussion were:

1. When and why did you join the volunteer group?
2. Have you been active in another kind of voluntary work before? Tell us about it.

After this section the participants wrote down their 8 reasons for why they help in the current crisis (I sometimes refer to this as the "mantra").

3. Write down 8 reasons why you help in the form I help because..

After everyone was done, we reconvened around the table and started out by speaking the 8 reasons in front of the group. I moved between speakers with my recording device. Once we were finished with the recording I set the recorder on the table and we continued by telling eachother stories of times when we had been on the receiving side for help. Everyone had already thought about a story, this is how I had formulated the question:

4. Tell a story of a time when somebody helped you. (when you were 8, 18, 28, 38, 48, 58, 68, 78?)

The idea with putting the numbers, the ages, in, was to give people a kind of anchor that they could try to search around in their memories.

Why the number eight all over the place? And more importantly, why eight reasons to be listed in the "mantra"? The design of the artwork will be discussed further in the next chapter which goes into the design of the artwork in more detail. However, the figure eight, when flipped onto its side, translates into the symbol for infinity (∞). The artwork proposes to create infinite reasons for helping out of eight reasons for this reason. I had to make decisions which involved numbers, and so for purely aesthetic purposes I chose to use the number 8 whereever it was appropriate.

In form: **Ich + helfe + weil** ...

(z.B. Ich helfe weil diese Menschen hilfe brauchen.)

Meine 8 Gründe

Eine Name: _____

Notizen

1) Warst du bis jetzt ehrenamtlich engagiert? Wie lange und mit wem hast du gearbeitet?

2) Wieso hast du dich für den Helferkreis angemeldet?

3) Nenne 8 verschiedene Gründe, weswegen du die Asylsuchenden helfen willst (auf der Rückseite vom Blatt)

4) Erzähle eine Geschichte darüber, wie jemand dich mal geholfen hat. (als du 8, 18, 28, 38, 48, 58, 68, 78 alt warst.. ?)

Illustration 8: The worksheet used in the first workshop.

The Conversations in Pairs

The workshop began with a discussion about our previous experiences of helping others, and about why we chose to join this volunteer group to work with the migrants. For the first workshop, I asked the participants to write down notes about the other person. This was my attempt at dividing tasks up to listening (and making notes) and to talking. However, I noticed right away that this approach did not work at all. It did not lead to people listening more carefully, but rather took away a lot of the concentration as people had to put effort into writing things

down. Soon enough, both groups abandoned the note-taking and focused on the conversation. I decided to leave this practice of note-taking out of the following workshops.

As a participant-observer I took part in one of the two conversations. Although we most certainly talked about the questions which had been put in front of us, the conversation tended to also drift to many other things. Our group of three ended up sharing many stories about our personal lives, a sort of personal biography of how we had arrived at where we were in life at this moment. I was happy to notice this, because although I had given guiding questions, I was hoping for the conversation to drift and become more personal. Sharing personal stories would create social cohesion. In this sense one of my hidden objectives of the workshop was achieved in that we did get to know eachother. My subjective experience was that I felt like I really got a feel for all the people that participated in the workshop and I have definitely felt closer to the other participants than to, say, other members of the volunteer group.

Based on my analysis of the recordings, it is rather obvious that the conversation in the other group drifed as well onto all kinds of topics instead of staying on the assigned themes. The other group in fact spent about 5 minutes on the conversation part, to begin with, and moved directly onto the 8 reasons. Instead of writing these down on their own, they discussed them together in open discussion. However, after they had noted their reasons, they continued talking. They talked about the migrants and politics and about current news items.

In the first workshop the two groups would at times overhear eachother and then shout over and talk across the room before drifting back into their own private conversations. This behavior could speak about a curiosity towards all participants, and of a willingness to engage not just with the assigned pair. It could also have been due to the fact that the pairs were sitting quite close to oneanother. I felt that these interruptions took away from the privacy and intimacy of the conversations. In later workshops the dialogues would at times become very deep but this was not the case in the first workshop.

Based on my analysis of the recordings, I was relatively quiet as part of the group of three. This may have been because I was slipping more into my role of observer, rather than participant. However, it may also be because there were three of us which makes it more difficult to divide turns of speech. This observation made me feel that perhaps a pair conversation might be the best way to set up the conversation situation, to ensure that there would be time enough to both listen and be heard. I would also have to try to find a way to accentuate that the workshop was both about speaking, but also about listening and about being heard. About taking turns.

The Mantra

The next part of the workshop was to record our own personal mantra, or set of eight reasons for helping or volunteering. I asked the workshop participants to take a moment alone and to write down eight (8) reasons for why they have decided to help the migrants. After everyone had taken a moment to write down the reasons we sat ourselves around a table and took turns to speak our 8 reasons out loud. I moved between participants with my recording device.

In the moment that the participants started to speak out their mantras, I realised that each individual not only spoke their own thoughts, but in their manner of delivery and quality of their voice, also expressed their own personality, character and life experience. There was much to be heard in the pace of their speech, their tone and use of voice, as well as in their use of language and in what concepts they chose to speak about their own willingness to volunteer. There was something performative about how each participant delivered their mantra to the rest of us. Particularly striking to me personally was hearing this sequence of sentences:

> I help because I know how difficult it was for my mother. I help because nobody helped us in '45.

In that intense moment where the recording or performing was taking place, parts of the significance of the exercise became clear to me. The moment was more powerful than I had imagined when conjuring it up in my head. Yet many of the deeper meanings and layers of what took place in that moment only dawned on me long after the workshop was over. I would keep playing the mantras back in my head, picking out single sentences which had made an impact on me.

The Group Discussion

After we had shared the mantras, we dug into our memories to find a recollection of a moment where we had been helped by another human being. In designing the workshop, my intention was to ask the participants to share stories where they had received help so that we could zoom back in our personal histories to remember events that had occured in the past, to reminisce about a time in the past where we had been on the receiving end of help. My deeper intention was to raise a sense of gratefulness in the workshop participants, to remember that we too, had at one point been on the receiving end. I wanted us to remember how it felt to be in the guiding hands of others at a time where we may not have managed a situation on our own.

One participant had a drastic story to tell: as a child the family had had to flee a forest fire that was closing in on their holiday home. They were woken by the locals in the middle of the night and transported through a wall of fire to the safety of a neighboring town, where the community was waiting with blankets and warm drinks and snacks. Extreme fear turned into inmense relief after being taken into safely. The experience created a lasting bond between her family and the local community, enough so that a few years later the family decided to purchase a permanent vacation house in the community, the experience fused them to the place. Listening to the storytelling had us all on the edge of our seats. In that moment, I realised the power of a good story and the beauty of listening together to a good storyteller.

The participants concluded that it was generally hard to find a very dramatic memory, that most instances of receiving help involved everyday situations, family, friends and small favors or help by strangers. One participant noted that many times they remember that they would have needed help, yet nobody was there to help, and so they had to manage on their own. I suppose this reflection on the differences in what kind of help a person deals with throughout their lives was also instrumental in underscoring the fact that the type of help that is needed in a major crisis is relatively rare and had not touched most our lives.

One participant noted that many times they remember that they would have needed help, yet nobody was there to help, and so they had to manage on their own. On the other hand, one participant noted that up until they heard the story of the fire, they had totally forgotten that they too, had had such a drastic situation! The participant wondered how it could be that they had forgotten that their house had burned down and that water had spewed everywhere. We also agreed that the type of help the migrants would need was that one-of-a-kind, crisis type of help.

Later on, my co-researcher and I realised that this perceived crisis that the migrants faced led many of the volunteers to overwork themselves and invest exorbiant amounts of time, not necessarily producing results of equal impact. It is true that many of the migrants face crisis and that it is a starting point for their journey here, but once here the crisis is past and the kind of help needed is no longer about warmth and shelter, but rather about relatively unhurried aspects such as language education and a job.

What was interesting about this workshop, especially in comparison to the other workshops, was that the group conversation took a whole 40 minutes and as such it was the longest group conversation. 10 minutes of this went into a very captivating story which one of the participants told, of how they had fled, 8 years old, mother and sister in tow, from Prussia in 1945. At times we would lose focus and drift while sharing stories, but the audio recordings remind me that the atmosphere was wonderful. Each person took turns to tell stories and we shared a lot of

laughter. I recollect that moment being very pleasant and fun, and the recording also confirms this recollection. I would say that the group conversation was important for building rapport between the participants in this workshop.

Throughout the pair and group conversations, our talk would drift to the migrants and our expectations of what was to come. I realised later on that this was probably a way of emotionally preparing ourselves for the new chapter that was about to start in our lives. I had talked to friends and family about my intention to volunteer with the migrants, but the other volunteers really were a peer group where we all shared a foundation in thinking, motives and questions related to our coming work. I would argue that this first workshop served as a kind of way to emotionally prepare together for what was about to come.

6.2   Evaluating the First Workshop

A few months had passed after the workshop in December, when I realised that it would be well worth the while to evaluate the workshop by conducting interviews with the participants. I had found myself writing about the workshop and continually making claims such as "I felt like I got to know the people better" or "I could see that the two of them built a connection during the workshop" or "I really started to think about why I help and found new layers to the experience". All the while I realised that these were my subjective experiences and I could not assume that the rest of the group had had the same experience. I had also started thinking about new workshops, and this gave me all the more reason to evaluate the first workshop. Hiltunen notes that "in community-based art education formative evaluation is crucial." (Hiltunen 2009, 185). Thus I arranged single interviews with all the four participants of the first workshop.

The interviews were conducted on February 24th, March 7th, March 15th and March 17th 2016. I transcribed the interview material in April and analysed it in April-May.

Interviews with All Four Participants

I tried out a strictly structured interview format with my first interviewee (see Attachment 2), but had to conclude that the approach was not suitable. Many topics came up in discussion which I could not have anticipated and I realised that it was better to keep the interview structure relatively open and to truly listen to what was being said. With this in mind, I later let the

discussion wander, anchoring to a few questions where I wanted to hear a response from all my four interviewees.

By the last interview, I only asked two structured questions, allowing the rest of the interview to take the form of a rather informal conversation:

> 1. My first intention with the workshop was to encourage self reflection about the motives for volunteering with the refugees. Did you learn something about yourself or about others?
> 2. My second intention was to build rapport between the participants. Do you feel you got to know the other volunteers better? Do you feel closer to them because of the workshop experience?

Initially I had asked whether the participants perceived the button as being "theirs" our "ours", but decided to leave out the question in the final two interviews because the strict response was: "no! This is your work. I only contributed my voice." Nevertheless, I asked the participants to interact with the button, to critique the work and to describe how it made them feel. I would then incorporate this feedback into developing the artwork. For this reason the analysis of the interview material which relates to the button is included in Chapter 7 which discusses the artwork at length.

The interviews were conducted in german. The excerpts of the interviews in the following analysis are english translations. For the original german quotes, please refer to the english and german quotes in Attachment 3.

Getting to Know the Others

The workshop generally succeeded in creating warmth and connection between the participants, and this was perceived as a positive, enriching experience. One participant is quite clear about the workshops' role in getting to know the others:

> Well of course! Otherwise I wouldn't have gotten to know them (..) but through your workshop I know what's behind there, how they think.

One interviewee noted that even though they have a base respect for every person, the encounter in the workshop grew that respect. They felt inspired by the other participants. Another interviewee expressed how they were incredibly surprised at how quickly such a little event could work to generate intimacy and sympathy between people:

It is actually astounding how quickly, through a small event like that, a kind of intimacy can build up, or.. sympathy even.

One person noted that another kind of intimacy grew towards those who participated in the workshop as opposed to the other volunteers who did not, a sense of togetherness as well as respect. Through learning about the people, they said that the person "got a face" and became more lively. In comparison, they perceived the other volunteers more like just "persons of the volunteer group":

it's just a bit different.. I don't know, with the others, they are simply "people of the volunteer group" (..) and it is always, naturally, the more you know about somebody, the more that person.. gets a face! Not just that you see them but that they become more lively.

One of the interviewees noted that the workshop helped them establish a bond to another volunteer in the beginning when they didn't yet know anybody:

In the volunteer group, where one was really quite anonymous, I now had a contact person.

On the other hand, one interviewee also pointed out that yes, the workshop can help us get to know eachother on one kind of level, but that working with them over time and seeing what kinds ot things they get involed with or how they teach will allow us to get to know their personality and not just the exterior factors:

You get to know people, in seeing how they teach or what they get involved in and how, pretty well. From another side. Not the outer side but the personality.

One interviewee also said that there was one person present whom they had, for years and years, always noticed in the community, in the neighborhood and the streets, but that now they had gotten to know the person:

I thought it was really interesting. [person], I'd seen them around, forever already. I'd known them forever. (..) And now I can say: "hello, how are you?" (..) there is also more trust there, definitely.

I thought that this finding was particularly lovely, for a small community like ours. And in fact, this sentiment was echoed in a later workshop feedback session as well. People had seen eachother in the neighborhood over the years, and were at times very excited to find out who the person was. As one participant noted, they would learn about eachothers' personalities and characters once they started working together, but the workshop gave a kickstart to the encounter on a personal level and invited them to share things about themselves that, unprompted, may not have been shared as easily in the work situation. Thus, the workshop seemed to build community, which is in line with the theory on community-based art education.

Thoughts About Why We Help

My second objective with the workshop was to put in motion a process of self reflection about why we choose to help. I was expecting the participants to be astounded and to find new layers within themselves and to learn about their motives through hearing those of others. To perhaps admit something that they themselves had not previously been able to admit. But for the most part, people said that sharing the mantras of 8 reasons didn't really wake them up to anything new about themselves. However, in analysing their statements and answers, there are some indications that the experience did make some of them think a little bit about what the reasons or the sentences implied. The results show that they did learn about themselves both through the exercise as well as through hearing other peoples' reasons.

A general sentiment was that people were saying the one and same thing, just in different words, or described in a different manner or depending on what one wanted to express to the others:

> We actually all said the same thing, just in different words (..) or in more words, depending on what one is like, what one wants to say.

One participants was very impressed with what they heard another participant say. Although people may not have expressed such sentiments in the moment, the words of others may nevertheless have made them think and reflect:

> [person], really made an impression on me, with what she said, I thought it was great.

Another participant enjoyed hearing other peoples' reasons for why they help and decided to claim some of the reasons for themselves as well:

I thought it was really great to listen to the others and hear them answer in bullet points why they help (..) there were a couple single sentences that I found very enriching and that made me think and I said, yes, true, very true, I learned something and I am going to take that for myself as well.

Another participant heard something that they thought was wonderful and applied to themselves too, but that they could never have formulated it themselves or admitted it to themselves. The participant had in that moment, inspired by the other participant, thought that it is alright to say things like that out loud, too:

And who said.. "I help because it is in my nature"? And I thought that that was also a wonderful sentence, because I thought, that's just how it is with me but I for example would have never been able to formulate that myself, or dig it out of myself, I don't know why, but I wouldn't have.. maybe because I wouldn't have openly admitted it or something (..) as she said it I thought it was such a great sentence and I immediately thought, true, one can just say it out loud.

This shyness about saying that helping is in ones' nature could have to do with the "Gutmensch" or naive-person-who-wants-to-help discourse as discussed with regards to the way that the volunteers are talked about in mainstream media. Perhaps this type of finger-pointing makes people shy about saying that they enjoy helping? Yet what is wrong about enjoying helping?

One participant was happy to see what came out of herself:

Then in that moment these key points came up in me that, well, that actually really made me happy as I read them.

One participant noted that while they had listed general, higher-order reasons for helping, they could remember that others highlighted emotional aspects such as the pleasure or fun of helping. They said that now, after three months of work with the migrants, their own reasons had shifted, the emotions being more foregrounded and the philosophical ones shifting to the background:

I remember.. that partially they underscored that they thought helping was fun, this emotional aspect of the work that comes in, that that was important for them. And there I thought, that's true, I haven't ever really focused on that because I listed

more higher-level reasons, but not my own emotions. And that would now actually be more in the foreground, because I've realised that its just so much fun with [the migrants]! Really fun! (..) So those higher order reasons have shifted a bit (..) it's more in the background and now its more about the emotions and its just really funny, its a lot of fun!

It is interesting to hear this perspective on how the experience of volunteering had shown to contain aspects which the participant had not been attuned to at that moment. In fact, many of the reasons are deep and philosophical and based on very general principles. This is understandable, since the driving forces behind why we move to make certain choices in life are often based on our intutition or some preconception of reality. Yet, when we move into the situations which our decisions bring into our lives, we inevitably discover aspects which we could not have anticipated. What will this period in our lives, as volunteers, look like when we look back on it in five or 10 years' time? It is interesting that, in the coming years, each participant will have their own mantra as a memento, a snapshot of a moment long gone.

I asked whether they had continued thinking about their reasons after the workshop or if they had discovered anything new about themselves in the aftermath of the workshop. One participant said that one of their reasons for helping is fear of the unknown but that they wouldn't have admitted that in the workshop:

And I think that before.. I wouldn't really have.. well, admitted it. Yeah, that I am a little unsettled [about the migrants].

Yet another reason which they didn't want to talk about in the workshop was that they wanted to help because they felt it was boring here:

That is another thing that I perhaps wouldn't have talked about in the workshop. Is to say that: "Well, I think it's a bit boring here."

I think both the fear as well as the bored (which could be solved by interacting with the migrants) are interesting insights because it goes to show that people feel that there are certain ways they are allowed to talk about helping the migrants, whereas other reasons perhaps shouldn't be voices. Yet isn't it quite humane to be scared of the unknown? Or to look for new experiences and strange people or things to cure boredom? While the workshop conversations and mantras reveal some of the complexities of these mental processes, it is evident that there is much more to the story to be discovered. I think that the workshop has been succesful if it has been able to make the person more aware of these aspects even if they keep them to themselves.

Being validated

A sentiment which was repeated over several interviews was that the experience of hearing the other participants' mantras validated them in their own thinking. One participant noted that hearing the others' reasons felt very important because it gave them courage, validated them to hear that the others felt a similar way as well:

> I think it is very essential, because it gives you courage, it validates you (..) you say
> "oh look, shes saying the same thing that I mean" and it comes out of the heart, the
> same thing comes out of her heart as out of mine, that is the validation.

Another person noted that they had heard lots of opinions from their friends which were not in support of the migrants at all, and found this irritating. In contrast, they felt good about hearing that others also took the same stance on the issue as oneself, which can also be read as a validation:

> I find it irritating to hear, from people whom one knows well and likes and then all
> of a sudden hears their [negative] opinions about these [the migrants].. and then it
> is simply a very nice thing that there are so many people who think in a similar way
> as one does oneself. That is also a nice experience.

All in all, this experience of validation through hearing the others' mantras turned out to be a common motif in the workshops. This was expressed by several participants in the open feedback after the performance of the mantras. Many people did not know to use the concept of validation, yet expressed sentiments that could be read as a feeling of having been validated.

What about the recollections of having received help?

Two participants had entirely forgotten about the emergency situations they had been in and felt that this was an interesting thing to realise, how easy it was to forget about the moments in ones' life where one had been reliant on other people and had received help as well:

> It was a very interesting experience for me personally, that I had forgotten every-
> thing, all the emergencies that I had been in! That was a new experience. (..) There

were bad things, where I was really reliant on other peoples' help, and received a lot of help and I'd forgotten all about it!

The person who told the impressive story about the fire noted that they had forgotten about that moment in their lives entirely. They hadn't thought back to that in a long time. They also noted that they would not have made any kind of connection between that fire and the topic of volunteering with the migrants:

I'd entirely forgotten about the fire. I wouldn't have made the connection between the fire and this topic.

It is interesting to note that in the following workshops, when we asked participants to talk about why they wanted to help the migrants, they would often drift to recounting personal stories of when they had been helped by others. A common reason for helping was in fact that people wanted to help because they themselves had been helped at some point.

It's about getting to know the locals, not just the migrants

Going through the four interviews, I gradually began to notice a recurring theme throughout our conversations. During the first interview I didn't pick up on it because my interviewee touched upon it casually and didn't go into depth. During the second interview, my interviewee started talking at length about the issue. During the third interview, the topic came up again and during the fourth interview, I already knew to look for it and indeed they brought it up, namely, the importance of getting to know like-minded people in the local community.

I had ran full steam ahead into the volunteer activities because I was curious about the refugees, yet after a few months of activity I realised that one of the nice side products of the volunteer group was that I suddenly knew a lot more nice people here in my community. It was in fact wonderful to be able to say hi to a friendly face, an acquaintance, or to stop at the lights or on the street and say hello. Through being seen I felt visible in the community. I felt like I belonged here and simpy put, life felt more pleasant and satisfying. This sentiment was echoed by many of the participants as well. One person recounts the pleasure of meeting a volunteer collegue at the stop lights :

All of a sudden one gets to know this place in a new kind of way, sees [a volunteer collegue] standing at the lights and says "hey, how are you!" and so all of a sudden the atmosphere is a little warmer, right?

Another participant put this even more concisely, noting that the feeling of ease only is built through our connections with other people:

And so you can see, that feeling of feeling at home is only possible through the people.

It is beautiful that the volunteer community activity can spark this kind of feeling and also inspire this realisation. One participant noted that through the volunteer community they had been able to get to know people which they would otherwise not have gotten to know. The volunteer group is made up of people of all ages and with varying professional backgrounds:

And now through the volunteer group I've gotten to know such great people like [lists people in the volunteer community], whom I would've never gotten to know otherwise!

This point was raised in later workshops and feedback rounds as well. I have worked with many older people and have realised that much of what I thought to be true is absolutely not true. It is indeed beautiful how a common political or moral mindset can bring people together who would otherwise not interact. I am sure that these interactions across age and profession or lifestyle are fruitful for both parties involved.

I had asked my fourth interviewee about whether they felt that the workshop succeeded in building rapport. They replied to say that yes, by all means it did, because at that point everyone in the volunteer group was so faceless. Now, what was interesting was that right after having said this, my interviewee seemingly switched subjects:

I've lived here for a long time but (..) I don't necessarily only have locals in my circle of friends (..) so in that sense it was really nice [to get to know people].

That my interviewee would, unprompted, move to talking about the pleasure and importance of local social connections I think speaks a lot in and of itself about the importance of the social connectedness achieved through participating in the activities of the volunteer group.

In yet another interview, a similar type of thing happened. My interviewee was first talking about some difficulties they were experiencing in their work with the migrants. Yet in the next moment, they hurried on to say that, despite these difficulties, they will keep volunteering. Without my prompting for it, from this assertion they moved on to say that they really enjoy getting to know people:

> Well, I always like to get to know people. (..) It has nothing to do with the migrants alone, but all people.

From there on the person went on to speak in a very positive tone about some of the people they had encountered. For me their decision to talk about this subject at such a moment also speaks of how important getting to know the other volunteers has been for the person. This finding, the yearning for community and connection, levitated to the top of my findings, surprised me and was also echoed in later workshop feedback and informal discussions with the volunteers.

Conclusions based on the interviews

General feedback was that one participant noted that they would have liked to have both men and women present at the workshop. Another item of feedback was that there were no time limits set for the conversations. The participant felt that it would have been better to know how much time is available. One participant said that the pen and paper were comforting, a place to pull back into to be alone for a moment and process the thoughts.

Although at first glance the interview material seemed to say that sharing the eight sentences did not allow for insights to form, in conclusion I would say that they did put important processes of reflection into motion, as can be read between the lines of what the participants say during the interviews. However, more than the self-reflection, the concept of being validated through hearing others' mantras turned out to be an important experience for the participants.

I had noticed how much more integrated I felt myself after having gotten to know more new local people, but hearing this sentiment from the mouths of others made me realise how important an aspect of the volunteer work this was for many of us. Over the course of the research process,

as an answer to the question "why do we help?", the answer that we do so out of a yearning for community was one which came as the biggest surprise to me. Having realised the importance of this aspect, I tried my best to tweak the workshop format such that it would support community building, for instance by adding a shared dinner to the flow of the workshop.

An important outcome of the interview process was that one of my interviewees and workshop participants was motivated to work with me in designing a second workshop. They also had an interest in the well-being of the volunteers and wanted to work with me in order to be able to give the volunteers something back. We decided to plan the second workshop together.

I decided that I would not conduct lengthy, formal interviews after the workshops. The answers I received during these interviews, coupled with my own observations of the situation as well as those of my co-researcher as well as our lengthy discussions were enough to build an understanding of how future workshops should be designed. I concluded that the pair conversations worked well, as did the mantra/eight reasons and that the group conversation put some interesting things into motion as well. The concept would thus stay intact and the content of the questions would be changed to suit the new situations now that the migrants had arrived.

6.3   The Second Workshop

While conducting the interviews to evaluate the first workshop, it came out in discussion that one of the participants would like to work with me in planning and organising a second workshop for the volunteers (henceforth: my co-researcher). Meanwhile, we had been working with the refugees for three months and new topics were emerging around the well-being of the volunteers. We felt that we needed to design a workshop, not just for sharing stories and creating community, but also with the aim of helping the volunteers reflect on their own involvement and to help them recognise and set their boundaries in the volunteer work.

One important occurance was that the person responsible for our entire volunteer group gave the project her blessing and allowed me to announce the workshop at our big volunteer group meeting with all the volunteers. Thus, I announced the workshop at a meeting in mid March. Soon afterwards, I sent out an email to the entire volunteer mailing list with the invitation to the workshop (see attachment 4). My co-researcher had extensive experience in psychotherapy and knew that people would often shy away from things like "self-reflection". We did our best with formulating the workshop invitation in a neutral manner. I received three emails to confirm attendance and a further three which expressed a general interest and support in the project.

My co-researcher and I had expected that email response would most likely not be very plentiful. For this reason, I also talked to volunteers about the workshop when I happened to meet somebody. Before announcing the workshop, two people had said that they would come to the workshop were we to organise a new one. So although only a few people signed up per email, I had a list, a few names long, of people who would be interested in participating.

As such, there was no grand buzz or sense of celebration around this community-based project. Perhaps if we did several workshops and word of mouth got round that it was a nice experience then more people might come? Or perhaps there could be a means of adjusting the workshop so that it could be "held" or "performed" in conjunction with a larger volunteer gathering so that many people could participate at the same time. Or if the volunteer community found the button very interesting, they might want to contribute their voices to it and thus take part in the workshop.

The second workshop was held on Wednesday 6.4.2016 18 - 19:30. There were four participants, two pair conversations. My co-researcher and I also held a conversation. Two further participants arrived late and were not able to participate in the full arch of the workshop.

Planning the Workshop: co-creation

My co-researcher and I discussed the workshop format three times. Our first discussion took place during my follow-up interview about the first workshop. Our second discussion was a three hour session where we talked broad and wide about observations we had made with the volunteers and settled on some general themes that we felt were important. We decided that the general format was good. First off a pair dialogue, then the 8 reasons/mantra performance in front of the group and a closing, positive story of sorts to share with the group during the final group conversation. We came up with nine questions that could potentially be the topics of conversation in the workshop. Our third meeting was on the morning of the second workshop and we narrowed the nine questions down to three, and prepared the worksheets for the evening workshop.

It was a great improvement to have someone else with whom to discuss ideas with. My co-researcher had extensive experience not just professionally as a psychotherapist, but also in working as a volunteer and in co-ordinating the activities of volunteers and had held several workshops aimed at helping volunteers recognise their personal needs and boundaries. This was an amazing asset and a wonderful learning opportunity for me, to be an apprentice to the

master. The co-operation with my co-researcher in part contributes to the reliability of this study, because decisions were negotiated between the two of us.

In conversation, many fascinating issues and themes emerged. One predominant theme was that of volunteers working themselves to their limits and how to avoid this. We had also realised that at times we would feel guilty for saying "no". Where was this guilt coming from? Another theme was recognising personal boundaries and privacy in relation to the migrants, as well as personal boundaries related to the activites we undertook with the migrants. What did we want to share about our private lives? Where was the line? Where were our limits with respect to how much time we wanted to put into the work? Or the kind of tasks and activities we were willing to do? And what about the first signs of mental overload? Were there any signs of lack of interest or excitement about the work?

Another theme was the discrepancy between that which we think we had achieved through our efforts, and what it is that we had actually achieved. As an example, how wonderful it is to organise sports activities for the migrants, yet the migrants might only be thinking "well.. I still don't have a job". We also talked about what it is that people really wanted to achieve through volunteering. What do they want to change or bring about? Why are they participating? We were also curious about whether peoples' motivation levels had changed over the three months of volunteer work.

Another concern was about people throwing themselves full-on into the volunteer work at the cost of personal and family life as well as friendships. We had realised that many of the volunteers were not spending much time with their families, or a lot of time in the volunteer activities (every day, four times a week, etc). We mused that perhaps because the migrant situtaion was such an exceptional one, people were moved to help in exceptional ways as well. My co-researchers' previous experience had been in volunteer situations where there were clear time limits for the work that the volunteers would do, whereas here the work was not structured enough to enable people to choose clear-cut volunteering slots. The workload tended to grow because nobody was setting the limits from the outside.

Some of the guiding thinking for the design of the second workshop had emerged during the interviews I conducted, of which my co-researcher was not a part of. However, in our discussions I did bring in these elements by recounting what had been said to me during the interviews. I underscored the importance of the social aspects of being part of the volunteer group, and voiced my interest in trying to support this aspect of the communitys' needs through the workshop design. Thus, we decided to hold the workshop on an evening when the migrants' cook group would be preparing dinner so that the workshop participants could continue on to enjoy a meal

together after the workshop. We hoped that this would support the social processes, alongside the pair and group conversations.

The worksheet for the second workshop

Although we had identified many interesting themes for the conversation, we decided to focus on four topics. We wanted to start the conversation by talking about what our own involvement in the volunteer group looked like since this would be an easy subject to start with. At the same time, the volunteers would have to think through what it is that they actually do in their volunteer work, what types of tasks and activities, and thereby reflect on what kind of an impact they felt that their personal contribution to the volunteer work was having.

We then wanted to ask the participants to think back to what their first ever volunteer job was like and to describe the situation. We wanted the volunteers dig back in their memories to how that first contact with the migrants felt and to share this story, because this story would be lively and emotional, as we had discerned through testing it with some of the volunteers. Our third question nailed down the topic of personal boundaries, and we wanted to open the discussion up for experiences of frustration. We wanted to raise awareness of these moments of frustration and to give the volunteers a chance to talk about these frustrations openly. Finally, we wanted to draw attention to the importance of private, personal life.

These were the three final questions on the worksheet:

1. What do you tell your friends, when they ask you why you decided to join the Helferkreis?

2. How was your first task/Job/Case/(Einsatz) with the migrants? Do you still remember how it was? Describe the situation.

3. Did it ever happen to you that you thought: "Oh, I don't want to do this anymore.." describe the situation.

We left space in the middle for the 8 reasons and then came the final question:

4. Tell a story about something really nice that you did in the last 5 days.

Observing the participants of the workshop and the flow of their conversations, we realised that one pair found it particularly difficult to follow the questions and in fact did not end up talking

about the third question. Nor did they really engage with the second question, either. The entire group was hesitant to respond to question 4, the story about something nice that they did in the last few days. While planning the third workshop, we discussed this issue and upon closer inspection of the worksheet (see Attachment 5), we realised that this lack of engagement may have been a layout issue. We had the three questions squashed at the top, difficult to distinguish from oneanother. The last question is easily overseen, at the bottom of the page like a footnote. I presume that our planning process had focused on the content creation, trying to nail down the important issues for the community at that point, so that the actual user interface of the questions had not received as much attention. Luckily, true to the cyclical nature of the action research process, we were able to learn from our observations and evaluate to make the following cycle more succesful.

When I edited the audio material from all three workshops, I realised that the sentences from the second workshop were the longest of the three workshops. This meant that people wrote complicated and inconcise sentences with lots of repetition and subclauses. The beautiful sentences tended to be more concise. Looking back at the worksheet, we realised that there was far more space to write on this worksheet than had been in the first workshop. This is why we decided to supply A5 size paper for the mantra in the third workshop, as we had done in the first workshop. Hence, we can conclude that the design and layout of a possible worksheet plays a vital role in creating the dialogical space.

The Flow of the Second Workshop

There were two pair conversations, my co-researcher and I making a third pair. We also talked through the questions to test them, see how they worked for us and what we had to say. We also came up with a new mantra, too, although we had both already composed one mantra of eight sentences during the first workshop. Our reasons were in fact quite different this time around. About half an hour into the workshop, one more participant arrived. A sixth participant arrived while we were speaking our mantras.

In hindsight, these late arrivals disturbed the flow of both the pair dialogue and the moment of performing the mantras. The atmosphere for the participants present form the beginnig was somewhat disturbed, as these unknown faces appeared midway. The first latecomer took part in mine and the co-researchers' dialogue for a short while and then proceeded to jot down the eight reasons. The second latecomer came so late that they missed out on both the dialogue and the mantra. Thus our intended workshop and dialogue experience was not successfully passed onto

these latecomers. We learned from this and said that in the future, there would be absolutely no latecomers allowed to a conversational workshop.

I created an illustration to depict the idea of listening and being heard. This was because in the last workshop I had observed that some people took long turns of speech while others talked far less. The illustration has a group of people collected around an open mouth and the open mouth has the text: "Zu sprechen und gehört zu sein [sic]" which should actually read: "Sprechen und gehört werden." (see Illustration 10 below). I held up this illustration and explained that the idea was to take turns in speaking and to really listen to what the other person was telling you. To switch roles. This was our attempt at guiding people to really listen to eachother.
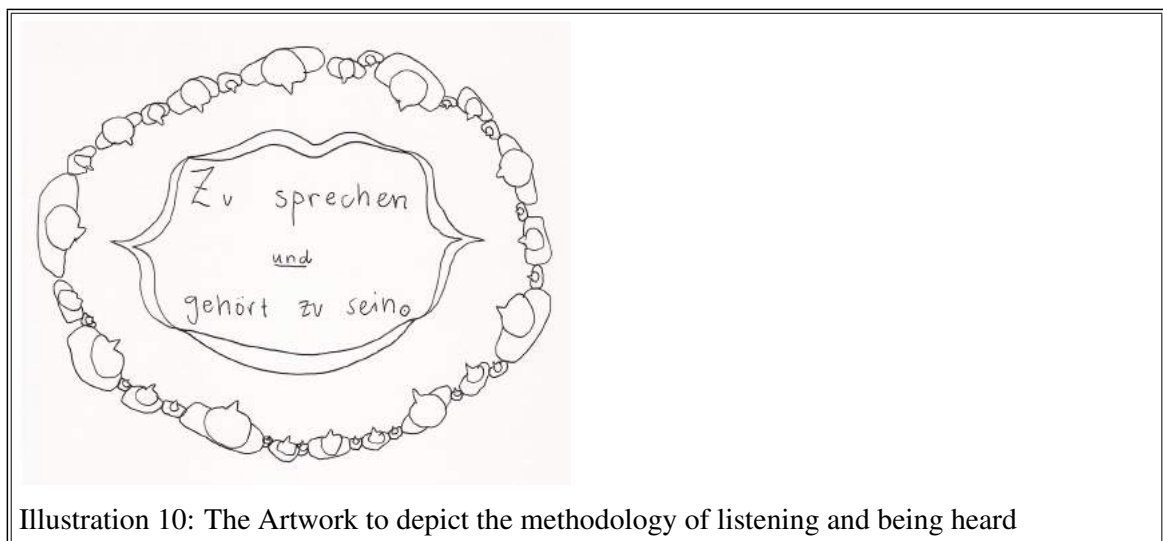
Illustration 10: The Artwork to depict the methodology of listening and being heard

The participants did not know eachother from before and had not worked together in the volunteer group either. The two pairs talked about the practical aspects of the work with the migrants, their encounters and the surprises they had faced and that they had had to re-evaluate many of their preconceptions. Some of the topics that people talked about were being called a "gutmensch" / good person (derogatory sense), or about the differences in the way that the migrants live here as opposed to how we live here, about expectations as well as about the role of the volunteers vs. the role of the state. One participant had been furstrated because of a lack of communication between the events in the hall and the volunteer community. The other was frustrated because of a general lack of structure in the work.

One of the pairs spoke about two of the three questions we had set for them. They talked about why they joined the volunteer group and about their first ever task with the migrants, but not about the moment where they had felt fed up. Instead they talked about their personal lives and shared stories. They built rapport which was audible on the recording, yet did not address the

topics we had intended for them. The other pair talked through all three questions, both taking turns.

One of the pairs begins sharing stories about travels. There is a beautiful moment after about 20 minutes into the conversation. A curiosity has developed and so they begin to ask eachother personal questions and what it is that they do in their private life. They share names. Soon after one person makes a compliment to the other and they laugh heartily together. At around the same time, a warm rapport seemed to form between the other pair and they heartily laugh together at around the same time as the other pair. This was very interesting to note. It also reminded me that in the first workshop a similar moment of shared laughter seemed to emerge as out of nowhere between one of the pairs. This moment occured after 30 minutes of conversation, which leads me to conclude that a conversation should lst for at least this long in order to allow for rapport to build up.

I also realised that at times somebody would tell a story but the other person wouldn't really go into it or ask for more details. This raises the question of how could one guide the participants towards an active kind of listening? Perhaps by instructing participants to ask one more question for more details, per question?

Workshop feedback

After performing the mantras, we opened up the discussion for general comments and feedback. One participant felt that there was nothing new in the reasons as such, but that they were happy to see the similarities. This echoes the sentiments of the first workshop, about the perceived benefits of being validated:

> I often get asked why I help and why I'm in the volunteer group so in that sense this wasn't anything new for me except that I think it is somehow nice that everybody sees things the same way and the same things move them, that makes me happy.

Another participant felt that the exercise was good and that at first it was difficult and finally very easy:

> I thought it was good, even though the thoughts are not entirely new, to say you have to reflect now and find eight sentences which I wrote pretty quickly. At the beginning it was difficult to find the eight, now I could possibly write ten more.

One pair noted that they had enjoyed the discussion, but had not really talked much about the questions on the paper but rather about themselves. The pair looked at eachother and smiled and concluded that this had been nice too, to get to know the other person a little bit better:

> Well, I found our conversation good, sparked by the refugee situation, and we got to know eachother better.

Another participant also echoed the theme of validation. They found it interesting to see how people with different professions and backgrounds, despite these differences, think the same way about this subject. They projected this finding beyond our community and to the rest of Germany and Europe, hoping that many others would think this way and try to effect a positive change:

> For me it was also important to hear how other people with different professions and things in life, how similar we all are and its not just this small group here but many others in [our community], in Germany and some parts of Europe as well (..) it was nice to hear how the people think and I hope that other people think the way we do and that we've achieved something good.

I read this as a turn of speech which expresses an identification with the volunteer community, a sense of "us". That a sense of community had built up which looked beyond borders of class or profession or ages. Further, it is interesting to note that this particular participant, identifies not only with our local volunteer community, but with the general community of migrant volunteers in the entire country and the rest of Europe as well. The way they speak about the volunteer community implies an understanding of being part of a much larger movement in the world. The community is thus not only perceived by this participant as only a local community of interest or action, but rather as a Europe-wide community of action. I ha not thought about this aspect of the sense of community amongst the volunteers and this turn of speech by the participant awakened me to the fact that the identity of the volunteer might indeed be made up of a sense of belonging to something much greater that what it is in the immediate vicinity.

After the open feedback, we asked the participants to share a story about something nice that they had done in the last five days of their life outside of the volunteer work. I started by sharing a story about swimming in the ocean. Two other people volunteered stories, about a private ski trip and the other about seeing a camel baby, which had to do with finding a job for a migrant at a camel farm. A third person started recounting a migrant related experience, contrary to

the assigment we had given. Then again, both people who told migrant related stories were the latecomers and so this stepping away from the focus of the workshop may have been related to the fact that we did not have the situation pedagogically under control as they had arrived late. Unlike in the first workshop, this final, group discussion did not really take flight.

My co-researcher and I had planned to give out cardboard smiley faces at the end of the workshop. It was a tool that my co-researcher had used in previous work with volunteers to help volunteers reflect on how they felt at the end of the day. However, once we got to the end of the workshop, there was something in the air that made us both decide not to hand out the smileys. This may have had to do with the fact that the group conversation at the end of the work had had a very careful tone to it.

We closed off the workshop and at that point, dinner was ready upstairs. Because the last latecomer had made the effort to come, I didn't want to send them home empty-handed, so in the moment my co-researcher and I made the quick decision that I would stay behind and talk with the latecomer while the rest of the group went upstairs for dinner. I stayed behind with this person for about an hour talking about and sharing experiences. I let them jot down their mantra and recorded it, too. In hindsight, I don't think this was a good decision. I was exhausted from the previous dialogue, and really stretched my well-being in staying behind for this intense conversation. Meanwhile, I also missed out on the shared dinner which was besides the point.

Because I was tied in with the latecomer and our conversation, I cannot report on how the dinner was. My co-researcher noted that the participants continued to talk during dinner, but also talked with the migrants form the cooking group. What was interesting though, was that two workshop participants and us researchers lingered on after dinner was over. Thus we formed a spontaneous dialogue group with us two researchers, two participants as well as one other volunteer. While the migrant cooking group cleaned up, we sat at the table and continued talking. We shared stories about ourselves and about our experiences with the migrants. I thought to myself that perhaps the atmosphere of dialogue and asking questions and listening had lingered on in the minds of the workshop participants and that this is why a few of us stayed behind, to talk and to share more.

Evaluating the Second Workshop

One point which I learned form listening to the audio recordings is that often times, I barge in on the conversations to ask whether they are finished etc. In many cases, I interrupt a very important and sensitive moment. In future dialogical workshops this pedagogical element should be taken

into consideration. If people are in the middle of a conversation, a process, then it would be best not to break the moment apart. Again, it might help to give clear time limits, agreed upon together, to pace the workshop.

Workshop participants voiced that hearing others' mantras validated them in their own personal self. This concept of validation of self is a theme echoed in the feedback from the first workshop as well. Having heard this sentiment voiced yet again, I realised how important this validation can in fact be. If the workshop format can work to validate and strengthen people then surely this is also a valuable product of the activity.

The biggest problem with the second workshop was that I had two people who came into the workshop midway through. I realised that in order to create an atmosphere conducive to exhange and to foster a sense of community, one would need to create a closed space behind closed doors where nobody were allowed to leave or enter while the moment was happening. If the workshop format included the pair discussions, the mantra, the group discussion and the shared dinner, then all the participants would be better off if they participated in all the parts.

All in all, the analysis of the workshop recordings seem to indicate that it takes about 10 minutes to warm up to the conversation. Based on my observation and analysis of the audio recordings, after the first approximately 10 minutes people begin to talk more freely around the topics. Based on this finding, I would recommend a minimum duration of 10 minutes for a conversation, although this may vary depending on whether the people are familiar with eachother or complete strangers.

After about 30-40 minutes, rapport began to form and people begin to talk about personal topics and about themselves and share laughter. This finding indicates that the conversation should perhaps last for about 30-40 minutes in the pairs, in order to allow for this sort of intimacy to develop. With regards to the topics of conversation and the questions, the task of describing the first encounter or job with the migrants served for the most flourishing conversation. People were somewhat hesitant to talk about negative experiences and also the formulation of the question could have been better. We asked people to talk about the moment when they felt like giving up, but it might be more conducive to talk about moments where furstration surfaced, since giving up is a step beyond this and not everybody identifies with that experiences.

This time around, our attempt at a last positive story of what we had recently done with a friend or family member did not really work that well, it did not grow much of a discussion in the circle. Our intention was to call attention to the importance of nourishing our life outside of the volunteering activities, but our question did not succeed at this task because it did not engender a lively discussion.

The two pairs did talk about the questions, but they also talked about many other things. We decided that it would be a better idea to present the questions in another kind of way such that the participants would really have to engage with each question separately. With the sentences one after another in a tiny font on a large piece of paper with many other things on it, too, it was hard to really take in one question at a time.

6.4   The Third Workshop

Some people had expressed an interest in participating in the workshop, yet were not able to attend on the 6th of April. I made a list of these people and proposed a new date. Four people replied that they could come. Again, we decided to have the workshop on a day where the migrant cooking group would also be cooking, as this would allow us to finish the workshop with a shared dinner. The third workshop was held on wednesday 20.4.2016 18 - 19:30 and there were four participants as well as us two researchers.

The second workshop had taught me that it was important to create a closed space where the people participating in the dialogue would not enter late or leave early. One person who had signed up for the third workshop emailed me to say that they would be arriving half an hour late. I asked them to sit out of this workshop and join a possible third workshop and they agreed. Another participant emailed me to say that they would be arriving about fifteen minutes late. In order to keep the atmosphere intact, I informed the rest of the group, once they had arrived, that our fourth participant would be arriving fifteen minutes late and that we would wait for them. The group agreed and while we waited we talked about other things and signed the consent form. Once the last participant had arrived, I briefly explained the consent form and then we set forth with the workshop. This way, we were able to create a closed space for the workshop, from beginning til end.

Discussion Topics in Envelopes!

During the second workshop, we had realised that the people didn't necessarily engage much with the questions we had set for them. Instead, they started talking about all kinds of other things and sharing personal stories about themselves. On the one hand, this was great because it meant that they got to know eachother better, which was one of the aims of the workshop. On the other hand we were hoping to effect change through setting certain topics of conversation.

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Thus we needed to design the workshop such that people would go into the specific topics which we had identified as being important (see discussion about planning the second workshop).

We decided to design introduction of the questions such that there was a performative aspect to it: we folded the questions into envelopes. Not only did the envelope contain a question, but also a drawing which illustrated the content of the question. Each pair was given four envelopes: one question per envelope and the 8 reasons/mantra task in the fourth envelope (see Illustration 11 below)

Illustration 11: The envelopes. Far left: the set of four envelopes. Yellow, blue and green: the first, second and third (incl. smileys) envelopes respectively.

We decided to keep the first and second questions intact because they worked well. In the third question, instead of only addressing the frustrations, we wanted to guide the discussion such that pairs would talk about both good and bad experiences, like two sides of a coin. This was our set of questions for the third workshop:

1. What do you tell your friends when they ask you why you decided to join the volunteer group?

2. How did your first ever "mission" with the migrants go? Do you still remember what it was like? Describe the situation.

3. Describe two situations in your volunteer work where you thought:

- "Wow, that went really well!"

- "this is no fun anymore"

The smiley faces which came in the third envelope were meant for the participants to take home. On one side there was a happy face and on the other a sad face. At the end of the workshop, we

told everybody to take the smileys along and, at the end of each day to just take a look at the smiley before going to bed and decide which side fit your mood best that evening. This time, the atmosphere was suitable for the smileys and the participants received them well, one person noting that it was like a keepsake from the workshop.

The Flow of the Third Workshop

We gave the pairs a strict a time limit for the discussion. At some point we were concerned about whether they would look at all the questions in time, but opening the envelopes seemed to help them pace their work and everybody was finished at around the same time. For some reason, this time around the noise levels in the room were terribly high. Perhaps it was because there happened to be a few members in this group who spoke quite loudly. Like last time, my co-researcher and I again discussed the questions as a pair, just like the other pairs, I found it very hard to concentrate on my partners story because of the noise levels. In the future, I would perhaps ask the pairs to go sit at the extreme opposite ends of the space in order to minimise the noise. Or if there were many pairs, I would try to find separate spaces for the conversations so that the noise wouldn't bother the participants.

The topic of why and how they had decided to volunteer made for lively discussion, as did the question about their first experience with helping. What was interesting was that one participant raised the issue of having received help in conjunction with the discussion on choosing to give help. This had been a topic of conversation in the first workshop, and I found that this turn of speech, bringing up receiving help in conjunction with giving it, validated me in that the two topics do go together and are perhaps worth addressing.

The topic of frustration generated some conversation once again. One participant noted that they had faced difficulties but understood that this could happen and was resolved to learn from the situations. Another person spoke about the frustrations in the work, in the processes and about conflicts with other volunteers. From their tone of voice it seemed at times a touchy and sensitive subject. Considering that they were able to voice their opinions, I think the workshop was successful in fostering this kind of dialogue. In future work, it should be considered that participants could support eachother with various strategies and difficulties due to different levels of experience. Perhaps the same subjects could be picked up again in the group conversation?

After the discussions came to and end, there was a quiet moment when everybody was focused on writing their eight reasons. After everybody was finished, we gathered round the table to speak our mantras out loud in front of the group. What I thought was interesting about this

group was that after one of the mantras, a participant voiced an utterance of awe, like a reflex, after the last sentence. This had not happened in previous workshops, but it was interesting to note how the utterance really seemed to come from the heart of the person who had spoken it. It was nice to see that the moment that we had conjured up for the group really seemed to make an impact on the one participant.

The Group Conversation

The group discussion became very vibrant and lively. Everybody used a turn of speech and the atmosphere was wonderful. It started with a reflection on the workshop experience, to which everybody contributed a little something. This time around, we hadn't assigned a clear topic for the last group discussion. I suppose we simply forgot to assign the question. However, what happened was that one participant started talking at length (15 minutes), however it was a captivating tale of life outside of the volunteer work. We were enthralled and the atmosphere was good, people asked questions. Yet I found myself thinking, how could I steer the situation such that everybody has a chance to say something? Then again, it didn't seem like anybody was bored, rather, people were entertained. Given the experiences of the last workshop, we had also seen that not everybody wanted to share a story and so I let the person talk.

Interestingly enough, after a lull came in the conversation, one participant picked up and said:

I enjoy helping beause of you guys.

This echoes the idea of a yearning for community, the feeling that it is not only important to gather around a shared goal, but to share this experience with other people. The participant went on to talk about how they had been living in the community for a very long time. When the children were young it was easy to get to know people, other parents, but since the children have grown up it had become ever more difficult to get to know new people. Other participants nodded in agreement. Unless one is part of the church or an organisation it is difficult to make new friends. Everyone agreed and the participant noted how wonderful it was that they had been able to get to know all of us interesting people through the volunteer community activity. This sentiment is in line with the previous finding about how important this new community of volunteers had become for some of the volunteers.

Repeating an impression voiced in a previous workshop, one person said that they had always seen a particular person downtown, but that now through the volunteer activity they had actually

gotten to know that person. This speaks for the fact that the volunteer group activity allowed participants to become more integrated in the local community. Naturally, we hoped that the workshop experience would further enhance these relationships.

After we had finished with the conversation, it was time to move upstairs for the dinner. This time a group of migrant Kurds from the Iraq region had prepared the feast. What I thought was particularly nice was that one participant of the workshop initially said that they had to go home to cook for their partner. However, they decided at last minute to call the partner and invite them to join us for dinner! This was wonderful.

I sat next to the partner and interestingly enough, without my prompting, they started discussing how they personally did not feel integrated into the local community, because they had moved in from a nearby village and worked all their life in a nearby city. I sat and listened, fascinated, that the person would bring up this topic out of all possible topics. I suppose that the social gathering which was the dinner prompted them to speak about their perceptions of social life in the community. Again, this conversation is in line with the previous observations and theory on the importance of a sense of belonging to a community. These kinds of informal discussions on the importance of community would come up often.

Feeback from the workshop

One participant found it fascinating how such a small question ("Why do you help?") could put in motion such a process of refection and thinking:

> I say wow! Wow! Because it makes the neurons, the thoughts, so alive. When you're alone you think only a part of what we heard today, but [today's workshop] brings so much. So much to think about, I think it's great. That with such a simple sentence or idea you can put something in motion.

This participant in fact had been thinking about the question for some weeks already, because I had told them about the idea of thinking about the eight reasons. They had approached me several times over some weeks to tell me new reasons. When they came to the workshop they had in fact refined or distilled their reasons to quite some detail and were able to voice why it is that they chose to help in exactly the way that they chose to help. This had to do with beautiful personal experiences, routines learned at home with the family and they wanted to share these beautiful experiences with the other volunteers.

Another participant was astounded at how in the beginning it felt like there was nothing to say but that by the end of it you could have talked for hours:

> When we started, I had the feeling that I have nothing to say or that I don't know what I want to say but then in converstaion you realise, oh, that's just a small aspect of the topic. There would be so much more to say.

I found this particularly pleasing to hear, because it was an indication that with our workshop design, we had succeeded in opening up something that may otherwise not have been touched upon. Hence, the dialogue was just a beginning, like opening a box.

As to sharing the eight reasons, one participant said it made them reflect on how they themselves felt and compare how others would give certain things a priority. They felt that it was very interesting to hear these differences:

> Or to hear from the others what moves them, and you think, "oh, with me it's just like that", or "with me it's actually different", or that "that wouldn't be so important for me" or so. It is actually totally interesting!

The participant was thus actively listening to the performance of the mantras as they unfolded and evaluating what they were hearing by comparing their own thoughts with those of others. I think that this kind of reflection, literal mirroring of the self through others is a fascinating kind of dialogue in itself, which the art process of creating and performing the mantras put into motion in the participants.

The entire group agreed that one large reason for helping was that it did good for oneself. Three people agreed on this and one person ended with a quote by Johann Wolfgang von Goethe:

> "denn die Liebe den wir geben kehrt ins eigne Herz zurück" – (Because the love that we give comes back into our own heart)

This was a new subject to touch upon, one which hadn't been talked about openly during the previous workshops, although it had been mentioned in previous mantras. Often enough people had talked about wanting to do something good for others or about wanting to help others. But isn't it also possible that through helping the migrants, we feel much better ourselves? Or that we otherwise gain something of value? The discussions in the workshops, in particular in this

one, made me realise that the idea of selfless love or altruism is not necessarily an accurate depiction of reality. I started the research process with the concept of altruism or selfless help, but through hearing the multiple ways in which people felt they benefited from the volunteer work, I realised that the equation might in fact be quite well balanced.

Evaluating the Third Workshop

What is interesting about listening in on the conversations is that many-a-times one can hear sentences come up in the conversation which later translate into the mantra of eight sentences that the participant writes down. This finding is in line with the observations made in the first and second workshops. This is in support of the hypothesis that the pair conversation will help to tune the participants into the subject matter and make it easier to verbalise their motives as part of the creative task of writing the mantra.

My co-researcher and I observed the use of the envelopes and found that they did the job quite well in pacing the dialogue. Besides pacing the dialogue, one participant was particularly en-thralled by the images in the envelopes. The pairs drift into all kinds of other side tracks and personal stories, yet this time around, they always brought themselves back to the questions and the envelopes ("we have one more envelope left"). This supports the idea or hypothesis that putting the questions in envelopes, adding a performative aspect to the working process, supports the pairs in engaging with the questions. I would conclude that a similar manner of working with envelopes or another such method would be conducive to guiding the participants through the conversation topics.

The participants seemed to be quite shy about discussing negative experiences in the volunteer work. The reason we had assigned this topic of discussion was because we wanted to create an atmosphere where one could openly talk about negative or difficult experiences. We felt that it was important to be able to openly say that something had not been fun. We also wanted to get people to talk about and find where their personal boundaries lie with respect to the volunteer work: what is okay and what is not. I think that we would need to further improve the way that this topic of boundaries and negative experiences was dealt with as part of the dialogue in order to really achieve our aims.

Listening in on the conversations, I also had to ask myself: there is so much beauty captured right here, might there be a way, after all, to present or document these pair conversations? Or is this just the nature of dialogical art, that it is ephemeral, something of the moment which is not

meant to be captured? However, I must leave this question up for future projects as it is beyond the scope of this work.

6.5   Evaluating the Workshop Format

The series of three workshops, my observations and in particular the co-operation with my co-researcher taught me a lot about what was going on with the volunteers and how the workshops could be used to help the volunteers meet their needs and answer to their or our problems. I also learned a lot about dialogical art as a format and about what works and what doesnt and what needs to be taken into consideration.

Besides the knowledge mined through the woekshops, I would also probe this subject in informal conversations with other volunteers too, in passing, to see how they would react and what they had to say about the subject. I well remember one person, their eyes lit up and seemed to get a little bit moist as they smiled and said "yes, it really is wonderful how many lovely people I have gotten to know in our community, over the course of these past few months". This conversation validated our finding that the social aspects of membership in the volunteer community was a valuable part of the experience of volunteering.

During another private conversation with one of the volunteer community members, they expressed how incredibly happy they were to have met all these wonderful local people. Yet in the same sentence, they already lamented what would happen once the migrants and their tent left. Would we still hold together and keep in touch? We joked about continuing our monthly meetings even if the migrants left. This also underscored the importance of the community for its members.

As I write this, the community has been active for about half a year. This half a year has brought all kinds of difficulties along, some of which seem to call for larger measures than the issues we have faced earlier. I think that an art based community activity could well jump in to deal with these issues as well. Yet this workshop, in its current format, can only do so much. This workshop format has been refined to enable community members to get to know eachother, to learn from eachother and to take a moment to think about themselves and the psychology behind their involvement in the current migrant situation. In future workshops the content of the dialogues would have to be re-assessed in order that it might bite into the tensions which have arisen in the recent weeks.

A summary of the most important findings

Most importantly, the workshop format should be a clearly defined space such that nobody is allowed to enter and leave in the midst of the workshop. The workshop should also be limited to a small number of people, for instance three or perhaps a maximum of four pairs. The noise levels should also be kept in control, for instance by sitting the people far enough apart form eachother. Methodologically, it is important to present the topics of dialogue such that the participants truly engage with them. In this case, we put the questions in envelopes so that there was a performative aspect to getting to know the questions as well as moving from one question to the next. I drew pictures to illustrate the content of the questions as an attempt to give another channel through which to engage with the emotional content of the questions.

The structure of the workshop worked well: intimate pair conversations, the performance of the mantras in front of the group and an ensuing group conversation. The shared dinner afterwards was also a nice way to finish. However, what is important is to set a clear topic for the group discussion as this makes it easier for all participants to contribute. Otherwise the conversation might become too one-sided with a few people talking. If the participants prepare to share something beforehand, it will make it easier for everyone to use a turn of speech.

It was found that the conversation started to flow after about 10 minutes and deeper rapport built after about 30 minutes. Therefore, a minimum of 10 minutes and preferably 30-40 minutes is recommended for a group conversation. As a pedagogue, one should be mindful of the intimacy of these fragile moments and care should be taken not to disturb or barge in on the conversations.

The formulation and wording of the conversation topics is important as this will dictate how the participants interpret the questions and consequently, what they go on to talk about. In particular care should be taken with slightly difficult or taboo topics. There is much to be done here pedagogically to encourage people to enter open dialogue.

The dialogue gives a good preparation for writing down eight reasons for helping. This can be seen in that the sentences that the participants finally speak out in the mantras appear in the conversations beforehand. The performance of the mantra gives a good strucutre to the workshop. It is a good idea to recite or practice the eight sentences before they are recorded as this will make the performance in front of the group smoother and the quality of the recording better as well. Reciting of the mantras makes for a very powerful moment.

The writing and sharing of the eight reasons for helping teaches participants something about themselves, can work to inspire but most importantly, hearing others' reasons is perceived as a

validation of their own selves. The validation is seen as both interesting and important. Overall, the workshop was perceived as a pleasant experience and the participants noted that it was nice to get to know the others through the dialogue.

I cannot stress enough the benefits of having a co-researcher in a process like this. This is a quote of hers from one of our planning sessions:

> I keep coming up with new ideas, but I'll save those for later (..) there could be lots more workshops.

The conversations we had together were not only interesting and fun but also invaluable in trying to make sense of what was going on with the volunteer community. Naturally her 35 year career as a psychotherapist also brought to the table important concepts that the profession uses to make sense of human behavior. I learned a lot in the process and all in all, I don't think the experience of organising the workshops would have been nearly as fun without her.

Chapter 7

Give Me a Reason - The Artwork

I wanted to see what kind of perspective I could bring to the topic of migration with my skills and knowledge in guiding an art process and working in a way that was tied to art. As such the art production, the button (see screenshot in Attachment 6), is socially engaged art and the process of creating it is also a process of arts-informed inquiry. Working with the migrants in an art pedagogical manner was something I did not want to attempt before I felt that I had a deeper understanding of who the migrants were and what they needed. Hence, I decided to work with the volunteers. See below my first ever sketch (Illustration 12) about the art work which was to become the heart of the Give Me a Reason -project.
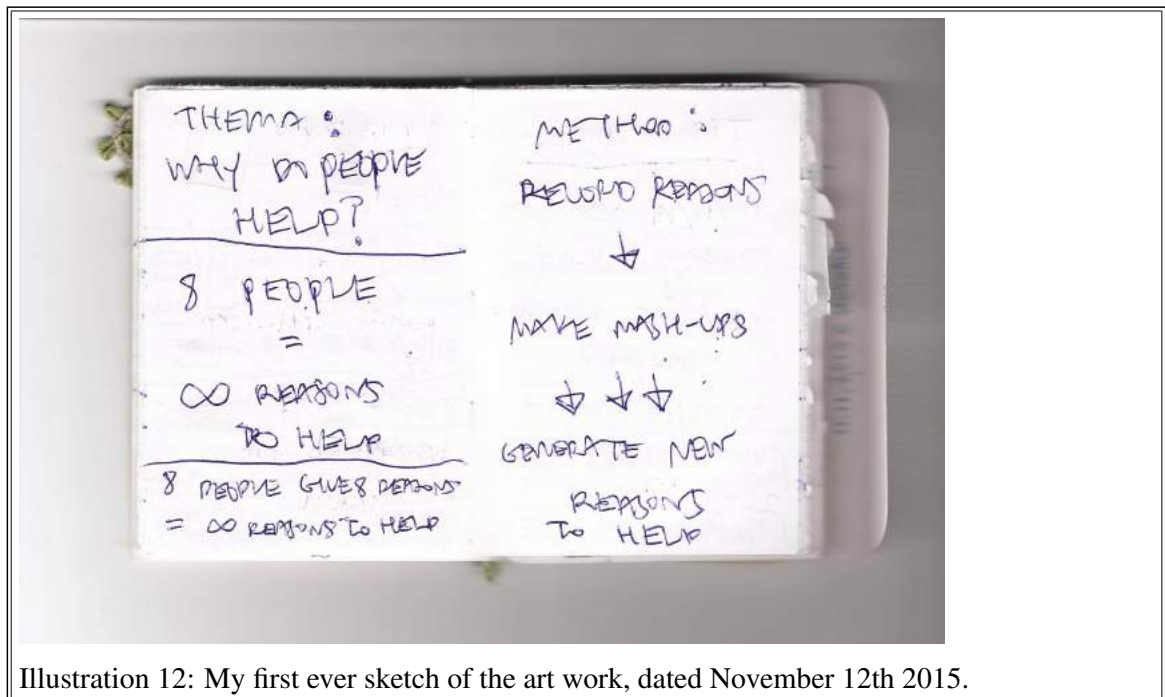
Illustration 12: My first ever sketch of the art work, dated November 12th 2015.

I was interested in why we, the volunteers, chose to help. This coin also had the flipside which was that I wondered why other people did not help. The topic of migration was on everybodys' lips and meeting my friends in town, we would all of a sudden find ourselves wondering where exactly Afghanistan is and why people are migrating from there to here. And why there is a war in Syria. In these discussions, people would often voice opinions for and against migration and I was very interested in how people chose to talk about the subject, what words and concepts they would use. I wondered how the helping hand would extend to certain people yet exclude others. I was curious about how people justified the categorisations they made about who deserved help and who did not.

7.1   Why? What? How?

The driving force that set the entire project in motion was this Big Question which I was asking myself: why do people help? That first sketch which I made of the concept behind the artwork is in fact exactly what the artwork came to be. As you can see from the rough concept behind the work, I am taking a clear, yet playful stance on the topic of migration and helping. I have created a machine which takes valid and real reasons for helping, spoken by real people, arranges these reasons in a new order to create "infinite" reasons for helping. The first test I made of this art concept looked like this:

> Original sentence No 1: I help because these people need help.
> Original sentenceNo 2: I help because I want to learn about them.

Mixing these two sentences up with oneanother, I got these two sentences:

> New sentence No 1: I help because these people want to learn about help.
> New sentence No 2: I help because I need them.

This trickery of chance in how the words fell in to place with these two sample sentences absolutely thrilled me. I realised that the concepts we use to talk about help are very powerful, and when we combine them in random ways, sometimes very profound propositions can ensue. I felt like this button, which was beginning to take shape in my mind, could potentially allow any person to engage in a very poetical way with the question of why people help the volunteers. I would collect real data about how people choose to talk about their volunteering behavior but

present this in a playful, interactive way that might, through its inherent aesthetic, pull viewers to actually engage with the deeper layers of meaning implied in the work. In the midst of the following discussion, I have included some of the critique and analysis of the artwork expressed by participants of the first workshop.

Why Sound?

I've always been a music lover and music making has been a hobby, hence a general interest in things that sound. I spent one year at a small contemporary art school called Taidekoulu MAA and a sound art class by Shinji Kanki made an impresion on me. Shinji Kanki challenged us to think about sound in a broad sense. The experience put in motion a process of discovery which this artwork is a part of. A sound art class by John Winiarz at Concordia univeristy in Montréal had us cutting up speech in order to make sound poetry. These lessons learned about where vocals and consonants end, as well as the importance of fade-ins and -outs to avoid digital clipping, were in fact very valuable in the process of creating this work. Hence it feels I've simply been stepping on stones laid out for me.

I had been researching the use of sound in art for an initial version of my thesis project. I dug through books and further books on sound art and the use of sound in visual art and the world of the museum and gallery arts. When I started playing around in my head with the idea of conceiving a project with the volunteer community, my sight was set immediately on using sound as a medium. I recorded an entire three hours of audio from the first official information evening which our mayor hosted in October of 2015. I recorded news items on the radio relating to the migrants. I thought about having the volunteers make field recordings of the sounds of their daily lives, and about the refugees recording the sounds of their daily lives to explore, through sound, the environments that are the reality on both sides of the fence. I was trying to find ways in which this topic comes to life in sound.

Eventually I realised that my angle to the topic was that I was truly interested in knowing why the volunteers choose to help. This content could quite naturally, through the voice, be presented in sound. I would constrain the structure of the sentences that the volunteers would write and speak, cut the sentences up and reuse this material to generate more sentences. I made a test recording of myself speaking some sentences, cut up the sentences and pasted them back together. I was pleased with the result and decided that this would be how I would proceed with the artistic activity with the volunteers.

My final work doesn't really go deep into the aesthetics of sound as such, but rather into the aesthetics of speech, voice and articulation as well as language. In community based art projects, we often speak about "giving voice" to the community. In this case, I am literally giving voice to the community members through the art work.

The Workshops

I announced the first workshop in my small volunteer sub organisation and four people and myself participated in the first workshop on December 10th 2015. I started programming in January and had the first version of the button working by mid February. January through March I focused on working with the refugees and organising activities and put the entire dialogical project on the back burner. In late february and march I interviewed the participants of the first workshop to get feedback about how they experienced the workshop and what they thought about the button. A further two workshops were held in April. Five (5) voices were collected in workshop No 1, six (6) voices in workshop No 2 and four (4) voices in workshop No 3 making a total of fifteen (15) voices.

The workshop format included a dialogical part, a pair discussion guided by questions that me and my co-researcher had determined beforehand. The dialogical aspects of the workshop, as well as the evolution of the workshop format have been discussed at length in the previous section. The second part of the workshop was about speaking the 8 reasons out loud in front of the group and into my recording device. In the first workshop, the "performing" of the mantras was followed by a group discussion where everybody shared stories of how they had been helped at some point in their lives. In the second and third iterations of the workshop, the group discussion was more about sharing general feedback about the workshop or a conversation about a topic which wasn't set, after which we moved upstairs to share a meal.

The Personal Mantra and Performance in Front of the Group

How did all these recorded voices and sentences come to be? The first part of the workshop was a pair conversation around set topics. The guidelines I gave for creating the eight reasons for helping were simply to write eight sentences in the form "I help because.." ("Ich helfe weil.."). In the first and second workshop, we provided worksheets that could be filled in. In the third iteration, the task came in an envelope which contained the instructions as well as two sheets of paper for the pairs to use.

Once the dialogical part was called to an end, each person took a moment to sit quietly by themselves and write down their reasons. This took about 10 minutes in each workshop. The pair conversations in fact sparked the topic, and many of the sentences which later became a part of the mantra would drift up in the pair conversations as is evident from the workshop recordings. In the first workshop we proceeded directly to reading the sentences out loud in front of the group. My co-researcher and I felt that the recordings from the first workshop were sort of unemotional or unsure, so for the next iterations of the workshop we instructed the participants to read the sentences out loud to their partner once for the sake of practice. I am not sure whether this made a huge difference in the quality of the delivery of the speech. Larger grammatical errors certainly showed themselves, but several practice rounds more might have been needed to make the delivery incisive. Some participants were apt at this and delivered their mantras with certainty and emphasis on the emotional quality of the content.

I monitored the sound levels using headphones and stood next to the person speaking, holding my audio recorder close. The person sat reading the sentences off a piece of paper. Once one person was finished, we would continue with the next person as soon as I had arrived at my recording position. Mostly people were quiet during the recording, but at least once an (unintentional?) expression of awe can be heard at the end of one of these performances. I also remember being very impressed at times with what I heard and almost at a loss as to how I should react, whether I should say something or not, as the workshop leader. However, it made sense to allow the full round to go through with no interruptions between mantras.

I had not imagined that this moment would be so powerful, yet it was. The room was silent and with each performance that silence was filled with the distinctly characteristic voice of the person, the quality of which depicted their age and their character. Each person had a distinct rhythm and speed to their speech. At times the content of what the people said was highly impressive and striking, "strong and very emotional" as one participant later said. These eight sentences, the mantra as I like to call it, became a personal artwork, not just in writing but also as a performance. A performance which we all contributed to and which we all witnessed together, a moment shared together. I think of this aspect of the work as the interior of the sphere that only the workshop participants can have access to.

Having gotten to know the button into which the mantras eventually dissolved, one participant paused and then said that the voices in the button reminded them of the workshop:

That was also a really nice reminder of our get together.

Although the artwork may speak about the topic of migration to those outside of our community, to those part of the community, who participated in the piece, it will always be a reminder of our time together, or more specifically, a reminder of a particular workshop experience. Yet, the voices are transported outside of this moment through the recoring and thus live on in the art as the exterior of the sphere, something tangible also to those outside of it.

In hindsight, I think it could have been interesting to have the workshop participants memorise their mantras before speaking them on tape because memorising the mantra would have sealed a bond between the participant and their own mantra. However, this approach would have required a lot more time invested. For the purposes of the workshop, self-reflection and community building, as well as for the purposes of the artwork, the method we used was entirely satisfactory.

Some Notes on the Aesthetic Choices

The number 8 played an important role throughout the Give Me a Reason -Project and in itself it was an aesthetic choice (see Illustration 13 below). The original idea was that I wanted to somehow limit the number of sentences that the people needed to create. It had to be enough sentencses to be a few too many, resulting in a difficulty in coming up with the content, yet it couldn't be all too many. The figure eight (8) has been present in my previous work, as well, and what I like about it is that in our symbolic system it resembles the symbol for infinity (∞). In the scope of this project, the core idea behind the concept of the artwork is that these eight (8) reasons to help become infinite (∞) reasons to help. Mathematically, this is not true, but close enough.
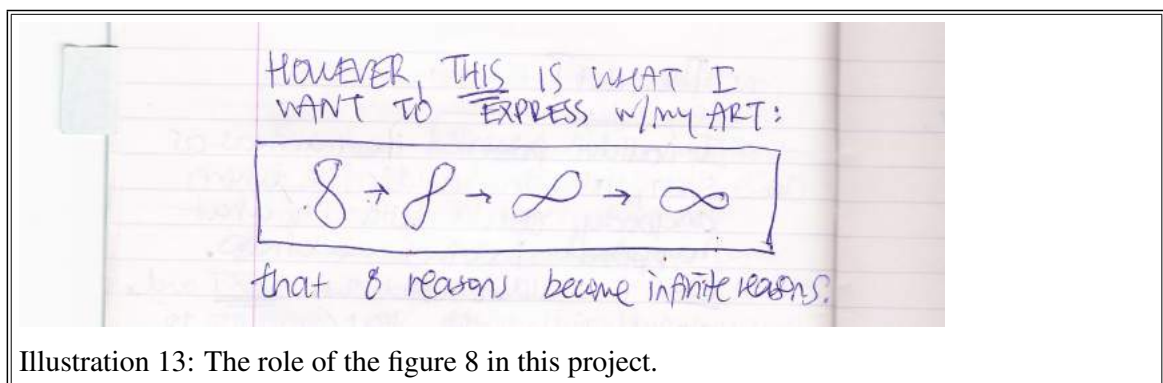
Illustration 13: The role of the figure 8 in this project.

Yet another important aesthetic choice was the domain name. I tried out various domain name ideas, but ended up choosing the following two: http//www.eingrund.de (english: areason.de) for this specific project and http://www.givemeareason.info for possible future work in a similar style.

For some voices, I exported a "help" file where all the eight "help" segments spoken by the same voice are heard in unison. These recordings are heard through the button at random now and then, and I think they bring a nice element of surprise to the artwork, as well as volume. Through this chorus of voices, one feels the presence of many people, where otherwise one senses the alternating presence of the various voices speaking in turn.

A clear aesthetic choice is to reveal only the voice of the person. This leaves the face, the looks and all other visual aspects up to the imagination. I am enchanted by the quality of the different voices inside my button. Their pace, their age, their intonation, the emotion, the self assurance, the vulnerability, the uncertainty. Because I know and have come to care about and respect these people, hearing their voices in the button reminds me of them and their entire character and person and makes me smile. Yet each person not part of the community who comes into contact with the button will create their own imagined figures over the course of the interaction. What we imagine the visual behind the sonic to be is a subjective experience, and hence the button will not only create new reasons, but new characters and people as well.

The button itself, the image visible on the website, looks absolutely fabulous. But I have not created it myself. The focus of this artwork is on the concept itself, on the sound, the recordings and the programming. The button that I use is a graphical element designed by PSD Graphics (http://www.psdgraphics.com/). I originally found the button because I googled "button" for my first ever mock-up to present the concept behind the work. Then I thought I would change it at some point or design my own, but I just ended up sticking with this button. The designer of the graphics allows their work to be used in non-commercial projects and I approached them to ask whether it would be alright for me to use their graphic design as part of my project and they said yes.

I felt unsure about whether it was ethically just to use a visual element created by somebody else as part of my own art project. The look of the button plays an extremely important role, contributing to the aesthetics of the entire work. Were the button ugly or sloppy or less visually pleasing, it wouldn't be as pleasant to spend time looking at it. However, the role of the visual appearance of the button is comparable to the design of the layout of a book. I don't feel like the author needs to do their layout themselves in order to be able to call the book their own work. The concepts inside the book and the work put into creating the book is still that of the author. Conversely, the idea behind the button, the voices and the programming behind it is my work. However, in the scope of this project, my skills in artistic work should not be assessed and evaluated based on the visual aesthetics of the button.

Apropos questions of ownership, I also wondered about whether the work was ours or mine.

One participant explained it like this:

> A part of me is in there but it is your work. (..) it's because it's your idea and your work. If I painted somebody, it's like saying the painting belonged to them because they were the model. No, the work is that of the artist, the creator. (..) It wasn't work for us, just a bit of time that we invested but we didn't sit down and program (..) or discuss the idea together, for and against or anything, you did that on your own.

Initially, I had hoped that the artwork would be perceived as something that the group could call theirs, a case of community-based art. This was an error in calculation, for how could anybody perceive anything as being theirs if they had not gotten their hands dirty making it? In hindsight, I realise that the community art aspect in the Give Me a Reason -project had much more to do with the aesthetics of the moment and process which was the workshop. The workshops were always ours, property of the people who participated. But the button is mine. The workshops were born out of the concept of the button, and the button grew to fill the frame of its concept only through the workshops. Thus the butt8n ∞nd the w8rksh8ps, the pr8duct ∞nd the pr8cess, live in ∞ symbi8sis.

7.2 Code = Interactive Media Art

The audio material recorded or collected in the workshops became the meat of the artwork. But this is where the real work started, because although I had taken a couple of classes in Java back in 2003/2004 and thus had some minimal foundations in programming, it had been a long time and I did not feel very comfortable with coding. It was a conscious choice to tackle this challenge because for a while now the idea of learning something about code had been nagging at me. MusicTechFest, a festival for music technology had me peeking behind the shoulder of coders, wishing that I, too, could make sense of what was going on on their screens.

Now I have a lot more of an idea about coding, which is still very little idea. I estimate that I have spent well beyond 100 hours just on the coding part of this project. I did the bulk of the work in January - February, some minor adjustments in April and another sprint in early May, rewriting my code to revert to a new data model. See the image below (Illustration 14) for an visual representation of commits made on my github account.

Illustration 14: Github commits for user trhi between 22nd of November 2015 and 8th of May 2016
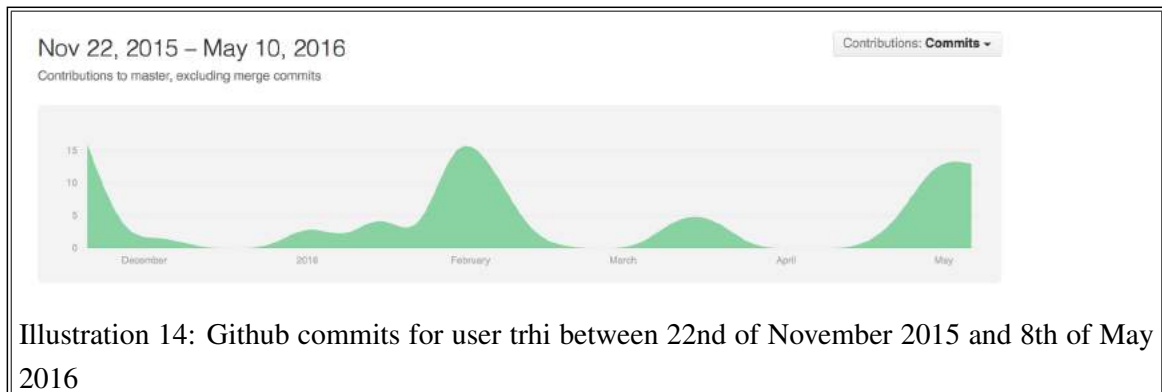
Although a novice, I had support at hand behind the panic button because my brother is a programmer. Once I had settled on my idea I consulted him and he advised me to work with the following tools. He suggested I create a simple html website and make it interactive by writing some scripts in javascript to drive the interaction. He suggested I host my site on Github, which offers users the possibility of hosting simple html sites, intended for presenting repositories or projects hosted on github.

Github is a a web-based git repository hosting service and git is a version control system originally developed for Linux kernel developers. It is widely used in software development today. Git has its own workflow, which is basically the idea that there is always a master version of the code which is the main line of development, and branches for developing new features. Once these brances work, they can be merged into the master (and published). What is nice about git is that you can always go back to earlier versions of your code. If you use it right, you won't lose your work and it will be easy for others to follow your work. You add comments along the commit to document what it is that you changed in the code.

The foundation of (interactive) websites: HTML, CSS, Javascript (and JQuery)

HTML is short for Hyper Text Markup Language. It is a protocol to display text in a web browser and was specified by Tim Berners-Lee at CERN in 1990, originally intended for internal use. Nowadays his specification or standard is at the core of all of our websites and has been improved over the years to meet the evolving technology. Lucky for my purposes, the latest standard, HTML5, which was published in late 2014, came with a specification for an audio element, setting a standard across browsers for working with audio. Before this audio on the web wasn't as simple as it is now. The audio element is relatively new and for this reason it wasn't always easy to find support online for how to use it.

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HTML alone isn't enough, as HTML simply says what is on a website (various elements such as paragraphs, buttons, links, etc.) and where it is and what it looks like. Alongside HTML, I also read a little bit into CSS. CSS stands for Cascading Style Sheets and is a standard for setting style attributes of HTML elements. In other words, a way of managing the way that fonts, colors, backgrounds and other visual aspects and effects of the website work.

The most important part of my adventures in code was in learning javascript. Javascript is a scripting language for manipulating HTML elements or CSS properties. In fact, javascript has evolved to be one of the most relevant and important programming languages of this day, not least due to the fact that much of our lives revolve around websites. Various frameworks make it possible to use javascript in non-web applications as well. I had to start my javascript journey by turning to w3schools.org which is an online resource with tutorials on the web languages. I worked my way through the tutorials to understand html, css and javascript and then moved onto the inevitable bunch of work which was to start building my website and my button. In later stages of development, I also used a little bit of jQuery, which is basically a cleaner (albeit at times slower) way to select and manipulate HTML elements. The functionality is hidden in the jQuery methods which simplifies the code a lot.

Processing the audio and the JSON datamodel

Besides understanding the syntax of the language I was to use, I also had to work on the program or algorithm itself and figure out its logic. How would I get my button to generate random sentences? The core of the system is pretty simple. I had cut up the sentences very roughly into segements representing grammatical categories of: help ("I help"), subject ("because I/we/them/they/etc"), object ("the people/the refugees/the world/our environment/etc") and verb ("want to/help/show/to grow/etc") following the most simple german grammatical structure (see Illustration 15 below).

I exported the files as .wav and then converted them all to web-friendly .mp3 format. I created a naming scheme for the files, for example: t01h.mp3, where the voice is represented by t (terhi), 01 being the first sentence spoken, and h for help. Thus t03full.mp3 would represent t (terhi), 03 the third sentence spoken, and full for the full sentence.

The tiny soundfiles had to each have a fade-in and fade-out to avoid digital clipping, and they all had to be exported seperately. The soundlevels had to be approximately the same across recordings from three different workshops. There were 15 voices, each had 8 sentences, each sentence splitting into about four segments alongside the eight complete sentences. That makes

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8 sentences x 4 segments + 8 full sentences = 40 sound clips per voice. 15 voices and 40 clips per voice makes a grand total of 600 sound clips!

Illustration 15: Cutting up the soundfiles in Ableton
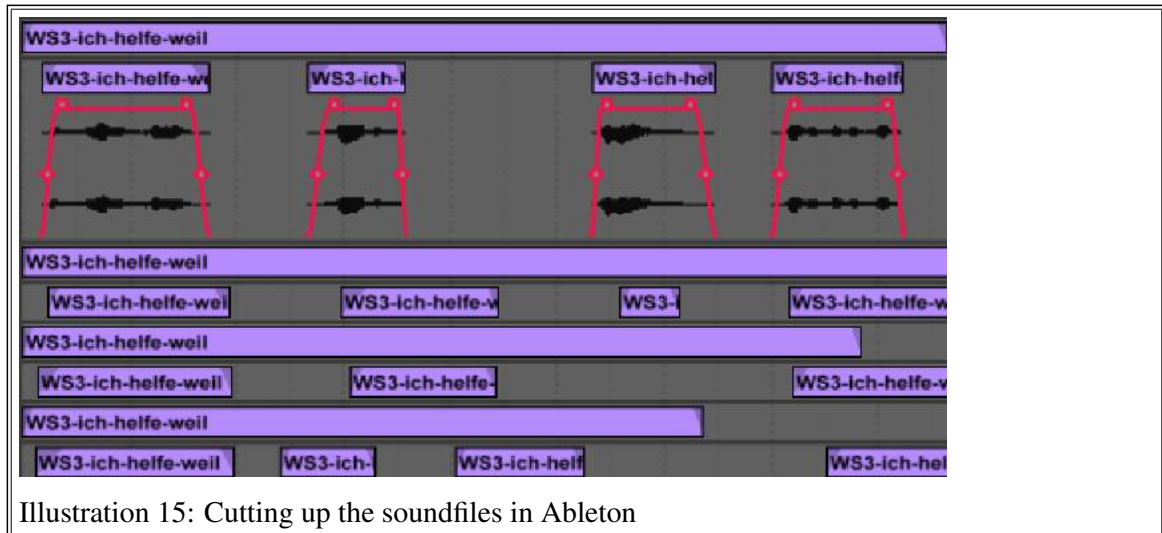
After my first workshop, I had five voices. So for randomising a sentence, I first had to choose a random voice out of the five. After I had chose the voice, I would have to choose a random segment spoken by the voice (help/subject/object/verb). So now I had chosen a voice and a segment. Now I had to choose the next voice, and the next segment, until I had chosen four random voices and four random segments spoken by those voices. I could then load the segments into the audio elements on the web page and play them! Yay!

Of course things were not this simple. Writing code is all about debugging code, because something always doesn't work. In my first version that actually played back sound, all the four segments played at the same time! I discovered that the audio element has an attribute called "onended". I used the attribute to trigger the playing of the next segment and voila! The sentences played one after the other.

To keep things short, let's pretend that that was all there was to the programming. So then I had a working button and I was very proud of myself. At this point I consulted my brother and he advised me to change over to a datamodel using the JSON data interchange format. This would make my code cleaner and simpler. My first version of the button had the data model "coded in" the script which made it difficult to add new voices. The JSON model would also be useful for including the text or "subtitles" to each audio segment. I also started planning to eventually build an installation version of the button, and the JSON datamodel could be used in this context as well because it is a standard across programming languages.

JSON is a simple, human-readable format for presenting data. Javascript can retrieve a JSON

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file from a server and create an object out of it, which it can then use as part of the code. I could simply ask the program to load all the soundfiles given a list of voices. I could thus keep adding new voices to the list without having to change my code. However, creating the JSON datamodel meant that, for each of my 15 voices, I would need to generate a text file manually. The JSON datamodel includes the path to the folder where the audiofiles for each voice are listed, as well as a list of all the filenames included in that folder, ordered in categories (see illustration 16 below). It is worth noting that everything related to the audio recordings involved a lot of manual, repetitive, no-brain labour where I had to be careful not to make even the tiniest mistakes. If the JSON file claimed that a file existed which didn't actually exist, my code could become very confused.

```
{
        "name": "h",
        "path": "audio/de/h/",
        "workshop": "01",
        "complete": {"filename": "h00complete.mp3","de": "Ich helfe weil ich hel
        "full": [
                {"filename": "h01full.mp3", "de": "Ich helfe weil ich helfen wil
                {"filename": "h02full.mp3", "de": "Ich helfe weil  die Menschen
                {"filename": "h03full.mp3", "de": "Ich helfe weil diese Flüchtli
                {"filename": "h04full.mp3", "de": "Ich helfe weil ich den Flücht
                {"filename": "h05full.mp3", "de": "Ich helfe weil ich weiss wie
                {"filename": "h06full.mp3", "de": "Ich helfe weil uns keine 45 g
```
Illustration 16: A peek into one of the JSON files

Most all of the participants of the first workshop who had seen the button commented that the sentences were at times very hard to hear and understand. They also commented that they would like to see something visual happen as part of the interaction. I asked them whether it would be better if they could see the sentences in print:

> [It needs] something visible, maybe? (..) yes, like subtitles. Maybe that's what I mean.

I had thought about implementing these subtitles and in hearing this feedback or critique I decided to make it a priority in the development of the button. As soon as I had the subtitles working it became clear that this feature contributed at length to understanding the content of the sentences. Because the button randomises sentences in ways that do not always make sense gramatically, it takes a lot of effort for the mind to wrap itself around them and create the meaning.

A dramatic stage in the coding process well worth noting is that with the JSON came the need to make requests to the server to retrieve the JSON files so that the program could read them. This

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meant that I became acquainted with the concept of synchronicity in programming. A request to a server is an asynchronous request, ie. the browser can never know how long it will take for the server to respond. I had no idea that this kind of concept existed and it took a long time to figure out why my code wasn't working. The current solution works but is not at all elegant, and hence the button will be put through further stages of development to improve the quality of the code.

In the midst of the process, I also haggled with one idea which had emerged during a critique which one of the participants gave about the button. Through a question, they made a concrete suggestion:

You can't go back, eh?

I realised that there are certain sentences which the button generates which are more fascinating than others, as the persons' intuitive response indicated. I had often had such moments as well, where I wished that I could listen to a sentence again, because I wanted to hear it again and think about it more deeply. In a later stage of development, I attempted to include this functionality but in attempting to implement it I stumbled across the concept of closures. This is not a simple programming concept to grasp and due to time pressure I had to push this idea into a later stage of development work.

Concluding thoughts abour code

At the beginning of my code studies, I didn't really know where to look in case I had a problem or didn't understand something. Eventually I ended up drifting to a website called stackoverload, which became a frequent place to resort to in case of trouble. Stackoverload is a forum where people discuss their programming difficulties. Additionally, I watched a few videos and read several articles that explained some programming concept or another. I realise that there is a lot to learn about code, but I am very excited about the possibilities of interactive art and see this as a kick-off for my future artistic work. In fact, much remains to be learned through the implementation of the development ideas I have for the button. I think code is very relevant and part of literacy in the 2010s.

I personally would evaluate my success as a coder as being alright. I have learned a lot in a short timeframe and I have been able to implement my idea in code such that it works. However,

my code is everything but elegant (see source code online at: view-source:http://eingrund.de/).
There are many places where it bugs me to see unnecessary repetition of code where I could be
using functions and loops. The reason I have not implemented these improvements to the code
is because the systems become a little bit too complex for me to be able to keep up with them in
this timeframe.

An interesting aspect of art in code is that it can be shared over the internet. Thus it will be
available to a wide audience and anybody can access it from anywhere. The internet has its
drawbacks too, and many times I have tried to show the work to somebody on a mobile phone
only to realise that the connection is too slow to load and play the samples.

7.3   Evaluating the Artwork

> "... a good piece of arts based research succeeds in enticing a reader or viewer
> into taking another look at dimensions of the social world that had come to be taken
> for granted. " (Barone and Eisner 2011, 145)

This applies first and foremost to myself as a researcher and artist. Going into this project, I
expected people to express anything but a yearning for community as their reason for helping.
I expected to hear moral and philosophical, political reasons or personal stories about having
also been a stranger in a new place. I expected curiosity about the migrants and wanting to learn
something new. What came as a total surprise along the working process was how important
this newfound volunteer community had become as a way of feeling integrated and at home in
the local community. In hindsight, it seems obvious, but hearing that this is what people were
truly saying was a long process.

This process was ignited and kept in motion through the process of creating the artwork. In
asking the volunteers to tell me why they help, as I researcher/artist I ended up dealing at length
with the audio samples, cutting them up and manipulating them so that I might almost be able
to recite the material off by heart. The goal of creating the artwork thus immersed me in the
subject matter. In the process, I was able to tweak my research objectives to better suit this
new discovery about the importance of the community to make the workshop better support
community building.

Artistically, I think code provides very interesting general possibilities for artwork which in-
volves randomisation, interactivity and generative systems. In particular I find interactive sys-
tems fascinating because if the person initiates the interaction, they will be in a mindset to take

in what the art has to say. One participant touched upon this curiosity and initiative in interactive art:

> I love processes like these, where something new always comes.

An interactive and generative artwork can never be experienced to the end because there is no end. It was pleasant to be validated in this sense through this critique and to see that the person was curious to see what would come and did in fact press the button for a very long time.

Could this work exist without the use of code? One of the participants and I brainstormed about ways to implement this concept in a physical way. We could print the sentences on paper, cut them up, and shuffle them around to create new sentences. Or create magnets or magnetic poetry. While this method of working would also allow for mixing up the sentences, the pace of the experience would be entirely different because it would take longer to randomise sentences. Besides, the sentences would only exist as words and not as sound. Words spoken is sound which reverberates with the personality, physique, emotions and intentions of the speaker.

At some point I asked: "Why mix the sentences up?". Why not present them as they were spoken? Or make a mix of the best sentences? Or a recording with all the "mantras" that were ever spoken, put one after the other?

In their discussion of arts-informed inquiry, Cole and Knowles write about an art project relating to Alzheimer's patients. They note that while working on the artistic representation of the research findings, they realised that they needed to remain true to the narrative and emotive quality of what people contributed in order to preserve the integrity and honor of the participants' experiences (Cole & Knowles 2008, 66). I realised that I was making big decisions in choosing how to cut up the sentences. I chose to leave out a few recordings where the person fumbled or was unintelligible in their speech since I did not want to represent them in an unfavorable light. But what about the emotive quality, and the narrative?

Some of the participants who engaged with the first version of the button noted that much of the power, warmth and personality which they had perceived during the workshop had gone missing through the randomisation. A general sentiment was that the sentences sounded too choppy and cut-up. Much of the original warmth was lost as well as the flow and authenticity:

> It's stagnant, all cut up. There is no flow, in my opinion (..) you don't feel the interior (..) so much distance, like it's not coming from inside (..) it's all cut up and I think something goes missing, a kind of authenticity?

To some extent this choppiness was due to technical issues related to how I had programmed the first version of the button. This was fixed in the second version and as soon as the sentences played out more smoothly it became much easier to focus on the content. Nevertheless, the original sentences had in fact been pulled apart. The artwork does not intentionally twist the sentences and speech of the people into unintended forms, nor does it parody or otherwise disrespectfully treat the material. However, in cutting up a sentence, of course the narrative quality is lost! In cutting up a full mantra of eight sentences, of course the emotive quality is lost!

Perhaps the work could have several modes: the randomise mode, but also a mode where it plays back full sentences, and, if the viewer becomes really interested, the possibility to listen to the full mantras as well? In future evolutionary stages, the button could in fact gain many kinds of new, mental, computational processes: machine learning algorithms in the manner in which sentences are generated. For instance, the button could at first make very little sense, but the longer that the person stayed with it or pressed it, the more coherent the sentences could become. At first, it could pick more segments from the same voice and eventually, combine only segments from one voice. Or, it could combine segments based on the age or sex of the voice. Or it could combine segments based on which workshop the voice was collected at.

However, in the scope of this project, I have chosen to leave my original concept behind the work primarily intact. The latest development is that the button plays back some full sentences now and then, to get a peek into a world which makes more sense. The randomised sentences are quite heavy to process at times. Thus the full sentences make for coherent content every now and then so that the viewer gets a chance to rest. It is now a balance of nonsense and sense. In the mess of different voices and incorrect grammatics, of concepts that do not fit together, it is curiously satisfying to hear the rare, gramatically correct sentence – spoken by a set of four different voices.

Although on one hand the original emotive and narrative quality is lost, on the other hand the randomisation serves to protect the privacy of the participants. There was something very powerful about what happened during the performances of the mantras, even confessional, that I wouldn't want the rest of the world to be a part of. In randomising the sentences, I make it impossible for anybody to ever try to arrive at a reproduction of the experience we shared. Rather, the artwork becomes something else entirely, another surface of "us" to touch, an interface for outsiders.

The purpose of the artwork is to provoke thought. I think that hearing the true, full sentences is a shallow way of critically engaging with the question of why people help because the sentences

make sense and thus tend to fly in one ear and out the other. I fact, I tested a version of the button which played back full sentences and it was boring. Barone and Eisner note that the major aim of arts based research is not to have the correct answer to the question or the correct solution to the problem, but rather to promote the formation of questions among readers/viewers/hearers (Barone & Eisner 2011, 171). Because the button mixes up the sentences, what we are left with are just the rough concepts that people use to talk about their volunteering behavior. These concepts are very strong in and of themselves. One participant noted:

> The strongest are the bullet points "give and take" or "belong together", those are the hooks.

Put into unlikely, unexpected, and unintended combinations, the concepts come into a dialogue of their own amongst themselves, creating new meanings which might, or might not, relate to the theme of volunteerism with the migrants. I leave it up to every independent brain to process the information which the button generates, and to make of it what they will.

Huhmarniemi notes that contemporary art can convey research findings to an audience in a symbolic, multisensory and multilayered format. Huhmarniemi argues that art usually appeals to peoples' emotions and activates peoples personal experiences. Therefore art can be used to affect peoples attitudes, consciousness and formation of values (Huhmarniemi 2016, 155).

Barone and Eisner also suggest that in order to be useful, a piece of arts based research must succeed both as a work of art and as a work of research, being of sufficiently high quality to lead viewers into a powerful experience which results in a researching and reconsideration of social phenomena. In order to accomplish this pull into a powerful experience, the work needs to have certain aesthetic qualities present. (Barone and Eisner 2011, 145.) I hope to woo the viewer with the aesthetics of the playful button, invite insatiable, curious minds to keep pressing in order to hear what might come around the corner, to open the magic box and to be surprised, each and every time. Using the thinking, tools, power and language of art, I hope that this aesthetics of the possibility of the unexpected will make people stop and stay with the button for a while. Bluntly put, the success of this artwork can be measured in how many times each viewer pushes the button. One participant explained the process of pressing the button like this:

> [the button is] something that pulls attention to [the subject] and then perhaps through that, through the attention, or perhaps even your perception is awakened like "oh man! That expression or that part of the sentence, that touches me, and why is

that?" so that you realise something that you perhaps don't realise unless you work with the migrants or take part in that kind of workshop. (..) It can trigger something.

The art, in my opinion, has succeeded if it makes the viewer stay with it for a while, click, listen and employ their mind in trying to make sense of it as the participant notes above, to wonder what it is exactly that they find touching about what the button has spoken. Besides, because of the nature of interactive art, if the viewer goes as far as to click, they will already be predisposed to also listen, already curious and focusing their attention on what is to come. The button doesn't even obviously state that it has anything to do with the migrants, but this will become apparent after a few clicks. If the button captures the attention of the viewer, it will mean that the viewer will have given that much more time and attention to the question of why some people choose to help the migrants. Further, one could hope that this dialogue with the subject matter might put something in motion in the viewer, as suggested in the critique by one of the participants, a process of reflection which continues beyond the engagement with the button.

The concept of asking a simple question from many persons has begun to fascinate me all the more. To limit the responses to the scintillating number of 8 would pose a challenge for answering many simple questions, such as "why did you come here?" or "why do you hack?" or "why do you play music?" or "why do you buy bananas?" or "why do foreigners make you uncomfortable?" or "why do you want to live in a remote town?" or "why do you paint your nails?" or "why do you use facebook" or "why do you wear blue jeans" or "why do you read the newspaper?" or "why do you study –?" or "why do you eat plants?". This simple question can inspire critical thinking and reflection. This came up in discussion with friends and we thought about whether or not one could ask both "why do you – ?" as well as "why don't you – ?" style questions. I argued that it is easier to list negative reasons. This would be worth testing. I think that many of these questions would produce interesting randomisations.

What is notable about this artwork is that it has been born out of a multi-faceted community process. This artwork could also have come into existence in that I had simply collected the voices from each person in separate sessions. But no, like moon and sun, the light of the artwork begins to reflect back to us once the community process sets in the horizon. Both are significant and important in their own right, yet the moon is dependent on the sun for its character.

Part III

Results of the Research Process

Chapter 8

Findings of the Research Process

8.1 Research Ethics, Reliability and Validity

Hiltunen notes that towards the end of the research process it is time to evaluate what it is
that took place and came out of the research process, wether theory and methodology meet and
whether practice has been improved, whether understanding has deepened (Hiltunen 2009, 237).

The Give Me a Reason -project was about finding out whether a dialogical workshop format can
put anything in motion in participants, and if so, what. Through three cycles of action research
another research objective was to develop the workshop format and to see what worked and
what didn't. The project included an artwork which on one hand was a tool which we used
in the workshop format (for self-reflection), but on the other hand the material produced in the
workshop was also used to create a button which randomised sentences to create infinitely more
reasons for helping. Thus the function of the artwork was to also communicate, through art,
something about the psychology of people who volunteer their time with the migrants.

Art-based action research provided a good way to work with the volunteers because it is par-
ticipatory, performative and dialogical. Thus the workshop put something in motion in the
participants and if one of the research objectives was to find out whether something could be
put in motion then art-based reserach was a sound way to go about it. The interviews after the
first workshop provided valuable information about the experience of the participants and as
such I think that it was a good choice to conduct interviews instead of asking people to fill out
a questionnaire. Working with a co-research also enriched the research path since we were able
to discuss ideas together.

Methodologically, I think the mantra or eight sentences also worked well since it was a task that everybody had the skills to do. The content of the mantras and their sharing proved to be more important to the participants than I had expected. I think that the artwork, the button, is also an interesting take on the subject of why people help and as a standalone artwork brings an interesting perspective to the question of why people help.

In terms of research ethics I made sure to be clear about what the workshop was about, what we would do and how I would use the material recorded during the workshop. All the participants were aware that the workshop and art production was part of my masters thesis project and that I would use the audio recordings as my research material and as material for the artwork. When announcing the first workshop, I presented a mock-up of the button. When announcing the second and third workshops, I included a link to the first version of the button. Everyone signed a consent and release form.

Nevertheless, it was difficult for some participants to grasp what my actual research question was, but I did my best to explain to them that it was about developing the workshop model, which was aimed in part at creating community. I think the confusion was in part due to the fact that people are not familiar with community-based art, process and performativity as art and even less with the idea of dialogical aesthetics, conversation as an art/process.

I have taken care to protect the identities of the participants. Quotes are only used from the open group conversation and the follow-up interviews, not from the private pair conversations which I summarise in a more general manner. I have taken care to anonymise the quotes, removing references to people and places and thus the quotes cannot be linked with any particular person. I have also taken care to remove reference to place to protect the identities of the participants such that all an outsider can know is that the community in question is a volunteer group that works with migrants in Germany.

The privacy and integrity of the participants was also considered in the production of the artwork. I took care to leave out sentences which made direct reference to place or persons. I also left out some of the clips which were spoken in a manner that wasn't flattering, or clips where the participant fumbled for their wording.

In implementing this research process, I have striven to give something to the community I work with, to learn from them and to develop a working method which would empower and enable them as individuals but also grow social cohesion amongst them. Mindful of the previous research done, I have attempted to put to test some of the grounding theories of community-based art education and dialogical aesthetics. I hope that the findings of this research will be useful to others working in this domain.

The reliability of this study is built in part by the transparency of the research process as exemplified by the use of thick description in elucidating the research project. The quotes from the interviews are included both in german in the original version and not just as my english translations. I have also included all workshop questions and worksheets in the report to increase transparency of the process. The reliability is further enhanced by the presence of a co-researcher, meaning that the workshops were analysed and designed not by one but by two people.

In the vein of qualitative research, I do not aim to make definitive claims or to assert one single truth but rather, to show how and what happened in one particular case. There are certain themes which arose over the course of the three cycles worthy of mention. Some of these findings could be generalised and allow us to draw conclusions from them.

8.2   Getting to Know Others and Being Validated

Kester notes that criticism of dialogical practices should be concerned with analysing, as closely as possible, the interrelated moments of discursive interaction within a given project (Kester 2004, 189). In answer to what a dialogical workshop format can put in motion in the participants, two major themes emerge. First of all, the participants experienced that the workshop manage to create respect or appreciation, understanding or a feeling for what the other person or people were like. A second important theme was that of validation.

Hiltunen notes that for several consequutive years of the Firefox community art project, the feedback had showed that the interaction between participants had been perceived as the most important aspect of the experience (Hiltunen 2009, 246.) This finding is also echoed in the dialogical projects of Lea and Pekka Kantonen (see Kantonen 2004). Hiltunen notes that this interaction doesn't happen on its own. Several solutions in terms of the content as well as the practical organisational aspects have to be designed to support this function. (Hiltunen 2009, 246.) One participant noted that it had surprised them how such a small event could work to create such a nearness between people and so quickly, too. Another participant noted a clear difference in how they perceived the workshop participants and the other volunteers, in that because they had shared the moment, they knew the other participants in another kind of way.

However, it was a common perception that this kind of personal knowing was a different kind of knowing, grounded in resepect and interest. Working with the person would allow one to learn

about other aspects of the person which the workshop, in its current format, could not teach, about what the person was like in action and how they dealt with in difficult situations.

I had expected that the process of writing, sharing and listening to the mantras would put in motion a powerful process of self-reflection. However, for the most part participants felt that they didn't learn anyting new through this process. Althought it must be noted that although their first repsonse was that they did not learn anything new, the deeper discussion revealed that hearing the mantras had made some people think. A participant for instance heard something where they thought, "wow, I can say this out loud", in other words, they felt empowered to realise and speak something about themselves out loud through the example of another person. I can confirm this as I personally experienced this feeling too when hearing to some of the mantras. It seems that there were many similar reasons that we helped, and some people felt comfortable saying them out loud whereas others did not. Yet it felt satisfying to know that one was not alone in thinking so. This reads as a form of validation as well.

In the case of the Give me a Reason project, the idea of building the community was a central motive for organising the workshop to begin with. The interviews which I conducted with participants of the workshop echo this sentiment as well. This is in line with the theory about community-based art as community building (see Cohen-Cruz 2005; Hiltunen 2009).

8.3   The Art of Creating a Space for Dialogue

In answer to the question of what can we learn about dialogical art as an approach and what works and what doesn't I will discuss some simple pedagogical or didactic decisions which, in this case, led to better or worse results as far as facilitating the birth of the moment was concerned. According to Kester, dialogical space needs to be delineated physically and psychologically (Kester 2004, 111).

During the second workshop, two people came late. In the first workshop, one person also came late but not too late to impact the flow of the workshop in a very negative way. However, it was clear from observing the behavior of the participants who came late as well as the subtleties in the group dynamics as the late-comers entered that this interruption to the flow of the workshop was not conducive to creating a powerful dialogical moment. This observation was confirmed by my co-researcher as well.

Besides these two latecomers, in two of the workshops people peeked into the room as we were working. In hindsight, although this did not impact the flow as much as the latecomers, I would

recommend trying to minimize interruptions like this as well. It is important that once the group has convened and the sharing starts, that no new faces appear to intrude on the intimacy of the moment.

Considering that the workshop setting is rather intimate, I think that in the future it would be a good idea to let people know in advance, which other people were going to be at the workshop. This was a view expressed by my co-researcher, one which we did not implement, but I think that it would mean something to people to know who would be attending. In fact, it would be interesting to know what the participants' pre-conceptions of the workshop were and how they felt about coming to it.

For the first workshop we had agreed upon a rough estimate of a finishing time, and conversation flowed quite freely up until then until it finally came to a natural close. For the second and third workshops, we knew that dinner would be served after about 1,5 hours into the workshop and thus this created a bracket for the end of the workshop. Or a beginning for stepping into the last shared phase before being dispersed back into the world.

As far as the time frame goes, we found that the conversation began to flow after about 10 minutes of dialogue, and deepen after about 30 minutes. Based on this finding, I would suggest that a dialogical moment be designed such that it is at least 10 mintues long but preferably up to or over 30 minutes long. The group conversations, on the other hand, tended to flow for about 25-40 minutes when and if they did. The group conversation in the first workshop lasted 40 minutes, in the second 10 minutes, and in the third 30 minutes.

Based on my analysis of the workshops, the group conversation in the second workshop suffered in particular because of the latecomers. All of a sudden there were people around the table who had not participated in the pair conversations and hadn't really gotten "in" to the point of the entire moment. In hindsight, I was sad that the moment was compromised, on the other hand it was a great learning experience with regards to dialogical aesthetics, one which in fact also confirms the theory on what it takes to curate a succesful dialogical moment. What worked well for the group conversation was a single given topic. In the first workshop this led to everybody sharing something, while in later workshops the turns of speech were not divided as equally.

Two simple practical considerations are to pay attention to noise levels. It is important that people can hear eachother. It might also be a good idea to limit the number of participants. Two pairs worked well, three was alright and four could have been too many. My co-researchers' gut feeling was that a maximum of eight participants should be allowed, meaning four pairs. If we add the presence of us two organisers, this already makes for 10 people in the room which might

easily be too many considering we are trying to create an intimate moment. Yet another practical consideration as a pedagogue is to be mindful of barging in on or interrupting conversations. I was able to observe from the recordings that I tended to interrupt in bad moments, breaking the flow of conversation. It might be a good strategy to agree upon a clear time limit so that these kinds of interruptions are not necessary.

The psychological space was created in part by the clear-cut structure of the workshop, signing the consent form, the pair conversations, writing the mantras after the conversations, speaking the mantras, a brief feedback session and a group conversation. In the last two workshops the dialogue was followed by, or continued with, a share dinner. In the first two workshops the pairs did not adhere to the conversation topics very strictly. In the last workshop, we put the questions inside envelopes with illustrations of the content. The hypothesis was that this performativity of opening the envelopes would lead the participants to engage with the questions or topics more actively. Based on our observations this was true. It was easier for the participants to keep track of what they had talked about and what not based on whether or not the envelope was open.

In future projects, I would recommend creating a space which is limited physically, as well as psychologically and perhaps also in duration. This finding is also echoed in the theory on dialogical aesthetics. In fact, according to Kester, the role of the artist in dialogical, community aesthetics, is in the art of creating exactly this space.

8.4   Give Me a Reason

While it was not my intention to ask the question of why people help in order to analyse the sentences in detail, the question was put in the air nevertheless through the concept of the artwork. As a practical note on the artwork, if having people recite something it would be best to have them practice at least once. Reciting or reading out loud is not intuitive to most people and allowing them to practice even once will improve the aesthetic results.

Getting involved with the community, asking the question and working with the question through the artwork, building an understanding of the subject matter in discussions during the workshop but also after it and beyond the workshop were all factors which suddenly had me deep and devoted to finding a polyphonous answer to this question. Sometimes I would return to the question in conversation or email exchange with a workshop participant who had realised something new about themselves.

The deeper I went into the question posed by the button, the more dominant became one sentiment which was voiced indirectly in the sentences: a yearning for community. Not just with the migrants, but a community of locals, of the volunteers who identify with common moral ideals and a social task and action related to the migrants. This was made particularly clear in the follow-up interviews I conducted with the participants of the first workshop. This is in line with the theory on community.

Working on this artwork has made me realise the power of asking a simple question. Be careful about what you ask, because in the end you will find an answer to just that question, and much more.

8.5   True Communality Starts and Ends With the Community

Hiltunen notes that in order to make project into a true community project, a sense of communality needs to be present from the planning stages onward (Hiltunen 2010, 127). This was not true for the workshop format, nor for the artwork which was the button, because I conceived of both on my own. This became apparent in the follow-up interviews when I asked the participants about how they related to the button. If, in the future, I really wanted the participants to feel the art was theirs, they would need to contribute more than their voice and most likely also be involved in planing it. As Hiltunen notes, an important principle is that community art must be produced from within and for a community (Hiltunen 2009, 182). In this sense the community aspect as relates to the button did not come true. Yet the button can be read as a process of art-based inquiry, where this one aspect of the research process, why people help, is articulated in the form of an artwork.

Not only was the community somewhat discluded from the artwork, but the community had little impact in designing the workshop or art activity (dialogue and mantra), except when my co-researcher joined me in the design process. In this sense, the project was community-based as it enabled people to interact and share, but executed in a more top-down manner rather than being planned from the beginning together.

Then again, the dialogue which happened, the artmaking, the dialogical aesthetics, was entirely free and up for the community members to create as they wished, we had only created the box in which the magic could happen. Reading the project from this angle, it could be said that the community did have the ability to impact the art and take part as they wished. Similarly, the content of the mantra was up to the participants, and the performance of the mantras was a

communally created moment, albeit scripted by me. But the content of it, how it ended up being was due entirely to the individuals who participated.

Thus I put the button in the box of arts-informed inquiry, an art product which was made by me to present our volunteer community in a certain manner. The process of the workshop itself followed a communal, dialogical aesthetic and was created by us, the participating volunteers in that very moment. Together and as a one-off, ephemeral shared moment, alive in each of our memories, bubbling in our minds with new thoughts and realisations and budding interpersonal relationships. This is in line with the theory on dialogical art and community-based art education.

8.6   Evaluating the Use of Art-based Action Research in This Process

In a long chain of thoughts borrowed and built upon thoughts, among others from Kvale, Winter, Heikkinen & Syrjälä, Jokela suggests that action reserach should be evaluated in terms of validation and not validity, validation referring to the generation of a gradual understanding. Alongside this, Jokela suggests five principles for the evaluation of action research: historical continuity, reflectivity, dialecticism, functionality and evocativeness where validation. (Jokela 2008, 235; Hiltunen 2010, 134.) Huhmarniemi notes that the research is evaluated in particular in terms of functionality and evocativeness (Huhmarniemi 2016, 45).

I would say that the Give Me a Reason -project has succeeded at least in terms of evocativeness, for it was not a bland experience for the participants. The numerous comments spoken during the workshops are an indication that the process of the dialogue(s) and that of creating, speaking and listening to the mantras made people think and feel various things, at times even helping them realise something that they hadn't thought of before.

Evidence of dialecticism in this research process is in particular in the way that the content of the workshop evolved over the cycles of the art-based action research. I had an initial understanding of what the volunteer community was about and what it might want or need. The first cycle generated more of this knowledge, and this in turn informed the design of the second cycle. Fine-tuning was made once more based on insights from the second workshop to better the third. The practical working methods also evolved over the course of the three cycles, the most notable evolution which was going from the use of a worksheet to envelopes containing the

questions. This was a small change but it made a big difference in terms of to what extent the participants engaged with the topics of conversation.

In fact, the artwork and the research report together might also prove to be evocative for other audiences as a means to understand, through the artwork, the mentality of volunteers who work with migrants, and on the other hand, through the research report, to understand how a dialogical workshop can function. The research report can be evaluated in terms of reflectivity. I feel I have brought various perspectives into conversation through the voices of the participants, with the theories presented as well as through the analysis of the research process and results.

The Give Me a Reason -project does not display historical continuity, since it took the form of three workshops only. Naturally, it could be that more workshops come to be in the future, but in the scope of this research project, I cannot speak for events that may or may not occur.

In terms of functionality I think the workshop series found a place in the volunteer community and served certain needs. The workshop did well in creating social cohesion and in triggering a process of reflection. However, I felt that it would have been important to more openly discuss difficulties, frustrations and struggles in the volunteer work, and with the current model people were somewhat careful to pick on these topics. I think that more could be done to improve the functionality of such a workshop by involving more people in its conception in order to have several informed opinions on the state of the community and its needs.

The three workshops were successful in their goals, evolving towards a more functional format, and contributed towards the production of an interesting work of art. Yet I can't help but reflect on the fact that as I drew myself out of the volunteer activities to focus on completing this research report, the volunteer group seemed to begin to rattle out of its confines. Real internal difficulties began to emerge, which I did not have the resources to try to solve. Thus, in terms of functionality it seems somewhat superficial to assert that the community process was functional and successful, because true success would have been to continue working with the community in its time of difficulty. However, perhaps there will be room for such activity in the future, in possible further cycles of this project.

Questions of inclusion and exclusion also arise. The Give Me a Reason -project has had impact on those who participated, increasing a sense of social cohesion, enabling some volunteer community members to share moments and create histories together. While it is clear that the workshop functioned to create social cohesion amongst the participants, what about those who did not participate? Do they feel like they were left outside of the action, ostracised and shut out? If so, what does this say about the functionality of the project?

Chapter 9

Concluding Remarks

Over the course of the Give Me a Reason -project we went through three iterations of a dialogical, community-based art workshop format with a total of 15 participants over the three workshops. The workshop format consisted of a conversation in pairs around set topics related to volunteering, the creation of a personal mantra of eight sentences in the form: "I help because..", the performance of this mantra in front of the group as well as a final, group discussion.

Using the mantras as material, I created a button, found at (http://www.givemeareason.info) which creates new reasons for helping by randomising segments from the original mantras. The last two workshops included a shared dinner after the 90 minute conversational part. I conducted interviews with the participants of the first workshop (four people) in order to evaluate the workshop format. I worked with a co-researcher to design, implement and evaluate the second and third workshops. We always asked for direct feedback and impressions during the workshop.

One focal point of this research was to find out whether a dialogical workshop would set anything in motion in the participants, and if so, what types of experiences, emotions or processes of reflection. In a process of three cycles of action research, the other focal point was to find out, over three iterations, what is necessary for a successful dialogical workshop, what works and what doesn't.

The participants found it especially interesting to hear other peoples' reasons for helping because this gave them a sense of validation as many of the reasons they heard were similar to what they themselves thought as well. Some participants heard reasons that others said and felt inspired by them or even empowered in the sense of "true, I can just say that outloud".

An important aspect of the dialogical workshop was that it enabled people to share things about themselves and to thereby get to know eachother on a personal level. Indeed, the conversations would often drift off-topic and peoples' curiosities would be satisfied as the atmosphere warmed up and they began asking eachother about their lives and professions and sharing personal stories. In the evaluating interviews as well as the open workshop feedback this sentiment of getting to know eachother was perceived as very important and pleasant. One participant was surprised at how the small workshop could achieve this in such a short period of time.

The findings of this research suggest that it is important to create a clear physical and psychological context with a set duration around the dialogical situtation. This is in line with the theory on the dialogical aesthetic. Practical implications mean allowing no latecomers and setting a limited timeframe not just for the workshops but for the conversations which take place in it. It was found that in two of three workshops where the pair conversations were able to take place undisturbed, that it took about 10 minutes until the conversation started to flow easily and into deeper topics, and around 30 minutes until warmth and rapport began to form between the participants. Based on this finding I would recommend setting up conversations so that they are at least 10 minutes long but preferably closer to or over 30 minutes.

Another means of delineating the dialogical space psychologically was in our implementation of putting the conversation topics in envelopes. This meant that the participants were engaged in performatively opening and discovering the content (including images which supported the emotional qualities of the content of the questions). Methodologically, anchoring the action of the dialogue into this performative opening of the envelope ensured that each topic was addressed. In contrast, a worksheet with a list of questions did not lead to as deep and consistent engagement with the topics.

The three workshops generated 15 x 8 = 120 sentences or 120 reasons for why these people help the migrants. This is substantial information in itself. Although I did not go into detailed analysis of the content of the sentences, a general overview indicated rough categories into which the reasons could be divided, one of which was the idea of being with other people or of yearning for belonging to a community. This finding, generated through the art process, informed the design of the further workshops, making the workshop format support this function of community building through, for instance, the addition of the shared dinner.

For future reference, the importance of belonging to a community and of social exchange should not be underestimated and any dialogical or community-based project should be designed such that it supports community building and enables people to get to know eachother better. This interaction does not necessarily happen on its own and this is where an art educational approach

can jump in, to design the aesthetics of the dialogical interaction, to draw the frames. This finding is in line with the theory on community-based art and art education.

My preconception was that even though I conceived of the artwork, the button, and programmed it, that the participants would still perceive it as theirs or as a communal artwork, but the insights gained in the interviews speak otherwise. Hence, in future projects, the community should be more deeply involved with conceiving of and implementing the artwork if the idea is to create a work which is perceived as communal. On the other hand, the entire flow of the dialogical workshops, with its rich conversations and the creating and sharing of the mantras was a shared, collective process which was preceived as communal. The dialogue itself was the communal artwork produced, and the button is another artwork entirely. Thus the art product and processes take multiple roles in this artistic research process.

The voices collected in the workshops became the content of the button, which was my personal project and presentation of the mentality of volunteers who wolk with migrants in the form of an interactive artwork. Even after the workshops are long gone, the artwork will live on and will in fact live a life of its own which is beyond everything which took place in the workshops. The artwork will be further materialised into the physical world as I create a stand-alone installation version of it in the coming months. At this time it is not possible to speak about the life cycle of the artwork but I wish it the best of luck on its growth towards maturity and into the world. Also interesting will be the moment where the button meets its community once more. The participants noted that hearing the voices served as a lovely reminder of the workshop experience. What kind of a role will the button claim in the minds and hearts of the community?

The artwork asked the question of why people help, and as we began to understand why people help, we were better able to design the workshop format to meet peoples' needs. Besides, creating the mantra was an art pedagogical tool to inspire people to reflect on their own behavior. The performance was shared with the group which further deepened this reflection and, as a surprise to me, validated and empowered people. For these reasons I think that the artistic approach added a lot of value to our activities. In the process of my research, I have jotted down a note that says:

> TOGETHER is the keyword, ART is the means. It could be cooking, but cooking would result in different kinds of results process and content-wise. Art = reflection, sharing stories, conversation, listening

Thus far a peek into this research process has been published in Stylus magazine, a finnish magazine for the art education community (see Attachment 7). This process includes an artwork

as well as the observations about dialogical aesthetics. In the future it will be possible to bring attention to both the research as well as the subject matter of the artwork (why people help the migrants) in various channels such as the volunteer, academic or art world or even media or social media. The artwork could also be used as a starting point for pedagogical activites or learning material about the migrant situation.

One aspect which points towards the perceived value of this type of art pedagogical activity is that the volunteer community leader expressed that they would be willing to cover any costs accrued during the art process. The workshops themselves did not accumulate any major costs, only some paper and printing. Thus, this funding has covered the cost of the purchase of the domain names, as well as the costs of material for a planned, future installation version of the artwork.

A dialogical and community-based approach has proven valuable and powerful. While this project has allowed me to apply this contemporary art pedagogical methodology to the European refugee "crisis", the perspective I chose has to do with the local volunteering community of which I am personally a part of and identify with. This was a comfortable path to choose.

In the future, I would use the insights gained through research into the tradition of dialogical community art and arts based methods as well as the lessons lerned in the development of the dialogical art format and apply this methodology for developing art pedagogical models for use with or for the migrant community as well. Beyond the migrant community alone, it would pose an interesting challenge to develop art pedagogical workshop formats which work to bring locals and newcomers into true, eye-to-eye dialogue. The challenge of such an approach for a dialogical aesthetic is that shared language may not always be an option. Working with the volunteer might also prove a challenge since there is turmoil in the air.

Or better yet, to bring radically and violently opposed camps like the migration pro and contra camps into dialogue, where dialogue is much needed and seems to be polemic and even suppressed. How could a dialogical, contemporary art approach step in here? Could the approach of the button, of randomisation of concepts be applied here, too?

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Appendix 1 - Workshop consent form

Einverständniserklärung

zum Workshop von Terhi Marttila, Studentin der Kunstpädagogik,
mit dem Thema: **"Ich helfe, weil..."**

In dem Workshop reflektieren wir über unsere Motivation und über die Ziele unserer ehrenamtlichen Tätigkeit im Helferkreis. Außerdem lernen wir uns gegenseitig kennen. Wir sprechen unter Anleitung von vorformulierten Fragen darüber (Zweier-Gespräche, Ambience im Raum wird aufgezeichnet), was in den letzen drei Monaten passiert ist. Zuletzt nennen wir 8 Gründe für unsere jeweilige Hilfsbereitschaft nach dem Schema "Ich helfe, weil .." und zeichnen diese als Audioaufnahme auf. Terhi Marttila erstellt aus diesen Aufnahmen ein Kunstwerk. Alle Daten des Workshops werden anonym behandelt (ohne Referenz zu den Namen des Teilnehmers).

Die kunstpädagogische Arbeit von Terhi Marttila wird für ihre Magisterarbeit in der Kunstpädagogik an der Universität Lappland verwendet. Die Arbeit wird von Professorin Mirja Hiltunen betreut.

Ohne Aussicht auf Vergütung oder finanziellen Ausgleich, jetzt oder zu einem späteren Zeitpunkt, erkläre ich mich damit einverstanden, dass Terhi Marttila meine schriftlichen Produktionen, Ton- Aufnahmen und mögliche Interview-Aussagen als Teil ihrer Magisterarbeit und anschließenden künstlerischen Arbeit oder für andere Medienaktivitäten (inklusive Internet) verwendet.

Diese Einverständniserklärung beinhaltet:
(a) Die Genehmigung, mich zu interviewen, zu filmen, zu fotografieren, aufzunehmen oder auf andere Weise eine multimediale Repräsentation von mir und/oder meiner Stimme zu machen.
(b) Die Genehmigung, Zitate des Interviews, Filme, Fotos, Tonaufzeichnungen oder andere Repräsentationen von mir und/oder meiner Stimme, als Auszüge oder Ganzes, als Teil der Magisterarbeit und zur anschließenden künstlerischen Produktion oder auch in anderen Medienaktivitäten (in Zeitschriften, Zeitungen, anderen Printmedien, im Fernsehen, im Radio und in digitalen Medien) zu verwenden.

Dieser Einverständniserklärung gilt auf dauer, und erfordert keine weitere Genehmigung von mir.

Name: _____

Unterschrift: _____

Email Adresse: _____

Datum und Ort: _____

Für weitere Informationen: Terhi Marttila ██████@gmail.com +49 ████████

Appendix 2 - Initial interview questions

Evaluate whether or not I was succesful in what I set out to do - getting to know eachother:

> 1. My aim with the workshop was to enable us to get to know eachother better. Do you think that the workshop was successful in this regard? Do you feel like you got a feel for the people at the workshop?

Evaluate whether or not I was succesful in what I set out to do - self reflection:

> 2. I said that the excercise was about self-reflection. Do you think it the workshop was successful in doing that? Did you find out something new about yourself during the workshop?

Did the self-reflection extend beyond the workshop:

> 3. What about after the workshop, did you continue thinking about the reasons you help? The same evening, the next day or week?

Did the self-reflection make you think more deeply about the topic in general, applied to other people as well:
4. Have you thought about why other people in the Helferkreis help?

I had the interviewee do a think aloud commentary while they were exposed to the button for the first time. The interviewee was allowed to do what they wanted to, press as many or few times, but to explain what they were thinking and how they felt about what they were experiencing and hearing. To explain why they kept pressing the button. In the end, I allowed them to simply comment on the piece and to criticise it and give suggestions for improvements.
I wanted to know whether the participant felt that the button, the work of art, was something they felt they owned and could identify with as being "theirs":

> 6. What about the button? What is your relationship to it? Would you want to show it to your friends and family? Do you feel like the button describes you and us as a group of volunteers? Do you feel like the button is "yours", "your piece", does it talk about an issue that you feel is about you and our volunteer community?

Appendix 3 - Transcribed quotes (english and german)

English translations and german originals in order of appearance with page numbers.

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61 – I help because I know how difficult it was for my mother. I help because nobody helped us in '45.

– Ich helfe weil ich weiss wie schwer es für meine Mutti war. Ich helfe weil uns keiner 45 geholfen hat.

∞∞

64 – Well of course! Otherwise I wouldn't have gotten to know them (..) but through your workshop I know what's behind there, how they think.

– Ja natürlich! Sonst hätte ich ja die Leute gar nicht kennengelernt (..) aber durch dein Workshop weiss ich, was dahinter steckt von ihrem Gedanken her.

∞∞

65 – It is astounding how quickly, through such a small event, a kind of intimacy can build up, or sympathy as well..

– Es ist schon eigentlich erstaunlich wie schnell, durch so eine kleine Veranstaltung, eine gewisse nähe entsteht, oder auch.. sympathie.

∞∞

65 – it's just a bit different.. I don't know, with the others, they are simply "people of the volunteer group" (..) and it is always, naturally, the more you know about somebody, the more that person.. gets a face! Not just that you see them but that they become more lively.

–es ist einfach ein bisschen anders.. ich weiss nicht, bei den anderen, ja die sind, die sind einfach.. "Personen des Helferkreises" (..) und das ist aber immer je mehr du natürlich weisst von jemand, um so mehr nimmt die Person.. kriegt ein Gesicht! Nicht nur dass du siehst sondern ein anderes und da wirds lebendiger.

∞∞

65 – In the volunteer group, where one is really quite anonymous, I now had a contact person.

– Im Helferkreis, wo man doch sehr anonym war, (..) ich hatte einen Ansprechpartner.

∞∞

65 – You get to know people, in seeing how they teach or what they get involved in and how, pretty well. From another side. Not the outer side but the personality.

– Du lernst ja die Menschen kennen, dadurch das du siehst wie die den Unterricht geben oder wo sie sich einbringen und auf welcher Art und Weise, ziemlich genau. Von eine andere Seite kennenlernen. Nicht von der Äusseren, sondern von der Persönlichkeit her.

∞∞

65 – I thought it was really interesting. [person], I'd seen them around, forever already. I'd known them forever. (..) And now I can say: "hello, how are you?" (..) there is also more trust there, definitely.

–Ich fand z.B. total interessant, [Person] kannte ich schon vom sehen, schon ewig. Die kenn ich schon ewig. (..) Und jetzt kann man sagen, "hallo, wie gehts dir?" (..) es ist auch schon mehr vertrauen, auf jeden fall.

∞∞

66 – We actually all said the same thing, just in different words. (..) Or in more words, depending on what one is like, what one wants to say.

– Eigentlich haben wir wirklich alle das gleiche gesagt, nur mit anderen Wörtern ausgedrückt (..) ein bisschen ausführlicher Einsatz dazu wie man veranlagt ist, was man alles sagen will.

∞∞

66 – [person], really made an impression on me, with what she said, I thought it was great.

– [person], die mich sehr beeindruckt hat, in dem was sie gesagt hat, also das fand ich ganz toll.

∞∞∞

67 – I thought it was really great to listen to the others and hear them answer in bullet points why they help (..) there were a couple single sentences that I found very enriching and that inspired me to reflect and I said, yes, true, very true, I learned something and I am going to gladly take that for myself as well.

– Ich fands auch ganz toll den anderen zuzuhören so stichwortartig die Fragen beantworten mit warum Helfe (..) dann gabs noch so einzelne Sätze die mich wahnsinnig bereichert haben (..) und zum Nachdenken angeregt haben und gesagt haben, ja, richtig, sehr richtig, hab ich was gelernt, und das übernehme ich auch gerne für mich auch dazu.

∞∞∞

67 – And who said.. "I help because it is in my nature"? And I thought that that was also a wonderful sentence, because I thought, that's just how it is with me but I for example would have never been able to formulate that myself, or dig it out of myself, I don't know why, but I wouldn't have.. maybe because I wouldn't have openly admitted it or something (..) as she said it I thought it was such a great sentence and I immediately thought, true, one can just say it out loud.

– Und wer hat noch gesagt, "ich helfe, weil helfen in meiner Natur liegt" ? Und das fand ich auch ein wundervollen Satz, weil ich auch gedacht hab, boah, das ist bei mir genau so, aber das hätte ich zum Beispiel niemals selber formulieren können oder aus mir rausgeholt, weiss ich nicht wieso, aber das hät ich, vielleicht, weil ich das nicht offen zugegeben hätte oder so? (..) als sie das gesagt hat fand ich das so nen tollen Satz hab ich gleich gedacht, ja stimmt, das kann man einfach auch mal laut sagen.

∞∞∞

67 – Then in that moment these key points came up in me that, well, that actually really made me happy as I read them.

– Da kam doch in dem Moment viele Stichpunkte in mir hoch die ja, die mich dann selber eigentlich gefreut haben als ich sie gelesen habe.

∞∞∞

68 – I remember.. that partially they underscored that they thought helping was fun, this emotional aspect of the work that comes in, that that was important for them. And there I thought, that's true, I haven't ever really focused on that because I listed more higher-level reasons, but not my own emotions. And that would now actually be more in the foreground, because I've realised that its just so much fun with [the migrants]! Really fun! (..) So those higher order reasons have shifted a bit (..) it's more in the background and now its more about the emotions and its just really funny, its a lot of fun!

Ich hab in Erinnerung, das die z.T. sehr in der Vordergrund rückten, dass sie selbst einfach so viel Freude daran haben, dass also dieses Gefühl was sich dann einbringt, das ihn das so wichtig war. Und da hab ich gedacht, ja das stimmt eigentlich, das habe ich nie so im Fokus, weil ich erst so übergeordnete Gründe angeführt habe, aber nicht so sehr das eigene Gefühl. Und das wäre eigentlich jetzt eher in den Vordergrund gerückt, weil ich da festgestellt habe, es macht richtig spass mit den, richtig lustig! (..) dieses übergeordnete Bewusstsein hat sich ein bisschen verschoben (..) das ist einfach so da im Hintergrund und es geht jetzt eigentlich mehr auf die emotionale Basis und das ist eigentlich richtig lustig, macht auch spass!

∞∞∞

68 – And I think that before.. I wouldn't really have.. well, admitted it. Yeah, that I am a little unsettled [about the migrants].

– Und das hätte ich jetzt vielleicht vorher nicht, ja, nicht so zugegeben. Ja, dass ich auch ein bisschen beunruhigt bin.

∞∞∞

68 – That is another thing that I perhaps wouldn't have talked about in the workshop. Is to say that: "Well, I think it's a bit boring here."

– Das ist noch zusätzlich so zu sagen etwas, worüber ich vielleicht jetzt hier nicht geredet hätte. Zu sagen: "Mensch, mir ist es hier [eigentlich] einfach zu langweilig."

∞∞∞

69 – I think it is very essential, because it gives you courage, it validates you (..) you say "oh look, shes saying the same thing that I mean" and it comes out of the heart, the same thing comes out of her heart as out of mine, that is the validation.

– Ich glaube das ist ganz essentiell, weil es einem Mut gibt, das Bestätigt einem (..) man sagt "ah, guck mal, die sagt ja das selbe was ich auch meine" es kommt ja aus dem Herzen, aus ihrem Herzen kommt ja das selbe wie aus meinem, das ist ja die Bestätigung.

∞∞

69 – I find it irritating to hear, from people whom one knows well and likes and then all of a sudden hears their [negative] opinions about these [the migrants].. and then it is simply a very nice thing that there are so many people who think in a similar way as one does oneself. That is also a nice experience.

– [Ich finde es] schon zum Teil irritierend von Leuten, die man gut kennt, und gerne mag, doch erfährt wie die in diesen Punkten stehen. Und das ist dann einfach ganz schön, dass es so viele gibt die dann ähnlich denken, wie man selbst! Ist auch ne nette nette Erfahrung.

∞∞

70 – It was a very interesting experience for me personally, that I had forgotten everything, all the emergencies that I had been in! That was a new experience. (..) There were bad things, where I was really reliant on other peoples' help, and received a lot of help and I'd forgotten all about it!

– [Das waren] interessante Erfahrungen ganz persönlich für mich, dass ich alles vergessen hatte, in welche Notsituationen ich war! Das war eine neue Erfahrung. (..) Es waren schlimme Dinger, und wo ich bisher auf andere angewiesen war, und sehr viel Hilfe bekommen habe, aber das hab ich völlig vergessen!

∞∞

70 – I'd entirely forgotten about the fire. I wouldn't have made the connection between the fire and this topic.

Der Brandt, das hab ich ganz vergessen. Hätte ich nicht mit den Thema in Verbindung gebracht.

∞∞

71 – All of a sudden one gets to know this place in a new kind of way, sees [a volunteer collegue] standing at the lights and says "hey, how are you!" and so all of a sudden the atmosphere is a little warmer, right?

Man lernt die Ort plötzlich neu kennen. Sieht sich [Person] über die Ampel gehen, "Hey, Grüss dich!" und so, das hat plötzlich ein bisschen wärmere Atmosphäre, gel?

∞∞

71 – And so you can see, that feeling of feeling at home is only possible through the people.

Und da kannst du sehen, dass das sich zu Hause fühlen geht nur über die Menschen.

∞∞

71 – And now through the volunteer group I've gotten to know such great people like [lists people in the volunteer community], whom I would've never gotten to know otherwise!

– Wobei ich jetzt eben über dem Helferkreis auch so tolle Menschen kennengelernt habe wie [nennt Menschen], die hätte ich ja im Leben nicht kennengelernt!

∞∞

71 – I've lived here for a long time but (..) I don't necessarily only have locals in my circle of friends. So in that sense it was really nice [to get to know people].

– Ich leb ja auch, lange [hier], aber (..) ich bin nicht so an den Ort gebunden mit meinen persönlichen Kontakten. Und in so fern war das dann sehr nett, [diese Menschen kennenzulernen].

∞∞

72 – Well, I always like to get to know people. (..) It has nothing to do with the migrants alone, but all people.

– Also ich lerne immer gerne Leute kennen. (..) Das hat ja gar nicht mit dem Flüchtlingen alleine zu tun, mit allem.

∞∞

79 – Because I often get asked why I help and why I'm in the volunteer group so in that sense this wasn't anything new for me except that I think it is somehow nice that everybody sees things the same way and the same things move them, that makes me happy.

– Weil ich so oft gefragt wird, wieso ich da helfe und wieso ich im Helferkreis bin, also das hat jetzt für mich nichts neues, ausser dass ich das irgendwie schön finde, dass alle das so ähnlich sehen und aus dem selben Beweggründen sagen, das machen, das freut mich.

∞∞

79 – I thought it was good, even though the thoughts are not entirely new, to say you have to reflect now and find eight sentences which I wrote pretty quickly. At the beginning it was difficult to find the eight, now I could possibly write ten more.

– Ich fand es schon ganz gut jetzt, obwohl die Gedanken nicht völlig neu sind, zu sagen, man muss sich überlegen jetzt, ja acht Sätze zu finden die ich schnell zwar geschrieben habe. Am Anfang fiel es mir eher schwer, die acht zu finden, jetzt könnt ich vielleicht noch zehn weitere schreiben..

∞∞

80 – Well, I found our conversation good, sparked by the refugee situation, and we got to know eachother better.

– Na, ich fand unser Gespräch ganz gut, jetzt losgelöst von der Flüchtlingssituation, haben wir uns näher kennengelernt.

∞∞

80 – For me it was also important to hear how other people with different professions and things in life, how similar we all are and its not just this small group here but many others in [our community], in Germany and some parts of Europe as well (..) it was nice to hear how the people think and I hope that other people think the way we do and that we've achieved something good.

– Mir war das auch wichtig zu hören wie andere Leute mit auch verschiedene Berufe im Leben, verschiedene Dinge im Leben, usw. wie ähnlich wir alle sind, und das geht nicht nur um diese kleine Kreis hier, sondern es gibt auch viele andere Leute in [unser Nachbarschaft], in Deutschland und manche Teile Europas auch (..) es war schön zu hören wie die Leute hier denken, und ich hoffe andere Leute denken wie wir und wir haben etwas und schönes gemacht.

∞∞

72 – Well, I always like to get to know people. (..) It has nothing to do with the migrants alone, but all people.

– Also ich lerne immer gerne Leute kennen. (..) Das hat ja gar nicht mit dem Flüchtlingen alleine zu tun, mit allem.

∞∞

80 – Well, I found our conversation good, sparked by the refugee situation, and we got to know eachother better.

– Na, ich fand unser Gespräch ganz gut, jetzt losgelöst von der Flüchtlingssituation, haben wir uns näher kennengelernt.

∞∞

86 – I enjoy helping beause of you guys.

– Ich helfe gerne weil es euch gibt.

∞∞

87 – I say wow! Wow! Because it makes the neurons, the thoughts, so alive. When you're alone you think only a part of what we heard today, but [today's workshop] brings so much. So much to think about, I think it's great. That with such a simple sentence or idea you can put something in motion.

– Ich sage "Wou!" Wou! Weil es bringt die Neuronen, die Gedanken, lebendig. Wenn du alleine bleibst, du denkst vielleicht ein Teil von was wir Heute gehört haben, aber es bringt so viel! Genug zum weiterdenken, und das finde ich toll. Das man mit eine kleine Satz oder eine kleine Idee etwas im Rollen bringt.

∞∞∞

88 – When we started, I had the feeling that I have nothing to say or that I don't know what I want to say but then in converstaion you realise, oh, that's just a small aspect of the topic. There would be so much more to say.

– Also ich find am Anfang wo man beginnt hat ma das Gefühl man hat gar nichts zu sagen, oder ich weiss jetzt gar nicht was ich sagen will. Und im Gespräch, dann merkt man, oh, das is ja nur ein kleiner Aspekt der Sache. Sonst gäbe noch so viel darüberhinaus zu sagen.

∞∞∞

88 – Or to hear from the others what moves them, and you think, "oh, with me it's just like that", or "with me it's actually different", or that "that wouldn't be so important for me" or so. It is actually totally interesting!

– Oder [zu hören] von dem was eben den anderen bewegt das mann denkt, "oo bei mir is genau so", oder "bei mir is eigentlich anders" oder "das wär für mich ned im Vordergrund" oder so. Das is schon.. total Interssant!

∞∞∞

97 – That was also a really nice reminder of our get together.

– Das war jetzt auch eine schöne Erinnerung an unsere an unser zusammenkommen.

∞∞∞

100 – A part of me is in there but it is your work. (..) it's because it's your idea and your work. If I painted somebody, it's like saying the painting belonged to them because they were the model. No, the work is that of the artist, the creator. (..) It wasn't work for us, just a bit of time that we invested but we didn't sit down and program (..) or discuss the idea together, for and against or anything, you did that on your own.

– Ein Teil von mir ist drinnen aber das ist dein Werk. (..) Weil das ist ja deine Idee und deine Arbeit. Wenn ich jetzt jemanden malen würde, als würde das dan ihm gehören würde, weil der Modell gesessen ist. Nein, das ist das Werk des Künstlers, des Schaffers. (..) Das war ja für uns jetzt keine Arbeit sondern das war ja ein bisschen Zeit die wir investiert haben aber verstehst du, aber wir haben uns ja nicht mit dazugesetzt und programmiert (..) oder über die Idee diskutiert an und für sich und pro und kontra ausgearbeitet oder so, das hast du ja alles selber gemacht.

140

∞∞

104 – [It needs] something visible, maybe? (..) yes, like subtitles. Maybe that's what I mean.

– Ja, was sichtbares, vielleicht? (..) genau, ein bisschen wie Untertitel. Vielleicht ist das das was ich meinte.

∞∞

105 – You can't go back, eh?

– Zurück kann man nicht, gel?

∞∞

107 – I love processes like these, where something new always comes.

– Ich liebe solche Prozesse, dass da immer was neues kommt.

∞∞

107 – It's stagnant, all cut up. There is no flow, in my opinion (..) you don't feel the interior (..) so much distance, like it's not coming from inside (..) it's all cut up and I think something goes missing, a kind of authenticity?

– Stockend, ist alles abgehackt jetzt. Es ist kein Fluss drin, find ich (..) man spürt nicht den inneren (..) so mit Distanz? Und nicht von innen kommend? (..) dann sind sie zerhackt aber es geht was verloren dabei, auch ne authentizität geht verloren?

∞∞

109 – The strongest are the bullet points "give and take" or "belong together", those are the hooks.

– Das stärkste sind ja die Stichworte, "geben und nehmen", "zusammengehören", das sind ja die Aufhänger.

∞∞

110 – [the button] something that pulls attention to it and then perhaps through that, through, the attention, or perhaps even your perception is awakened like "oh man! That expression or that part of the sentence, that touches me, and why is that?" so that you realise something that you perhaps don't realise unless you work with the migrants or take part in that kind of workshop.. yeah, that you wouldn't realise. It can trigger something.

– [der Knopf] ist etwas da lenkt sich die Aufmerksamkeit drauf dann vielleicht dadurch, die Aufmerksamkeit oder [wird] die Wahrnehmung vielleicht sogar geweckt: "Ach! Mensch! Den Ausdruck oder diesen Teil von dem Satz, der berührt mich, warum eigentlich?" so dass man [da] vielleicht etwas wahr[nimmt], was man an sonsten, wenn man sich nicht mit den Flüchtlingen oder so ne Workshop beschäftigt, ja, nicht wahrnehmen würde, das kann ja was auslösen.

∞∞

Appendix 4 - Invitation to the workshop

Liebe Helferinnen und Helfer,

wir, ███████████ und Terhi Marttila, laden euch ein zu einem

Workshop zum Thema Helfen

Zeit: 6. April.2016, 18:00 - 20:00
Ort: ████████████████████████████████

Themen:
- Rückblick auf die letzten drei Monate
- Austausch über unsere ehrenamtliche Tätigkeit

Ablauf:
- Partner- und Gruppengespräche unter Anleitung von vorgegebenen Fragen
- Beteiligung an dem Kunstprojekt von Terhi Marttila: "Ich helfe, weil..." (http://www.eingrund.de/) (wir schreiben 8 Sätze in der Form: "Ich helfe weil...". Die Sätze werden aufgezeichnet).

Anschließend besteht ab 20.00 Uhr die Möglichkeit, ein von der Kochgruppe zubereitetes Essen zu genießen. Wir essen gemeinsam mit den Köchen. Wir lassen uns überraschen, welches Land an diesem Abend an der Reihe ist.
"Der Werk möchte mehr Fleisch um den Knochen bekommen, bunt werden wie unser Helferkreis es auch ist" wie sich Terhi wünscht. Der Workshop und das Kunstwerk sind Teil der Masterarbeit in der Kunstpädagogik von Terhi Marttila

Bitte meldet euch bei Interesse per Mail an Terhi (████████████████):

Ja! Ich möchte mich anmelden (Zutreffendes bitte ankreuzen):
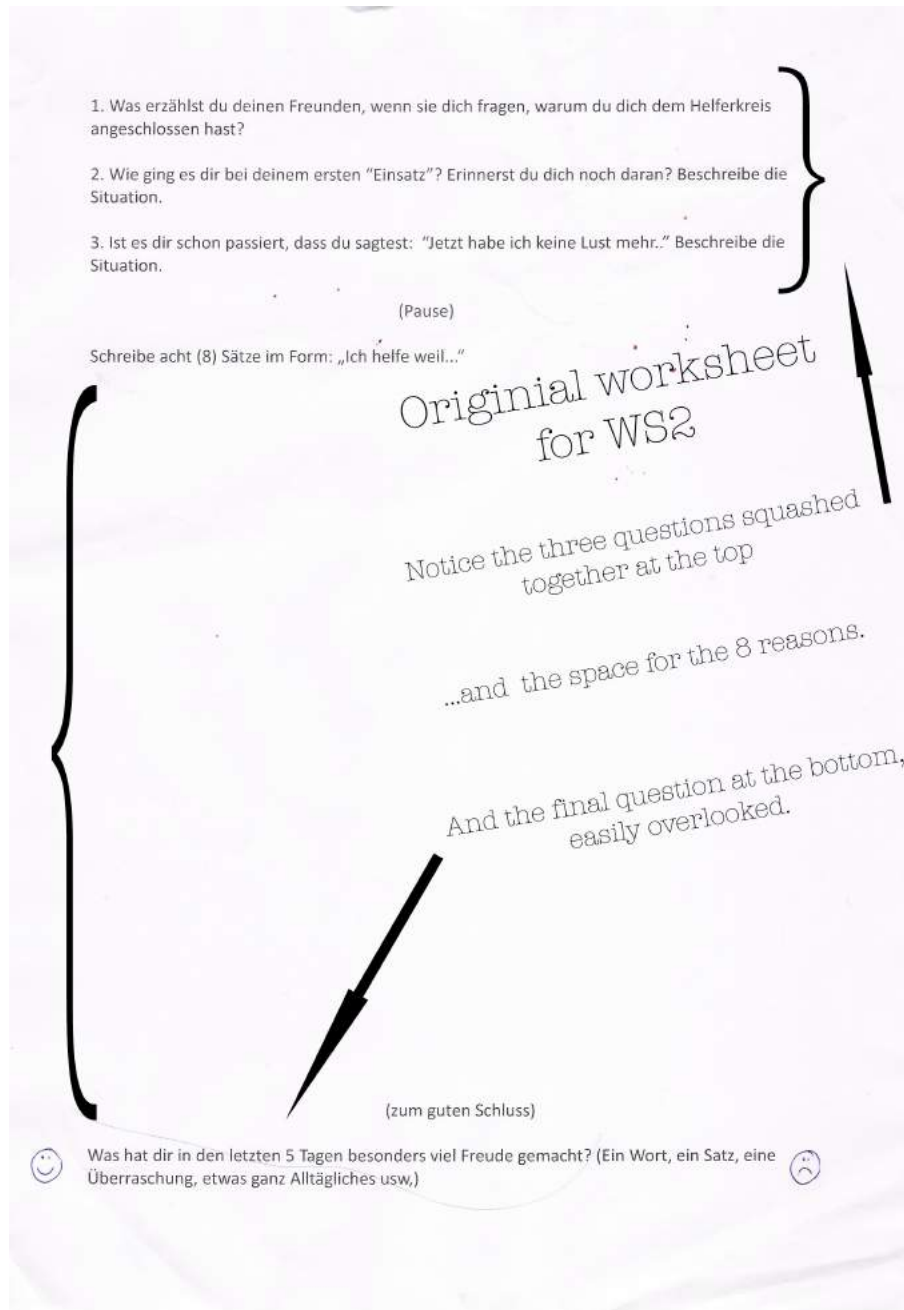_____ für den Workshop am 6.4. (bitte bis Montag 4.4. anmelden!)
       (und/oder)
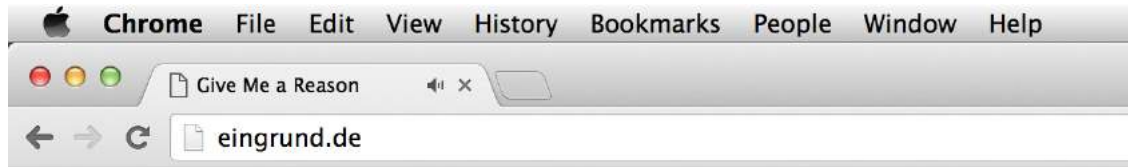_____ überhaupt meine Stimme irgendwann dem Knopf geben.

Liebe Grüße,
Terhi und ████ :-)

Appendix 5 - The worksheet for the second workshop

1. Was erzählst du deinen Freunden, wenn sie dich fragen, warum du dich dem Helferkreis angeschlossen hast?

2. Wie ging es dir bei deinem ersten "Einsatz"? Erinnerst du dich noch daran? Beschreibe die Situation.

3. Ist es dir schon passiert, dass du sagtest: "Jetzt habe ich keine Lust mehr.." Beschreibe die Situation.

(Pause)

Schreibe acht (8) Sätze im Form: „Ich helfe weil…"

Originial worksheet for WS2

Notice the three questions squashed together at the top

…and the space for the 8 reasons.

And the final question at the bottom, easily overlooked.

(zum guten Schluss)

Was hat dir in den letzten 5 Tagen besonders viel Freude gemacht? (Ein Wort, ein Satz, eine Überraschung, etwas ganz Alltägliches usw,)

Appendix 6 - The button at (http://www.givemeareason.info)

Ich helfe weil die Menschen

Ich helfe weil mir lieber unter Menschen haben will

Ich helfe weil ich gegenseitig lernen will

Ich helfe weil es zu meinem Leben gutem Beispiel vorangehen sollte

.

Ich helfe weil eine Regierung mein Denken 45 geholfen hat

Ich helfe weil ein Lachen gegen Ausländerfeindlichkeit gut gehabt

Appendix 7 - Article published in Stylus -magazine February 2016

"Minä autan, koska..."

Taide, kasvatus, ääni, koodi ja altruismi

Sukelsin nykytaiteen maailmaan, äänitaiteen ja äänen syvimpään päätyyn. Ja kun sieltä jälleen pinnalle nousin, heijastui veteeni Euroopan lähihistorian mittavin pakolaiskriisi. Sukellusveneeni oli kulkeutunut Saksaan, kotisatamaan, ja kilometrin päähän oli perustettava väliaikainen turvapaikanhakijoiden kuplatelttamajoitus. Telttaan mahtuu 300 henkeä.

Ennen kuin turvapaikanhakijat edes saapuivat, oli vapaaehtoislistalla jo 200 ilmoittautunutta, ja lisää tulossa! Valtamediassa äänen saavat poliitikot linjaavine lauseineen, sekä myös tulovirtoja vastustavat, jopa vihaiset ja väkivaltaiset äänet. Mutta missä on auttajien ääni? Niiden ihmisten äänet, jotka kohtaavat tulijat kasvotusten ja joiden pyrkimys ja motiivi ottaa kontaktia on perimmiltään auttamishalu, lähimmäisenrakkaus, altruismi.

Toteutin työpajan vapaaehtoisten kesken, minä yhtenä joukossa. Jaoimme tarinoita autetuksi tulemiseen, mutta myös avun antamiseen liittyen. Taidetekona jokainen loi oman "mantransa": listan, omat kahdeksan syytä auttaa, kahdeksan rationalisointia auttamishalulle. Retorisena keinona anafora mahdollistaa toiston kautta jonkin asian painottamisen. Tässä tapauksessa anaforan käyttö oli keino raapaista oman ajattelun pintaa, toiston myötä hieman syvemmälle ja lähemmäksi oman toiminnan ja ajattelun tiedostamista. Erään osallistujan kaivauksien pohjalta löytyi tämä:

"Minä autan koska meidän perhettä ei kukaan auttanut vuonna -45"

Jokainen lausui ryhmän ja nauhurin kuullen mantransa. Lausumisessa oli performatiivinen sävy, jokaisen naisen oma ääni (kyllä, valtaosa auttajista on naisia), jokaisen yksilön minä läsnä ilmaisun ja sisällön puolesta. Taidetyö oli päämäärämme, mutta matkalla avasimme muistojen kautta itseämme muille

ja lujitimme keskinäisiä siteitämme. Nähtäväksi jää, palveleeko muodostettu suhde talven ja kevään mittaan varsinaisessa työssämme turvapaikanhakijoiden kanssa.

Leikkasin työpajassa äänitetyt lauseet osiksi. Tein ohjelman, joka napin painalluksesta koostaa leikkeistä uusia lauseita. Kahdeksasta (8) lauseesta syntyy siis niinikään ikuisesti (∞) uusia mahdollisia lauseita, eli ääretön (∞) määrä syitä auttaa toista ihmistä tai ääretön määrä syitä auttaa pakolaisia, tapoja perustella oma altruistinen käytös.

Taidekasvatuksen tutkimuksessa on kysytty, mitä voisi olla ns. arts-based research, taideperustainen tutkimus. Lapin yliopiston professori **Mirja Hiltunen**, työni ohjaaja, on kannustanut meitä pohtimaan kysymystä gradun muodossa. Voiko taideteoksen kohtaaja, nappia painamalla, tarkastella, pohtia, reflektoida altruistista käytöstä ilman minun, tutkijan, välikättä?

Keväällä 2016 painan mustaa valkoiselle aiheesta Lapin yliopiston prässeissä, mutta siihen asti voit käydä itse tutustumassa nappiin osoitteessa: **www.terhimarttila.com**

(Sivusto on koodattu html-kielellä ja napin takaa löytyvä toiminnallisuus javascriptillä. Tiedostot ovat tallessa githubin servereillä, johon domain www.terhimarttila.com osoittaa).

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