KÉZI — KÖNYV

F R U S K A

HAND — BOOK

FRUSKA
DESIGN WORKSHOP FOR GIRLS / DESIGN MŰHELY LÁNYOKNAK

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FRUSKA

DESIGN WORKSHOP FOR GIRLS

METHOD BOOK

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What is FRUSKA?

FRUSKA (‘little girl’ in Hungarian) is a creative space and design education program targeting disadvantaged girls aged 10-18, that creates a multi-level learning experience through design tools.

It applies a peer-to-peer, feminist, and intersectional viewpoint to empower girls, and boost their confidence and self-worth while facilitating social mobility.

When given the opportunity to participate in a complete design journey from framing the problems to conceptualizing and creating the objects themselves, they experience that their choices and opinions matter.

By creating an intersectional, peer-to-peer mentoring journey, they also get a chance to unlearn ingrained sexist, racial, or societal bias by seeing all kinds of girls in competent, knowledgeable positions. After completing a course, girls from all kinds of backgrounds can become mentors and step into strong, supporting, and leading roles, defying their knowledge inertia. This experience increases their self-worth, their competence, and their mobility.

FRUSKA is created within and supported by the Innovation Center of Moholy-Nagy University of Art and Design Budapest.

All the content in this book is aligned with the ethical measurements of the supporting Institution.

The target group

It seems more important than ever to address the increasingly pressing issue of intersecting inequities underprivileged girls face. While the developing world has been a central focus of worldwide development work carried out by global initiatives, the gender gap has not been closed contrary to earlier incentives (United Nations- Millennium Development Goals 2000-2015, 17 Sustainable Development Goals 2015-2030).

Unpacking the distinctions by which we define groups as underprivileged, it is both important to look at the global context and see local and cultural specificities too. In the global context, the following factors play a key role: living in low-income households, ill-equipped housing conditions, employment activity of the household, education level of household members as well as cultural factors like ethnicity, race or caste. Based on information about basic needs collected from 15 low-income countries, the World Bank defines the extreme poor as those living on less than $1.90 a day. However, because today more people in poverty live in middle-income countries than in low-income countries, higher poverty lines are used.

In a more local context, especially in Central-Eastern Europe, besides the difficult socioeconomic settings of an individual, one can’t overlook the historically ingrained bias against ethnicities.
When looking at the current socioeconomic circumstances in Hungary, the global economic crisis of 2008 had effects on Hungarian society earlier than in other countries (usually between 2009 and 2012) and therefore increased the extent of income poverty as well as income inequalities and severe material deprivation (Siposné, 2020)[1]. According to data, housing inequalities, ethnic origin, and having a large family are usually closely related, creating overlapping disadvantages. Furthermore, the Roma population, which makes up about 6-7% of the total Hungarian population, is considered the most exposed to poverty. Level of education and employment are both considerably low, leading to deep poverty of these groups (Siposné, 2020). A survey conducted in 2012 revealed that while 12% of the total Hungarian population lives below 60% of the median equivalised income, this rate among the Roma population shows a rate of 76% (TÁRKI, Gábos et al. 2013)[2].
According to a 2015 study on Hungary, deprivation can be further broken down into three indicators: the proportion of people living in relative income poverty, the proportion of people living in severe material deprivation, and the proportion of people living in a very low job-intensity household (employment poverty). The groups defined by relevant indicators overlap, which signifies 1,9 % of the overall population of Hungary. Additionally, poverty and social exclusion threaten even further the following groups: children under 18, single-parent households, low-educated, unemployed or Roma people (in which case the above risk is three times the average) (KSH, 2015)[3].
With the transition to a market economy, the length of childcare benefits has increased and the number of childcare institutions has decreased. This has led to women being increasingly pushed into the household to take care of their children, elderly relatives, and relatives living with disabilities. This has resulted in the feminisation of poverty as a dominant phenomenon in the country (Einhorn 1993[4], Gregor – Kováts 2019[5]). Taking into account additional, gender-based inequalities, Romani women are the region’s most vulnerable ones, facing constant, multiple discrimination based on race, class, and gender. (Schultz, 2012)[6]. Furthermore, (mostly Roma) girls are not only

[1] Siposné, E. (2020). Novel Solutions in Poverty Alleviation in Hungary, with Special Regard to Regional Differences. Theory Methodology Practice: Club of Economics in Miskolc, 16 (01), 41-52.

[2] Gábos, A., Szivós, P., Tátrai, A. (2013). Szegénység és társadalmi kirekesztés Magyarországon, 2000–2012. (Poverty and social exclusion in Hungary, 2000-2012.). Szivós P. – Tóth I. Gy. (eds.), Egyenlőtlenség és polarizálódás a magyar társadalomban. TÁRKI Monitor Jelentések 2012. Budapest: TÁRKI. http://www.tarki.hu/hu/research/hm/monitor2012_teljes.pdf Last download: April 15, 2020

[3] Központi Statisztikai Hivatal: A háztartások életszínvonala, 2015 https://www.ksh.hu/docs/hun/xftp/idoszaki/hazteletszinv/hazteletszinv15.pdf

[4] Einhorn, B., (1993.) Cinderella Goes to Market: Citizenship, Gender and Women’s Movements in East Central Europe. Verso, London, New York.

[5] Gregor, A., Kováts, E. (2019). Work-life: balance? Tensions between care and paid work in the lives of Hungarian women. Social Science Review, Special Issue in English Nr. 7.

[6] Schultz, D. (2012.) Translating Intersectionality Theory into Practice: A Tale of Romani. Gadže Feminist Alliance, Signs, Vol. 38, No. 1, (Autumn 2012), 37-43.

marginalized within the category of children as females but also within the category of women as minors. (Taefi, 2009)[7]. Addressing poverty as a gendered problem helps us further understand the obstacles underprivileged females face. The two strongest barriers are the duty of childcare (which falls disproportionately on mothers instead of fathers) and the impediment they experience in the job market (Czibere, 2012)[8].

In low-income, vulnerable communities, the lack of perspective and job prospects can have debilitating effects on youth groups. Girls often are the most vulnerable in this sense, as early (childhood) marriage, a domestic career and the role of the caretaker is the only visible option to them. It is significantly true in more traditional or ethnic communities since the family serves as both the sole economic and social support system for individuals.
This set of circumstances often results in not only early childbearing and leaving the education system too early, but several other psychological factors that further hold back individuals from breaking out of their barriers. The lack of support in the education system (especially in rural segregated schools) further deepens the abandonment young girls might experience and these difficulties might result in a lack of motivation, goal-setting, confidence, and agency.
In many cases, these interconnected phenomena foster a role conflict between the world of the family (which considers a girl an adult from early adolescence) and the world of school, which still treats them as children in need of discipline. Therefore in the following methodology, the age of adolescence is flagged between ages 10-18, but for more accurate methodical choices and appropriate tools, it is further broken down into two categories (10-13 and 14-18), when referring to assessment tools.

Who is this book for?

This method book aims to find and identify patterns of diverse challenges underprivileged adolescent girls face, and the psychological effects these challenges cause, to link them to effective creative tools. The method aims to define creative and design-based practices that enhance the life experience of underprivileged girls through gaining skills such as self-confidence, problem-solving skills, and a sense of agency. As such, it is a useful tool for practitioners, community-leaders or educators to enrich the developmental work with the target group of disadvantaged girls aged 10-18. The method and workbook can be applied in scenarios when the developmental work carried out with the target group calls for out-of-the box or creative tools, as both the age specificities of adolescent girls and their position in educational or non-educational settings can prove challenging. In order to address girls in a meaningful way, it can be helpful to apply participatory, customizable activities such as the ones proposed below.

The adolescent phase in the psychosocial theory of development is concerned with identity formation versus role diffusion (Erikson, 1968)[9], as well as agency manifestation. Considering adolescents' construction of identity - which underprivileged youth often miss out on - as part of an ongoing formation of relationships, institutions, culture, and family rather than seeing them as passive reactors to a static system produces accurate and detailed observations. (Cooper, 1999)[10].

Moreover, it helps to overcome the misconception of seeing educational difficulties of low-income or minority students as a result of 'cultural mismatch', and to recognize how institutions might lack the knowledge to guide them. On top of that, it is important to mention that according to surveys, traumatic experiences within the family appear more frequently than in other secure social settings (loss of family members, separation, loss of employment, housing crises, violence, etc.).

Previous studies indicate that adolescents of low socio-economic status report lower self-esteem in comparison to their peers of higher socio-economic status (Veselska et al, 2009[11]). Addressing and improving low self-esteem is a key factor in working with at-risk adolescent girls as low self-esteem is widely documented as a correlative factor in depression and anxiety (Veselska et al, 2009), lower health-related quality of life (Mikkelsen, 2020)[12], criminal behavior, drug and alcohol abuse, and teen pregnancy (Reasoner, 2002)[13]. Confidence and satisfaction in oneself (self-esteem) can be influenced by peer and parental relationships, different intellectual and physical abilities, appearance, competence, as well as identification with a reference group (either positively or negatively) (Hartz et al, 2005, p71)[14]. These factors impact girls more significantly than boys, especially through adolescence, as gender-role expectations impose limits at a higher scale on females. Previous studies show that self-efficacy and self-esteem might act as a buffer for negative psychosocial factors in adolescents (Mikkelsen, 2020). Promotion of self-efficacy might contribute to reducing emotional symptoms among all socioeconomic groups and thus to reducing social inequalities in emotional symptoms (Meilstrup, 2016)[15]. Increasing self-awareness helps girls identify personal preferences, values, and life purpose and create a realistic appreciation of personal strengths and weaknesses, therefore setting more realistic goals.

[7] Taefi, N. 2009. "The Synthesis of Age and Gender: Intersectionality, International Human Rights Law and the Marginalisation of the Girl-Child." International Journal of Children's Rights, 17, 345–376.

[8] Czibere, I. (2012.) Nők mélyszegénységben. Személyes életvilágok és cselekvési perspektívák a mélyszegénységben élő nők mindennapjaiban. L'Harmattan, 243

[9] Erikson, E.H. (1968). Identity: youth and crisis. Norton & Co.

[10] Cooper, C. R. (199..) "Multiple Selves, Multiple Worlds: Cultural Perspectives on Individuality and Connectedness in Adolescent Development".n Masten, A. S. (Ed.)Cultural Processes in Child Development. (pp. 25-27). Mahwah, N. J.: Lawrence Erlbaum Associates Publishers.

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[12] Mikkelsen, H. T., Haraldstad, K., Helseth, S., Skarstein, S., Småstuen, M. C., & Rohde, G. (2020). Health-related quality of life is strongly associated with self-efficacy, self-esteem, loneliness, and stress in 14–15-year-old adolescents: a cross-sectional study. Health and Quality of Life Outcomes, 18(1), 1-17.

[13] Reasoner, R. (2002). Review of self-esteem research. Retrieved from the National Association for Self-Esteem web site: www.self-esteem-nase.org/research.shtml Reasoner, 2002, cited by Hartz & Thick, 2011

[14] Hartz, L., L. Thick. (2005). "Art Therapy Strategies to Raise Self-esteem in Female Juvenile Offenders: a Comparison of Art Psychotherapy and Art as Therapy Approaches.", Art Therapy Journal of the American Art Therapy Association, 22 (2), 70-80.

[15] Meilstrup, C., Thygesen, L. C., Nielsen, L., Koushede, V., Cross, D., & Holstein, B. E. (2016). Does self-efficacy mediate the association between socioeconomic background and emotional symptoms among schoolchildren?. International Journal of Public Health, 61(4), 505-512.

Methodology

The methodology is based on the parallelism between simple maker assignments and self-knowledge tools. Each assignment is rooted in a different psychic exercise, built from the basics towards complexity. The evidence this parallelism is based on is backed up by numerous studies conducted on STEM- and STEAM-based education and maker initiatives, where participants had self-assessed as more confident and empowered as a result of participation. (Clapp& Jimenez, 2016)[16]. Unfortunately, disadvantaged youth, especially girls, are not the basic target audience of such programs, which made it even more urgent for the current methodology to focus on these groups.

Moreover, a majority of humanitarian creative tools are based on collaborative work processes (Design Kit: The Human-Centered Design Toolkit by IDEO, 2009[17]; DIY Toolkit by NESTA, 2014[18]), but most of them don't address the question of power dynamics and the problematic neoliberal concept of self-actualization through various activities. These collaborative practices are typically based on an egalitarian and democratic setup, where the designer only acts as a facilitator. In the case of the specific target group FRUSKA addresses, it has proven difficult for the author to embody the facilitator mindset for two reasons: firstly, the target group is not used to non-frontal educational settings (i.e. a student-centered, cooperative learning environment) and expressing their needs and opinions during creative workflows; and secondly, as elaborated upon earlier, the majority of participants have experienced multiple layers of disenfranchisement through their life and their girlhood presents a necessity for the creation of a safe space in order to encourage expression and creativity.

The methods used throughout are rooted in social design, participatory action research (Aziz, 2011)[19], feminist group advocacy (bell hooks, 1994)[20], and art therapy (Hartz et al, 2005). The mindset is based on critical race and intersectional feminist theory, which stresses the construction of identity within different layers of gender, caste, sex, race, ethnicity, class, sexuality, religion, disability, weight, physical appearance, and height. (Crenshaw, 1989)[21] These intersecting and overlapping segments of identities may appear both empowering and oppressing. As already mentioned above, adolescence is a crucial age in the identity formation process, so raising awareness of these layers can help better understand and empower oneself.

Besides supporting girls on a creative learning journey, a wider goal of FRUSKA workshops is to help participants discover interests and skills they might not acquire otherwise or get access to, grow their personal and professional network, widen their vocabulary (emphasizing the power of language and competent use of accurate terminology), and to facilitate their geographical and social mobility by participating in knowledge transfer as mentors. Furthermore, developing psychological, coping, and communication skills can support girls in other areas of life that strengthens their resilience and agency. All these skills and gains contribute to a wider sense of empowerment of participants. According to some feminist advocacy groups, empowerment is a loosely defined, “fuzzy” word that can hardly be clearly defined, let alone measured (Kabeer 1999)[22]. To gain some clarity on what empowerment might be and how to achieve it, it is necessary to think about power in terms of the ability to make choices: to be disempowered, therefore, implies to be denied choice. As Kabeer remarks, “[empowerment] is inescapably bound up with the condition of disempowerment and refers to the processes by which those who have been denied the ability to make choices acquire such an ability.” (ibid., 437) Consequently, empowerment entails a change in power dynamics: an expansion in people's ability to make strategic first- and second-order life choices in a context where this ability was previously denied to them. However, it is important to look at possible inequalities in people's capacity to make choices (derived partly from their social status) rather than in differences in the choices they make (ibid., 439). This decision making process is modeled and exercised during FRUSKA workshops, specifically keeping the perspective of the individual participants in sight, and thus creating a realistic set of expectations that one can work towards.

The method and tools described in the workbook offers support to exercise decision-making in order to encourage self-discovery and gain agency. The series of four workshops are built on the following stages: defining one’s position within a wider structure or society; reflecting on the individual, self-image and social roles; analyzing one’s surroundings and identifying factors that need improvement, exercising problem definition; goal-setting and problem-solving through the creation of handmade objects. These stages offer a step-by step learning curve to tackle low self-esteem, role conflicts and difficult life experiences by offering clear and safe boundaries and a space for individual expression.

The workshop topics revolve around the individual and their relationship to their environment. According to the specificities of target groups, there are two different workshop scenarios to execute, depending on what the group dynamics suggest. Firstly, if the group work points towards placemaking as a crucial need, participants can create a (swinging) stool. If individual expression is more important for the whole group, a customizable light box can be created. The facilitators and community leaders can decide on their choice of product together with the group or according to the equipment available.

The difficulty of the tasks are built up gradually, starting with simple modeling from paper working towards more complex manufacturing processes. All manufacturing techniques are chosen to fit the target groups’ skill levels and technological understanding. Objects created throughout the process are mostly made from wood as a relatively accessible, easily manufactured, but durable material. In cases where other materials are required, see remarks in the workbook descriptions.

[16] Clapp, E. P., & Jimenez, R. L. (2016). Implementing STEAM in maker-centered learning. Psychology of Aesthetics, Creativity, and the Arts, 10(4), 481–491.

[17] IDEO (2015.) The Field Guide to Human-Centered Design. https://www.ideo.com/post/design-kit

[18] NESTA. (2014). “Development, Impact & you: DIY Toolkit: Practical Tools to Trigger and Support Social Innovation.” https://diytoolkit.org/media/DIY-Toolkit-Full-Download-A4-Size.pdf

[19] Aziz et al (2011.) Participatory action research as the approach for women’ empowerment. Action Research, 9 (3), 303-323.

[20] bell hooks. (1994) “A Feminizmus, Mint Transzformációs Politika.” In M. Hadas (Ed.) Férfiuralom: Írások Nőkről, Férfiakról, Feminizmusról, (pp. 98-105). Budapest: Replika Kör.

[21] Crenshaw, K. (1989). “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Policies.” University of Chicago Legal Forum 1 (8), 139-167.

[22] Kabeer, N. (1999). Resources, Agency, Achievements: Reflections on the Measurement of Women's Empowerment. Development and Change, 30 (3), 435-464. Oxford: Blackwell.

Challenges and resources

First, it is important to identify challenges that may occur when working with the target group.

Some of these challenges are psychological (like self-reflection as an unusual and unknown tool), some are skill-based (like the lack of manual or visual training or behavioral (concentration and short attention span, difficult group dynamics). On top of that, since the program requires systematic attendance, absence of participants (due to decreasing motivation, unforeseen circumstances at home or pandemic-related issues) makes it difficult to establish strong bonds and long-term commitment.

As a first step, the program is commenced with a tool often used by small-group feminist and activist groups - establishing common ground rules within the program. These rules serve the purpose of boundary-setting, creating a safe space and encouraging the participants to give feedback and shape their learning experience. In addition, a women's space provides an opportunity for participants to share and connect with each other along the common experiences of women in society based on their social positions, which can be helped by setting common ground rules.

To consider basic psychological needs of adolescents, the basics of Self-Development Theory is applied, which posits autonomy, relatedness and competence as essential and universal ingredients for healthy development. (Deci& Ryan, 2000[23], 2017[24]). The program is designed to afford various levels of engagement from the participants and offer them multiple ways to solve a task in order to encourage long-term personal commitment. A well-framed, predictable structure helps gain and experience control through the process, which further strengthens the participants' sense of security and increases their agency. Agency plays a key part in both strengthening a developing personality and goal-setting. Psychology defines agents (in this case, underprivileged girls) as goal-directed entities that are able to monitor their environment to perform efficient actions to achieve an intended goal, therefore, agency implies the ability to perceive and to change the environment of the agent. Considerable evidence points towards the direct connection between participating in girls-centered programs and improvements measured in future planning, including reporting concrete goals for the future and effectively articulating plans to achieve those goals. Girls also report more empowerment, a broader sense of agency, and a greater ability to participate in critical life decisions, as well as enhanced socioemotional support from peers and adults. (Girls' Education Program, Edmonds et al, 2021)[25]. Peer experience and seeing positive role models enhances the motivation and prospects of engaging with creative tools, but it also helps build up meaningful connections and network building outside their limited circles. Besides role models, these new communities foster sharing similar life experiences and tearing down taboos.

Since FRUSKA is based on a girl-centered mentality, it is important to address the topic of girlhood and female identity in the beginning, including female experiences of suppression within the larger context of society. Talking about the female role models or figures girls see around them can lead to challenging them to find a better fitting role. (Group discussions include questions such as:

a) What is FRUSKA, what does it mean?

b) Why are we only females in this program?

c) What kind of female roles do we see in our environment?

d) What are our mothers/grandmothers like?

e) What are women like? What do they do? Why?

f) Which objects are feminine/masculine? Why?

g) What tools are there in a workshop? Who is using it? etc.)

h) How /which are our personal spaces?

i) What kind of experiences do we share?

[23] Ryan, R. M., & Deci, E. L. (2000). Self-determination theory and the facilitation of intrinsic motivation, social development, and well-being. American Psychologist, 55(1), 68–78. https://doi.org/10.1037/0003-066X.55.1.68

[24] Ryan, R. M. & Deci, E. L. (2017). Self-determination theory. Basic psychological needs in motivation, development and wellness. New York, NY : Guilford Press

[25] Edmonds, e., Feigenberg, B. &Leight, j. (2021.) Advancing the Agency of Adolescent Girls, Dartmouth College. Article retrieved from: https://www.povertyactionlab.org/sites/default/files/research-paper/%20Advancing_the_Agency_of_2021.pdf

Impact Assessment

Social design-driven projects aiming to empower communities and boost creativity development have different indicators and methodologies, and the scale, duration, and expected outputs of the interventions and process differ. But those projects have one thing in common: they aim to catalyze change, be it visible-tactile-intangible change, or whether it should be a more intrinsic, longer-term change in attitudes and competencies in the compensation for disadvantage. The need for change, for a shift from the starting position, is, therefore the same, but the tracking and detection of this raises a series of questions. There is a natural need to demonstrate and analyze self- and organizational utility, which can be seen as a human characteristic, as an organizational and activity development drive, or as resource and asset optimisation.

Several factors make quantifying social design-driven initiatives or interventions difficult. Firstly, in a relatively young and dynamic field, especially involving voluntary participation, longitudinal measurement is challenging. At the same time, sociological and psychological factors are difficult to completely separate from strictly design-related factors. Thirdly, since social issues (e.g. poverty, discrimination, etc.) are usually interconnected, so the ripple effect of even smaller influences is problematic to detach from each other. Impact assessment is challenging in social design-driven initiatives based on the aspects already mentioned but rooted also in the participatory action-research nature of such interventions. Systematic changes in the process and external factors which can interfere with the activities do not make it possible to apply purely psychological methods. Due to the personal aspect and attributes of such an intervention, classical sociological methods (not embedded in the process) are also difficult to implement. While quantitative methods are a reliable way to measure the effect, in social design-driven settings it is more effective to use a mix of quantitative and qualitative methods.

The cross-discipline style of assessment usually applies self-reflexivity as feedback and as a tool for individual assessment. On the one hand, the tracking of change paths and especially in identity, self-esteem, creativity can be an indication of psychological methods, but the assessment can also be carried out on a sociological basis (scaling, survey). The concept of self-reflexivity is also rooted in psychology, but its application does not necessarily require a psychoanalytic approach. It can be concluded that the ability of self-reflexivity can also be developed by giving people space and time for in-depth reflection, and social activity based on peer learning helps to develop the capacity for self-reflexivity. In addition to these self-reflective methods (narrative play, evaluation, choice) they also reflect the reality in which the people involved are present, which they have already internalized as change. Here we can make use of the assumption that if something is not conscious, cannot be articulated, is not expressed, and is not a performative act, then we are probably talking about a non-existent effect since it is not traceable in actions and feelings.

In the current research, an amalgam of methods was used, originating predominantly from psychological research and anthropological methods. A blend of questionnaire- and visual communication-based methods were applied and compared, which allowed for personal choices in evaluation to increase the sense of safety in participants. The assessment got to be an integrated part of the social design-driven process, which is methodologically an important gesture since disentangling interacting processes prevents the iteration acts informing the intervention and the assessment as well.

Measurement settings:

Even though methodologically it is challenging to quantify the change in participants' attitudes during and after the program, several touch points are built into the process to observe the occurrences. Greenhalgh et al (2016)[26] points out that it is crucial to examine the phenomenon of co-creation in terms of research impact, which they see as rooted in the translation of facts at four different levels: individual (changes in participants' knowledge and attitudes), interpersonal (based on peer influence), collective (professional opinions, ethical codes), organizational (roles, routines, institutionalized constraints). The nonlinearity of causalities in co-creation-based interventions also requires a dynamic approach to impact assessment, one that can trace a chain of interdependence with a focus on process rather than outcomes. Realistic and age-appropriate methods help actors to tell their own stories of change by incorporating how their efforts have changed their context. The impact is much stronger when the collaboration starts from a systemic perspective, the research is nothing more than a creative enterprise mixed with human experience, in which the process is as much the focus as the product itself.

The most significant change (MSC)[27] technique by Rick Davies and Jess Dart is a so-called participatory monitoring and evaluation method. The essence of the technique involves a diverse group of stakeholders in the different evaluation phases, i.e. the project participants and staff, and then use stakeholder involvement to sort and analyze the resulting data. On the one hand, it can be used for the intensity of the project or intervention, and on the other hand, it provides a picture of the results of the project and the impacts. Overall, it can be said that this method is a retrospective-based research and impact assessment, self-reporting, and self-reflexive, where working with a multiplicity of narratives, a participatory system of selection criteria to narrow down the results and detect results and effects. The study recommends that the technique can be blended with a theory guided, deductive approach, as most projects have a strong idea of it at the outset, of the impact and results they want to achieve. It is also important to note here that the method is replicable (change linked to activity and experience). On the other hand, it is based on an evolutionary approach, which also aims at development and change of scale. This is a methodology that serves as a basis in the case of FRUSKA as well.

Constant evaluation plays a twofold part in the process of FRUSKA. Firstly, it helps participants go through the program with a sense of insight and control, and the feeling that they can shape it according to their needs. These results are reached through built-in assessment questions during sessions, which through indirect wording and symbolic questions help them elaborate on their experiences. Meanwhile, it helps avoid direct evaluation and biased observation. Secondly, it helps quantify the change and follow up on the shortcomings of the program. To assess the effect of the program, the participants fill out multiple questionnaires that a) helps them frame and formulate their experience b) helps identify and measure the resulting motion or effect.

[26] Greenhalgh, T., Jackson, C., Shaw, S., Janamian, T. (2016). The Milbank Quarterly, Vol. 94, No. 2 (June 2016),. 392-429.

[27] Davies, R., Dart, J. (2005): The 'Most Significant Change' (MSC) Technique: A Guide to Its Use".

The following assessment methods are used throughout the process:

Comparative questionnaires before starting and after closing the series of workshops

A paper based questionnaire is an extraction of a validated and standardized creative competence test to measure this aspect among children. The questionnaires are using Lickert scales operating more with expression and explanation to make the numeric response options relatable. The questions try to identify the children's relationship to creation while introducing the phenomenon of design and creation. Besides those, a few questions refer to teamwork and plans and goals even though the majority of the community members can be untrained to apply future-forward thinking and attitude. The after questionnaires follow the tendency of associating positive feelings (brave, strong) with the process of creation and problem solving. The closing questionnaire contains reflections on the workshop series (artifacts created, lesson learned, opinion on the artifact prepared etc.), so it serves a double purpose: to gain comparable data about the potential and self-reported change and to collect iterative feedback regarding the intervention to boost critical thinking among the community members. The anonymity of each questionnaire is of particular importance.

Oral feedback following all four sessions

Oral feedback sessions can have a dedicated timeframe and place in the workshop agenda but they can also be more embedded and casual, when interpersonal connections are made during the creative process and discussions are initiated in a semi-structured but yet organic way with the community members. Besides the sessions are also built around discussions where the participants of FRUSKA can think about themselves and their aims, reflections on more abstract modes in a facilitated environment. These discussions are embedded feedback and self-reflection sessions as well.

Written or visual feedback (anonymous) following all four sessions

The method is rooted in diary writing and the mixture of the Most Significant Change and Photovoice, where participants can explain the change they perceive while using the storytelling format combined with the photo illustration of personal changes. Sometimes visual feedback (drawing, collage, photo composition) is more effective especially among non-verbal communities and target ages like children. Feedback is usually symbolic, images, figures and visual illustrations used by the participants allows only to articulate subjective assumptions and observations, patterns.

Both the built-in and the questionnaire format assessment are based on non-evaluative, often symbolic questions. Fiction and storytelling are used throughout as tools, as well as optional visual presentation answers (drawing, collage, stickers) to ease communication. 'Self-objectification' is used in a setting where the participants are asked to tell something about themselves through an object that is meaningful to them (to tell their story through their favorite or most meaningful possession).

Data gained from questionnaires are digitized and assessed in a way that reflects the change quantifiable in both the individual participants (using anonymous but unique markers throughout the process) and the group as a whole.

FRUSKA

DESIGN WORKSHOP FOR GIRLS

QUESTIONNAIRES

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- **Post-workshop program** 04

FRUSKA
DESIGN WORKSHOP FOR GIRLS
/ DESIGN MŰHELY LÁNYOKNAK

Research Lead, author / Kutatásvezető, szerző: Janka Csernák

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MOHOLY–NAGY művészeti egyetem university of art and design budapest

Innovation Center

Pre-workshop assessment survey

1. Write down the colour you have chosen for the sake of identification.

_____ yellow, red, pink, purple, blue

2. How true are the following statements about you?

If a statement is not at all true for you, mark 1 if it is slightly true, 2 if it is neither true nor false, 3 if it is somewhat true, 4 if it is very true, and 5 if it is very true.

I like to try new things, tools and techniques.

not at all true 1 2 3 4 5 very true

I feel I can handle the tasks ahead of me.

not at all true 1 2 3 4 5 very true

When I create something, it brings me joy.

not at all true 1 2 3 4 5 very true

When I create something, it makes me feel powerful.

not at all true 1 2 3 4 5 very true

I feel I can express my feelings and thoughts through creation.

(Any activity that we do with our hands using different techniques is considered creation.)

not at all true 1 2 3 4 5 very true

I feel that I can achieve my goals and aspirations.

not at all true 1 2 3 4 5 very true

I feel accepted by my peers.

not at all true 1 2 3 4 5 very true

Notes

Post-workshop assessment survey

1. Write down the colour you have chosen for the sake of identification.

_____ yellow | red | pink | purple | blue

2. How true are the following statements about you?

If a statement is not at all true for you, mark 1 if it is slightly true, 2 if it is neither true nor false, 3 if it is somewhat true, 4 if it is very true, and 5 if it is very true.

I like to try new things, tools and techniques.

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I feel accepted by my peers.

not at all true 1 2 3 4 5 very true

3. How did you feel during the workshop?

(Tick the boxes that you feel are true!)

- O I found it boring.
- O I found it exciting.
- O I felt insecure.
- O I felt confident.
- O I understood the assignment.
- O I did not quite understand the assignment.
- O I learned a new skill.
- O I didn't learn anything.
- O I haven't learned enough.
- O I was happy with the end result.
- O I was not satisfied with the end result.

4. What were your expectations regarding the workshop?

_____

5. What goals have you set yourself?

_____

6. Have these goals been achieved?

_____ yes | no | partly

7. What do you consider to be your greatest achievement regarding the workshop?

_____

8. What has been disappointing about the session?

_____

9. How clear was the task and the description of the task given to you in advance?

(1: not at all clear - 5: very clear)

not at all clear 1 2 3 4 5 very clear

10. How did you find the adult helpers? Did they answer the questions you asked?

11. Was there enough time to do the tasks?

(1-not at all enough, 5- we had too much time)

not at all enough 1 2 3 4 5 too much time

12. What do you think about the object you created?

- O I think it is useful
- O I think it is useless
- O I found it exciting
- O I found it boring
- O I found it odd
- O I found it appropriate.

13. Would you change anything about the object or the process of the session?

14. What other objects would you like to create?

What would you find useful, what is missing in your environment, what would best express your personality?

15. What have you learned during the program?

Notes

FRUSKA

DESIGN WORKSHOP FOR GIRLS

WORKBOOK

FRUSKA
DESIGN WORKSHOP FOR GIRLS
/ DESIGN MŰHELY LÁNYOKNAK

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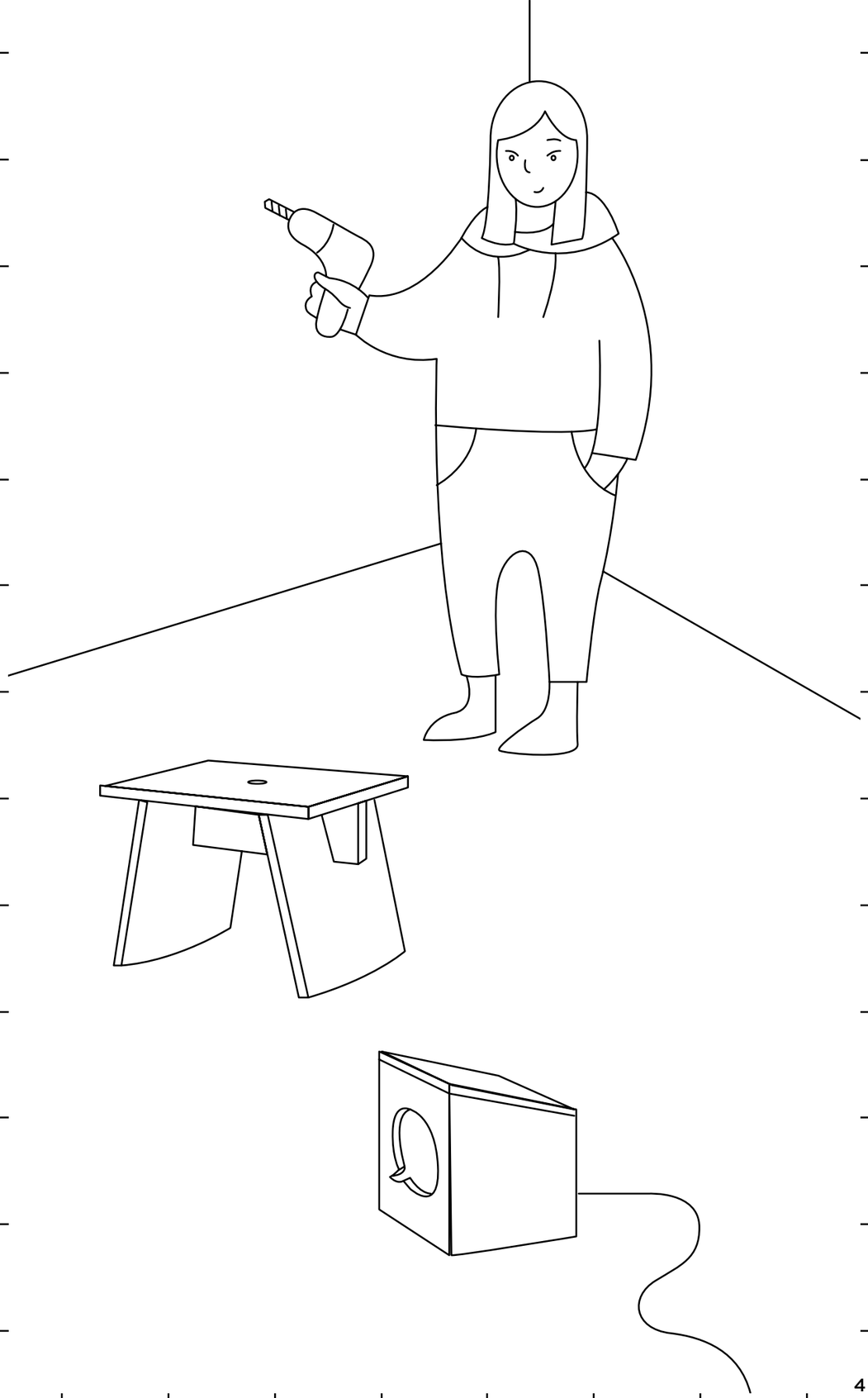
Innovation Center

Sessions workbook / EN

The following workbook is designed to support the series of FRUSKA workshops conducted in different setups. All workshop descriptions are designed to help both the facilitators and participants through the process with descriptions and role definitions of tasks. All workshop series culminate in the building of a certain object that reflects on the common themes raised by the participants, discussed during sessions. According to the discussions, these common themes can be: individual expression (light box), individual placemaking in shared spaces (swinging stool), group signifier for a common space (chandelier for a community room), or tool for community building (team building and icebreaker game).



SESSION 1_Introduction: where are we?

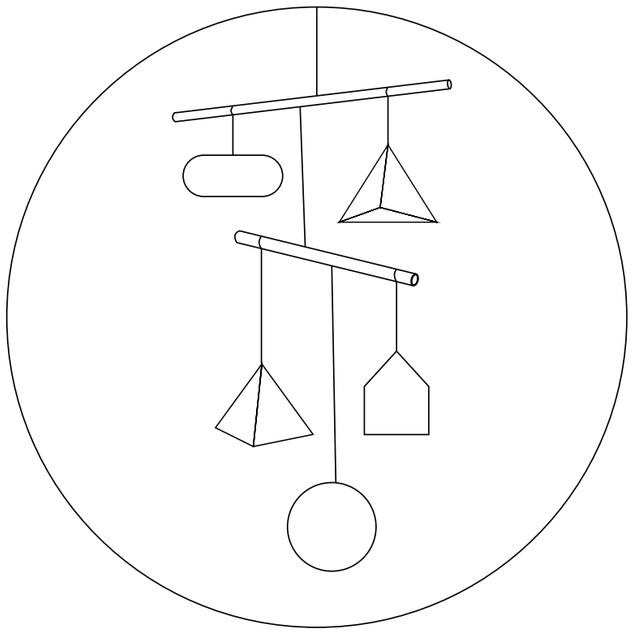
This task helps participants establish spatial knowledge and a sense of security while identifying personal factors. The maker task is relatively simple with an outcome of a schematic object, to slowly get acquainted with different tools and technologies. This task emphasises establishing the current situation of participants, to be able to identify their class-, ethnicity-, gender-, age- or otherwise based barriers. It can also give space for the participants to share about their families' or individual features. Each phase of the process allows deeper self-exploration and self-exposure, however, the control over whether they want to take advantage of this opportunity and, if so, in what way, remains in the hands of the participants throughout the whole process. The task is based on the analogy of one's life as a balancing act, naming and embodying these factors as actors in a mobile structure. While modeling the interconnected variables affecting an individual's life, it also raises the question of problems we can or cannot tackle.

Task: Building a mobile - placement of figures that can be cut out of wood or paper on a wooden structure, triangular template provided for figures.

Goal: The essence of the task is to observe the situation of the participants, identifying the difficulties and circling the starting point.

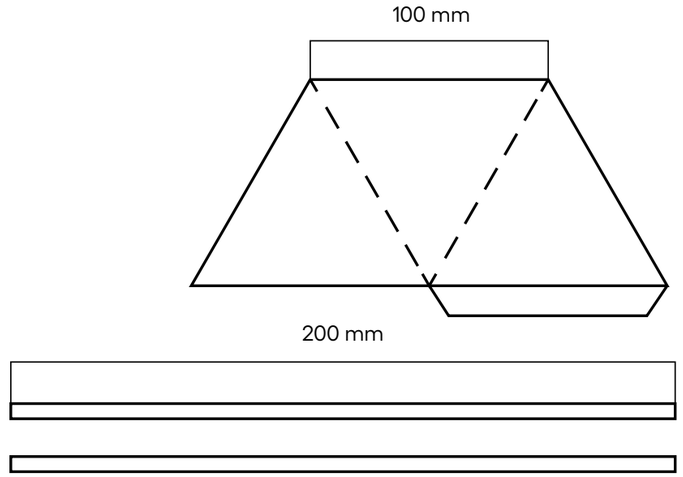
Intro / Outro question: What is/was your favorite game (on the playground)? Remember seesaw? Or: practice balance poses/What does balance mean to you? (write or draw)

Questions: Identify and visualize the difficulties or important factors in your life. What are you balancing? Is there a balance? If not, can it be created by rearrangement?



Object template: PAPER MOBILE

Arrival, introduction.	**15 min**
Filling out the pre-workshop questionnaire	**15 min**
Introductory discussion	**15 min**
Do you remember the limbo? What does balance mean to you? In what situations is it important? Identify and imagine the difficulties or important factors in your life. What do you balance? Can you find balance in your current life? If not, can you create it by rearranging things? Description of the object's construction, demonstration of the techniques used, description of the assembly Materials used: paper, pencils, markers	**30 min**
Drawing, cutting and assembling paper templates Materials and tools used: paper, pencils, markers, cutters, rulers, clipboards	**15 min**
Cutting and assembly of wooden structure Tools used: pencils, cutters, string, balsa wood or pinewood sticks	**20 min**
Round-up, feedback session	**20 min**



Feedback

What does balance mean to you after the exercise? Write or draw your feelings and feedback! You can also share it with the group in your words if you like.

SESSION 2_Reflection: who we are?

After mapping their circumstances, this task focuses on the individual and her self-definition. Females are generally more conditioned to self-define based on external judgments, and adolescence is a particularly sensitive age for processing external influences.

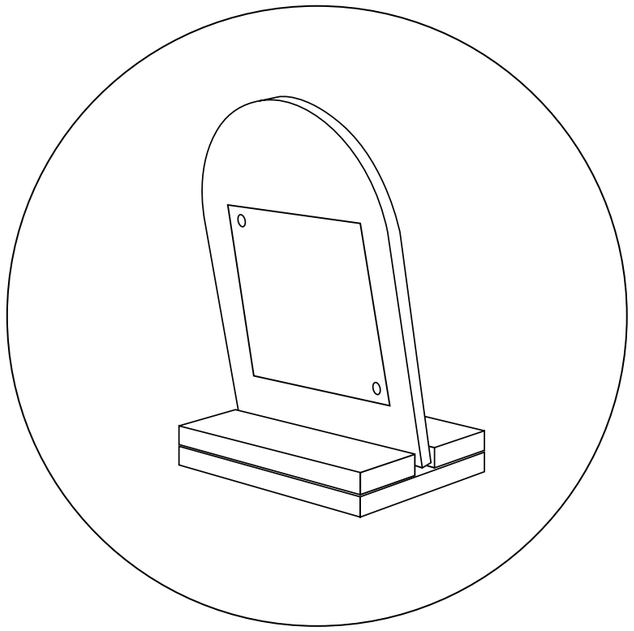
Besides creating a personal object (picture board and mirror), the task also helps participants observe and overwrite the images and judgments of their immediate and wider environment. The object created features a double sided board with a mirror on one side and a cork pin board on the other. While using a pinboard-based collage technique, participants can create their subjective portraits out of available pictures or their drawings, and they can contemplate the contrast between fictional, idealized, and real representations of the self.

Task: Mirror / Picture frame creation - *Cut and assemble a simple double-sided plywood structure*

Goal: The essence of the task is to help the participants to define themselves, to define the perception of themselves and their environment

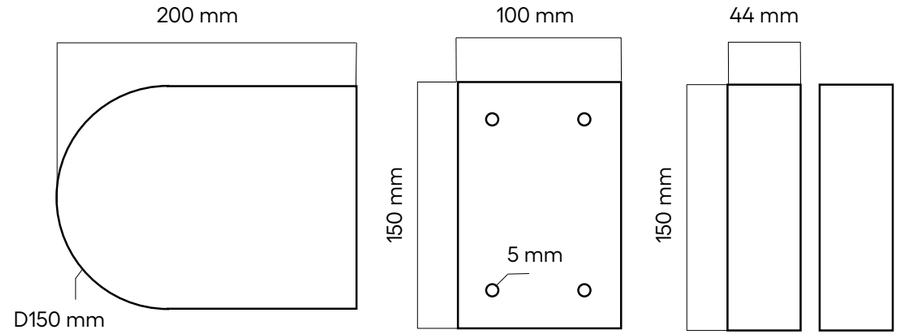
Intro / Outro question: Bring/choose an object which represents you! *Why so?/ Would you choose a different (fictional) object now? How so? (write or draw)*

Questions: How does my environment see me? How do I see myself? Do I draw, collage or mirror? Visualization can be supported through examples (e.g. Picasso portraits, El Greco, etc.)



Object template: PINBOARD WITH MIRROR

Arrival, introduction.	**15 perc**
Introduction of tools and safety measurements. Tools used: hand driver, hand drill, sandpaper, bar clamps, drawing compass, cutters, glue.	**10 perc**
Description of the object's construction, demonstration of the techniques used, description of the assembly	**20 perc**
Drawing the arch on plywood with a template, notching with a cutter, cutting out the arch, sanding. Tools used: drawing compass/ template, pencils, cutter, electric jigsaw, sand-paper.	**20 perc**
Gluing together the mirror and cork board, then the parts are set aside to dry	**15 perc**
Mark and drill 4 holes on the base part Tools used: ruler/templates, pencils, hand drill, bar clamps	**15 perc**
Sanding the base parts before assembly. Assembling base parts with screws (3pcs) Tools used: sandpaper, hand drill and hand driver, bar clamps, screws	**25 perc**
Making a self-portrait, using drawing or montage techniques	**15 perc**
Check-up of dried parts, final assembly, fixing the self-portrait with a pin	**10 perc**
Round-up, feedback session	**20 perc**



Feedback

Self-assessment:
How do you see your self-image/self-portrait now? Write or draw your feelings and feedback! You can also share it with the group in your words if you like.
What was the most memorable part of the session? Why? (Good or bad)

SESSION 3_Surroundings: what do I want? (my space, my ideal space)

Following the previous two tasks, participants already have tools to observe and describe their surroundings and themselves. To initiate proactive, change-making actions, participants can practice problem definition and propose solutions in a way that is appropriate to the circumstances and their resources (both personal and material).

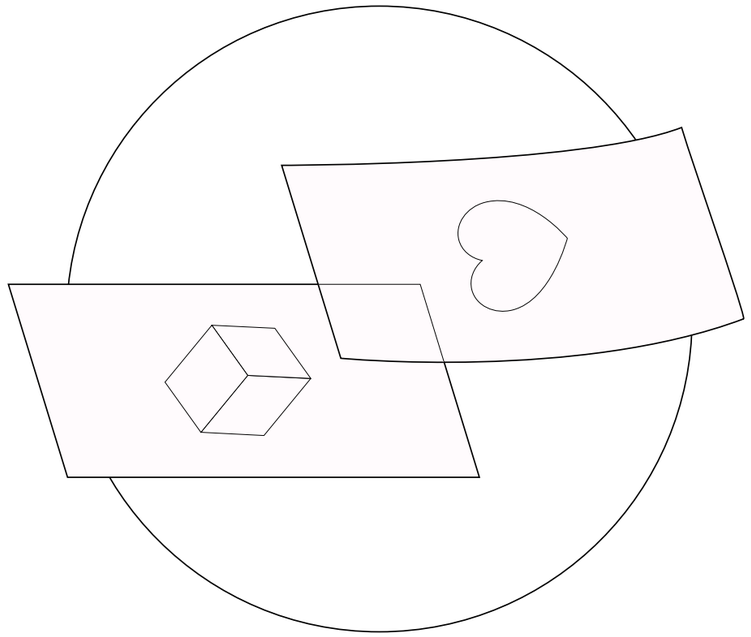
In this task, we emphasize the analogy between personal space and the space we want to embody in the world. While we become aware of the shortcomings or challenges the surrounding space proposes, we also try to fabricate solutions to gain control over some aspects of the hardships. Using different layers during the task helps compartmentalize and aim for the most optimal solution. Planning and creating solutions in their surroundings results in a sense of power and control.

Task: My personal space - Multi-layered space mapping practice, participants' current and desired space, the role of objects in this space, and layout in virtual and real space. Looking around in a workshop. Basic object layout based on the worksheet, and modeling from paper following the templates. Examination of the template object: aesthetics, function, refinement. Class difference, awareness of age characteristics, definition of taste. Self-reflection. Modeling based on the worksheet, individual experimentation.

Goal: The role of the task is to move in the direction of the action after defining the situation and self-determination, identifying the factors over which we have an influence.

Intro / Outro question: Name one thing you like and one thing you don't in this space! Why? / Remember the things you listed in the first question (or write them down). How would you change what you didn't like? (write or draw)

Questions: Where do you feel safe? Draw your room or the space of your choice as you see it, be it virtual or physical! Identify the shortcoming in it! Using the second layer of tracing paper, try to think of solutions that would solve or fulfill them. What kind of object/addition would those be? What does this addition look like?



Feedback

Self-assessment: What was the most memorable part of the session? Why? (Good or bad)

SESSION 4_Building: my own objects

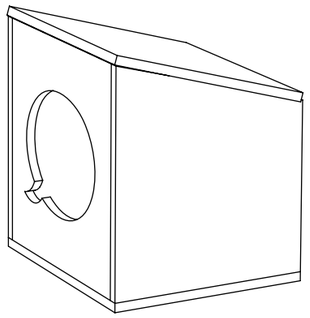
Task: My own object- design and construction phase, with an individual design based on the template and implementation using tools.

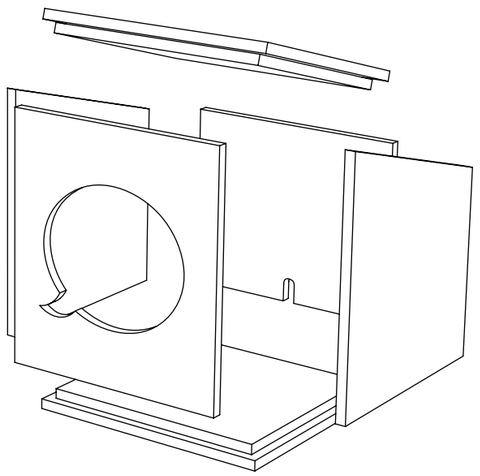
Goal: Experimentation and building in the workshop. Self-reflection.

Intro / Outro question: Choosing a handtool - What is this tool? Why do you identify with it?

Questions: What is this object like? Is it beautiful? Why? How could it be beautiful? What does it say about me? What can you make with that tool? (write or draw)

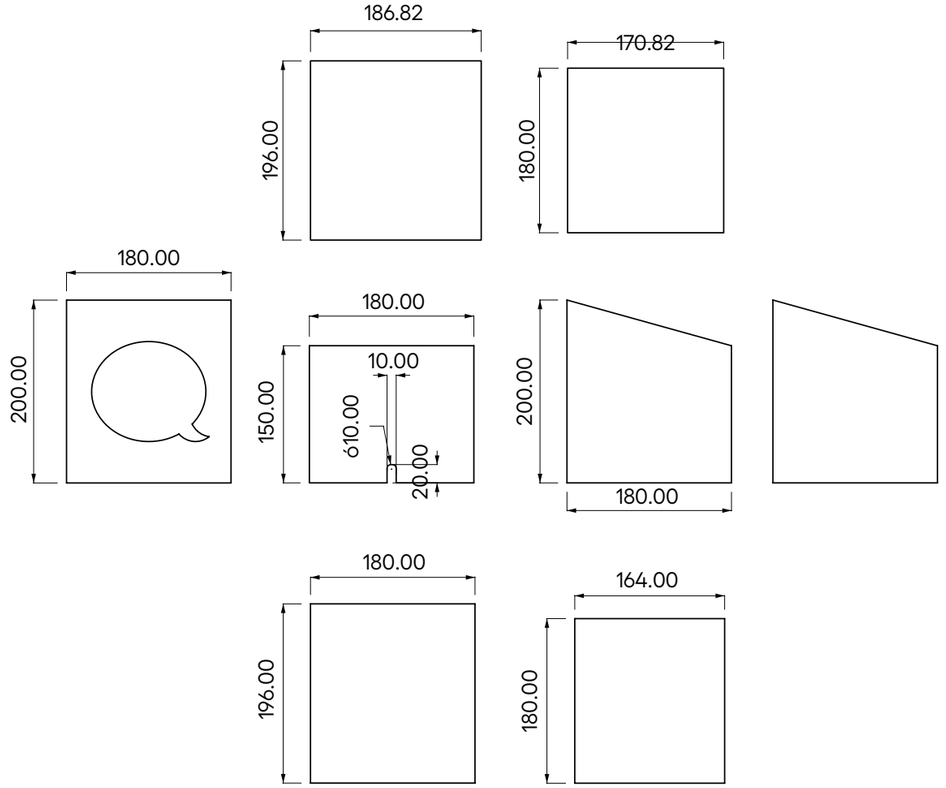
Worksheet: Booklet format guide for timeline, simple technical description of tasks, icons (for age-appropriate versions) in a booklet format. Reflection on their experience: What do you take home? Possibility of drawing and text format as well.





Object template: LIGHTBOX

Arrival, introduction.	**15 min**
Introduction of tools and safety measurements. Tools used: hand driver, hand drill, sandpaper, glue, bar clamps.	**15 min**
Description of the object's construction, demonstration of the techniques used, description of the assembly	**20 min**
Cutting and sanding of sides. Tools used: electric jigsaw, sandpaper.	**30 min**
Cutting and sanding of the front page pattern. Tools used: electric jigsaw, sandpaper. 30 minutes.	**30 min**
Assembling, gluing, fixing the plexiglass element. Tools used: sandpaper, glue, bar clamps.	**30 min**
Electric element assembly. Tools used: hand decopier, pencil, cardboard.	**20 min**
Round-up, feedback session	**15 min**



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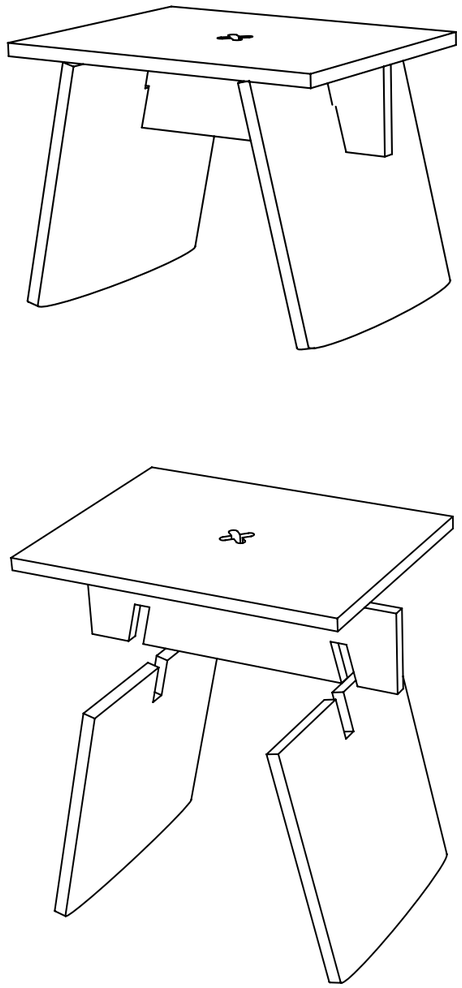
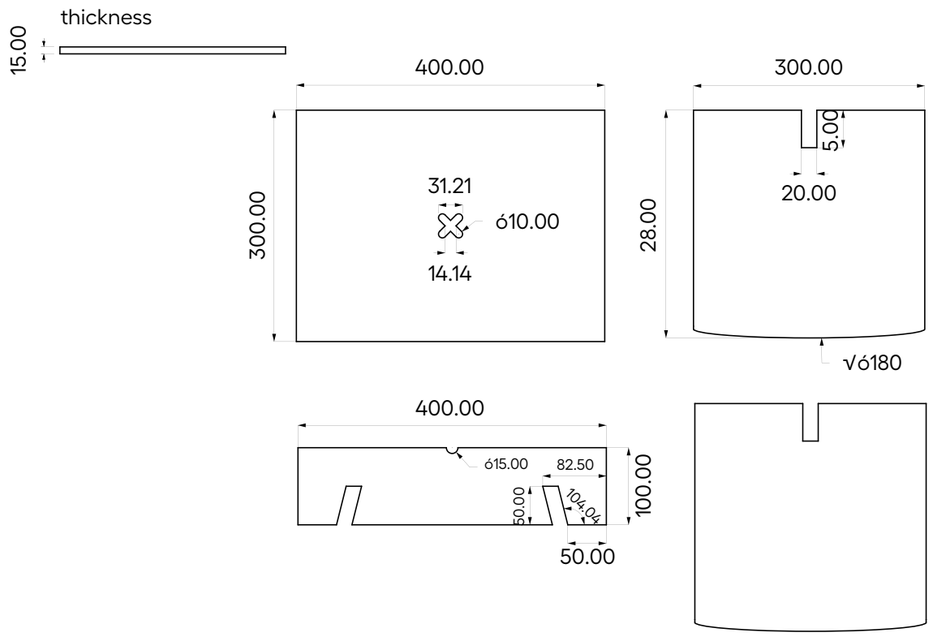
Questions: What is this object like? Is it beautiful? Why? How could it be beautiful? What does it say about me? What can you make with that tool? (write or draw)

Worksheet: Booklet format guide for timeline, simple technical description of tasks, icons (for age-appropriate versions) in a booklet format. Reflection on their experience: What do you take home? Possibility of drawing and text format as well.



Object template: SWINGING STOOL

Arrival, introduction.	**15 min**
Introduction of tools and safety measurements. Tools used: hand driver, hand drill, sandpaper, glue, bar clamps.	**15 min**
Description of the construction of the object, demonstration of the techniques used, description of the assembly	**20 min**
Slicing the beam, notching the legs and beam at an angle. Tools used: electric jigsaw, sandpaper.	**30 min**
Marking and drilling holes on the seat pan, cutting dowels to size. Tools used: hand drill, bar clamps.	**40 min**
Marking, cutting, sanding, templating the first arc. Cutting of the second arc from a template, sanding. Tools used: electric jigsaw, pencil, cardboard.	**30 min**
Sanding surfaces. Tools used: sanding machine, sandpaper.	**15 min**
Assembly, finishing, gluing. Tools used: sandpaper, glue, bar clamps.	**15 min**
Round-up, feedback session	**15 min**



Feedback

Self-assessment: What was the most memorable part of the session? Why? (Good or bad)