

# Increasing Inclusion Using Trauma-Informed Principles in a Non-Formal Education Setting

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## Introduction

4-H Youth Development is an American program that teaches youth life skill development in a non-formal education setting. A recurring problem that is seen in many 4-H Youth development programs is that despite the initial attraction of diverse audiences, participation is not maintained overtime, resulting in a less diverse program population. This problem is due to the lack of sufficient inclusion methods. A way to create a more inclusive environment is the utilization of research-based trauma based practices.

## Background

Research shows that 46% of youth under the age of 18 in the United States have experienced at least one stressful or traumatic event, also known as an adverse childhood experience. Trauma informed practices are designed to actively resist potential re-traumatization and to promote recovery and resilience to those impacted by trauma. Successful implementation of trauma informed practices has been found in formal education and clinical settings; however, few resources exist for non-formal education.

## Methodology

To identify what a trauma informed environment looks like in a non-formal education setting a review of current literature was conducted, along with professional observation. Tools were found to help youth express emotions, to help youth professionals create a safe environment, and guidance on building positive youth adult partnerships.

## Results

Five main practices were identified and implemented to help create trauma-informed environments.

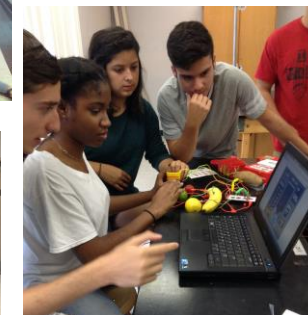
1. Training for adults and volunteers on the impacts of trauma.
2. Creating safe environments that include, positive communication, youth support, and basic needs (food).
3. Providing stability for youth involved. Defining a set space and time for a program. Establishing a routine.
4. Teaching youth positive ways to express/process emotions (running, yoga,
5. Creating and sustaining positive youth-adult partnerships, with and emphasis on consistent relationships.

## Conclusion

The preliminary implementation of these practices in a small non-formal education group has the demonstrated the potential to increase engagement and retention of a wider audience to programs, enhancing inclusion and ultimately diversity. Further study needs to be conducted to create a universal set of best practices.

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Youth from a program using trauma-informed principles.

# Language maintenance and promotion through quality bilingual education

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## Language loss and inclusive education

Languages mean people because each language represents its speakers. A language represents a community full of history, knowledge, cosmovision, traditions and stories. Therefore, all languages should be respected, maintained and promoted. Nonetheless, language disappearance is a problem happening in different parts of the world. Every year more and more languages die due to social, political, financial, educational and governmental pressures.

UNESCO (2017) states that “it is impossible to estimate the total number of languages that have disappeared over human history. Linguists have calculated the numbers of extinct languages for certain regions, such as, for instance, Europe and Asia Minor (75 languages) or the United States (115 languages lost in the last five centuries, of some 280 spoken at the time of Columbus)” (para. 10).

The good news is that inclusive education can be used as a powerful tool to prevent language loss while preserving and promoting languages through quality bilingual programs and language classes.

## Ethnography on Spanish-Tsotsil elementary bilingual education in Chiapas, Mexico

- Bats'i k'op or Tsotsil is a Mayan language with approximately 417 462 speakers (INEGI, 2010) spoken in Chiapas, Mexico
- The participants were Tsotsil third graders and their instructors.
- The findings of this research show that linguistic and cultural wisdom and pride have been passed down to Tsotsil children. They have been taught to embrace cultural and linguistic diversity by preserving their own indigenous language, but also by learning Spanish and other languages. Participants have taken the initiative to promote their indigenous language and culture through a variety of activities such as music festivals, poetry contests, theater plays, etc. (Del Carpio, 2017).
- Participants are a great example that show that quality inclusive bilingual education is possible and that it can be used to preserve indigenous languages and cultures and also to foster children's pride in who they are and respect for one another.



Figures 1,2 & 3. Del Carpio (2017)

### References:

Del Carpio, K. (2017). “Tsotsil children and bilingual education in Chiapas, Mexico: The social and academic consequences of considering or not indigenous children's language and culture in education”, pp. 1-267, ISBN: 978-3-659-65833-4, Editorial Académica Española, Spain.  
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# GOOD INTERCULTURAL PRACTICE IN THE EUROPEAN CULTURAL SECTOR

## THE DANISH CENTER OF ART AND INTERCULTURE

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### INTRODUCTION

The poster presents the good practice of *Danish Center of Art and Interculture* (DCAI) which corroborates the importance of having organizations and projects that achieve intercultural competences, open themselves to intercultural dialogue and work together with the immigrants themselves and the other actors in the cultural sector

### ABSTRACT

Artists and cultural professionals, and the institutions that support and fund them, should feel particularly concerned with strengthening common values in an open society, by sharing and disseminating them through projects, contents and practices. Thus, the projects with migrants can contribute to new narratives for European peoples.

Culture is an opportunity to create links, to bring newcomers together with native populations and longer-term migrants from different backgrounds. It is a powerful means of promoting openness to others, sharing emotions and happiness.

### BACKGROUND

It is necessary and natural to move into the sphere of culture and the arts when there is a need to get to know the other, with the aim of forming an inclusive society, which can learn how to benefit from diversity. The diversity of cultural expression is coming to be seen as a crucial element in the human environment. Laying the foundation for the positive appreciation of diversity and its inclusion as a factor of creativity and innovation are intercultural exchange and dialogue (Council of Europe, 2008).

Intercultural dialogue is thus a key element of successful intercultural, inclusive societies. For new arrivals, expressing their own culture while being included in the new society is crucial. Equally, it is essential for the resident population to be involved in the process of inclusion (European Economic and Social Committee, 2016)

### RESEARCH QUESTION

The link between culture and social inclusion is obvious. Arts and culture have an effect not only on migrants, but also on the whole of society. The creative arts have significant potential to foster social cohesion. Community participation, both active and passive, in artistic activity can break down social barriers, reduce tensions and promote intercultural dialogue. Cultural and artistic projects can contribute towards: fighting against stereotypes and strengthening the 'living together'. Thereby, the research question is: what type of cultural policy or project can promote the integration of migrants and living together in Europe

### METHODOLOGY

The qualitative method of research is applied in the study, developing a descriptive and exploratory work, where theory and logic are linked. Through the interpretive paradigm we have managed to study a particular context and emphasize the understanding of human experience. The two techniques applied are the study of case and the content analysis.

### RESULTS

1. What is the Danish Center of Art and Interculture (DCAI) and its history. DCAI is a study platform that works for the intercultural transformation of the cultural sector. DCAI was established as a Braendstof project in the County of Copenhagen in 1999. From 2007 to 2010, the center was financed by the Ministry of Culture in a specific and temporal governance structure. Since the year 2011, DCAI has been a private management NGO "self-governed".

2. Objectives. Its objective is to work on a national platform that reflects the diversity of Danish society in the cultural sector, through the development of intercultural competence. To achieve this, DCAI works with partners to showcase a new generation of immigrant-origin Danish artists, who have grown up in the periphery of the five major cities of the Danish cities.

Cooperates with any organization involved in the creative sector and supports initiatives that are inspired by the exchange of ideas and techniques among individual artists of diverse backgrounds. Thus, the full and equal participation of individuals and communities of all origins is permitted in the continuous evolution and configuration of all aspects of Danish cultural life and to help eliminate any barrier to such participation. DCAI promotes cultural diversity by strengthening the capacity of cultural industries to produce and distribute goods and services and to help them gain access to national and international markets.

3. Focus. DCAI's approach is to promote and improve access to knowledge between cultural diversity and intercultural dialogue in the context of globalization. DCAI pays special attention to the capacity-building of stakeholders and decision-makers in the management of cultural diversity and intercultural dialogue.

4. Values. DCAI's values are based on the *Convention on the Protection and Promotion of Cultural Expressions* of UNESCO (2005). Article 4 (8) defines interculturality when it "refers to the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect".

5. Strategy and work areas. DCAI offers knowledge about the competence of diversity and cultural development through determined projects and specific tasks. Courses, teaching programs, network meetings, seminars, conferences and through outreach initiatives such as articles, interviews and videos on the website, DCAI works to raise awareness of cultural diversity to the actors involved in culture and Public. Likewise, DCAI develops cultural policies, conducts research and evaluations.

The three fields of action are "audiences & arts", "arts & social change" and "interculture & cultural democracy".

6. Recognition. DCAI's work was recognized by the European Program "Intercultural cities" as good practice in the year 2016. The flagship program of the European Council helps localities to design policies based on the implementation of a new diversity management model called "Intercultural Integration", focused on notion of the advantage of diversity.

### CONCLUSION

Migration has long been part of the European Union, and must be considered as a structural factor of Europe rather than an exceptional 'crisis'. The role of culture to promote constructive exchange and inclusive societies play a key role in achieving successful, sustainable intercultural societies. Policy and programs aiming at supporting cultural organizations to fully reflect society's diversity and promote participation as well as aiming to promote similar attitudes in private and non-governmental players should be strongly recommended.

The study of the *Danish Center of Art and Interculture* (DCAI) corroborates the importance of having organizations that achieve intercultural competencies, open themselves to cross-cultural dialogue and work together with immigrants and other social actors. Cultural projects and practices inspired by intercultural dialogue have the potential to produce new and inclusive values.

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# How to Help International Students Develop Organizational Identification

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## Introduction

With the development of technology and economy, during the 21st century there has been an increasing number of people deciding to study abroad (Altbach, 2010).

international students play an increasingly important role in contemporary society, there is an increasing number of researchers studying international students' campus life and mental health. However, there is little research focusing on identifications of international students.

International students face more challenges to enroll in their new organizations than native students. There are many factors that can be barriers for international students adapting their new environments, such as languages, cultural backgrounds, and living habits.

This research is based on Uncertainty Reduction Theory to find out reasons and motivations for international students to be involved in a new organization. This research also explores what activities can facilitate international students to communicate with new members in their communities.

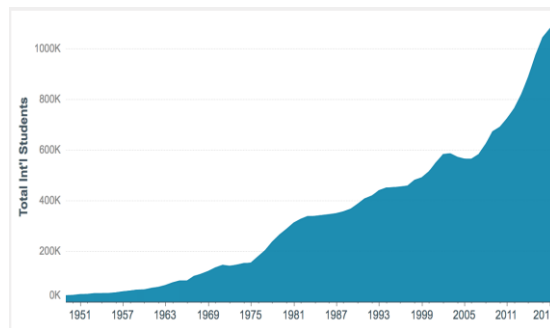


Figure 1. International Students in US 1951-2017 (OPEN Doors, 2019)

## Research Questions

- RQ1: What are the factors obstructing international students' organizational identification development?
- RQ 2: How do orientations influence international students?
- RQ3: What methods can help international students develop organizational identification?
- RQ4: Can students who have prior living experience in the United States develop identifications more easily than those who did not have prior experience?

## Method

The participants of this study were five Chinese graduate students from the University of Alabama. They were interviewed by the researcher voluntarily. They were enrolled in master's or doctoral degree programs in four different fields of study, including Mathematics, Accounting, Geography, and Communication Studies.

- Interviewing Questions
1. Talk about your experiences with the United States before coming here for school.
  2. What things motivated you to choose UA?
  4. What expectations did you have about the University before coming here?
  5. How do you think your first day in the United States went?
  6. Are you feeling comfortable here? (If not, why?)
  7. When did you start feeling comfortable here?
  8. Talk about the most memorable thing from orientation (if you went).
  9. Talk about your first day of classes as a student here.
  10. How did orientation prepare or not prepare you for your life as a student (what information do you wish you'd received)?
  11. Do you feel like you're a part of the University? Why or why not?
  12. Since coming to the United States, what are the things you do that make you feel most connected to the area?
  13. Who are you spending time with (other international students from the same area or local students)?
  14. How involved are you with the campus and the area?

## Results

By analyzing interviews, cultural backgrounds are the principal factor obstructing international students from having an organizational identification. Language and time can also influence international students' identifications with their universities and environments.

Considering language barriers for some international students, not only can they ask for help from local students, they can also seek certain information from students who have a similar cultural backgrounds without language barriers. To be more certain in a strange environment, communication is an efficient tool.

To make individuals feel close to organizations, universities should contribute to students' connections with campus and their living environments by applying traditional festivals to inspire students from different areas to participate in a diversity of activities.

## Conclusions

The first way is to reduce uncertainty by communicating with others in the organization. International students can receive related information from their peers to understand their responsibilities and privileges in organizations. The second way is to explore a diversity of forms to attract students' attention and help them remember more helpful information. The last way is to strengthen the connections with their new environment and campus. Universities can help students to find friends and families who are from the city where the school is located.

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