

**Communication from the child's perspective**  
**Improving the experience for the children in the**  
**asylum process**

**Master's thesis by Helena Larsson**

at OsloMet - Oslo Metropolitan University

Spring 2018

# Communication from the child's perspective

## Improving the experience for the children in the asylum process



### Master's thesis in Service Design by Helena Larsson

at OsloMet - Oslo Metropolitan University  
Department of Product Design  
Spring 2018

**Supervisors:**  
Anna Kirah  
Sigbjørn Windingstad

## ABSTRACT

When arriving to Norway, the children applying for asylum go through a series of events with the aim to communicate the need for protection. This is an intimidating process, and the meetings with the immigration administration are central for the outcome.

The focus of the thesis was to investigate the challenges connected to the meetings between the administration and the children in the asylum process, more specifically the registration when arriving, the asylum interview and the board hearing at an appeal. The following research question was formulated: Children in the asylum process – How to improve the experience of meeting the immigration administration?

Through qualitative research such as interviews, observations and workshops with asylum seekers and employees at the different actors, the findings show that the children do not feel safe during these meetings. Various factors cause this distress, such as a fear of not being able to communicate their reasons for being granted an asylum. This causes anxiety before and during the meetings, and frustration afterwards.

Through a co-creative and iterative process, the thesis has explored different ways of creating a better experience of the meetings. The result suggests a concept based on the needs of the child, and includes an interview tool that can facilitate the different situations. The tool consists of various sets of visual

elements that can help the child to narrate his or her story. The tool is flexible and can be adapted both to the respective actors, but most importantly to the different needs the children might have in order to tell their stories. With the tool comes a suggestion to a new routine of interviewing the children, to improve the whole situation.

Using this tool and new routine, the confusion and lack of confidence during the meeting can be decreased, and thus creating value for the children, as the feeling of confidence and safety can be increased. The tool facilitates the interviewers, which can secure the quality of the situation and documentation.

Further, the tool will be tested in real interview situations and the possibility for implementation will be investigated.

The report contains documentation of the research and design process of a master's thesis, conducted at OsloMet - Oslo Metropolitan University during the spring 2018. The thesis was a part of the larger project Barn i asylkjeden, A-Å, executed at the Norwegian Directorate of Immigration (UDI) together with the National Police Immigration Service (PU), the Immigration Appeals Board (UNE) and the design agency Comte bureau.

Keywords: Children, asylum process, interview tool, co-creation, service design, communication

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## Table of contents

12	List of abbreviations
13	Glossary
<b>15</b>	<b>INTRODUCE</b>
17	Introduction
	Research question
18	Personal motivation
	Vision of the project
	Scope
	External partners
	Asylum applicants
	External resources
20	Theory
22	Applied methods
<b>27</b>	<b>EMPATHISE</b>
28	<b>Background</b>
	Rights of the child
30	History of the project
32	<b>The psychological perspective</b>
	Interview with Nora Sveaass
34	Cognitive development
35	The child's memory and ability to recall
36	A manageable framework
	How to communicate
37	The dialogical communication method
38	<b>Understanding the meetings</b>
40	In-depth interview with former applicant and representative
42	In-depth interview with present applicant
44	Workshop with expert panel
46	Interviews, observations and contextual inquiries
48	Workshop with employees
50	The different procedures

52	The asylum registration at PU
56	The asylum interview at UDI
60	The board hearing at UNE
64	Synthesising
65	Key insights
66	Design brief
	Core value
67	Design principles
68	<b>Learning from other services</b>
	Contextual inquiry - the Children's House in Oslo
70	Contextual inquiry – Department for support for mourning children, Ahus
72	Interviews with employees at NOAS
73	Meeting the employees at Ringerike reception centre

## 75 EXPLORE

76	<b>Ideation</b>
	Co-creative workshop with employees
80	Out-of-the-box ideation with fellow student
82	Choice of path
84	<b>Creating concepts</b>
	Co-creative workshop with employees
85	Physical interview tool
86	Digital interview tool
87	Child-focused physical surroundings
88	Design criteria
89	Who will interact with the solution?
90	Future journeys
92	Testing storyboards with new routines
94	Themes
96	Physical and digital elements
100	Workshop with children living at Lyng reception centre
104	Iteration after testing of ideas and preparation of next
106	Testing with the expert panel
108	Elements for younger children
109	Testing with interviewer and project manager at UDI

## 111 DESIGN

112	The final concept
114	The toolkit
116	The symbol-chips
118	The puzzle-pieces
120	The worksheets
122	Suggestions of extra functions
124	Graphic design
126	The new experience
132	Presentation of prototype in team leader group

## 135 CONCLUDE

137	Conclusion and reflection
139	Further work
140	References
143	Appendix

## List of abbreviations

Abbreviation	Norwegian	English
BIAS	- Barn i asylkjeden A-Å (prosjekt)	- Children in the asylum process (project)
EMA	- Enslig mindreårig asylsøker	- Unaccompanied minors
MFB	- Medfølgende barn	- Accompanying minors
POD	- Politidirektoratet	- The National Police Directorate
PU	- Politiets Utlendingsenhet	- The National Police Immigration Service
RMA	- Region- og mottaksavdelingen, UDI	- Unit of regions and reception centres, UDI
UDI	- Utlendingsdirektoratet	- The Norwegian Directorate of Immigration
UNE	- Utlendingsnemnda	- The Immigration Appeals Board
UNCRC	- Forente Nasjonenes Konvention om Barnets Rettigheter	- The United Nations Convention on the Rights of the Child
UNHCR	- FN's høykommissær for flyktninger	- The United Nations High Commissioner for Refugees (The UN Refugee Agency)

## Glossary

**Accompanying minors** - children who travel together with and are being cared for by a responsible adult.

**Asylum (protection)** - Protection (asylum) means being granted a resident permit as a refugee in Norway. (UDI)

**Asylum seeker/applicant** - "When people flee their own country and seek sanctuary in another country, they apply for asylum – the right to be recognized as a refugee and receive legal protection and material assistance." (UNHCR)

**Refugee** - "A refugee is someone who has been forced to flee his or her country because of persecution, war, or violence." (UNHCR)

**Representative** - "A representative (previously called a 'guardian') is an adult who acts in the parents' stead and looks after the unaccompanied minor asylum seeker's rights in Norway, both legally and financially." (UDI)

**UDI** - The UDI is responsible for processing applications from foreign nationals who wish to visit or live in Norway, the running of asylum reception centres and expulsion cases. (UDI)

**UNE** - The Immigration Appeals Board (UNE) is the appellate body for immigration and citizenship cases. All cases considered by UNE have first been considered by the Directorate of Immigration (UDI). (UNE)

**Unaccompanied minors** - Children who have been separated from both parents and other relatives and are not being cared for by an adult who, by law or custom, is responsible for doing so. (UNICEF)

**PU** - The National Police Immigration Service registers asylum seekers, investigates asylum seekers' travel routes, ascertains their identities, and prepares and implements final rejections in asylum cases. PU coordinates and quality assures all deportations from Norway. (UDI)

# INTRODUCE

/ɪntrəˈdjuːs/

- to speak or write before the beginning of a performance, programme or book and give information about it

- Cambridge Dictionary

In this section, there is an introduction to the project, containing vision, who has been participating and the theories and methods used.



When arriving to Norway, the children applying for asylum go through a series of events with the aim to communicate their need for protection. This is an intimidating process and the meetings with the immigration administration are central for delivering the relevant information. In the meetings, the children need to communicate the reasons to why they should be granted asylum, which can be revealing and scary.

Creating a situation in which the child can feel mentally and physically safe is crucial to facilitate the child to retell the experiences. In the situation, there are many factors that can affect the experience of the meeting and the quality of the information gathered, both positively and negatively, such as the surroundings and the proceedings of the interviewer.

The aim of this master's thesis was to investigate how to improve the meetings with the immigration administration. The scope is limited to the meetings in which information is to be collected from the child – more specifically the scope includes the registration when arriving, the asylum interview and the board meeting at an appeal.

The report will show theoretical and qualitative research that has been important to understand the situations and experiences of them. Also, the report will show the co-creative and iterative design process to accomplish a suggestion for an intervention.

## **Research question**

Children in the asylum process – How to improve the experience of meeting the immigration administration?

## Personal motivation

As a designer, I mean that it is important to use your knowledge and toolkit to make a difference and to create better experiences for people. This might not mean to save the entire world, but you might be able to make positive changes in the everyday life for people living in it. Therefore, when I got the opportunity to join the project Barn I asylkjeden A-Å (BIAS), I saw the chance to use my competence to do something for the children that come to Norway to apply for asylum. See page 30 for more info about BIAS. During my bachelor thesis, I worked with the asylum process in Norway, however, the scope did not include the children. Therefore, I had a great motivation to understand that system and create better experiences for them too.

Another personal goal for this project was to understand the process of working co-creatively in a complex, interdisciplinary project. I believe that working across different departments, levels and disciplines is very important to be able to deliver holistic services to the people receiving them. I had some experience with this approach from before and have been eager to learn more about it.

## Vision of the project

The vision of project was to explore how to create value for the children who come to Norway to apply for asylum by improving the experience of meeting the immigration administration in the asylum application process. The aim was to use a co-creative, human centred approach and together with the children and employees develop a concept that would generate value for the children.

## Scope

The scope includes all children under the age of 18 years that come to Norway to apply for asylum, both unaccompanied and accompanying minors.

Improving the meetings could be done on several levels, however due to time limitations and possibility for implementation, the thesis does not include exploring laws, regulations and political aspects. The asylum process is part of a complex and rigid system that is affected by all these factors, however they are difficult to affect in the short time of a master's thesis.

## External partners

The master thesis was conducted through a collaboration with the design agency Comte bureau, where one of the partners, service designer Øyvind Grønlie was to be my external advisor. From the project group at UDI, the project manager Line Zahl Kvakland and my co-team leader of project F Hanne Kirkebø have been central throughout the process. The participants Herborg Irene Pedersen (PU), Faustin Gasana (RMA) and Stine Alræk Iversen (UNE) in team F have contributed with feedback and ideas. In addition, the other team leaders representing PU, UDI and UNE has been following the project. See page 31 for an overview of this structure.

## Asylum applicants

During the project, I have had the opportunity to meet in total 19 former or present asylum applicants, both unaccompanied and accompanying minors. This has been performed through interviews, observations and workshops, and in some cases together with their representatives. It has been very valuable and a great experience to be able to include the people I am designing for into the process. During the meetings where the applicants did not speak Norwegian, there have been translators present. Due to confidentiality, the information collected from the applicants, representatives and translators is anonymous.

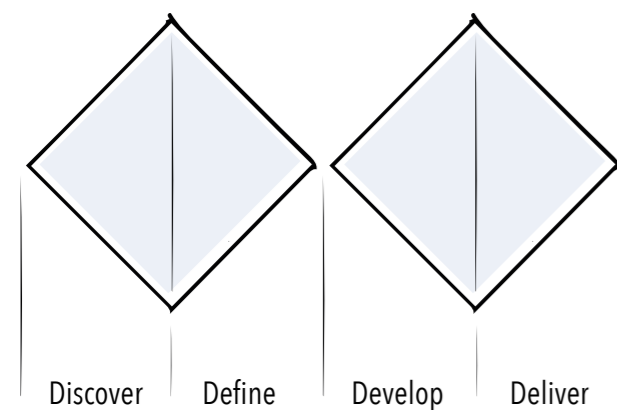
## External resources

In addition to the applicants and the resources in UDI, PU and UNE, other fields of expertise were invited to share knowledge and experiences with the aim to learn from their work. This was very enlightening and was of significant value to the project.

## Theory

The approach that this project was based upon was Service design thinking (Schneider, 2010), where there are five principles defined for designing services; user-centred, co-creative, sequencing, evidencing and holistic. See figure to the right. These five principles served as an underlying guide for the process to create solutions that are designed with and for the people using and delivering the service, with a perspective that will address all touchpoints and possible limitations within the whole service provision.

The plan for the process was inspired by the British Design Council's Double Diamond (Design Council, 2018). It is defined by the four stages discover, define, develop and deliver. See figure under. This model shows the divergent and convergent stages, which are important in a creative process. However, it is important to stress that the design process is not a linear process as this model might imply, but that the different phases will merge into each other, and in each phase, there are iterations containing several of the phases in a smaller scale.



British Design Council's Double Diamond

The design process in this project was constructed in a slightly different manner, with three larger, main phases; empathise, explore and design.

### EMPATHISE

In the first phase, understanding the different situations was the goal. Here the needs and values of the people were the focus. After the research, it was possible to define where the areas of improvement were, and thus what to create a new solution for.

### EXPLORE

In the second phase idea generation and testing were in focus. This is an iterative stage with testing ideas often and refining them to fit the purpose. Also, more research was performed when needed for further understanding and development.

### DESIGN

In the third phase the final concept is defined. Here, all insights collected from the previous phases added up to a concept that aims to create value for the people using the service.

In addition to these, there was a pre-phase – structure – where the project was planned, and a fifth phase – conclude – where the project and solution was evaluated and finished.

The figure to the right illustrates the construction, and how the different phases merge into each other. This also indicates that every phase is both divergent and convergent.

The report will show the three main phases, this introduction and a conclusion and the activities within them. The following pages show what methods were used in the respective phases.



#### User-centred

Focus on the values and needs of the people using the service to create improved services for them.

#### Co-creative

Create together with the people using and delivering the service to create ownership and ideas that can be implemented.

#### Sequencing

Visualise the service to understand all touchpoints, actions and interactions.

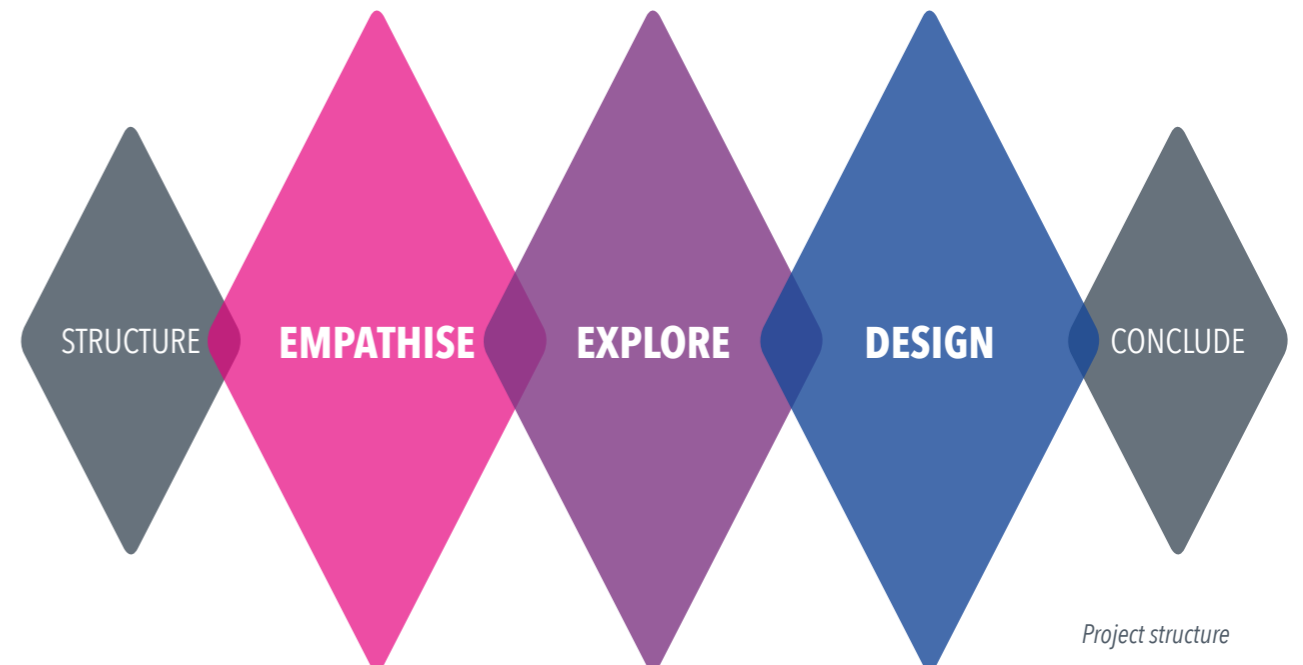
#### Evidencing

Make the new ideas tangible to be able to test and iterate.

#### Holistic

Have a holistic perspective to create an improved solution for all the different aspects of the service.

Principles of service design



Project structure

## Applied methods

Here is an overview of the methods used in the different phases. More details and the outcome of the activities will be discussed throughout the report.

### STRUCTURE

#### Project plan

To understand the frame of the project, a specific plan was constructed. (Prosjektveiviseren, 2018) The plan showed the overall time span and when to perform different activities throughout the project. The official deadlines of the course were included, as well as personal deadlines that were constructed to reach the goals. This was a helpful tool during the whole project to go back to and check what should be done and when.

### EMPATHISE

#### Desk research

When the project started, desk research was performed. This method created an overview for the understanding of the meetings with the immigration administration in the asylum process and the foundation of the project. It was helpful, as this method showed what questions that needed to be answered when going out in the field for primary research. (Stickdorn, 2018)

#### Unstructured interview

Unstructured interviews were performed when meeting people in situations where they were not the main target, for example talking to translators and representatives during breaks when observing a meeting. This was a good method to hear their thoughts

spontaneously.

#### In-depth interview

In-depth, semi-structured interviews were performed when specific information was needed. This is a good method for gaining personal experiences and thoughts. (Lerdahl, 2007) An interview guide was created, that served as a checklist to secure that all information was collected.

#### The DCM-method

In all the interviews the interviewees were asked to tell freely about specific themes rather than using the guide. This was inspired by the Dialogical Communication method (DCM), where the interviewer introduces themes and later asks more specific questions to get a holistic and detailed understanding. (Gamst, 2011) See more about this method on page 37.

#### Observation

Non-participatory observation was used to gain a deep understanding of the different situations, when the child meets the immigration administration. This method is good for levelling out possible biases from interviews etc. (Stickdorn, 2018) The method was very educational, as the procedures of the meetings told about in previous activities could now be seen in action and understood on a deeper level.

#### Contextual inquiries

This method was used both to understand the situations of the meetings, but also when visiting actors outside the asylum process, to learn about their services. This method enables the interviewer to ask questions in the interviewee's situational context, and thus can create a more thorough understanding of the situation. (Stickdorn, 2018)

#### Journey map

Journey maps were used in interview and workshop situations, both empty for the interviewee/interviewer to fill out, but also with some basic information that could be supplemented by the interviewee. This was a very useful method to gain information and to invite the participants into the documentation. To add the emotional perspective, the participants were given stickers with smileys representing different feelings on, that they could add to the journey. (Stickdorn, 2018)

#### Sharing experiences

To gain a deeper understanding of the meetings, employees (experienced interviewers) were invited to a workshop in which they could share good and bad experiences. This was a very informative and inspiring session, as the participants could discuss and compare their experiences.

#### Research wall

To get an overview, and to analyse and synthesise the data collected, a research wall was created. (Stickdorn, 2018) This was helpful as it was possible to see patterns visually.

#### Key insights

Through summarising the data collected, key insights were developed. This was crucial to understand and communicate the pain points in the system. (Stickdorn, 2018)

#### Core value and Design principles

The core value formulates the intentions with the project and the superior value that should be created with the new solution. (Lerdahl, 2007) The development of the core value was useful to understand what the solution should aim for. The design principles were

developed to indicate more concrete values or experiences that the solution should create when interacted with.

#### Peer review

Throughout the project, peer review has been used, both with employees through weekly meetings, but also with other designers to get professional input. This was a good method for reducing the risk of confirmation bias and receiving more perspectives during the development.

### EXPLORE

#### Co-creative personas

Personas were created with the help of employees knowing the different children that come to Norway to apply for asylum. This was done to avoid biased results, as employees from three different actors could discuss what personas that were needed to represent all children that come to Norway. (Stickdorn, 2018) The personas were used for communicating ideas throughout the process.

#### Brainstorming - alone and co-creatively

Brainstorming is a method that can be used to generate ideas quickly. (Stickdorn, 2018) Variations of this method, such as maps and two-step brainwriting, both early and late in the ideation. When picking out some ideas from a larger idea session and developing these further, in two-step brainwriting in a co-creative workshop, was very fruitful. (Lerdahl, 2007)

#### Evaluation-axis

To understand what ideas were worth working on and not, ideas were ranked in a diagram, where one axis represented the possibility for implementation, and

the other how much value the idea could bring. (Lerdahl, 2007)

**2D-sketching**

Ideation through simple visualising with pen and paper is a quick and easy method to generate ideas both early and later in ideation. (Lerdahl, 2007)

**Out-of-the-box-ideation**

**- Fantasy & Optimal journey**

By exploring an optimal solution, it might be possible to overcome limitations that could have stopped the ideation further. (Lerdahl, 2007) This was a quick and inspiring session, which created a wide foundation for further ideation.

**Testing ideas**

By showing and testing ideas with the people that have been through or worked with the service, it is possible to get feedback on what might work or not. (Stickdorn, 2018) This was done in several iterations throughout the process and was very informative.

**Design criteria / MoSCoW**

To understand what the content of the solution should be, the MoSCoW-method was used. This method helps to specify what must, should, could and would (for example if more time was available) be part of the solution. (Projectsmart, 2018)

**Storyboard + testing**

Storyboards are used to illustrate scenarios of possible journeys, where every step is visualised. (Stickdorn, 2018) This was a good method to increase empathy, and by including the personas into the storyboard, it was very useful when communicating ideas.

**Paper prototyping + testing**

Paper prototyping was used to test functions and features for the different element. This was a quick and informative method, both at the desk but also to testing – as this gives an idea of what the product could be like. (Lerdahl, 2007)

**Digital prototyping + testing**

When exploring digital possibilities, digital prototyping was performed. These were early and quick sketches of how a digital solution could look and was very useful when comparing physical and digital prototypes in testing. (Stickdorn, 2018)

**Peer review**

See description under the Empathy phase.

**DESIGN**

**2D-sketching**

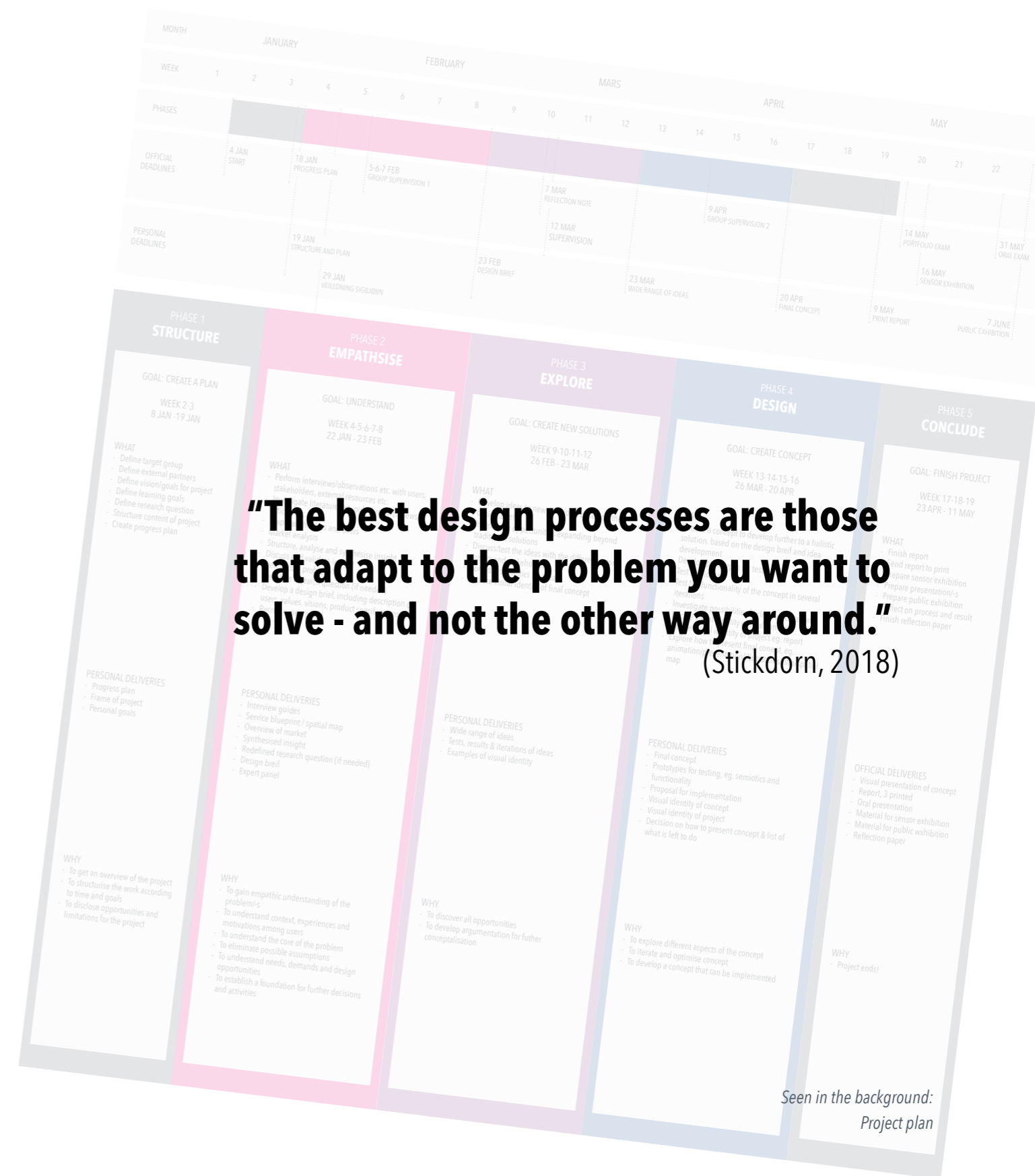
See description under the Explore phase.

**Mock-up**

A mock-up of the final concept was created to see how the different elements of the solution could look like, feel and function. This gives an idea of what can work and what might need more iterations and is a good method for testing. (Lerdahl, 2007)

**Concept testing**

The final concept was presented to other team leaders and the project manager with the use of a mock-up. This enabled the employees to see and feel the elements of the solution and created an understanding of the function. (Lerdahl, 2007)





# EMPATHISE

*/'empəθaɪz/*

- to be able to understand how someone else feels

- Google

In this section there will be summaries of activities that were performed to understand the situations when the children meet the immigration administration. These include understanding the background of the project and the children's and employee's experiences. The research in this phase created empathy for whom the design was for.

## BACKGROUND

In this chapter, there will be presented a brief background and explanation to why the project was conducted the way it was and why the specific theme was addressed.

### Migration

As a result of conflict, violence, persecution, or human rights violations, 65.6 million individuals were forcibly displaced worldwide in 2016. Meaning 65.6 million individuals had to leave their homes because they were not safe. This is the highest level of displacement on record. Out of these, 22.5 million were refugees that had crossed borders to another country because their home countries were not safe.

During the past two decades, the global population of displaced people has almost doubled, where the largest increase of the was concentrated between 2012 and 2015, mostly due to the conflict in Syria but also by other conflicts in the region such as in Iraq, Yemen and sub-Saharan Africa.

During the years before 2015 the number of migrants coming to Norway was around 10-12 000 per year, however in 2015 the number increased dramatically, with 31150 migrants entering the country to apply for asylum. (UDI) Among these, there were almost 5500 unaccompanied minors - children under the age of 18 fleeing without an adult, mostly from Afghanistan, Eritrea and Syria, travelling here to seek protection. Since 2015, approximately one third of all asylum seekers that have come to Norway have been children under the age of 18 years, including children that are traveling together with adult company.

### Rights of the child

When working with children there are certain juristic acts that are important to address, in order to protect the rights of the child. This served as the foundation of the project Barn i asylkjeden, A-Å, thus also this thesis.

The United Nations Convention on the Rights of the Child (UNCRC) is an international treaty that was conducted in 1989 and consists of 54 articles that cover all aspects of a child's life. (UNCRC, 1989) It addresses the civil, social, political, economic and cultural rights that every child is entitled to. **"Every child has rights, whatever their ethnicity, gender, religion, language, abilities or any other status."** -UNCRC. The convention is ratified in all UN member states, except the United States, and it explains how adults and governments around the world must work together to ensure that all children can enjoy their rights. It is up to the authority in every country to realise the rights of the child through legislation and by establishing the necessary institutions. Norway is in the forefront internationally with the effort of protecting every child's right.

Although the convention should be seen as a whole, The Committee of the Rights of the Child has identified four articles that are considered as special;

- Non-discrimination (article 2)
- Best interest of the child (article 3)
- Right to life survival and development (article 6)
- **Right to be heard** (article 12)

These are known as the "General principles" and they help to interpret all the articles and to play a fundamental role in realising all the rights of the convention. (UNCRC)

The committee publishes "General Comments" that provide an authoritative interpretation of the rights contained in the articles in the convention and can be seen as recommendations on how to realise the rights. In 2009, the General Comment no.12; The right of the

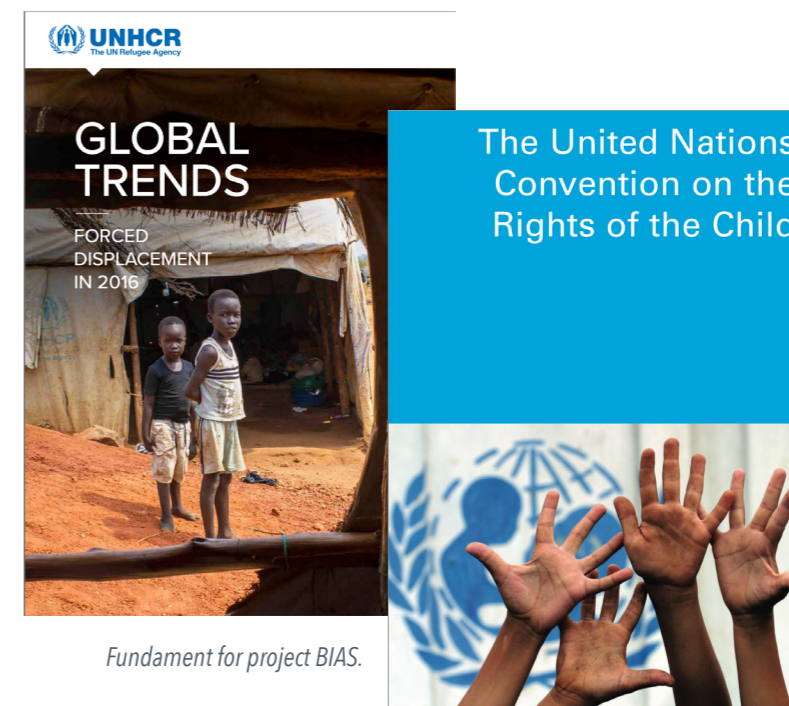
child to be heard, was published. The comment has served as a foundation for the work of the Norwegian government when establishing recommendations for migration of children. (Regjeringen.no)

" 51% of all refugees are children under the age of 18 years."

(UNHCR, 2017)

**"Since 2015, approximately one third of all asylum seekers that have come to Norway have been children under the age of 18 years."**

(UDI)



## History of the project

Although the number of refugees that arrive to Norway has decreased, there will still be people coming here to seek protection, and there will still be a need to improve the application process and the system around it to make this as seamless as possible.

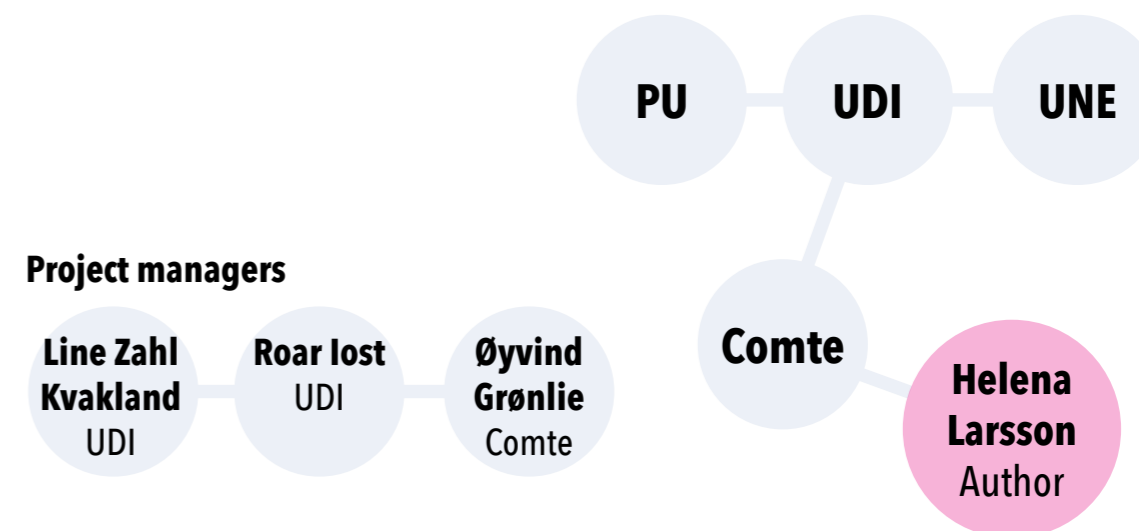
During 2016 and the early 2017 there was major focus in media on the situation for asylum seekers under the age of 18, where many of them suffered from mental health issues, resulting in depression, fear and in many cases disappearance. (VG, 2017) As a result, the ministry started a dialog with the Norwegian Directorate of Immigration (Utlendingsdirektoratet, UDI), (Utlendingsnemnda, UNE) and the National Police Directorate (Politidirektoratet, POD) in order to improve the competence on working with children in the application process. The outcome was the project "Barn i asylkjeden, A-Å", with UDI in charge, together with UNE and the National Police Immigration Service (Politiets Utlendingsenhet, PU), an organ under POD.

The project started during the summer of 2017 and was planned to end during the summer of 2018. The aim of the project was to investigate the whole asylum application process from registration at PU, case processing, placement at reception centres, appeal process and return to home country or granted residence in Norway. The goal was to secure the children's perspective throughout the application process, identify needs of knowledge and contribute to strategic use of competence when working with children.

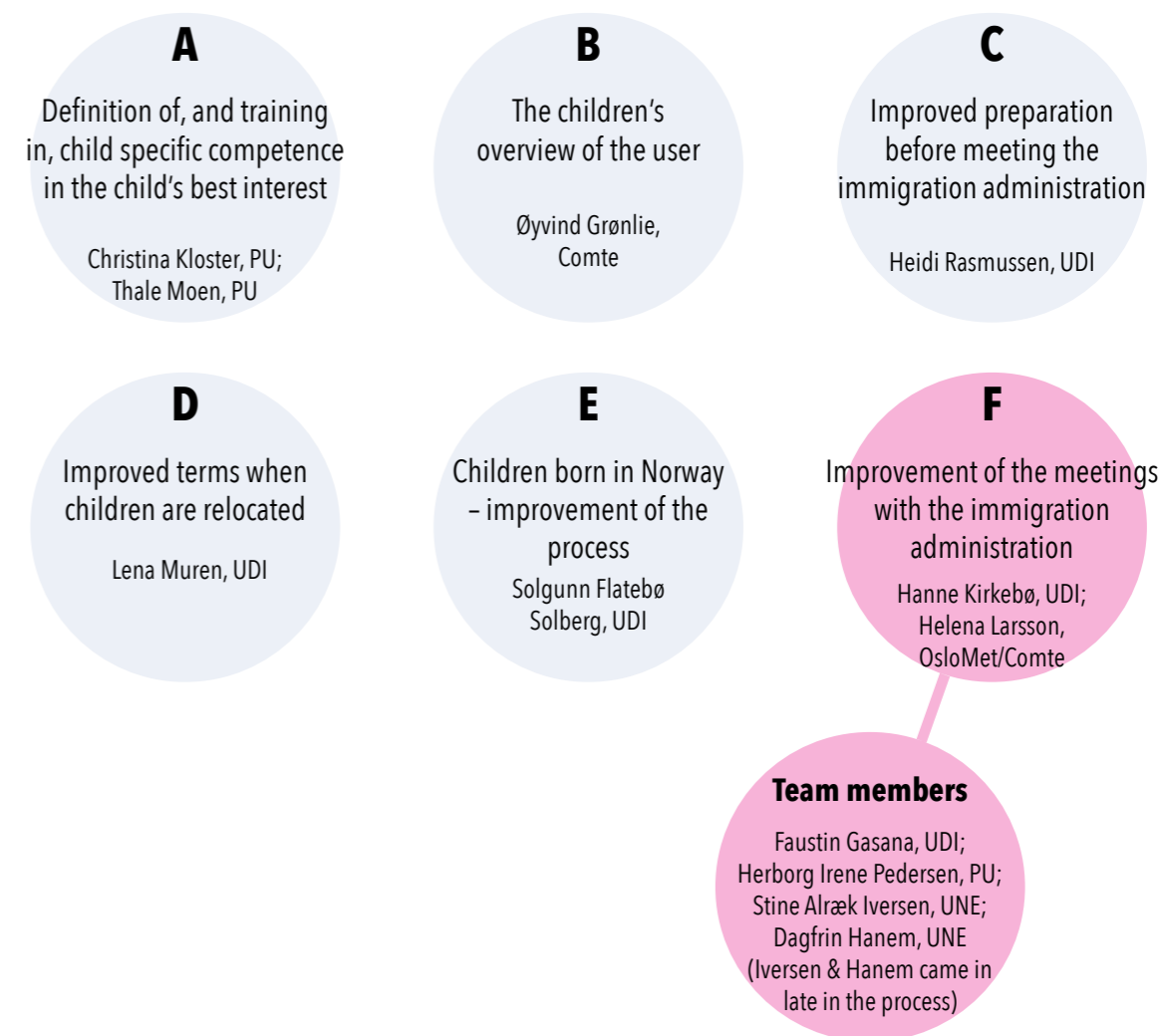
UDI wanted to place the children in the centre of the investigation process and to do so with the help of human-centred service design. The design agency Comte bureau was hired to contribute with their knowledge in this field.

In the beginning of 2018 the project group had investigated the application process and found 6 areas that was to be improved throughout the rest of the project. Each of the areas was delegated a team leader and members that would work specifically on the topic. See figure to the right. Me, together with Hanne Kirkebø, were team leaders of **project F - Improvement of the meetings with the immigration administration**. The goal with this project was to improve the children's experience when meeting the administration throughout the application process. More specifically this refers to the arrival-registration at PU, the asylum interview at UDI and the board hearing at UNE.

As a master's student, it is important to start with an open mind and look for all possible improvement areas. When the project was divided into smaller areas, project F, started to produce an instruction film for the interviewers at UDI to increase the competence. In this case it was challenging to keep the open mind needed for a thorough master's thesis, as the project had already made many decisions and was working on several interventions. When having the opportunity to participate in an ongoing project, in which the goal is to improve the situation, **it was interesting to see this previously determined frame as a challenge, and see how this thesis could contribute based on that.**



### The specific projects and team leaders



Structure of the project BIAS. Author's participation is highlighted with pink.



## THE PSYCHOLOGICAL PERSPECTIVE

This chapter addresses the psychological aspects of being a minor applying for asylum and basic cognitive development in children. To be able to create a solution for children in a vulnerable situation, these need to be considered.

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During a meeting with the immigration administration in the asylum process, the children might be asked to talk about things that are difficult to think about or express, for example family or things that have happened at home. The meeting itself can also be very intimidating, as this might be the chance of showing that you have the right reasons for being granted asylum. Therefore, there was a need to understand the basics in cognitive development and communication with children, in order to create a solution that will answer the children's needs.

### Interview with Nora Sveaass

To understand the psychological aspect concerning vulnerable children that have left their home countries to apply for asylum in Norway, Nora Sveaass was contacted. Sveaass is a psychologist and an expert on refugees, human rights violations, and psychological consequences of torture and violence as well as treatment and rehabilitation of victims of torture and violence. (Wikipedia, 2016) She is an associate professor at the Department of Psychology at the University in Oslo, where I had the chance to meet her, to hear about her expertise and what is important to address when developing a solution for children that

are asylum seekers in Norway.

Sveaass explained that the child's situation is very complex, and that there are several aspects that need to be considered. For example, that the whole family is under an extensive amount of pressure, and that the children almost always undertake high responsibility for the family's outcome. Therefore, it is important to remember that one cannot force anyone to talk, and that it is difficult to understand the direct consequences for the child after an interview – as this might add even more responsibility to the child.

Sveaass' knowledge about the psychological consequences and the clinical perspective in rehabilitation of victims of violence was very relevant and informative. With this, we could reflect on how to make the child feel safe during the interview sessions. There are many factors that can affect the experience of such a meeting, for example the first encounter and the room itself, and not only in what manner the questions are asked. It is therefore crucial to understand how to **create a framework for the meeting that will increase the feeling of mental and physical safety for the child.**

To be able to create an interview situation that is answering to the child's needs, it is important to understand what the child might feel, why this can occur and what consequences of these feelings can develop. In the book *Det kliniske intervjuet* (Rønnestad, M. & Von der Lippe, A. 2002) where Sveaass has contributed in a chapter concerning the clinical interview with traumatized refugees, she explains what refugees can feel after being exposed to violence. This

is of course extreme cases, and not directly applicable to the majority of the children that arrive in Norway, however, these experiences affect the families and the society around them – thus also the children. For example, it might cause **feelings of meaninglessness, anxiety and depression.** In addition, it can cause a misbelief in other people. Therefore, understanding what feelings these experiences can develop was very informative, as these might occur in an interview session and must be handled.

To be able to understand and interview a child, it takes knowledge, courage and being confident in your work as an interviewer. "It is professionally and personally

demanding to converse with children about difficult and sensitive themes." (Gamst, 2011, p.9) The child's motivation and capability to communicate is dependent on how he or she is met, whether or not the child is trusting the person interviewing and feeling understood and respected. Therefore, establishing trust in the relationship between the child and the interviewer is essential for facilitating the child to remember and tell the interviewer his or her story.

The meeting with Sveaass was very educative in the sense that the fundamental psychology could be understood. In addition, this was a good preparation for the upcoming research, especially for the meetings with the children.

## Cognitive development

Being able to meet the child on his or her level and adjusting the communication to the individual child's ability to narrate, it is important to understand the cognitive development in children. The child's memory and capability to retell a story is closely related to language development and abstract thinking. (Gamst, 2011) To the right there is an overview of some characteristics of different stages in the cognitive development. (Gamst, 2011) The lowest ages are not relevant for meetings in the asylum process, however it creates a holistic understanding of cognitive development. It is important to be aware of variations within these, as every individual child is different. Also, the situation of interviewing children from other cultures demands an understanding of the environment that the child grew up in, as that might influence the development of the child and be different than from a child growing up in Norway.

### 0-2 years old

7-9 months – self acknowledgement

12 months – expresses one-word sentences

18 months – expresses two-word sentences

### 2-3 years old

Can express two-to-four-word sentences

Can be included in conversations and tell what he or she has experienced

Understand more than can be expressed

### 3-5 years old

Can apprehend, think and argue from own perspective

More verbal descriptions of personal experiences, coherence and feelings

The understanding of time is connected to context and daily routines

### 5-7 years old

Talks almost like an adult

Verbal transmitting of experiences is made easier by showing in action

### 7-12 years old

Manages strategies to part of a dialogue

Can understand the perspectives of others

11 years – reasoning dialectic

12 years – the differences between children's and adults' cognitive capacity are fading

## The child's memory and ability to recall

To understand the development of the child's memory and his or her ability to express memories, there was a need to look at how the long-term memory works. (Gamst, 2011, McLeod, S. A. 2010) Long-term memory consists of three systems that correspond to the cognitive development.

### Procedural memory

Responsible for knowing how to do things, for example riding a bike. This system is developed first and is stored as autonomous and do not involve conscious thought. Therefore, this type of memory is more difficult to put words on and are easier to retell when showed with actions. Procedural memories are hard to forget, and feelings connected to powerful experiences are stored here.

### Semantic memory

Responsible for storing general and objective information, such as the capital of Norway being Oslo. It is developed when we learn to talk and the memories can only be expressed with words. The memories are not connected to personal conditions and need to be activated to not be forgotten.

### Episodic memory

Responsible for storing information about specific and personally experienced events. The child's development in language and communication is closely related to episodic memory, and around the ages of 3-8 years the development of this system is drastic. Episodic

memories are usually the memories that are activated during conversations such as the asylum interview.

### Recalling and retelling memories

Recalling episodic memories can be done by individual strategies for remembering, organizing and elaborating them. Some children can retell spontaneously and create own associations throughout the storytelling and others can struggle to find the information.

The youngest children lack the ability to retell structured and might not know what valuable information is. Their free narrative then becomes short and inadequate. They cannot recall who, what, where and when, and are dependent on the adult's facilitation. This is important to understand when interviewing younger children, as their ability to answer to open-ended questions is limited. Also, older children might struggle with this. Memories are not remembered as separate elements, but as a context. Therefore, with the use of structure, cues and specific questions, a detailed story can be recalled, as these can activate memory traces that can open up the network of memories.

However, the recalling of experienced memories is a function of the memory capacity, the situation, the child's motivation and emotional state. Therefore, creating a situation for the child to feel physically and emotionally safe and creating trust between the interviewer and the child is crucial for a successful session. Also using a structured method for the communication to help the child recall memories and retell them is important to gain detailed information.

## A manageable framework

When communicating with children in the asylum process, it is, as mentioned from the interview with Nora Sveaass, important to understand that the children might have experienced traumatic situations that can create feelings of meaninglessness and anxiety. A child's reactions to traumatic stress can be reduced if the child can possess a feeling of coherency, by perceiving a situation as **comprehensive, manageable and meaningful**. (Gamst, 2011) Seen in the context of an interview situation, this is when the child - in despite traumatic experiences - can interpret the situation as understandable and structured instead of chaotic by given a structured framework and good information. Also, that the child perceives the situation as manageable by possessing the resources to meet the experiences in life through good conversations. Another factor that plays a role is continuity, where for example a framework of trustworthy people can help to stabilize the stress and can create a feeling of emotional meaningfulness.

The resistance to stress or trauma is closely related to the sense of coherency; the higher sense of coherency – the greater chance to stand stressful situations. (Gamst, 2011) When feeling protected and safe, it is easier for the children to recall and talk about sensitive experiences. The children in the asylum process are not always feeling mentally and physically safe and secure, therefore there is a need to create a situation where this is addressed, to support them to recall and talk about their experiences.

## How to communicate

How the interviewer asks questions is central in the communication with the child. This can either stimulate or depress the conversation, and minimal nuances in the formulation can either encourage or stop the child from continuing. (Gamst, 2011) Starting with open-ended questions and asking the child to tell about specific themes will encourage free narrative. By successively asking more specific and clarifying questions, still open-ended, the necessary information will be collected, with the least amount of disruption in the free narrative.

Verbal communication is however not the only information transferred. Non-verbal communication is equally important, as this constantly sends information between the participants. (Gamst, 2011) Non-verbal communication can be facial expressions, postures and movement, but also silence, distance, emphasizing of words and tone of voice. These are often intuitive and unconscious but can have substantial effect if not used properly in a vulnerable situation. However, this communication is a supplement to verbal communication and can facilitate to deliver messages of interest, respect and trust and can reveal information about how the child experiences the present situation. Being aware and observant of the non-verbal communication is essential for creating a mentally safe situation for the child.

## The Dialogical Communication Method (DCM)

The Dialogical Communication Method (DCM) is a method developed to increase the quality of interrogations of children in Norway from the child's perspective, by Kari Trøften Gamst and Åse Langballe. (Gamst, 2011) The method is applicable on other arenas, and is therefore adjusted and implemented as the method used in the asylum interview in the member states of the European Union.

The fundamental idea of the method is a distinct child's perspective, which secures the child's right of being seen, heard and taken seriously. "The child is understood as a subjective, independent person with the right to have personal experiences and feelings." (Gamst, 2011, p.115) The child is to be met with empathy and respect, and the focus to create a trustworthy relation throughout the conversation is central. The aim is to collect information about the child's life through free narrative. The method enables conversations with predetermined themes, yet nonetheless open and flexible. Here is a short summary of the method:

### Preparing phase

Plan the interview and create predictability  
Collect background information and prepare meeting

### Establishing contact

Create trust and establish contact  
Be empathic and interested  
Ask open questions, encourage free narrative and acknowledge the storytelling

### Initial procedures

Motivate the child and create an overview of the conversation  
Inform about the procedures, confidentiality and roles

### Introduction to theme

Lead the conversation from the general to the specific theme  
Ask open questions and be interested

### Free narrative

The child expresses thoughts by free narrative and the interviewer is interested and performs active listening  
Awaiting, pausing, repeating and acknowledging the storytelling

### Probing phase

Collect necessary information and clarify themes that the child has narrated  
Ask open, non-leading but descriptive questions  
Use strategies for recalling memories and explore the child's reflections

### Closing phase

Finish the interview positively, summarize and acknowledge the conversation

### Continuing phase

Secure that the child has necessarily follow up and/or protection  
Inform about further plan

# UNDERSTANDING THE MEETINGS

In this chapter, there are summaries of the activities performed for understanding the experiences of the different meetings, such as in-depth interviews, observations and workshops with children and employees from the asylum process.

Before the diploma started, in the end of 2017, the university offered a course in context mapping. That was an opportunity to map out and understand the basics of the asylum process for children. Here, mostly desk research was performed, both from the different actors' webpages, but also secondary research gathered in the Barn i asylkjeden-project so far and other project reports. The result was a journey where the different steps of the asylum process were described, for both unaccompanied and accompanying minors. This overview was a good starting point when the diploma began and the collaboration with the different actors could start. See figure under for the basic steps.

When the project was divided, specific data collection was needed to gain a detailed understanding of the different meetings. However, the experience of the interview situation will be influenced by more than just the meeting itself. For example, if there is a negative event right before the interview, this will have an impact on the overall experience. Therefore, there was a need to understand what the applicants went through and felt both **before, during and after** the actual interview. Thus, the research included the whole day of the interview, to understand how to create an improved experience.

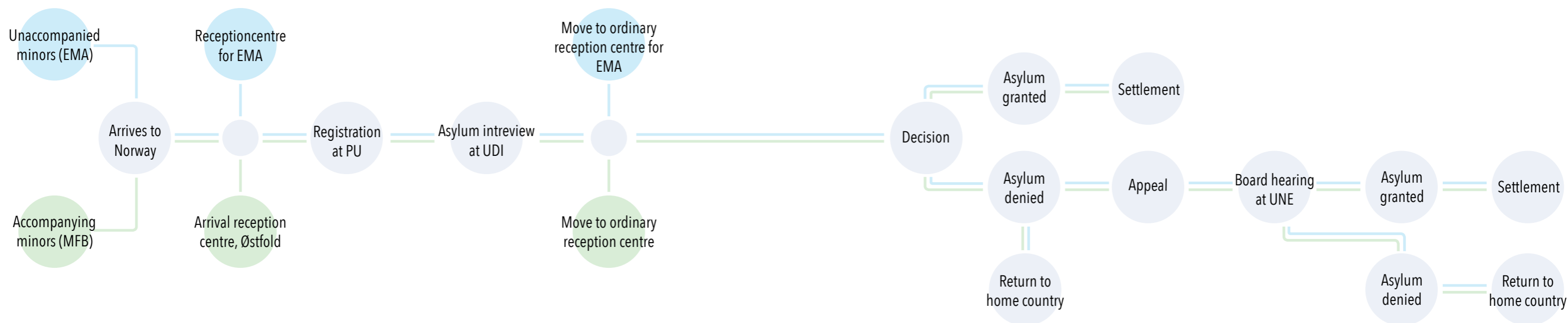
As the purpose of the thesis was to improve interview situations, the data-collection activities were opportunities to test different methods and learn from them and not only the information gathered. On the following pages there will be summaries of the performed activities and what was gained from them. After that follows information about and timelines of the meetings in detail. See page 50.



**“Challenge your assumptions; understand people and context.”**

(Stickdorn, 2018)

*Seen in the background: Gigamap from prephase being discussed.*



## In-depth interview with former applicant and representative

### - Experiences from the asylum process

The qualitative research started with meeting an unaccompanied asylum seeker and his representative from the asylum process in Norway. The applicant came to Norway ten years ago when he was 10 years old, therefore, the intent of this interview was not to understand the different meetings with the administration in detail. Rather, it was to understand how the boy had felt during the process and to hear the representative's perspective. What is remembered from the process years after says something about what makes the most impressions.

The interview was intimate as they shared their whole story, both happy and sad moments. They were both very reflective on the process in Norway and could state what was working and not. The interview was very educative, creating an understanding of the asylum process from their different perspectives, and getting a picture of what should be improved.

### Reflection of method: In-depth interview

This interview was a traditional semi-structured interview, in a non-formal setting. An A3-paper was printed, only containing one line across, with the aim to fill with information in a timeline. The DCM-method was explored, in terms of encouraging free narrative from the interviewees and asking open-ended questions to receive more details. This was very successful, as the interviewees were telling their story without me leading the direction. **This resulted in information that I would not have thought about asking for, but that gave interesting insights.**

The interviewees were invited to draw and note down thoughts if they wanted to. However, the composition of three people around the table might have done it difficult. Also, their storytelling was well performed verbally. A reflection made during the session was that it felt better to take notes visibly on a piece of paper than in a notebook or behind a computer that they could not see.

"I can't even see that this is a service."

"You have to create a parallel process based on what you consider as good."

"The police officers at the airport talked over his head."

"I felt safe at the reception centre."

"You got a teddy bear, do you remember that?"

"That was a good place for you."

**"The service should be created from a traumatised child's perspective."**

## In-depth interview with present applicant - Experiences from the meetings at PU and UDI

The next interview was a different situation. Here the interviewee was waiting for his case to be decided, of whether or not he would be granted asylum in Norway. Therefore, this was a much more vulnerable situation, where the applicant had to understand the purpose of the interview, and that it was voluntary and had nothing to say for his case. A translator and the contact person from the voluntary organisation Press, who the applicant knew from before, were present. An interview guide was prepared, based on the guide that was constructed for the project BIAS, to ensure that all necessary details were explained, for example that this interview has nothing to do with the specific case.

The interview was a very informative session as the interviewee shared many details in how the different days at PU and UDI had been, and how he felt about them. This resulted in a thorough understanding of the procedures from the child's perspective.

### Reflection of method: In-depth interview

The interview was semi-structured, with the aim to cover certain themes (the meetings) but let the interviewee lead the storytelling. The interview method was inspired by DCM, as the previous one, however this time was a more formal context and the DCM-method could be practiced more thoroughly. In this situation, an observation was done the the interviewee responded differentl depending on how the questions were communicated. **For example, when the interviewee was asked to tell about the arrival at PU, he told a long and detailed story including**

**feelings, and when he was asked a specific question – still open ended – the storytelling became limited, as he did only answered to that specific question, enabling more specific information gathering.** This was very educational, and it was clear that the DCM-method was highly functional in this context.

The practical approach was similar to the previous one, but here three large pieces of paper were plotted (200x35 cm). They were empty except for a timeline to fill in, one for each meeting. The aim with this was that both the interviewer and interviewee could sit beside each other and visually see and fill in the stories. The interviewee was invited to join writing/drawing but had just learned to write some words and was not comfortable in using a pen. He was clearly relieved when he was told that he did not have to. The interviewee was asked to tell about the whole day he was at PU and after that UDI. He had not been to UNE. This method worked very well, as it was easy to follow the timeline and point and ask questions about specific events to get a detailed description of the experiences.

One limitation to learn from was that when the information was written down, it could not be erased or moved. This created a messy expression, as the story was not entirely told chronologically. Perhaps there should be smaller separate items to fill out, that can be moved around in order to allow more information to be added.

The aim was to understand what the different events made him feel and in addition to talking about this he could attach "feeling-stickers" to them, which enhanced and made the feelings visible on the timeline. SEE figure to the right.



"What kind of place is this?"

"I went through some machinery, I don't know what it was."

"I was sad and confused."

"I sat there and cried for an hour, but no one saw me."

"One office and four people. Why so many?"

**"After I was asked by the representative if I knew that this was the big interview (the asylum interview), I didn't know."**

## Workshop with the expert panel

### - Experiences from the meetings at PU, UDI and UNE

In the project BIAS, an expert panel consisting of five former asylum seekers was conducted. This resulted in two opportunities to meet them, one to collect data and one to test ideas later in the project.

In this workshop the aim was to hear what they had experienced during the different meetings, to see if they could validate the data from the interviews and perhaps add more. Three timelines of the respective days at PU, UDI and UNE was plotted and hung on a wall. This time the timelines included the different steps of the procedures, to trigger their memory and help them to remember what they felt. They were given

“feeling-stickers” and a pen and were asked to put the sticker that represent what they felt at the different touchpoints, and to write a short sentence to why they felt that way. Afterwards, we had an open discussion on what they had written and had a short round of ideas to what could make it better.

The children immediately started writing on the timelines and it was clear that the activity fit the purpose. It was a short session, but as they all got to participate at once there was a good amount of data that could be collected. Compared to the two previous deep interviews it was interesting to see that this method that was so different also could generate good quality of data. Again, the data showed confusion and anxiety among the children.



*Workshop with the expert panel consisting of former asylum seekers*

“I wasn’t ready.”

“I was afraid to meet them.”

“I was stressed.”

“I didn’t want to talk that much.”

**“I was afraid of saying the wrong thing.”**

## Interviews, contextual inquiries and observations

### - PU, UDI and UNE

#### PU

- Contextual inquiry with Herborg Irene Pedersen, senior advisor, responsible for child specific questions, registration department
- Non-participant observation of an asylum registration with Gjermund Pettersen, police officer/interviewer
- Informal interview with translator and representative, anonymous

**"It's difficult to talk to children, you have to work in a different manner."**

"At PU, we don't have child minding and the children cannot run around alone here, so if a mum comes with four children, they all have to be in the small interview room at the same time."

"I have seen desperation in the eyes of mothers here."

#### UDI

- Contextual inquiry with Roar Iost, Process advisor, administration and development & project manager BIAS
- Interview with Hanne Kirkebø, interview coordinator for children in the process, special unit for children
- Non-participant observation of an asylum interview with Synne Hoem Langsholt, case worker/interviewer

**"The aim is to let the child tell his or her story, without us asking too many questions. As soon as we ask questions, we might lead the story in another direction than what the child would have chosen, and by that we decrease the quality of the information."**

"The DCM-method helps the interviewer to introduce themes and encourage the child's own narrative."

#### UNE

- Contextual inquiry with Christine Dahl, senior advisor
- Non-participant observation of a board hearing with Knut Arild Tverås, board leader/interviewer
- Informal interview with translator, anonymous
- Semi-structured interview with Knut Arild Tverås, board leader

"In the interview room, the physical distance is supposed to create an imbalance of power."

"The way you welcome the child is very important."

**"To make the child feel safe - that is probably the most important."**

#### Reflection of method: Contextual inquiry

To see the facilities and to be described the routines at the respective locations through a contextual inquiry was a very instructive method to get a thorough understanding of the situations. After having read and heard interviewees describe the different routines it was clarifying to see the surroundings and be explained the procedures by employees.

#### Reflection of method: Non-participant observation

To be able to observe the actual situations created an even deeper understanding of the different meetings. This was a chance to see and hear all the details and procedures and the gave the possibility to interpret this. It was now possible to reveal the differences between what people say and what they do. This was overt research, where the observer was present in the interview rooms where the interviewee was informed of the intentions of the observation and consent was given. The overt observation can affect the data, as the participants may change their behaviour when being observed, which is something to take into consideration. (Stickdorn, 2018)

#### Reflection of method: Informal interviews

In addition to the contextual inquiries and observations, it was possible to talk to the translators and one of the representatives during the breaks. This generated another layer of information, seeing the situation from their perspective.



## Workshop with employees

### - Good and bad experiences of interviews

Herborg Irene Pedersen, PU

Heidi Rasmussen, advisor, unaccompanied minors, special unit for children, UDI

Åshild Høysæth, senior advisor, accompanying minors, responsible for child specific questions, UDI

Unfortunately, no one from UNE could come to this session.

So far, the data collected from employees had been focused on understanding the procedures rather than specific cases. So, to understand how to make the situation better there was a need to gather information about **situations that had worked well and not so well, and ask them to reflect on why** they think this was the outcome. Employees with experience from registrations and interviews at the different actors PU, UDI and UNE were invited to a workshop to share their stories. This was a very informative workshop where the employees had reflective and fruitful discussions on why they had experienced good or bad meetings with the children.



**"My daily condition/mood can influence the work I do, even though you're supposed to be as professional as possible."**

*Seen in the background:  
Workshop with employees*

"I was unexperienced and got stressed."

"The interview should have been performed in a sofa, not behind the computer."

"I interviewed the mother the day before and during the breaks I gave the daughter attention and made sure she was ok while her mother was talking to me."

"I didn't have the courage to bring up difficult themes."

## The different procedures

On the following pages, there will be summaries of the information and insights gained during the data collection. To get an understanding of the meetings, the purpose of them will be described first. Thereafter, different procedures will be discussed, in terms of accompanying and unaccompanied minors and age differences. Thereafter, detailed timelines of the three meetings can be found.

### The National Police Immigration Service, PU

PU is the first meeting where the applicant informs about him- or herself. In the meeting at PU, the aim is to register the asylum seeker, confirm the identity and investigate the applicant's travel route to Norway. By confirming the identity, the police can for example see if the applicant has applied for asylum in another country and should not be evaluated here.

Many arrive without ID documentation, and therefore the content of the meeting will often involve **mapping the family members and how the child came to Norway**, in order to find more information to confirm the identity.

### The Norwegian Directorate of Immigration, UDI

At UDI, the main purpose of the asylum interview is to **investigate why the child is applying for asylum**, meaning what threats there are in the home situation that makes it impossible to stay there or in the home country.

The content of the meeting will therefore mainly be on specific events that have happened in the child's life that has brought him or her here, to understand if the child could go back or not.

### The Immigration Appeals Board, UNE

UNE is considering cases where UDI has denied asylum and the applicant has appealed to get his or her case tried again, this time in a board hearing.

In the board hearing, the aim is to investigate what is unclear after previous investigation. This can be the whole case or specific themes that need to be addressed to be able to make a decision. Therefore, the board hearing is often **a more specific and detailed version of the asylum interview - investigating the reason to why the child needs protection.**

### Different ages means different focus

The meeting with a 17-year-old compared to a meeting with a 7-year-old varies in content, due to several reasons. First, the cognitive development plays a role. An older child has a higher ability to recall and retell memories. They are therefore expected to be able to tell a complete story to why they apply for asylum. A younger child has first of all not experienced as much as a 17-year-old, and can therefore not tell as much as an older child. Also, the younger child has not yet developed a full capability to recall and retell memories in detail.

Therefore, a meeting with a 17-year-old child will have very much the same content as if the person would be an adult - meaning there will be a detailed investigation to why the child needs protection, travel route etc.

A meeting with a young child however, will have a different purpose, as will not address the reason for protection as much as for older children. Depending

on age and ability, this meeting will rather investigate how the child's current situation is - if he or she is safe at the moment. This is also done because younger children have lower demands on why to be granted asylum, and therefore less information is needed. Investigation the current situation is also important, as this might reveal possible human trafficking.

**To sum up, every meeting is adjusted to the child's age and ability to recall and retell his or her story.**

### Different asylum processes

In the asylum process, there are different factors that determine how the asylum process will be. In this project, there are three main categories that need to be considered in order to understand all different needs. Those are: Unaccompanied minors under 15 years, unaccompanied minors between 15-18 years and accompanying minors of all ages. Here are the main differences between the groups:

### Unaccompanied minors under 15 years of age

Children under 15 years of age that have come to Norway alone have special rights, for example they live separated from adults and older children in care centres with more supervision than for those over 15 years. The different meetings however, are not specifically affected, if there are no extra circumstances that for example can mean that UDI can go to the care centre to perform the interview. The normal routine however is that the children are transported to the different places to perform the meetings. UNE and UDI have a room that is adapted for younger children, that can be used during the meeting. However, to what extent it is used is unclear.

### Unaccompanied minors between 15-18 years


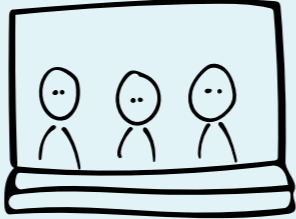
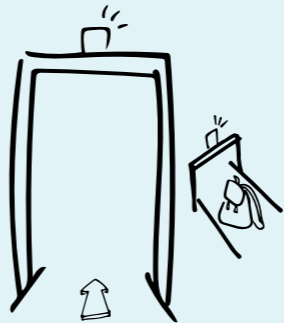

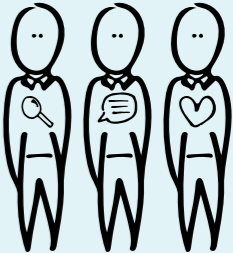
Children over 15 years of age that have travelled alone, also live separated from adults, in reception centres for asylum seekers between 15 and 18 years of age. They go through the same meetings as if they were adults. What differs them from the younger children is that the age of discretion is 15, which brings more responsibility and expectancy on the child.

### Accompanying minors of all ages





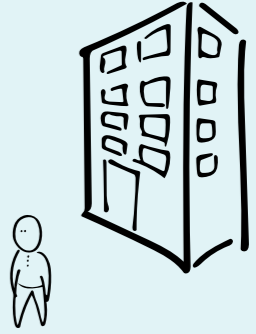
Children that travel together with family, have the same process as the adults in the company. They live at reception centres with adults not necessarily aimed for children and even though children have a right to be heard, the routines differ in how this is performed. For example, many accompanying children are not heard at all, as the routines do not say they must be.

On the following pages, there will be timelines explaining the normal procedures of the different meetings. These include the steps of the entire day and possible points of improvement. To create a greater understanding and empathy for the procedures, quotes from children and employees met so far in the project were added.


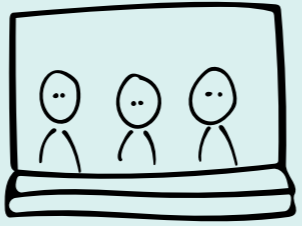

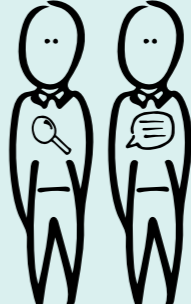
## The asylum registration at PU, part 1

Steps	1 Arrival at PU	2 Registration in the entry room		3 Baggage and person check	4 Waiting in the waiting area	5 Interviewer, translator and representative comes to waiting area to meet the applicant
Asylum seeker's journey						
Points of improvement	- Might have travelled far	- Intimidating entry room - Small notes with most used frases - No visible information		- No visible information on what is performed	- Not friendly waiting area - No separate space for children - No visible information - Passive time	- Intimidating to be picked up by three adults at the same time - Roles are described standing in the waiting area
Quotes by asylum seekers		"They took my backpack and mobile phone."		"I had to go through some machinery, I didn't know what it was."	"Long time to wait." "What kind of place is this?" "I was very sad." "I lied down to rest on a sofa in the waiting room." "I sat there and cried for an hour, but no one saw me."	
Quotes by employees					"Children and girls should probably have separate rooms."	

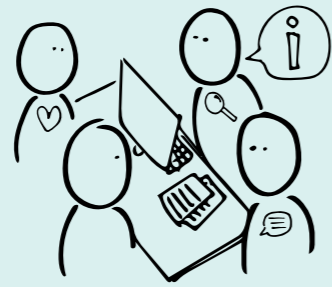


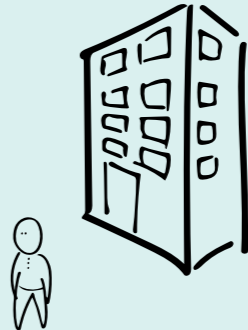
## The asylum registration at PU, part 2

Steps	6 Interviewer gives information: Rights and obligations, plan for the day	7 Photo and fingerprints for application ID and foreign asylum systems		8 Asylum registration - travel route, identity, about the applicant, family, home	9 Breaks approx. every hour, applicant eats and waits in the waiting area	10 Asylum registration completed	
Asylum seeker's journey							
Points of improvement	<ul style="list-style-type: none"> <li>- A lot of information to process</li> <li>- Only verbal communication</li> <li>- Not clear how much is actually understood</li> <li>- Imbalance in power</li> </ul>	<ul style="list-style-type: none"> <li>- Intimidating process</li> <li>- No visible information on what is performed</li> <li>- Only verbal communication</li> </ul>		<ul style="list-style-type: none"> <li>- Takes several hours</li> <li>- Imbalance in power</li> <li>- Notes behind computer screen</li> <li>- Difficult to answer questions about route and family</li> </ul>	<ul style="list-style-type: none"> <li>- Not friendly waiting area</li> <li>- Not satisfying food</li> <li>- No separate space for children</li> <li>- No visible information</li> <li>- Passive time</li> </ul>	<ul style="list-style-type: none"> <li>- Transported back to the reception centre</li> </ul>	
Quotes by asylum seekers	<p>"The translator was difficult to understand." "I was sad and confused."</p>	<p>"I thought they were going to cut my hand." "I didn't understand they were taking a picture."</p>		<p>"I was afraid to not answer correctly."</p>	<p>"Cold." "Many people." "I wanted some air but wasn't allowed."</p>	<p>"It was very unpleasant to be there."</p>	
Quotes by employees	<p>"I couldn't establish contact."</p>			<p>"My daily condition can affect my work, although it shouldn't." "When the interview starts at 15, we can be there all evening." "I have been there until midnight several times." "It is difficult for the mothers if they have children, as we don't have child minding."</p>			

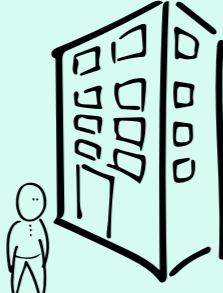
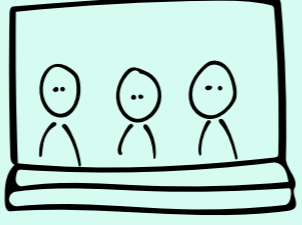
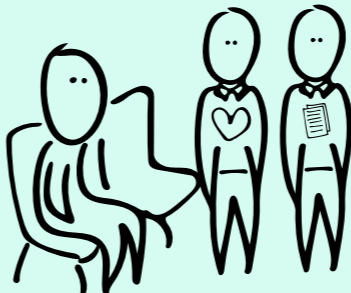

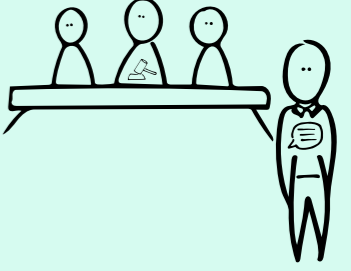
## The asylum interview at UDI, part 1

Steps	1 Arrival at UDI	2 Registration in the entry room		3 Waiting in the waiting area, representative meets the applicant here	4 Interviewer and translator come to waiting area to meet applicant	
Asylum seeker's journey						
Points of improvement	- Might have travelled far	- Intimidating entry room - No visible information		- No visible information on what is performed	- Only verbal communication	
Quotes by asylum seekers	"I felt ill."			"I was stressed." "Many people in only one room." "Not room for everyone." "I was wondering about the planning."	"I wasn't ready."	
Quotes by employees						

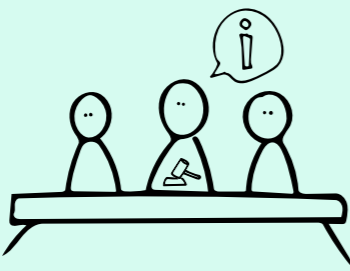
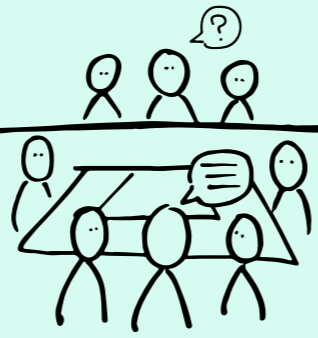

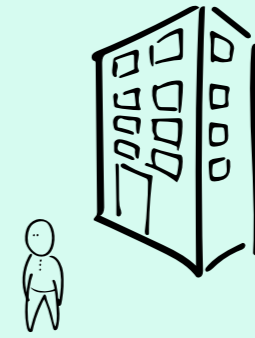
## The asylum interview at UDI, part 2

Steps	<p>5 Interviewer gives information: roles, plan for the day</p>	<p>6 Asylum interview - about the applicant, what happened at home, (reasons for asylum), school, family</p>		<p>7 Breaks approx. every hour, applicant eats and waits in the waiting area</p>	<p>8 Asylum interview completed</p>	
Asylum seeker's journey						
Points of improvement	<ul style="list-style-type: none"> <li>- A lot of information to process</li> <li>- Not clear how much is actually understood</li> <li>- Imbalance in power</li> <li>- Only verbal communication</li> </ul>	<ul style="list-style-type: none"> <li>- Takes several hours</li> <li>- Imbalance in power</li> <li>- Notes behind computer screen</li> <li>- Difficult to answer questions</li> <li>- Only verbal communication</li> </ul>			<ul style="list-style-type: none"> <li>- Transported back to the reception centre</li> </ul>	
Quotes by asylum seekers	<p>"One little office for four people." "Why so many to everyone?" "I was stressed about the video camera and audio recorder."</p>	<p>"I was totally misunderstood." "I didn't feel safe to tell." "I was stressed to tell." "I didn't want to talk that much." "They weren't safe/confident." "They asked me hurtful things." "I hadn't slept the night before." "It felt stressed." "Why am I sitting here, I didn't do anything wrong." "I had headache and was not prepared."</p>				
Quotes by employees	<p>"No information about the applicant before meeting him." "One of my first interviews."</p>	<p>"The applicant didn't talk coherently." "Not sure how well prepared the applicant was." "Difficult to use the interview method." "I was unexperienced."</p>				

## The board hearing at UNE, part 1

Steps	1 Arrival at UNE	2 Registration in the entry room		3 Waiting in the waiting area, representative and lawyer meets the applicant here	4 The case handler comes to waiting area to call for the applicant	5 Enters the room where board members and translator are seated	
Asylum seeker's journey							
Points of improvement	- Might have travelled far	- Intimidating entry room - Small notes with most used frases - No visible information		- No visual information - Not friendly waiting area - Accompanying minors waits here when the adults are in the meeting.		- Intimidating to enter room with that many people - Imbalance in power - Adjusted room for young children, not often used	
Quotes by asylum seekers	"It was a critical day."			"I had to sit in the waiting area for hours without my phone, it was locked in." "It was scary when my parents were going in." "I had no idea how long my parents would be gone."		"I was afraid to meet them."	
Quotes by employees	"Its up to the board leader to decide if the child should be heard."					"The way you welcome the child is very important." "The physical distance is supposed to create an imbalance of power."	

## The board hearing at UNE, part 2

Steps	6 Board leader gives information: roles, plan of the day	7 The board hearing - about the applicant, what happened at home, (reasons for asylum)		8 Breaks approx. every hour, applicant eats and waits in the waiting area	9 Board hearing completed	
Asylum seeker's journey						
Points of improvement	<ul style="list-style-type: none"> <li>- Long distance to the board</li> <li>- Imbalance in power</li> <li>- Only verbal communication</li> <li>- A lot of information to process</li> </ul>	<ul style="list-style-type: none"> <li>- Takes several hours</li> <li>- Imbalance in power</li> <li>- Case handler take notes behind the computer screen</li> </ul>		<ul style="list-style-type: none"> <li>- No separate space for children</li> </ul>	<ul style="list-style-type: none"> <li>- Travelling back to the reception centre</li> </ul>	
Quotes by asylum seekers						
Quotes by employees	<p>"It is important to explain to the child that we really want ot hear what they want ot say."</p>	<p>"Applicants might not want to answer to certain questions, if they think it is negative for their case."</p>				



## Synthesising

To understand the pain points and to see if there were patterns in the findings, the data gathered so far was visually hung up, creating a research wall. (Stickdorn, 2018) Quotes from the activities so far were printed out and clustered in two rounds.

### Analysis round 1:

In the first round it was clear that the experiences of the situations are affected by **feelings, personalities, expectations** – both for the applicant and the interviewer. This is a factor that will always be present – so there is a need for a solution that can tolerate different personalities and daily conditions without influencing the meeting in a negative way.

The experience was also dependent on the **practical routines** during the meeting, both that the applicants did not understand why it was performed the way it was, but also that the interviewers have various procedures that is more or less functioning. This showed that solution should increase the understanding of the situation and help the interviewers to perform optimal meetings.

### Analysis round 2:

The second round produced more tangible themes that were easier to relate to in terms of what could be improved. In this round, the **inconsistent interview methodology** was clearly in focus, as this can lead to

confusion, anxiety and poor data quality. The most interesting finding in this session was that all data was linked to whether or not the child was **feeling mentally and physically safe and secure**. For example, being in a waiting area that is not fit for children or if the child does not understand the different activities, such as taking fingerprints, can cause anxiety and lack of self-efficacy.

Through analysing the data and clustering themes, some patterns could be found and several opportunities for interventions were revealed. **Here, it was evident that the situation is very complex and that many factors play a role in shaping the experience of the meeting.**

This implied that different approaches could be chosen to create a better experience for the children when meeting the administration. This could be done by looking at solutions that will affect the children directly – by creating frontstage interventions. Another approach would be to look at the backstage routines, to create interventions that would create value to the children indirectly, and perhaps complement the instruction film for the interviewers that was to be produced.

To sum up the findings, key insights were created. This enabled an understanding that made it easier to address the actual problems in the journeys.

## Key insights

**The children have various needs that are not always met**

**The children are anxious about delivering the correct information**

**The interviewers have various competence**

**Inconsistent and unclear practical routines of the meetings**

**Lack of understanding the process**

**Unsatisfying physical surroundings**

**Interviewers and children are influenced by feelings/daily conditions**

## Design brief

Before starting the ideation, frames are necessary in order to have a direction to move towards in a creative process. (Lerdahl, 2007) At this point, it was possible to create a fundamental framework for the project that could be further developed when more decisions were made. Lerdahl discusses how frames and criteria can be created in different levels, from abstract to concrete. At this point, it was possible to create a core value and design principles, which indicated what the solution should establish. Later in the process, after some exploration, it was possible to formulate design criteria, which included specifics for the solution. See page 88 for more information.

## Core value

The core value formulates the intentions with the project and the superior value that should be created with the new solution. (Lerdahl, 2007) From the analysed data it was possible to see that the core value of the project should be to **make the children feel safe and confident during the different meetings**. This value was the primary outcome that should be created and functioned as a reminder throughout the process. The value was abstract but gave a direction to the ideation.

From the key insights and the core value, design principles could be formed. The design principles were more concrete than the core value and said more about what the solution should create. **The principles defined what experiences the solution should create when interacted with**. These served as a foundation in the next exploring phase, with the aim to create a solution that will increase the feeling of safety for the children. The following were the design principles for the solution:

## Design principles

**Be flexible for different needs - both for children, interviewers and actors**

**Create better understanding of the situation**

**Create a feeling of self-efficacy - both for the children and the interviewers**

**Create ownership for the children**

**Facilitate the child to deliver the relevant information**

**Facilitate the interviewer to collect relevant information**

**Suggest a distinct framework of the situation**

**Decrease the risk of being influenced by feelings**

## LEARNING FROM OTHER SERVICES

In this chapter, there are summaries of the research made on existing services, to learn how other perform dialogues with children. This contributed to insights that could be transferred to the context of the meetings with the immigration administration.

Before starting the ideation, research on how other actors perform meetings with children was made. These activities were very inspirational, where many aspects were relevant to this project and could be learned from when creating an improved service in this project.

### Contextual inquiry - The Children's House, Oslo

Aud Aamodt, senior advisor, team leader

The Children's House is an offer for children and youth that have been exposed to, or been a witness to violence and sexual assault, where police reports exist.

(Statensbarnehus.no) Here, the children can tell their stories to the prosecutors in an environment that can make the experience less scary than a regular police station, as the Children's House is developed from a child's perspective.

Meeting Aud Aamodt for an interview and to be guided around the facilities was very inspiring and many of the elements could be transformed into the context of this project, all with the aim to make the children feel as safe as possible. Here are some examples:

- Interior with playful colours, lots of textiles and different rooms aimed for different ages.
- Cosy canteen where the guests are offered to eat both before the meeting and during breaks.
- Two reserved, neighbouring rooms per child/family. One for the interrogation, one for relaxing/playing during the breaks and for the adult company to wait.

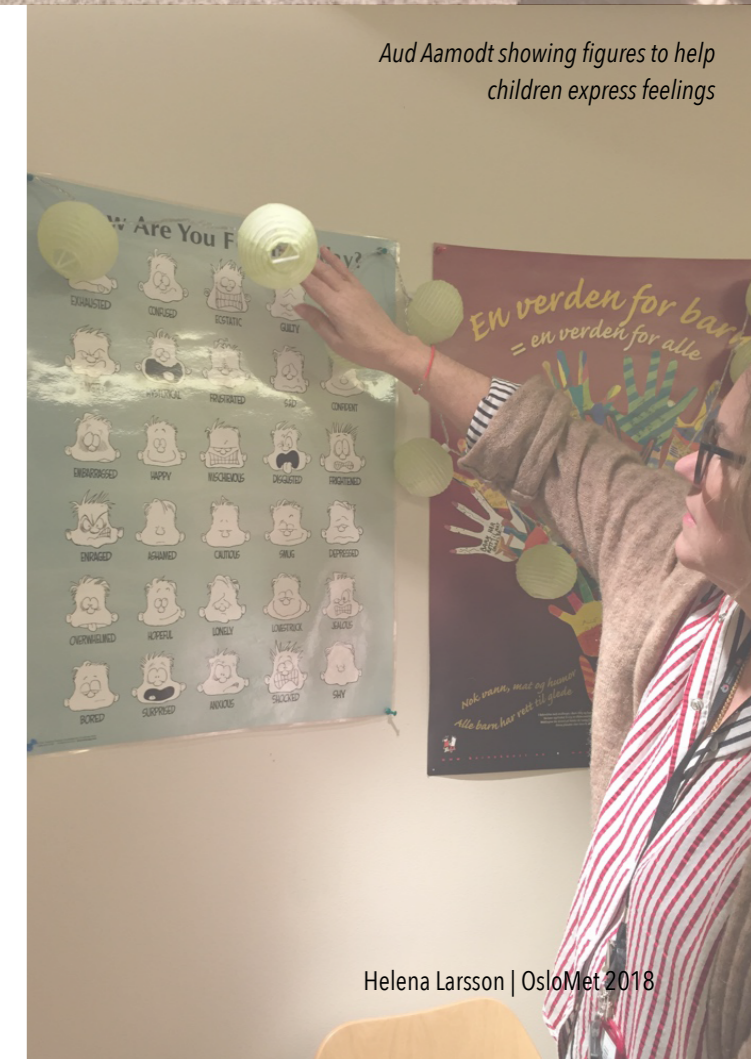


Interior of an interview room at Statens barnehus

"During the breaks we can discuss how to proceed the next session."

"We work in short sequences, sometimes 10 - 15 minutes talking and 20-30 minutes breaks. Some children can only manage 10 minutes."

**"Everything that is done here should be formed from the child's perspective."**



Aud Aamodt showing figures to help children express feelings

## Contextual inquiry - Department for support for mourning children at Akershus university hospital

Eline Grelland Røkholt, advisor  
Marianne Rise, psychiatric nurse

At Akershus university hospital, this department offers support for children that have lost someone close to them. This is also a vulnerable situation, where the children are talking about subjects that are difficult to handle.

In the meeting at Ahus, the employees described how they help children to talk about their feelings. They also validated the findings in this project so far – about the importance of making the child to feel safe in situations like these – where they meet people they do not know and how to make them to trust them with different tools and methods. Here are some examples that could be brought to in this project:

- Physical, interactive tool to help the children visualise their thoughts.
- Tools that are aimed for different ages and purposes.
- Always repeating what the child says when writing it down to make it as transparent as possible.

“Enables visualising what could be true and the opposite at the same time.”

“We try to do everything to make the child feel confident to tell the story that they own.”

**“The child tells things they wouldn’t if we didn’t use this tool.”**



Interview tool for different ages.



Røkholt and Rise in the therapy room adapted for children



Interview tool consisting of various elements

## Interviews with employees at The Norwegian organization for asylum seekers, NOAS

Solvei Skogstad, academic advisor, information and guidance program

Siril Berglund, advisor, legal aid

The Norwegian organisation for asylum seekers, NOAS is an independent membership organisation working to advance asylum seekers' rights in Norway. (NOAS.no) NOAS offers information about the asylum process at arrival and legal aid to all asylum seekers that have been denied asylum. This meeting was requested to understand how other actors work within the same process, with the focus on how they communicate and deliver information to the children in the process.

**Solvei Skogstad** at the information program meets the asylum seekers when they arrive, to give them information about the asylum process, the right and obligations of being an asylum seeker, criteria for asylum, and what to expect and prepare for the asylum interview at UDI. She meets the accompanying children together with the families and the unaccompanied minors over 15 years of age. The aim with the meeting is not to gather information, but to give, which is a personal meeting in addition to an information film that NOAS offer all applicants to see. (NOAS.no) The whole family is present when the information is given, and the children are offered to talk to them separately if they would like to. The information given in this meeting is mainly verbal and complemented with brochures. Skogstad says that during the meeting it

can be difficult to establish contact, as it is a lot of information that must be delivered in a short amount of time. Also, it can be difficult not to encourage them to talk about their case, as this is very important to them.

**"We are not supposed to discuss their specific case, our job is to give information, but if they want to tell us - we let them."**

**"It can be difficult to establish contact as everything can be sensitive information."**

**Siril Berglund** works in the other end of the asylum process - offering legal aid for applicants that have received a negative answer on their application and have filed a complaint and are meeting UNE. Here, the meeting is specifically concerning the case, and how to prepare the child/family for a board hearing. Berglund stresses the importance of taking time to establish contact, and how that can be difficult sometimes. She also says that the DCM-method helps to control the conversation in an open yet detailed manner.

**"I am not aiming for yes- or no-questions, I want to create reflection."**

**"It's important not to rush. 45 minutes of an hour can be irrelevant for the case, but the last 15 minutes can be very important. You never know what the child might tell you."**

## Meeting the employees at Ringerike reception centre

To arrange visits at reception centres was a challenge, partly because there are not many children arriving to Norway these days, but also because the employees have felt like they are under inspection during the past years, which understandably must be frustrating. However, the employees at Ringerike reception centre were happy to get visitors and a meeting was arranged, also with project B participating. The centre is for unaccompanied minors up to 15 years of age, and the aim of the visit was to hear about how they give information to the children living there.

The information they gave to the children was mostly verbal, with the help of a translator over a phone. When discussing visual tools, they thought it would be very helpful, as they sometimes try to draw things to explain, but that they had different levels of competence doing that.

Among the interviewers at UDI, there has been a perception that unaccompanied minors under 15 years of age are often easier to perform an interview with than those between 15 - 18 years. This was an interesting observation, and without making any assumptions, it was interesting to discuss reasons for this. One reason could be that younger children are more free in their mindset, and are therefore more "relaxed", compared to a 17-year-old who might feel more responsibility. Another could be that the centres they live at offer different care, as for the younger there are more employees per child, and therefore a greater chance to build trust. Here are some thoughts from the employees:

**"It takes time to build trust and safety!"**

**"Receiving information is dependent on feeling safe and trusting the people."**

**"The foundation is feeling safe!"**



# EXPLORE

/ɪkˈsplɔː,ɛkˈsplɔː/

- travel through (an unfamiliar area)  
in order to learn about it

- Google

In this section there will be summaries of activities within ideation and testing, both for deciding what to improve and how to make the improvements. This is where the exploration started.

## IDEATION

In this chapter, there are summaries of wide and explorative idea activities. Here, the focus was to explore all possibilities for a possible solution in a divergent manner.

### Co-creative workshop with employees

Heidi Rasmussen, UDI  
Herborg Irene Pedersen, PU  
Siril Berglund, NOAS

#### Co-creative personas

To secure that the upcoming solution would be answering to the different needs of the children that are applying for asylum, fictive personas based on the collected data were constructed. (Stickdorn, 2018)

**Employees from PU, UDI, UNE and NOAS were invited to a workshop to create the personas, as they possess knowledge of the applicants.**

Unfortunately, no one from UNE could participate. This

was done as they can reflect on how they should be formed to create representations that cover all children that arrive in Norway to apply for asylum. The personas served as a quality check throughout the ideation and testing, as it simplified the understanding of what aspects that need to be covered in the final concept. It was also used and as a communication tool to create empathy when presenting ideas. Meet one the personas, Jusuf, to the right. Please see the other three in appendix.

#### Idea session

After the personas were created, the participants were then invited to join an idea session. Three themes had been created, based on the key insights. Each theme had describing examples to trigger the ideation and a question to answer. There were short intervals of ideation, one theme at a time. First the participants worked individually, then building on each other's ideas, ending with open discussion. See the themes and tasks on the following pages.

	<b>My name is</b> <u>Jusuf</u>	<b>This is what my life looked like at home:</b> Dad was in the military, don't remember much of him. I went to kindergarten. Grandmother was our neighbour. I liked it there, I miss Eritrea.
	and I am <u>7</u> years old. I come from <u>Eritrea</u> but left together with <u>mum and younger sister</u> <u>3 years</u> ago because of <u>I don't know.</u>	<b>This is how my life looks like here in Norway:</b> I go to school. Live in a centralised reception centre for mixed ages. A lot of noise.
<b>This describes me and what I wish to do in my life:</b> <u>Truckdriver or cyclist!</u>	<b>This was difficult when I came to Norway:</b> <u>Live in the reception centre with that much noise. Trouble sleeping.</u>	

### Theme 1 - The children do not feel safe before the meeting

- They don't know what the procedure is
- They are at an unfamiliar place
- They are nervous for the interview
- They don't speak the same language as the employees
- They don't understand the situation
- They have travelled far and are tired

#### How can we make the children to feel safe before the meeting?

##### Examples of ideas:

- A guide specifically for children
- Create trust with the representative
- A treasure map that shows the path through the day
- Be more clear on what is important to talk about
- Information on an iPad - interactive
- Meet the interviewer some days in advance
- Stay in Oslo the night before
- Get name and picture of the interviewer in advance
- More information in advance

The first theme described that before the children enter the meeting room, they feel unsafe. For example, there might be a lack of information in advance, but also that the child is not able to take in all the information that he or she receives. This insight was closely related to the project C that was working on the information previous to the meetings, however, this was an attempt to ideate on what could be done if the preparing information had not been enough, and the child is anxious before entering the meeting.

### Theme 2 - The children do not feel safe during the meeting

- They are afraid to say the wrong answer
- They don't want to talk about everything
- They have difficulties remembering
- They don't understand why they get painful questions
- They feel that the interviewer doesn't believe in them
- They feel that it is an unpleasant situation to be in
- They don't understand connected activities
- They don't know who the people in the room are
- They get tired during the day

#### How can we make the children to feel safe during the meeting?

##### Examples of ideas:

- Explain more about what is considered for asylum
- Digital timeline to fill out together
- Use more time
- A personal folder
- Focus more on being professional
- Explain more about who is in the room
- T-shirts / badges for the different roles
- Secure the translators use of language
- More knowledge about traumatised children
- A game plan to fill out together

The second theme was showing that the children do not feel safe during the meetings. Again, it might be caused by lack or overload of information, but it can also be caused by inadequate interview techniques or biased interviewers. For example, for the children to feel safe they need to trust the people in the room, and if they sense that the interviewers do not believe in what they are saying, the trust and feeling of safety will decrease.

### Theme 3 - The children do not feel that the surroundings are made for them

- They feel that the waiting areas are unpleasant
- They feel unsafe in the waiting areas
- They feel that the waiting areas are not a place to spend several hours
- They feel that there is no space just for them

#### How can we improve the environments so that they create a feeling of safety for the children?

##### Examples of ideas:

- A room to relax
- Separate rooms for different ages and gender
- A guide that is there for the children all the time
- Rooms or zones with different interior for different needs
- Child minding everywhere
- Colours - painted walls
- Better furniture
- Smaller areas - not just one big room

The third theme addressed that the children do not feel that the surroundings are made for them. This was a clear insight collected from the children, probably as the physical environment was easy to relate to and compare to other situations. It was also obvious from the employee interviews, that this is something that should be improved.

### Reflections

The participants were very active and the time frame for the workshop could probably have been twice as long. The result showed that there is much to do within all three topics, however the first one concerning the insecurity before the meeting is closely related to project C, in which the information prior to the meeting is being improved. **As a result, the focus should be on the actual interview session and the physical surroundings further in the project.**

A limitation of the workshop could have been that the themes were too broad. Although the participants could answer the tasks, it might have been even more fruitful to have had more specific themes. Or, split up the examples and have a higher number of themes. However, the aim was to ideate wide, which was accomplished.



## Out-of-the-box-ideation with fellow student

When having co-creation workshops with the people working with the services, there is always a risk that the bias from working in the field can somewhat limit the ideation with too much focus on realistic ideas. Therefore, a fellow student was invited to join a non-realistic idea session, to push the boundaries and level out potential biases when entering the process with a different perspective. (Stickdorn, 2018) By exploring an optimal solution, it might be possible to overcome limitations that could have stopped the ideation further. (Lerdahl, 2007)

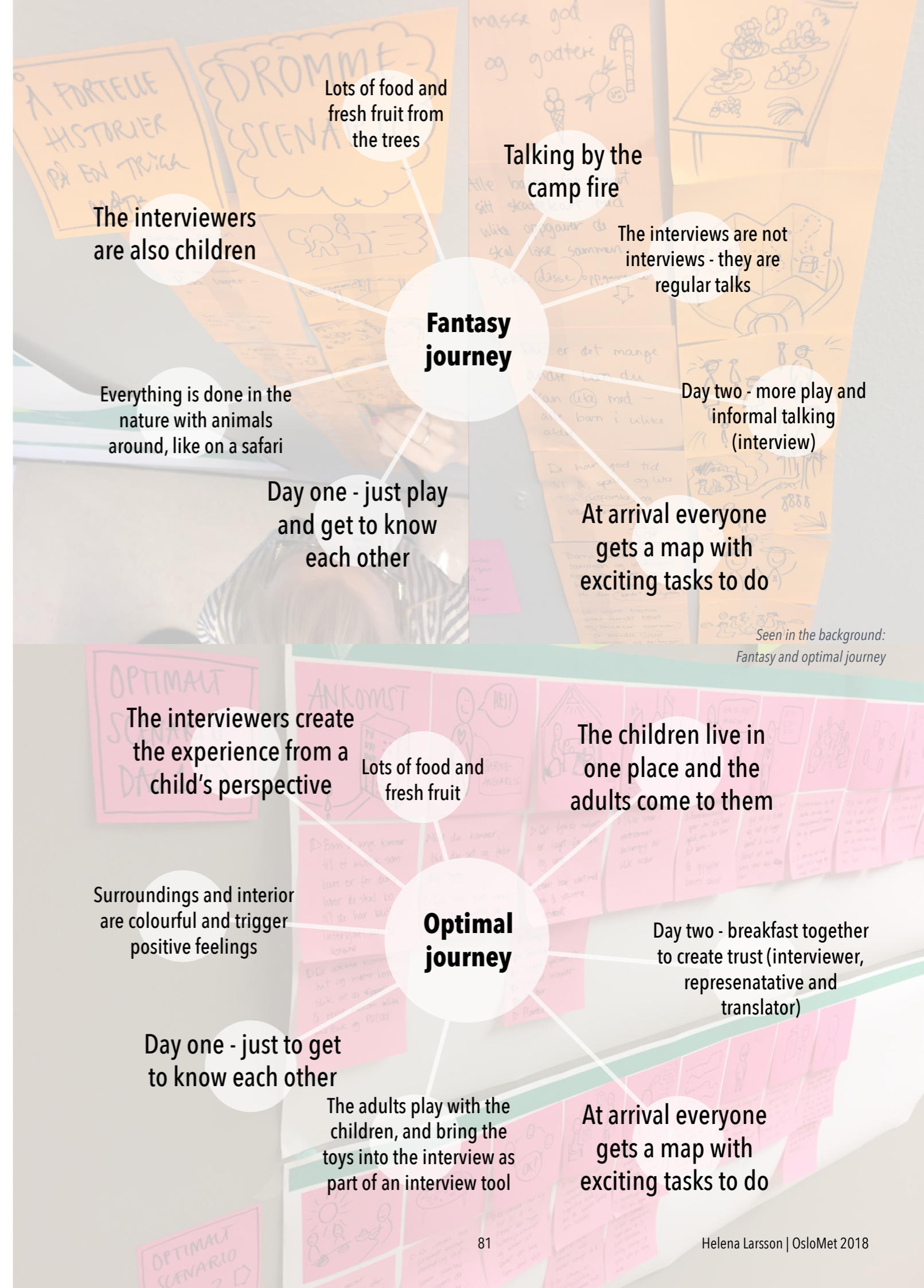
The first exercise was to create a fantasy-journey. In this, the goal was to explore how children could get to know each other and talk about themselves in a way that would not be under pressure. The journey took place in the nature, surrounded with friendly animals and lots of fruit available. They took the time needed to create trust and when feeling safe, they could talk about themselves around an open fire in the evening. The exercise was a quick session that opened up the creative mindset and formed the foundation of the next activity.

The second activity was to go back into the asylum process, but to create an optimal journey without economical and physical boundaries. This exercise was more realistic but would have demanded lots of

rearrangements in today's situation. When creating it, we also added ideas from the employee-workshop. The optimal journey was a very inspiring exercise, as it was possible to **let the fantasy show how it could be without thinking about implementation**. This created a the start of developing more specific and tangible ideas. Some examples of the ideas in these sessions can be seen to the right.

After the sessions, the ideas were boiled down to tangible ideas, to understand what could be addressed during the time of a master's thesis. These were the following:

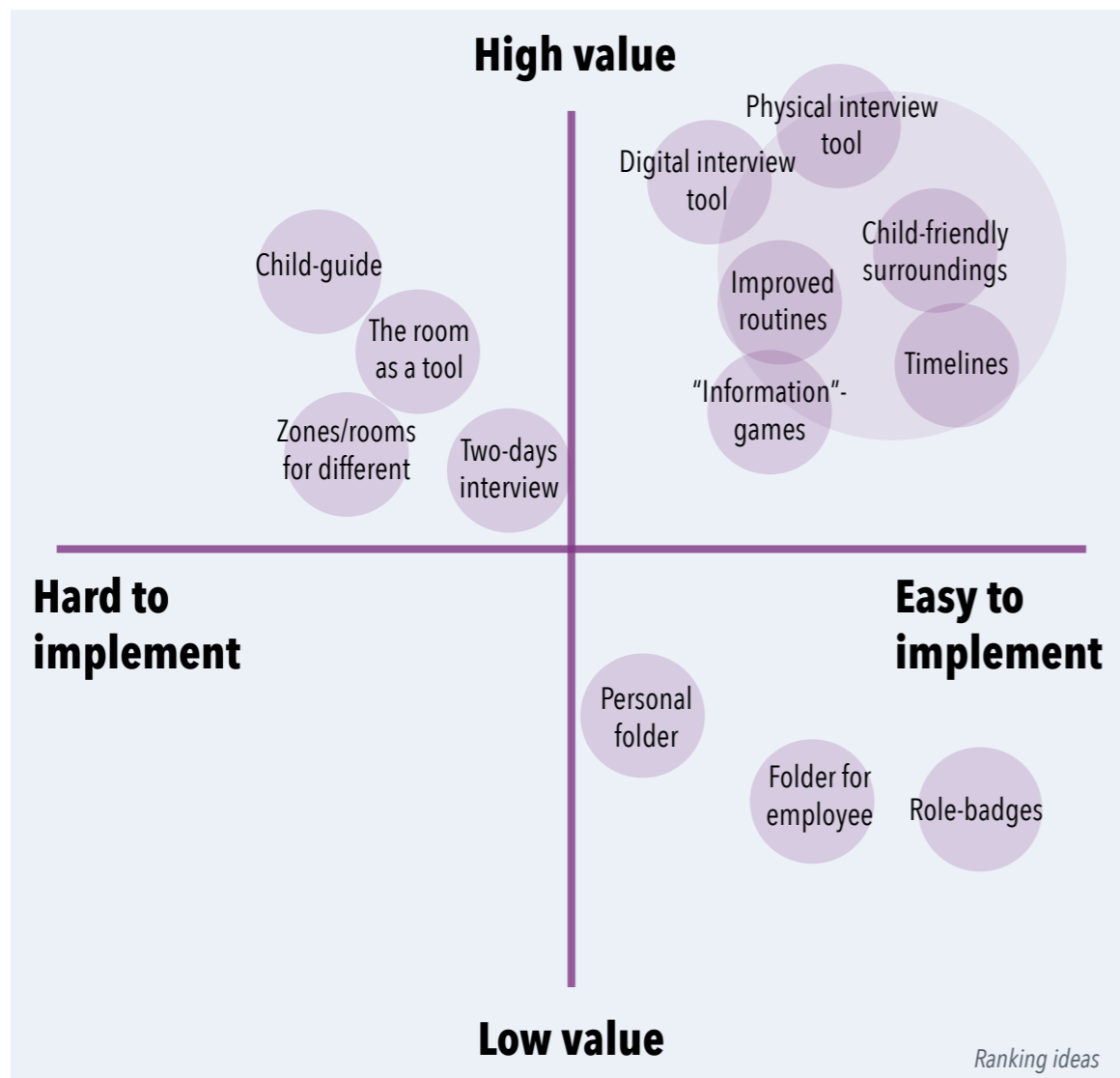
- A child responsible person / guide - new position
- A digital interview tool
- A physical interview tool 2D / 3D
- Timeline - both for info and during meeting
- The room as a tool, eg. timeline on the floor
- Folder with instructions for the employee
- Personal folder for the child
- Information during the day
- Improved routines of the meeting
- Improved physical surroundings
- Role-badges



## Choice of path

After exploring, both with employees and a fellow student, the next step was to rank the ideas to find out what was worth to bring further in the process. Before the ranking started, the obviously difficult ideas were excluded, such as a new asylum process. The ideas were then ranked on a diagram, where one axis represented the possibility for implementation, and the other how much value the idea could bring to the children. (Lerdahl, 2007) See figure under.

As the diagram indicates, the ideas that could bring the most value to the children are **interview tools that can facilitate the actual meeting, and creating better and more child-friendly surroundings**. A suggestion for this could be delivered through the time of this project, and would not require too much resources to be implemented.



## CREATING CONCEPTS

In this chapter, the ideas from the previous activities were brought into an iterative process. Here, concepts were created and tested, together with children knowing the asylum process and employees. This process contributed to understanding what the final solution should include.

### Co-creative workshop with employees

Hanne Kirkebø, UDI  
Herborg Irene Pedersen, PU  
Faustin Gasana, RMA

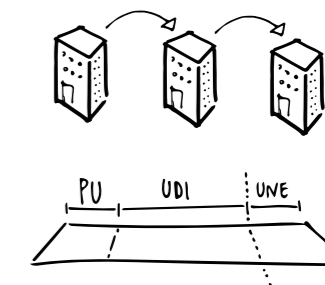
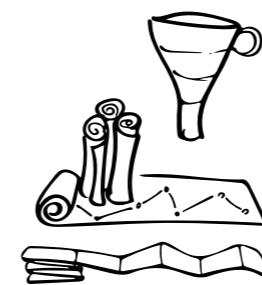
After the previous explorative sessions, the separate ideas were clustered and formed into **early concepts**.

These were evaluated in terms of implementation and impact. These were the three concepts that were formed and brought further into the process:

- **Digital interview tool**
- **Physical interview tool**
- **Child-focused physical surroundings**

The concepts were brought to a team meeting for a co-creative session with evaluation and feedback. The conclusion after the meeting was that this project will **not focus on the physical surroundings**, as this is something that is easier for the actors to fix than the other concepts. But rather use time and competence to **create an interview tool that can facilitate and increase the quality of the meetings**. Whether or not this should be physical or digital – or both – required more investigation.

### Physical interview tool



- One large piece of paper to write on
- Transparent plastic to write on, that can be used
- Several pieces of paper that can be used together

- + Facilitate the conversation by visualising the content
- + By working together, the power imbalance will decrease
- + Can help the child to remember stories chronologically
- + The interviewer can see where more information is needed
- + The interviewer can show the child where more information is needed
- + Can facilitate the DCM-method
- + Can help the child to sort the thoughts
- + Can be adjusted to different ages
  - More time to transcribe
  - Can become messy

- Separate visual elements can facilitate the conversation
- Cards can be spread and moved around to create a chronological overview
- Symbols/figures of people, houses, vehicles
- Symbols/figures representing feelings that can help the child to explain what was experienced

- + Facilitate the conversation by visualising the content
- + By working together, the power imbalance will decrease
- + Can help the child to remember stories chronologically
- + Can help the child to sort the thoughts
- + More cards can be used for more information
- + Can facilitate the DCM-method
- + Can facilitate the interviewer to guide the conversation
- + Can be adjusted to different ages
  - More time to transcribe
  - Can become messy

- Different parts can be filled out at the different actors, for example "today at PU we're doing this part, at UDI you'll fill out this"

- + Can create predictability as the same paper re-enters the process
- + More time to transcribe
- + The interviewer can see where information is missing
- + The interviewer can show the child where more information is needed
- Must be sent between the different actors
- Can be difficult to keep confidential

"It would be great if it could be used to talk about difficult themes."

"Great if it can create better techniques and methods."

**"Very good if it can create interactivity!"**



Herborg Pedersen and author discussing concepts

## Digital interview tool



- Adaptable and large space to fill with information
- Notes directly into the document
- Different elements can be used together

- + Facilitate the conversation by visualising the content
- + By working together, the power imbalance will decrease
- + Can help the child to remember stories chronologically
- + The interviewer can see where more information is needed
- + The interviewer can show the child where more information is needed
- + Can facilitate the DCM-method
- + Can help the child to sort the thoughts
- + Can be adjusted to different ages
- + Less time to transcribe
- Can become messy

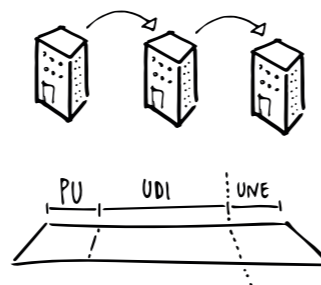


- Separate visual elements can facilitate the conversation
- Symbols/figures of people, houses, vehicles
- Symbols/figures representing feelings that can help the child to explain what was experienced
- Figures can be spread and moved around to create a chronological overview

- + Facilitate the conversation by visualising the content
- + By working together, the power imbalance will decrease
- + Can help the child to remember stories chronologically
- + Can help the child to sort the thoughts
- + More cards can be used for more information
- + Can facilitate the DCM-method
- + Can facilitate the interviewer to guide the conversation
- + Can be adjusted to different ages
- More time to transcribe
- Can become messy

"Notes directly into the document would be a big plus!"

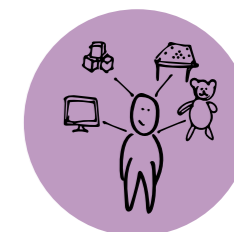
**"There is a lot of talking when you're making a time line, so if you could take notes directly in the same place it will increase the quality. It is an important part of the story."**



- Different parts can be filled out at the different actors, for example "today at PU we're doing this part, at UDI you'll fill out this"

- + Can create predictability as the same paper recur
- + More time to transcribe
- + The interviewer can see where information is missing
- + The interviewer can show the child where more information is needed
- + Easier to keep confidential when digital
- Must be sent between the different actors

## Child-focused physical surroundings



- Zones or rooms adjusted to different ages
- + Can create a better overall experience of the day of the meeting
  - + Can help the child to become more relaxed in the vulnerable situation
  - + Let's children be children, also of different ages
  - + Can be a solution for both the interview room and the waiting areas
  - Might require space



- Different activities to do in the
- + Can create a better overall experience of the day of the meeting
  - + Can help the child to become more relaxed in the vulnerable situation
  - + Let's children be children, also of different ages
  - + Can be a solution for both the interview room and the waiting areas
  - Might require space



- The interior is adjusted to children
- + The use of round shapes can create a friendlier impression
  - + Textiles can make the impression of the room softer and more welcoming
  - + Colours are used to calm and ease the situation
  - + Can create a better overall experience of the day of the meeting
  - + Can help the child to become more relaxed in the vulnerable situation
  - + Let's children be children, also of different ages
  - + Can be a solution for both the interview room and the waiting areas
  - Might require space



- Backstage routines to secure that the child has the basic needs fulfilled
- + Can create a better overall experience of the day of the meeting
  - + Can help the child to become more relaxed in the vulnerable situation
  - + Can help the child to perform better during the interview

"This is something we can do internally."

**"This needs to be understood and anchored in the management. We have tried before, but never received money for doing something about it"**

## Design criteria

From the research, ideation and feedback from the employees, a first draft of the design criteria for the final solution could be formulated. The criteria defined a concrete framework, that stated the functions of the solution. Together with the core value and the design principles, the design criteria made an elaborate design brief. The criteria were specified with the MoSCoW-method. (Projectsmart, 2018) This method was helpful to understand what must, should, could and would be done during this project's period of time and served as a priority and check list for further work.

### Must

- Include visual elements, symbols etc.
- Increase the feeling of safety for the child
- Simplify the introduction to the themes
- Adaptable to different ages / needs

### Should

- Include instructions for the interviewer
- Decrease the imbalance in power
- Increase the narrative/dialogue
- Facilitate the DCM-method
- Include possibility to map family and travel route

### Could

- Consist of only physical elements
- Consist of only digital elements
- Combine digital and physical elements
- Include digital note-taking
- Include 3D-objects
- Include a visual overview
- Include large sheets of paper for timelines
- Include forms for note taking
- Include a planning tool
- Include elements that express feelings
- Be started at PU, sent over and continued at UDI, and perhaps UNE

**Would** (out of scope for this project, but might be addressed in the future)

- Improve the physical surroundings

## Who will interact with the solution?

To create a holistic and well-functioning solution, it is important to understand who will be interacting with it. Therefore, specifying the primary and secondary users is a good way to clarify whom the design will be for. The primary users are the people that will interact with the solution directly. The secondary are the people that will be in contact with it – not using it directly but that will interact with it to a certain amount.

### Primary users

The children

The interviewers

### Secondary users

People present in the interview situation

- The translators
- The representatives
- The board members
- Other family members
- Lawyers
- The immigration administration. This is the customer that will produce and use the solution.

## Future journeys

After the feedback on the ideas and early concepts from the team and the definitions of what values and functions the solution should have, suggestions for new journeys were created. This enabled to pick out ideas that got positive feedback, and put them into a context that made them easier to understand, communicate and evaluate.

This was done by doing two storyboards, showing two meetings, based on scenarios where earlier created personas were going through a registration at PU respectively an asylum interview at UDI. By using personas to exemplify the different situations, it can be easier to create empathy and understand the values of the ideas. Here are some examples from the journeys, please see the full versions in the appendix.

### JUSUF'S ASYLUM INTERVIEW AT UDI

4 The safe environment

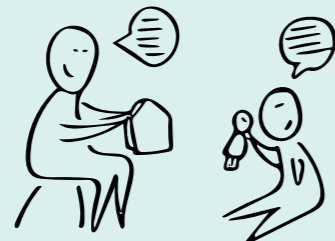


The interviewer showed Jusuf and his sister toys that they could play with. Jusuf found a house and a little man he wanted to play with.

The environment is adapted to children and Jusuf feels safe and secure when being there playing with the toys.

DCM- physical framework

5 Establishing contact



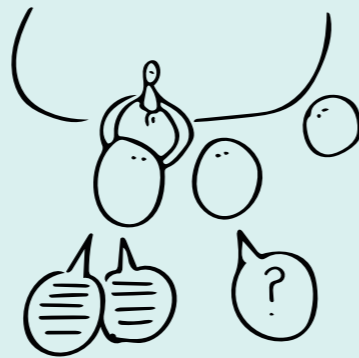
The interviewer meets Jusuf where he is playing and asks about what he is playing with.

The interviewer takes time to get to know Jusuf, already in the waiting area.

Contact establishment starts already in the waiting area, on the child's terms.

DCM- contact establishment

9 Introduction to themes and free narrative



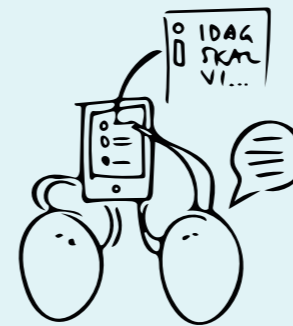
The interviewer asks if they can play pretend where the little figure is Jusuf. This sounds good to Jusuf.

The interviewer asks if he can tell something about himself. The interviewer uses the little man to introduce the first theme he wants to hear about.

DCM-introduction to specific theme and free narrative

### MOHAMMAD'S ASYLUM REGISTRATION AT PU

3 Information and contact establishment

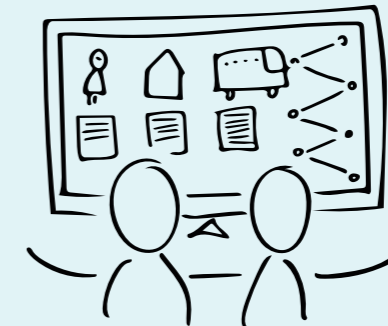


The lady shows Mohammad what the plan for the day is on a digital tablet. She takes time and makes sure that Mohammad is informed and feeling confident. The information is visual and translated to paschto, Mohammad's native tongue.

The contact establishment starts in the waiting area, to make Mohammad feel safe as early as possible.

DCM- contact establishment

6 Setting the premises



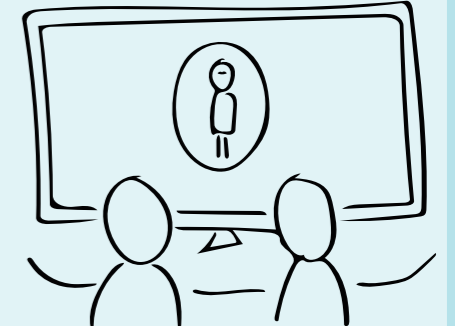
On a digital screen on the table there is a visual overview of the plan for the day. The interviewer explains the importance of this and that they will document Mohammad's story together.

The interviewer explains that she will take notes during the conversation and will double check with Mohammad that everything is correct. This calms Mohammad and assures him that he will be heard.

The digital tool is used to create an understanding of the day. The understanding and the invite to participate in the documentation creates assurance.

DCM- free narrative

8 Introduction to theme and free narrative



The interviewer asks Mohammad if he call tell something about himself.

The interviewer introduces a theme by showing a symbol or picture and asks Mohammad to talk about it freely.

DCM-introduction to specific theme and free narrative.

## Testing storyboards with new interview routines

The storyboards were presented to the project managers **Line Zahl Kvakland** and **Roar Iost**. The activity was well-functioning, as it was easy for them to understand the ideas and give feedback. The feedback was very positive, and they suggested that we should try to arrange testing of some of the elements in real situations. Here are some their thoughts from the meeting:

"Maybe it is difficult to measure the children's experience, but it could be possible to measure the experience of the interviewers. They can probably describe if there are improvements when using this."

"With a visual tool it might be easier for the interviewer to show contradictive information, by pointing and asking if he or she had misunderstood etc. This can reduce the risk of not telling the truth."

**"Why don't we already have this?"**

**Stine Alræk Iversen, one of the board leaders (interviewers) at UNE**, was invited to see the two storyboards and give feedback from her and UNE's perspective. The meeting was valuable, since no one from UNE has been able to participate in the ideation so far in the project, and Iversen could therefore give feedback that was very relevant for a solution to work at UNE as well. Here are some of her thoughts:

"Since there are more people participating during board hearings, we should think about how to arrange that, so that the functions will still be there."

**"If you have a digital solution, you could go to Google maps and find the house. That could be very helpful."**

To sum up, the feedback was very positive and ideation could now start on specific elements that could be included in the toolkit.



*Kvakland and Iost discussing the future journeys*

## Themes

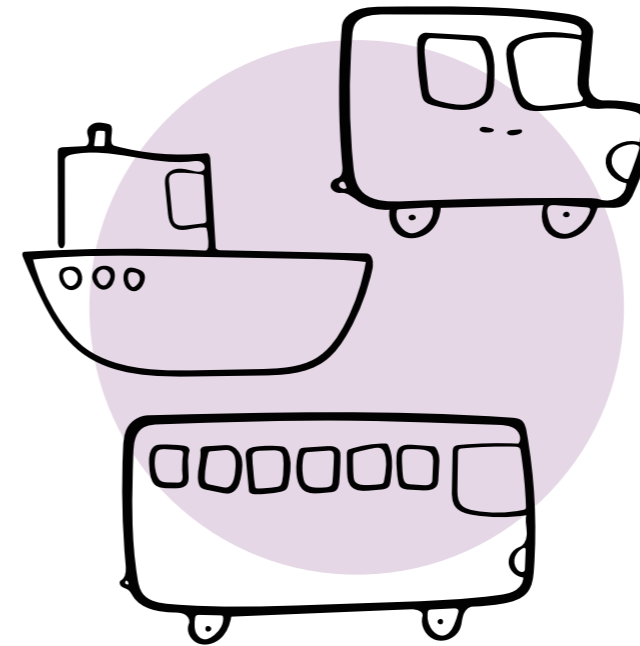
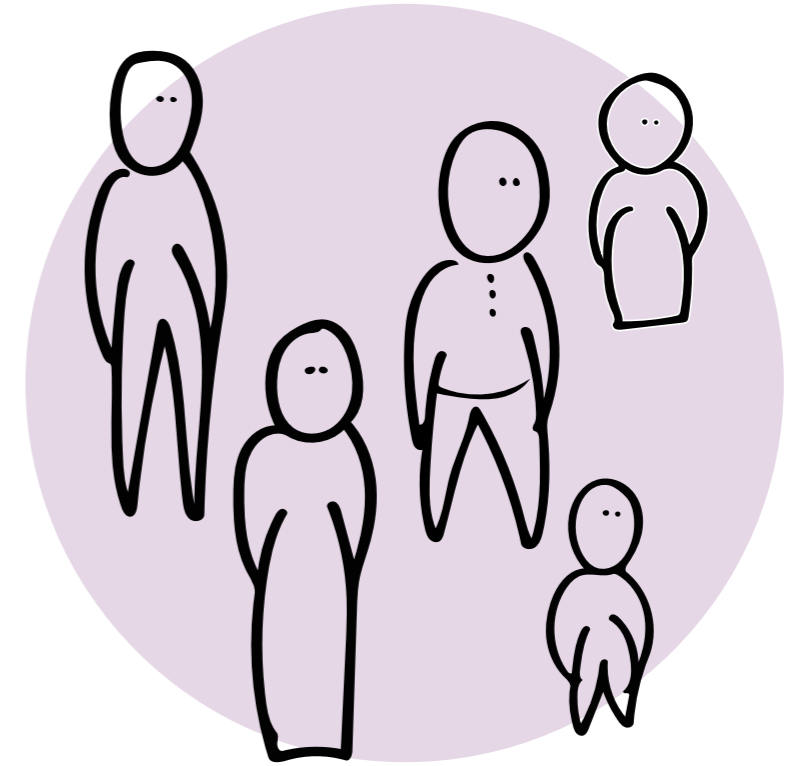
To design an interview tool for the different meetings, the toolkit has to cover the themes that are discussed during the different meetings.

In a meeting with Hanne Kirkebø, responsible for child specific questions in UDI and who is an experienced interviewer, we discussed what themes should be in the toolkit. A variety of themes were suggested, for example religion that can be a reason for leaving the home country. However, the toolkit is supposed to encourage free narrative from the child's own perspective as much as possible. Therefore, the themes used should not be too specific, as that could cause a leading conversation that is not spontaneously told by the child, as this could have a severe effect to the narrative.

Also, the toolkit cannot have too many different items, as this could have a distracting effect rather than facilitating. Therefore, there was a need to develop a **small number of themes that are specific enough to facilitate the narrative but without leading it.**

At PU, the main focus is to investigate and establish ID, family and travel route. At UDI and UNE, the focus is more on why the child has come to Norway. These might seem far apart, however, the themes are more related than it might seem. As Kirkebø said: "At the end of the day, we discuss people in the child's life, places the child have been and what happened here and in between them." For example, when talking about the reason to why the child is applying for asylum, the information is concerning what happened back home. Kirkebø said she would like to test out a toolkit with different people, houses and vehicles, as this would probably cover the narratives, and perhaps after testing it, other symbols could be added if needed.

**"At the end of the day, we discuss people in the child's life, places the child have been and what happened here and in between them."**



*Suggestions for themes in the interview tool*



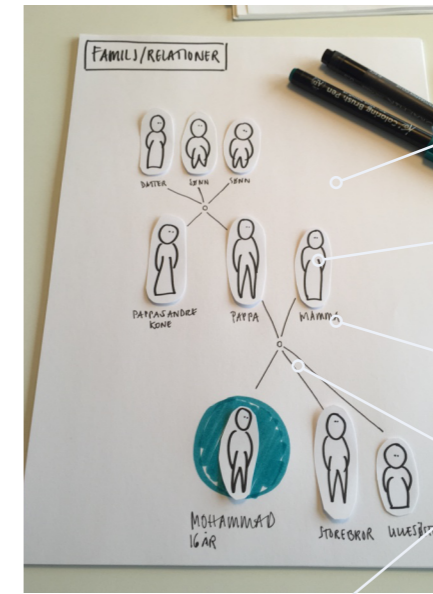
## Physical and digital elements

After the feedback on the storyboards, ideation of the specific elements could be performed. Different compositions and functions of a visual tool was explored, both physical and digital. Quick 2D-sketching and simple digital wireframes that could show functions were explored. Some of these were brought to testing at Lyng reception centre, see on the following pages.

During the observations, it was clear that the children had difficulties explaining their families and their travel route to Norway. The first step of the ideation was to explore how to facilitate this. Also, if this method could facilitate the introductions to new themes. If this could be done by the use of symbols on empty papers, large sheets, or if there should be a "from" to fill out. Different formations were explored and brought to Lyngdal for testing and feedback. To the right are some examples. On the next pages, some of the digital exploration can be seen.



Ideation on specific elements



Empty paper, where interviewer and child can fill out the information.

Ready made, separate symbols of people that are easy to move around, to create a free shape.

Names of family members can be added.

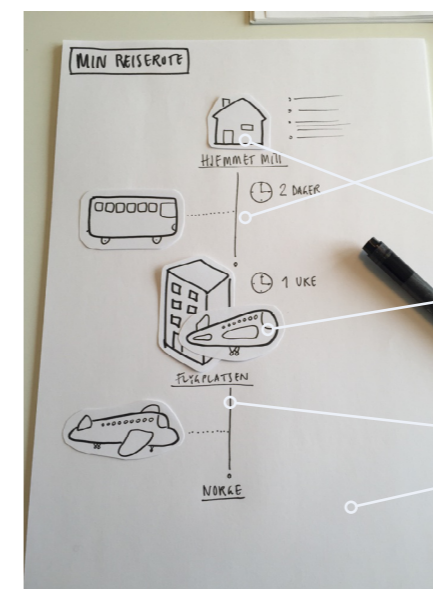
Easy to see the family bonds and connections between families.



Prepared form to fill out.

Quicker to fill out.

Ready made, separate symbols of buildings and vehicles to move around.

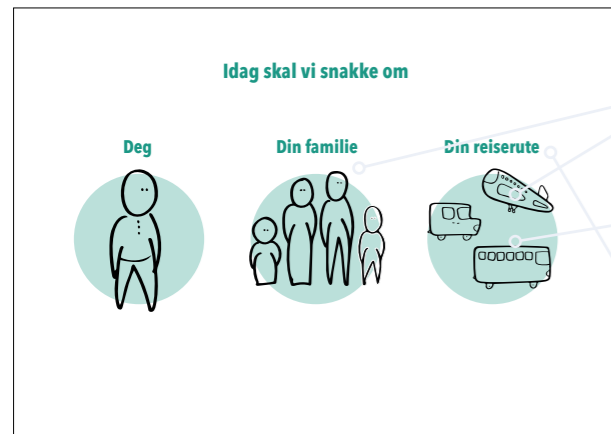


Creative time lines for route to Norway.

Ready made, separate symbols of buildings and vehicles to move around.

With and without time line already on the paper.

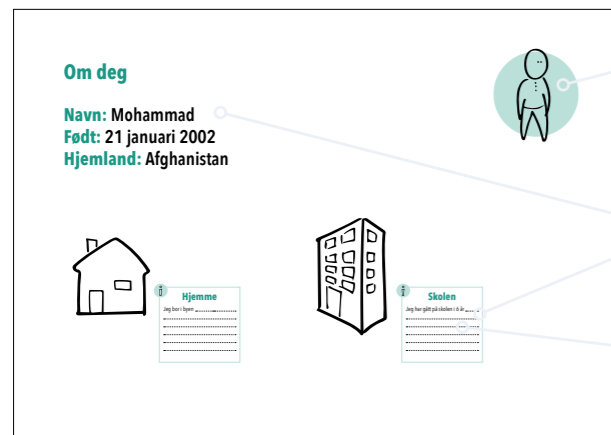
To show the children at reception centre what a digital solution could look like and function, an ideation on this was done. Here is some of the content of the early prototype of a possible digital tool that was brought to Lyng.



Visual overview of the themes that the meeting will talk about.

Simple symbols illustrating the themes.

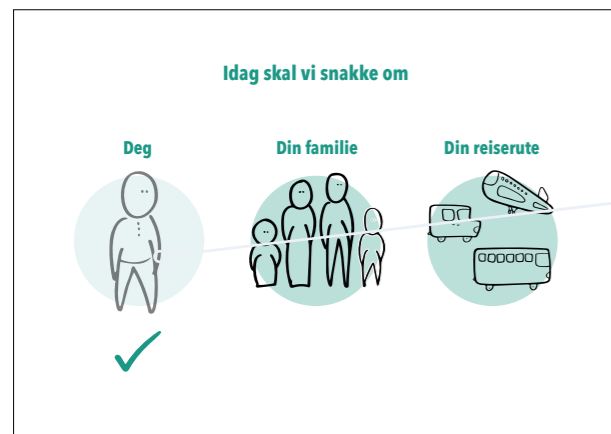
Can be written in different languages.



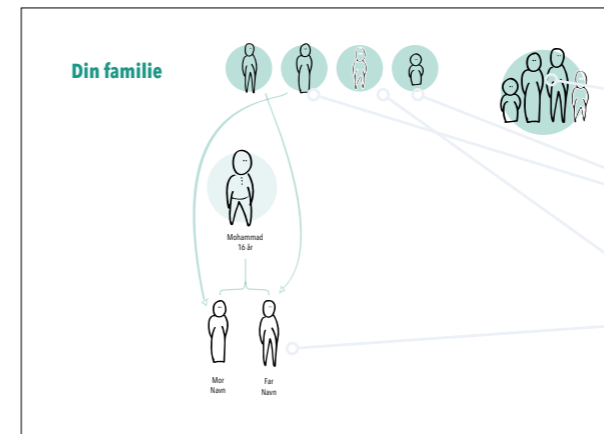
The specific symbol is seen when talking about that theme.

First page is about the applicant, and is filled out together.

Information about for example home country and school can be filled out.



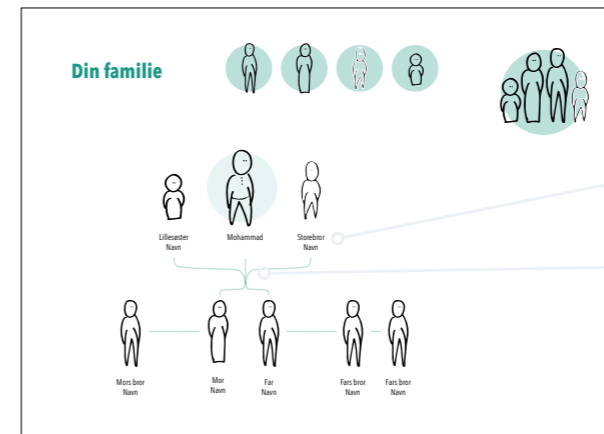
After finishing a theme, there is a visual indication showing what is done and what is left.



The specific symbol is seen when talking about that theme.

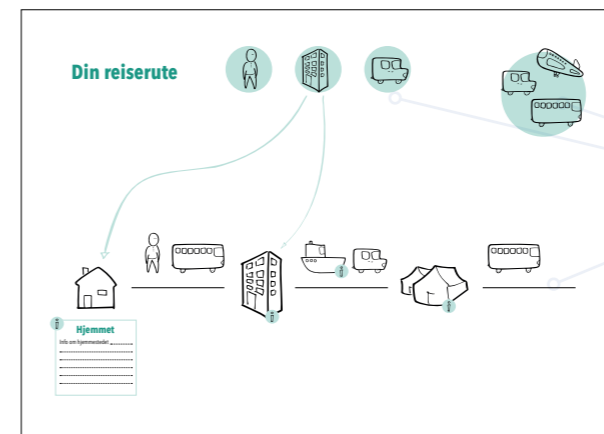
Different sizes and genders on the people.

An bank of symbols that can be dragged down to the "family tree".



Information about the family members can be added.

The family relations can be seen visually and can be expanded after need.



Other themes have other symbols and functions.

When talking about the route to Norway, a time line occurs.

## Workshop with children living at Lyng reception centre

### - Visual tools, physical and digital

After working closely to employees from the different actors, there was now a need to meet children and get their opinion on what could improve the situation. A trip to the very south of Norway was conducted, to visit children living at Lyng reception centre in Lyngdal. The visit consisted of two workshops, one with five and the other with six participants, all in the age of 15-17 years old. The aim of the workshop was to hear about their experiences of the meetings, to test ideas and invite them into the ideation. The workshop was a very interesting and educational experience. Here is a summary of the activities and some reflections around them:

#### 1. Build rapport

In order to create a feeling of safety, there was no rush in getting started. The sessions started just by sitting together in an informal setting – in sofas in a living room – talking for a while and eating some fruit. This activity was very easy going, and the participants seemed to appreciate it.

#### 2. Validate the findings so far

Since there had been limited interviews with children, the first part focused on experiences from the meetings. The general findings from the three meetings were shown on a large piece of paper with quotes from other children, which we discussed to see if they could validate the data or add more. They agreed to every example that was shown, they had felt the same during their meetings. See the illustration on next page.

#### 3. Invite them into the ideation

The next activity was to ask them what they think could have made the situations better. This activity might have been too open, and the participants seemed a bit stressed and had difficulties addressing the activity. However, when introducing the next activity, they were able to respond quickly.

#### 4. Test ideas and invite to ideation

The last activity was to show them ideas and ask them to test them and say what they think could work or not. This was a more successful task, as they immediately started to test the different paper-prototypes that were presented. They could also see a digital mock-up and comment on that. In the end, we discussed graphic design, and how the illustrations should look. See photos on next page.

When analysing the feedback with the children, it is possible to see many different opinions on the different solutions. **This is a very important insight - the people that will use the solution will have different needs and have various skills and knowledge sets.** This indicates that the solution should be adaptable to a variety of needs, and that the interviewer must understand how to facilitate every individual meeting in a manner that will fit the respective child.

It was a lot of frustration and focus on feelings of not being believed and respected. That the interviewer does not let the child tell the story that is important to them, as they mean that it is not relevant for the asylum application. This causes the child to feel mistreated and anxious over not having explained his or her reason for being there. They might have been through a lot, and to tell that in such a short time is very difficult. From this information one can understand that it is crucial that the interviewer is not stressed – at any circumstances. This is very important for the child, so if it takes a couple of hours more than expected it will at least make the child feel that they have been respected and listened to – which will decrease anxiety and frustration and rather increase the feeling of safety and trust.

Here is some of the feedback on the testing of the different ideas at the workshop:

“Those who can’t write can use the pictures and draw.”

“Everything is easier with technology and computers.”

“An overview would be very helpful.”

“Some people are analphabetic, then it is easier to talk, because then it is more difficult with writing.”

“At the Norwegian course, for example, there the analphabetic learn the most on tablets! They can pull and move pictures and words around.”

“My mouth tells better than if I should draw.”

“Maybe there could be good and bad colours? For example, in this house I have good memories – then I would have wanted a good colour on it. In the next house I didn’t have a good experience, then I would have wanted the worst colour on it.”

**“If I would have gotten cards and pictures it would have been so much easier to explain for me.”**



I arrived



I waited for my turn



I met the people I was going to talk to



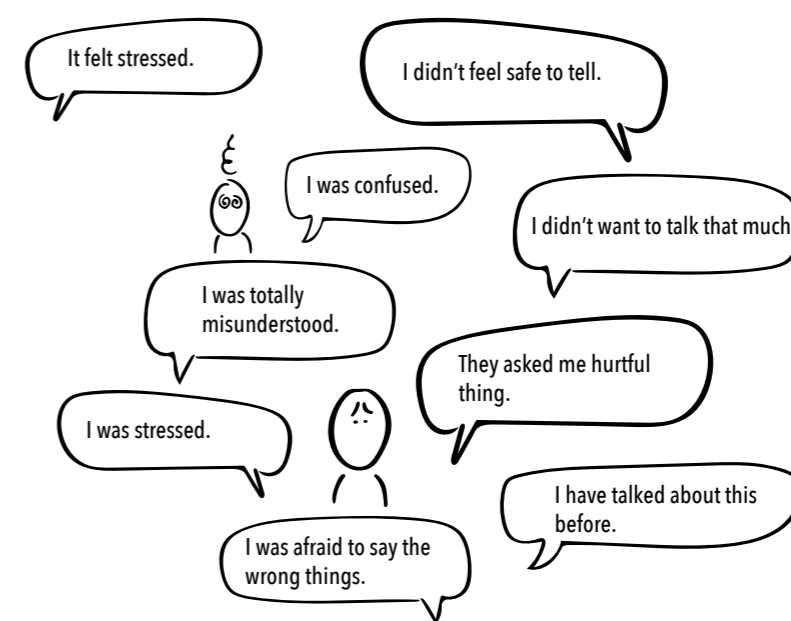
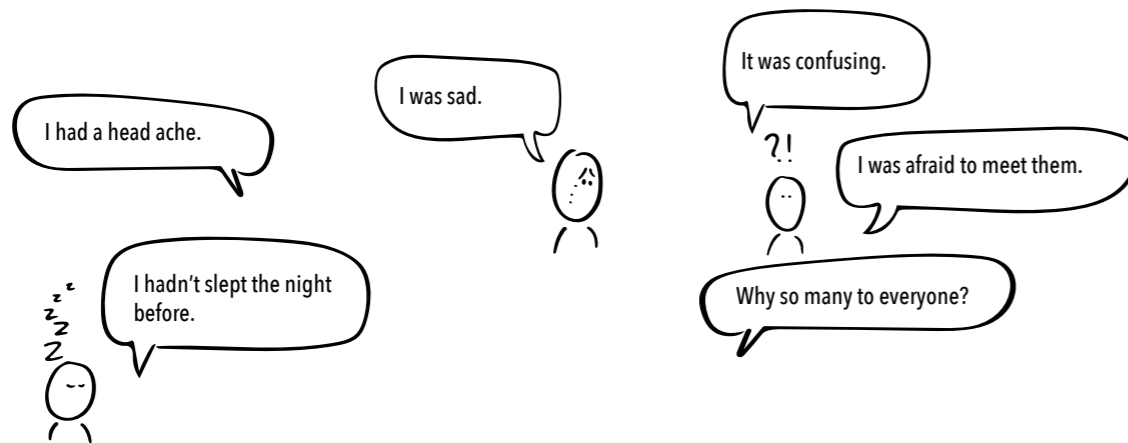
They gave me information



They interviewed me



I was done



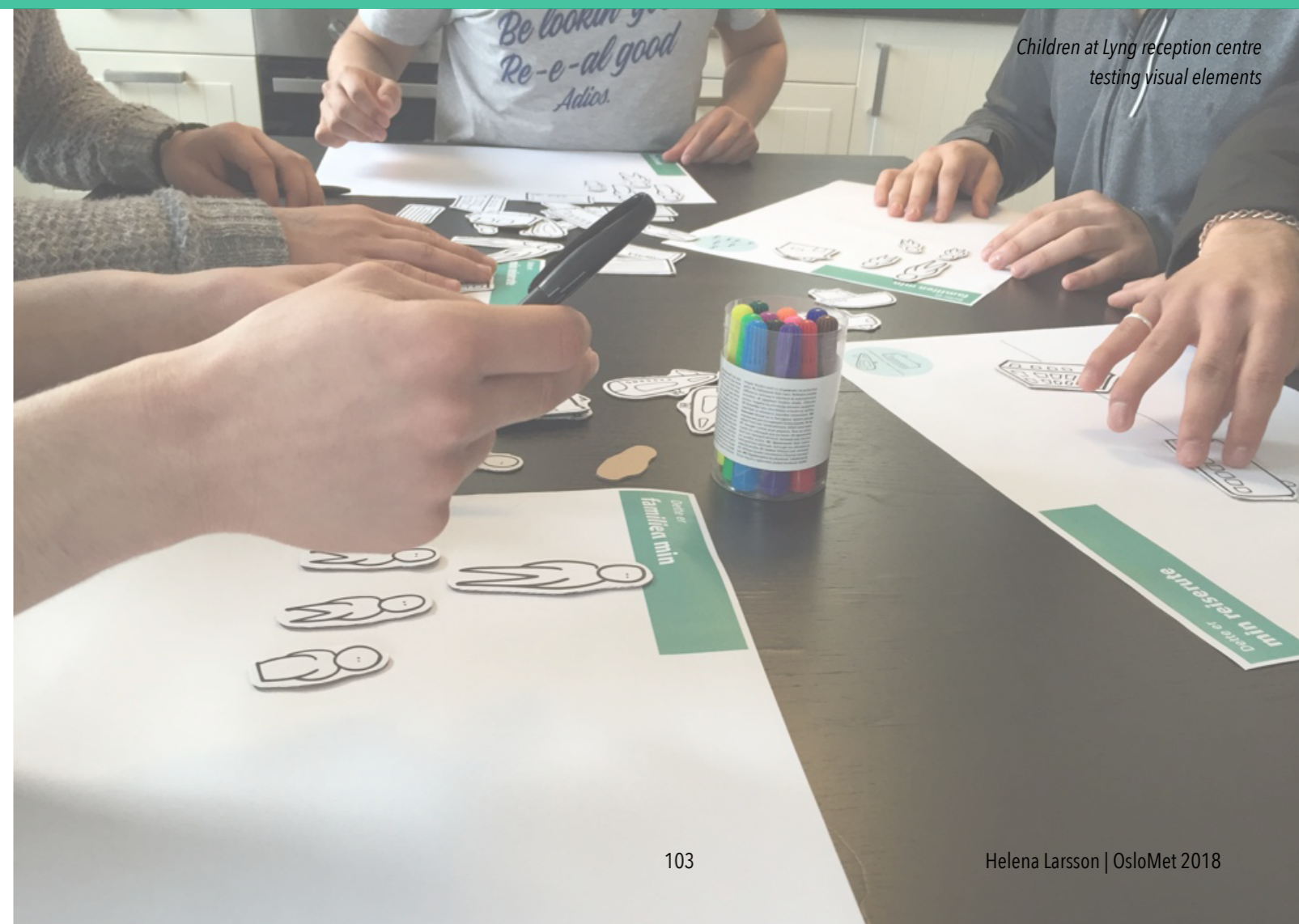
Timeline with quotes from asylum seekers



Different level of detail in graphic expression

**Graphic design**

In the end of the workshop sessions, we discussed what expression would fit to a tool like this. Eight illustrations of different houses were shown, see above. These range from a simple icon without colour, to very detailed and playful design. The children looked at the different and said that those to the left would fit better, as the ones to the right would be too specific. Not all children can relate to those houses, but all can relate to the simpler one.



Children at Lyng reception centre testing visual elements

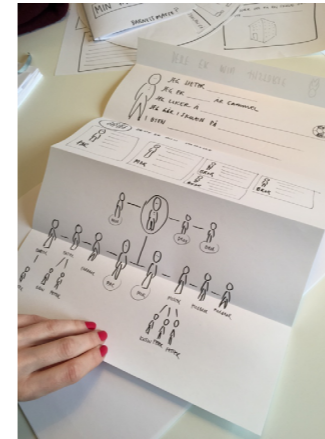
## Iteration after testing of ideas and preparation for next

At Lyng, it was clear that using symbols representing different themes and people/objects would be very useful. They implied that these should be separate, to be able to be moved around, creating an individual story. Also, that having an overview of the themes would be very helpful, as this would create predictability. They were not sure if there should be forms to fill out, or blank sheets and meant it could fit different people. Whether the solution should be digital or physical wasn't that important to them, they thought both would work.

After the workshop, a decision was made to **focus on physical solutions and leave digital**, for several reasons:

1. Physical items are quicker to develop, test and iterate.
2. A physical solution would cost less to develop, which means higher chances of implementation.
3. The physical solution could be tested in a pilot first, to determine all details, and later be developed into a digital tool.

So far, the focus in the testing had been on using different visual elements to illustrate the stories. Now, more details needed to be tested in order to find a functioning and holistic concept. Therefore, further ideation on forms to fill out, overviews and combinations of elements was performed. To the right there are some ideas from the iteration with focus on **collaborative documentation**.



A sheet with predetermined themes, where you fold out and fill one part at a time.

Possible to see the upcoming themes if wanted, to get an overview.

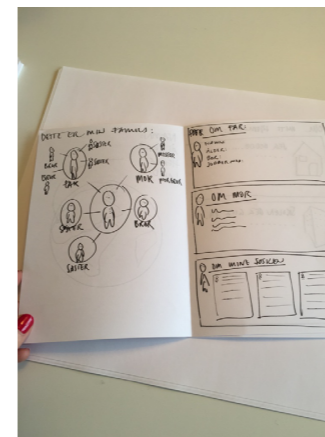
Can make the storytelling more playful.



A round sheet with predetermined themes to fill out.

A top sheet with an opening can be turned around, revealing different themes.

Possible to see the upcoming themes if wanted, to get an overview.



A folder containing different themes that can be filled

Possible to see the upcoming themes if wanted, to get an overview.



Separate sheets with different themes to fill out.

Enables a individual combinations, as different number of sheets can be used to document the story.

Can be spread on the table to get a visual overview.

## Testing with the expert panel

### - Function of physical elements

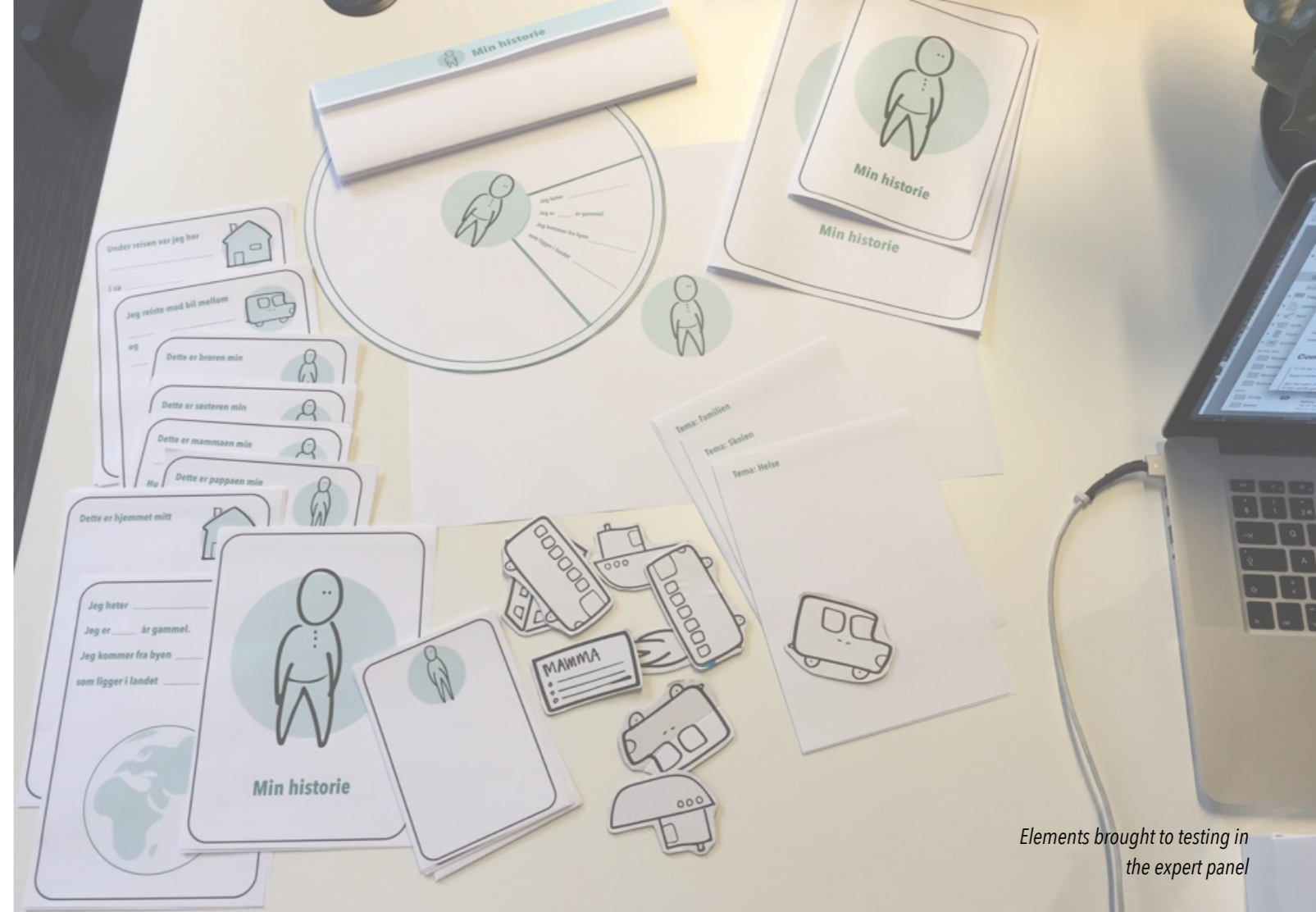
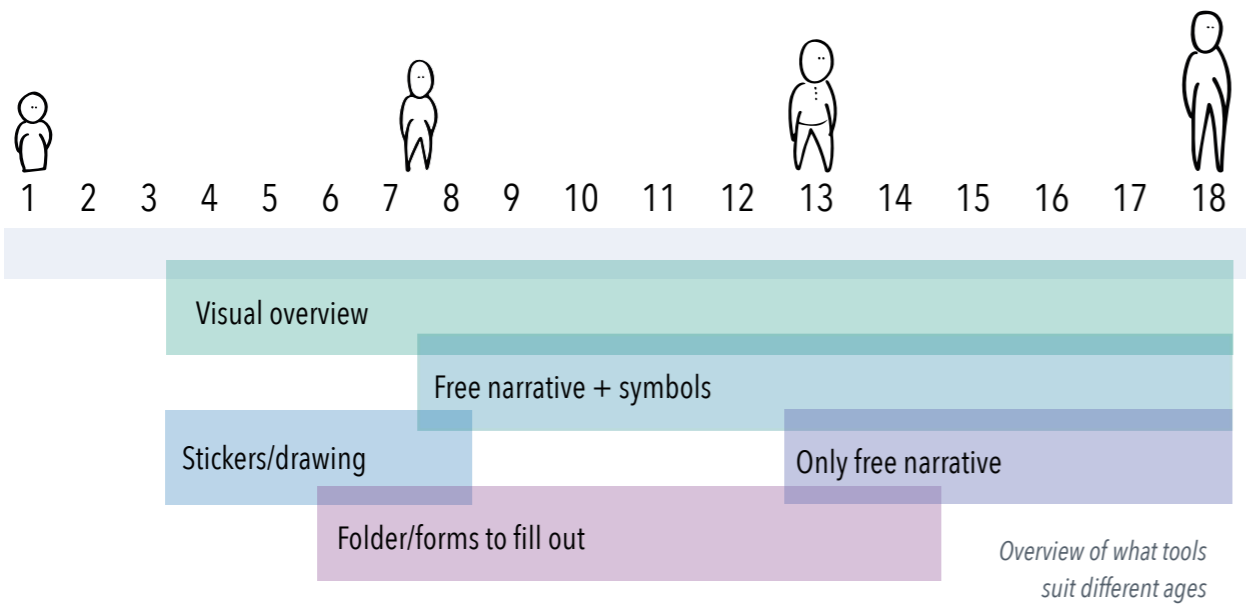
After the testing in Lyngdal, there was a new opportunity to test the ideas after an iteration, this time with the expert panel from the project Barn i asylkjeden A-Å. The focus here was to test out more functions, and that was done with paper-prototypes.

When meeting the children living at Lyng, the testing was specifically aimed towards their age, 15 - 17 years. The meeting with the expert panel could offer broader testing, as they were different ages when they arrived, from 8 - 15 years old. They could therefore ideate not only on the upper ages that I had planned for, but also for younger children. This was a great bonus as **they were eager to come up with ideas on how the solution could be formed, for all ages.**

In Lyngdal, most children argued that the illustrations should be simple and not necessarily with colour. The expert panel wanted more colour and playful elements when discussing the solutions for the younger children.

In the end of the session, we discussed what solutions could fit for what ages. This was a bit challenging, and **the conclusion was that different solutions would cover different needs. These could be combined and overlap between various ages, as children will find different elements more or less suitable.** See figure under. This validated the insights from before and highlighted the importance of creating a tool that can be adapted to different ages.

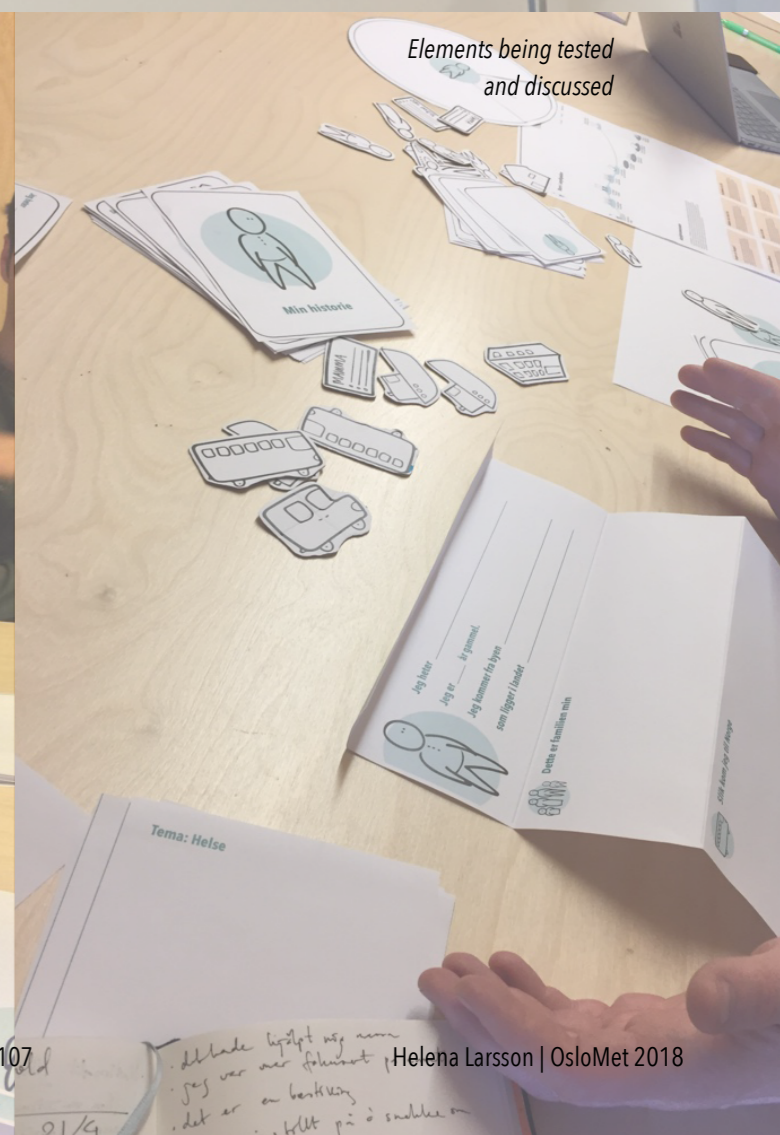
At this point, it was important to understand what elements that should be included the final concept, and how they should work, so that this could be tested further. An idea session on solutions for younger



Elements brought to testing in the expert panel



Elements being presented and discussed

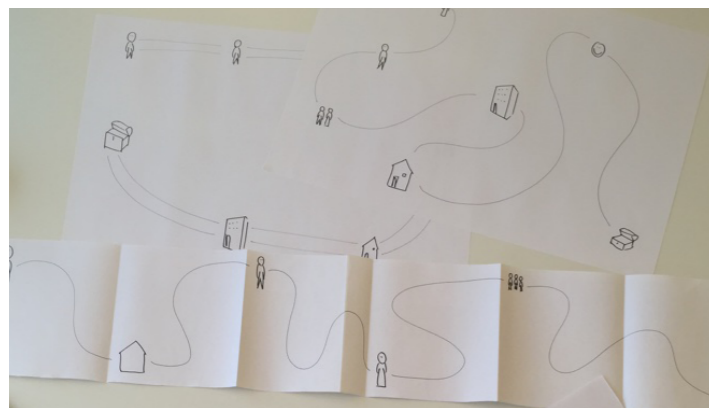


Elements being tested and discussed

## Elements for younger children

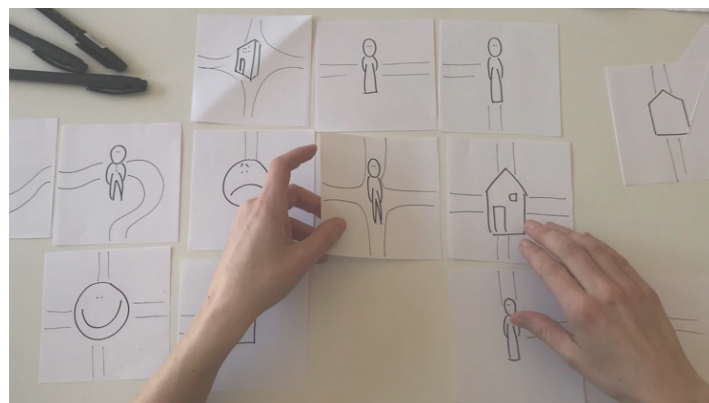
In the expert group, we were discussing what could fit for older and younger children. We all agreed on having "simpler" solutions for older, as too playful items could feel childish and that they are not taken seriously. However, to younger children, a more playful solution could fit, as that could help them to become more confident and relaxed.

The younger children the are, the more difficult it can be to recall and retell structured and chronologically. (Gamst, 2011) One way to facilitate the children in this process is to help them tell their story in a playful manner. Here is some of the ideation on this:



Larger sheets with predetermined paths that stops at different posts representing themes. This can create an overview of what the meeting will be about.

A long piece of paper to fold out, one theme at a time. This could help the child to stay focused on the specific theme.



Separate cards with figures representing different themes with paths that can be connected to each other.

Allows individual stories that are without predetermined themes.

## Testing with interviewer and project manager at UDI

### - Holistic solution

After some more testing and iteration, it was now possible to determine what functions a holistic concept could have. Additional iterations and ideation after the last testing with the expert panel was performed, and a concept containing various elements with differing functions was put together. This concept was brought to UDI, where Hanne Kirkebø and Line Zahl Kvakland could see it and give feedback.

The feedback was very positive. Kirkebø, who has lots of experience from interviewing children started to discuss how she would use it, and she contributed with many reflective ideas. She is willing to test the solutions in her interviews during the summer of 2018, when the work load is moderate. Zahl Kvakland looked at it from the project manager's point of view, and she

proposed that the concept should be presented to the board that makes the decisions on what to invest money in, and hopefully convince them to invest in this concept. Here are some comments from the meeting:

"Even with the youngest, I would use the symbols first, and afterwards use the more playful parts."

"It's good if there can be empty roads, then I can point and ask what happened here – between this house and that."

"The playful elements could be closest, and I could take notes on the papers that belong to the specific theme that we talk about. That way the child can recognize the symbols on the paper."

**"I strongly believe in this."**



Separate symbols for plan and mapping family/route.

Separate sheets to fill out together or take notes on.

Separate playful pieces for theme introduction for the younger children.

# DESIGN

/dɪˈzʌɪn/

- a plan or drawing produced to show the look and function or workings of a building, garment, or other object before it is made

- Google

In this section the final concept is specified. The elements and functions will be described in detail. This is where the design was fulfilled.



## THE FINAL CONCEPT

The final concept presented in this master's thesis is called Min historie. Min historie suggests a new manner of interviewing children in the asylum process, by the use of a visual toolkit. On the following pages, the this concept will be described in detail. Thereafter follows visualised situations of the new experience. This is

### Min historie



Seen in the background:  
The different components of the concept Min historie

The vision of the concept Min historie is to **create value for the children** that come to Norway to apply for asylum, by creating improved experiences of the meetings with the immigration administration. The concept suggests a new way of interviewing the children, by using a **visual interview toolkit** with the aim to increase the feeling of safety and self-efficacy for the children.

The toolkit in Min historie creates interview situations that are formed from **the child's perspective**. The interviewer is there for the child and by using the tool the interviewer can facilitate the child to tell his or her story with free narrative. By documenting the information **together**, a greater feeling of self-efficacy can be created, and the child can feel ownership of its own story.

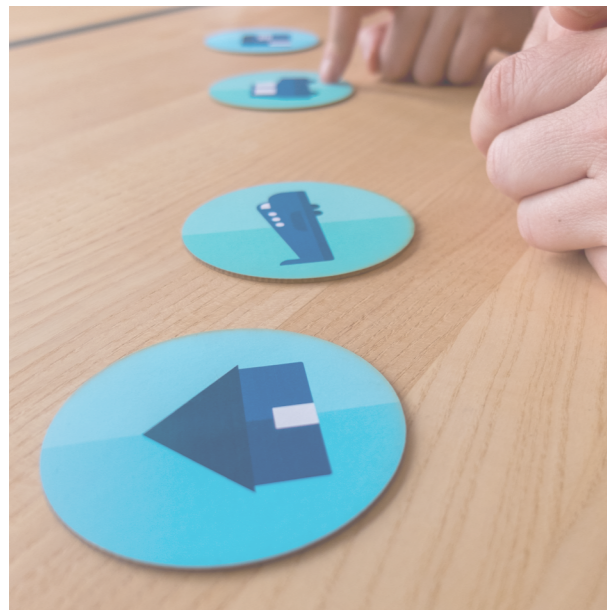
The children in the asylum process are different – they come from different walks of life, possessing varied experiences and cognitive levels. The concept suggests a **structured** manner of working, and at the same time allows **flexibility** by enabling **customised combinations to suit the individual situation**. By assembling different visual elements, the toolkit can help the interviewer to meet the child on his or her terms and adjust the interview to the child's possibilities and needs.

The new way of working when using the tools can decrease the risk of affecting the outcome of the interviews due to competence or daily condition, as it suggests a structured workflow and can **guide the interviewer through the session**. By using the toolkit, the confidence of the interviewer can be increased, and thereby create an improved experience for the child.

# THE TOOLKIT



The toolkit suggests a variety of visual elements that can be used separately or be combined to suit different needs. More detailed information is found on the following pages.



## Symbol-chips

- Visual overview of the meeting
- Introducing themes
- Mapping of family and route



## Puzzle-pieces

- Introducing themes
- Mapping of story



## Worksheets

- Collective documentation
- Transparent documentation



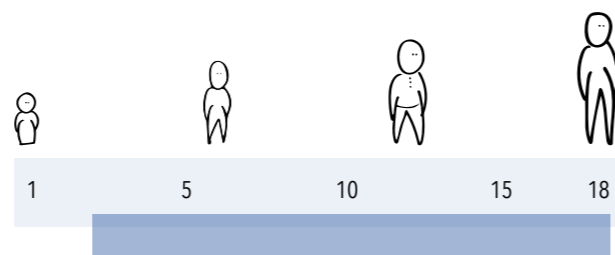
## Extra functions & suggestions

- Feeling-buttons
- Personified figure
- Plan for meeting
- Manual for interviewer

# THE SYMBOL-CHIPS



The symbol-chips are separate visual elements that represent different themes that are discussed during a meeting. They can facilitate the recalling and narrative of stories and can be used for multiple purposes and for all ages.



### Visual overview of the meeting

In the start of a meeting, the symbol-chips can be used to create an overview of the different themes that the meeting will include. This can create a better understanding of the content, increase the feeling of self-efficacy and a more holistic narrative.

### Introducing themes

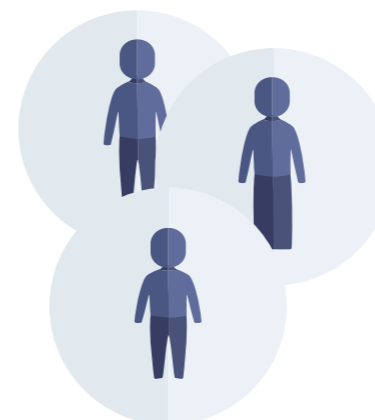
When using the DCM-method, the interviewer introduces themes and encourages free narrative to hear the child's own story. The symbol-chips are tools that can facilitate the interviewer to communicate this, by showing the child the relevant symbol. After the free narrative, the interviewer can point to already used symbol-chips, or add new, in order to ask the child for more specific information.

### Mapping of family and route

When mapping the family members and route to Norway, the recalling and narrative can be facilitated by using symbol-chips. This enables the interviewer and child to visualise the connections between different family members or to create a chronological timeline of the stops along way and how the child travelled between these. This can also help the interviewer to ask for more information and clarify contradictive information.



Symbol-chips in a timeline



The gray category have representations of different people. These have various sizes to indicate if it is an adult or a child, and also different genders to indicate male or female.



In the blue category, the symbol-chips contain various buildings. These can represent the house the child lived in, the school he or she went to, or a place along the travel to Norway.

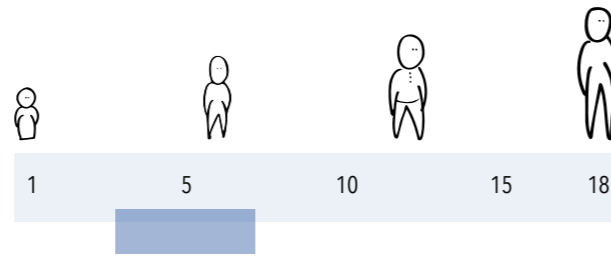


The green category has symbols of different vehicles, for example a car, a bus or an airplane. These can be used to talk about how the child was transported from one place to another.

## THE PUZZLE-PIECES



The puzzle pieces are aimed for the younger children, as they have a more playful twist. They represent different themes and can facilitate the narrative and make the interview session more easy-going.

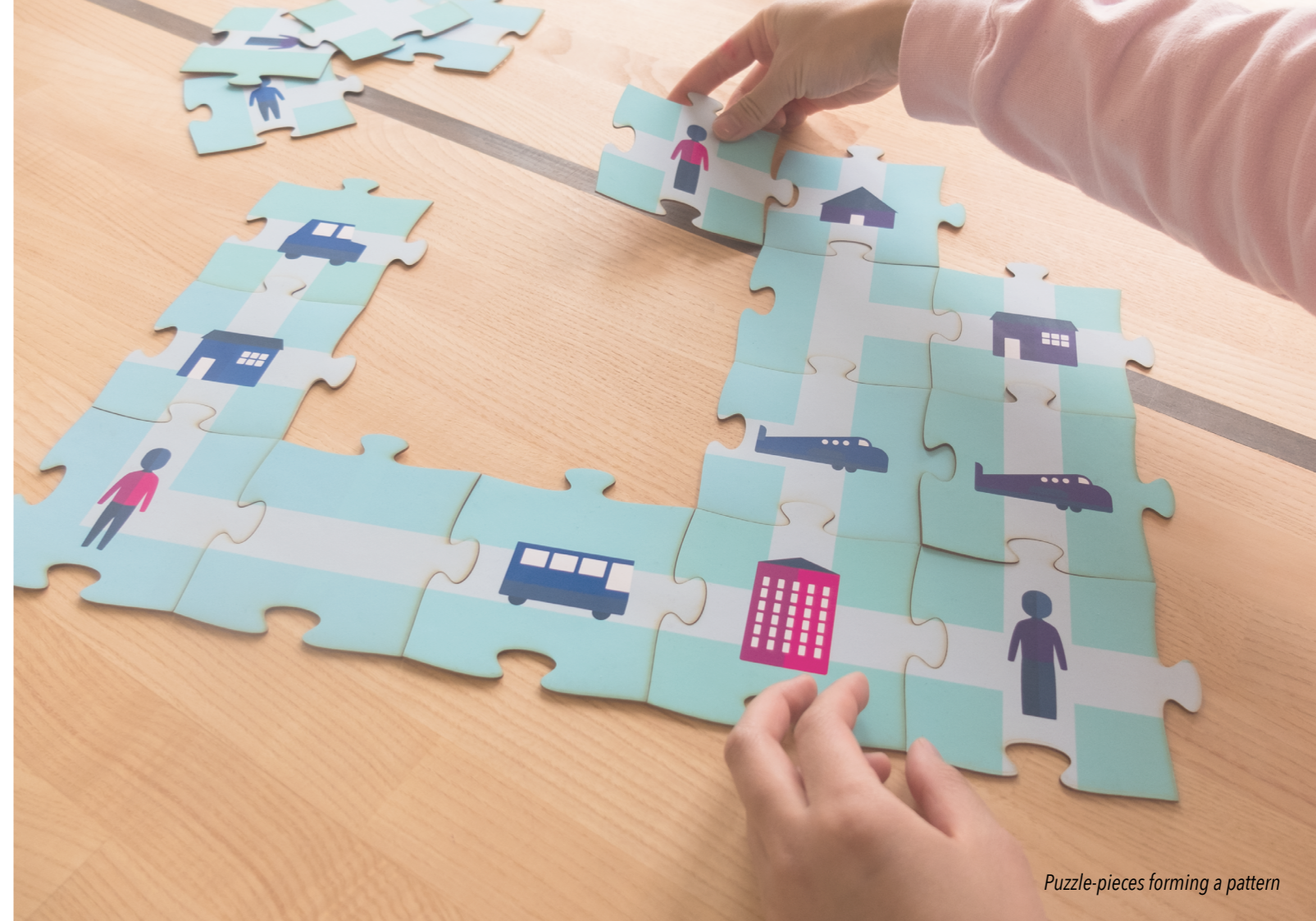


### Introducing themes

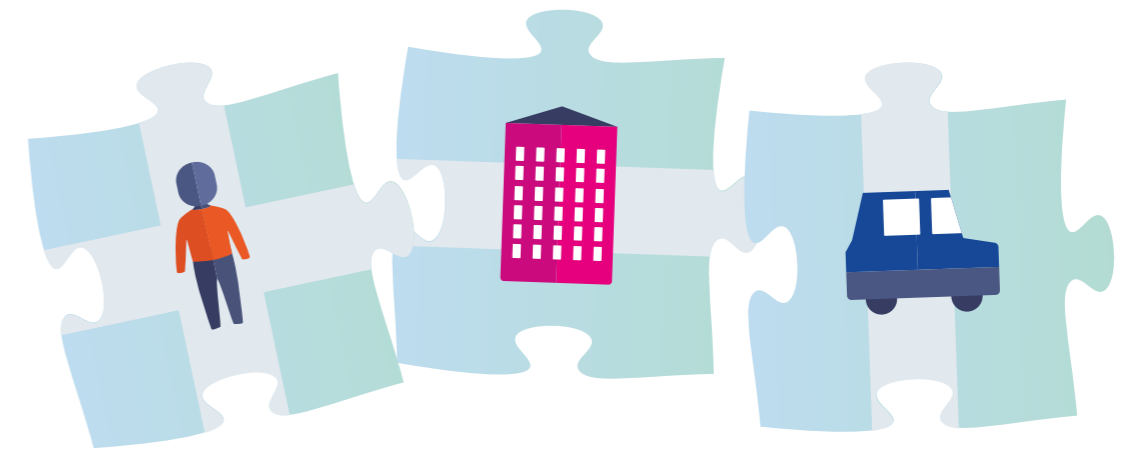
Like the symbol-chips, the puzzle-pieces can be used to introduce themes that the interviewer wishes to hear more about. This will facilitate the interviewer to use the DCM-method, and encourage free narrative. To gain more information about a specific theme, the interviewer can point to a specific piece and ask the child to tell more about it.

### Mapping of story

When talking to younger children, the aim is not to investigate the travel route or family specifically. However, the puzzle-pieces can be used to map the story that the child is telling. For example, after the child has been retelling a story about an uncle, the interviewer can ask the child to find a piece that can represent him. This way, the story can be visualised and facilitate both the interviewer and the child to get an overview of it and perhaps trigger more narrative.



*Puzzle-pieces forming a pattern*



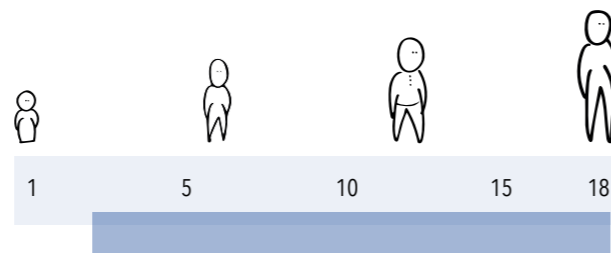
The puzzle-pieces consist of the same symbols as the symbol-chips, however, they are not colour-coordinated as the symbol chips. Instead, the background of the puzzle-pieces have a faded blue-green colour, matching the other elements in the concept. In addition, the symbols on these pieces are more

colourful, on request from the expert panel. This way, the activity of finding "the right" puzzle-piece can be trust building and it can also be easier to remember the story, if the father has purple colour and the uncle has a blue etc.

# THE WORKSHEETS



The worksheets are separate forms to fill out, either together or as documentation for the interviewer. These can help children who are not comfortable with free narrative, that need a little nudge to get started. Every sheet contains information about one thing, which enables a customised mix of sheets for every individual. They can be used for all ages, and can be a useful documentation tool for the interviewer.

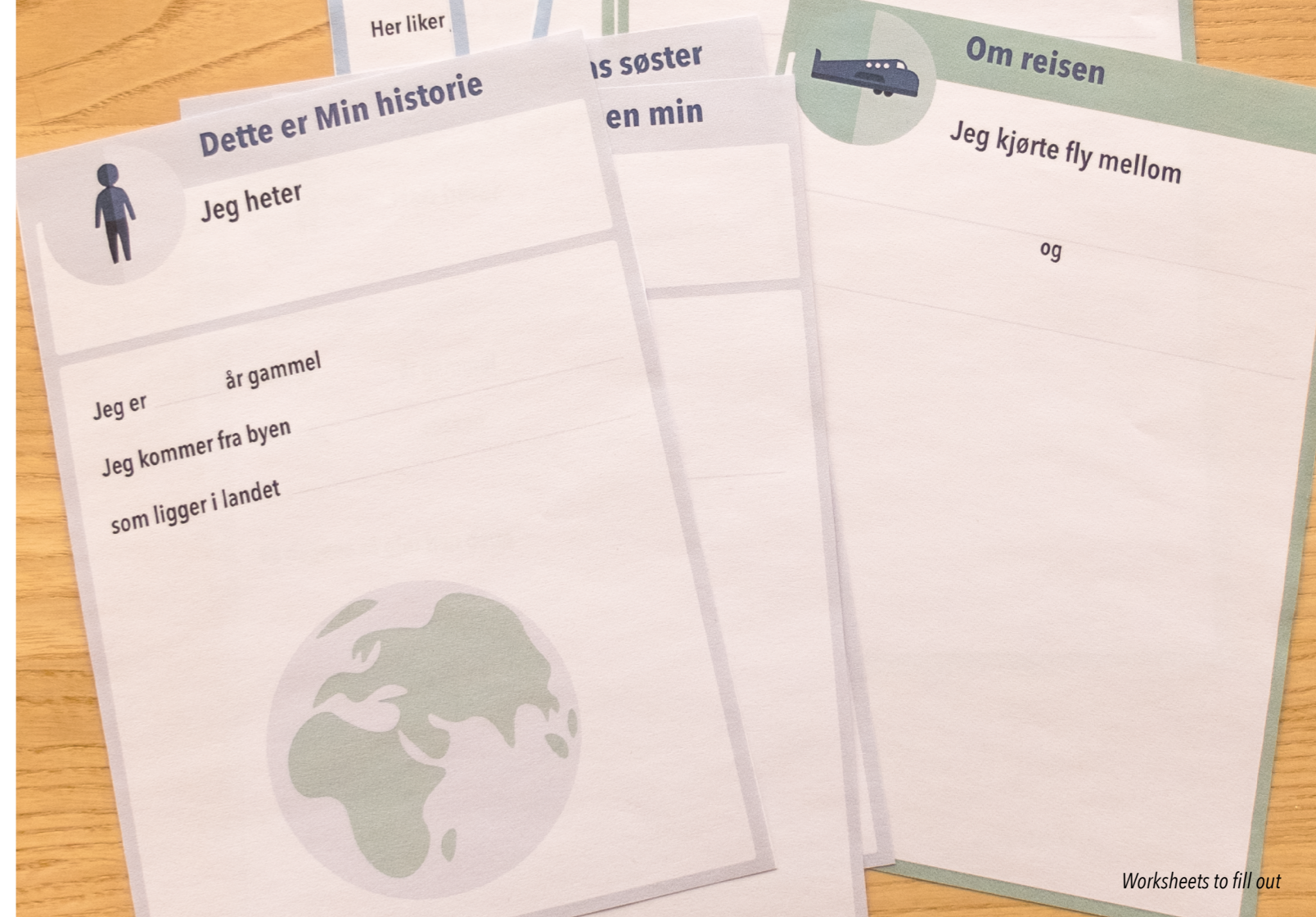


## Collective documentation

For children that might have difficulties telling his or her story through free narrative, working together to fill out the worksheets might be a suitable solution. The papers contain basic questions that can ignite the narrative, and perhaps nudge the child into free storytelling. The focus of the interview will be on the pieces of paper and can decrease the feeling of a traditional and perhaps scary interview.

## Transparent documentation

The worksheets can be used by the interviewer to take notes on, while using the symbol-chips or puzzle pieces as the main tool. This enables the child to follow the documentation as this is done openly and not behind a computer screen. Although the child does not necessarily understand the written text, it can decrease the feeling of suspicion by performing the activity overtly. This can increase the feeling of ownership and safety for the child. By documenting on separate pieces of paper, with a clear heading and structure, it can also facilitate the interviewer to find specific information and sort the notes after the session.



Worksheets to fill out

The gray category contains sheets focused on different people, one sheet for one person. For example, on the sheet for father, the following can be filled out:

- Name and age
- How many siblings he has
- Where he lives
- What he does

In the blue category, information about places can be filled out. For example, where the child went to school, how many years he or she did that, and what they usually did there.

The green category contains information about travelling. For example, on sheet can have a symbol with an airplane or a bus, and space to fill out where the child went from and arrived at.

# SUGGESTIONS OF EXTRA FUNCTIONS



To make the toolkit complete, there are additional functions that could be used together with the above mentioned elements. These are suggestions, several that need to be tested out after the above-mentioned elements are fully developed.

## Feeling-buttons

When retelling a difficult memory, the child can also recall the feelings he or she experienced at that moment. This can make the retelling difficult, as it can be hard for the child to handle the emotions. By using feeling-buttons, the interviewer can facilitate the child to put words on what feelings he or she had felt and increase the chance of a continued narrative. The feeling buttons can also be used after a finished theme, to let the child reflect and inform the interviewer on how it felt to talk about the specific subject. See upper right photo.

## Star-buttons

In the toolkit there are also star-buttons. These can be used either to clarify that a theme is finished or that there was a specific or happy event connected to one. The stars can have a positive effect to the self-efficacy for the child, as they might serve as badges for doing well during the interview. See upper left photo.

## Personalised figure

For the younger children, a personalised figure can be used during the day of the interview. By choosing a symbol-chip and add stickers with a face and clothing, the chip becomes personal. The child can choose the

haircut, skin colour and colours of the clothes that he or she likes. This activity can either be done in the waiting area, where the child can explore this alone, or as contact establishment together with the interviewer. In the end of the session, the child can have it as a gift, which can create a positive closure of the meeting. See figures to the right.

## Plan

As mentioned, the symbol-chips can be used to create an overview of what themes the meeting will include. By using a predetermined structure, the plan can be easy to understand and use. For example, it can have three columns, one for the planned themes, one for finished themes and one for feeling-buttons. A suggestion is to use a magnetic board together with symbol-chips with magnets. That would make it easy to rearrange the elements during the meeting. This visual and qualitative check list can create predictability and give an indication of how much is left. See figure to the right.

## Manual

For the interviewer, it is important to understand how the toolkit should and could be used. Therefore, a manual including steps of the interview, age recommendations and examples from other interviews would be useful.

## Additional areas of use

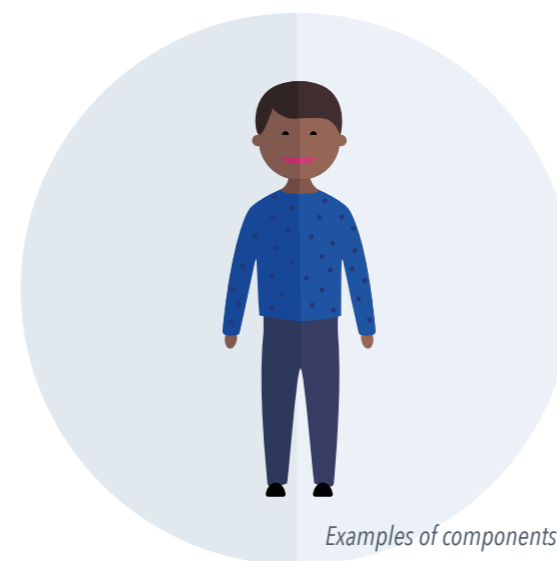
The concept creates a new manner of communicating in the asylum process, and although the toolkit is developed for the specific interview sessions, there might be other areas in the asylum process that can be relevant for a similar solution. An example of how the toolkit could be used is by employees at the reception centres, to have a visual communication facilitator. This could then be used for contact establishment rather than collecting information about the child.



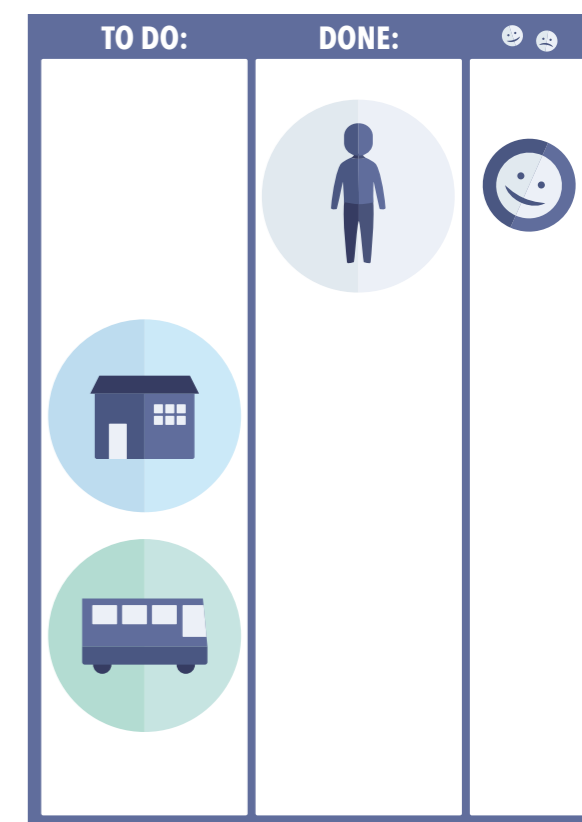
Star-button



Feeling-button



Examples of components for personalising figures



Example of plan for a meeting

# GRAPHIC DESIGN



The graphic design plays an important role of the toolkit, as it can either increase or decrease the functionality. The suggested design is based upon the children's ideas and feedback. Here are the reasons to why the graphic design looks like this.

## The expression

The idea of the solution is that it is supposed to create predictability, whereas the children can recognise the tool and figures throughout the asylum process. In the project Barn i Asylkjeden A-Å (BIAS), a new graphic profile will be developed for the whole asylum process. Therefore, the graphic design of this concept is just a suggestion that visualises the functions, not the final design. However, this design received positive feedback and will be used within the rest of project BIAS, for reports and as prototypes for sending to the illustrator that will be hired to create the holistic profile.

The development of the graphic design started at Lyng reception center, where all agreed on figures that were simple and not detailed. This was motivated by the fact that many different children will be in touch with the design, and should therefore not be too specific.

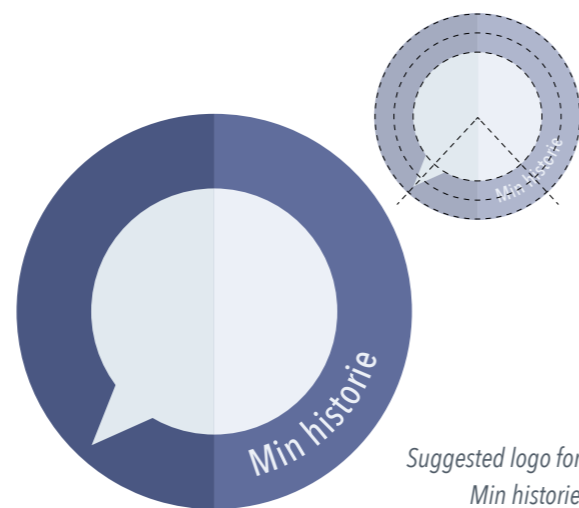
When meeting the children in the expert group and discussing how the solution should function for younger children, they suggested more colour and playfulness. Combining the feedback from Lyng reception centre and the expert group, a design that transforms from simple for the older children to more colourful for the younger should be created.

To add a playful touch to the design, gamification was used. "Gamification' is the use of game design elements in non-game contexts." (Deterding, 2011) In this context, the design cannot be too playful, as that might distract the child from the narrative or even add fantasy to it. Therefore, simple round chips and buttons make out the basic shapes, showing simple symbols that do not steal too much attention. For the younger children however, puzzle-pieces can be attached to each other to form a story, which creates a playful experience.

## The identity

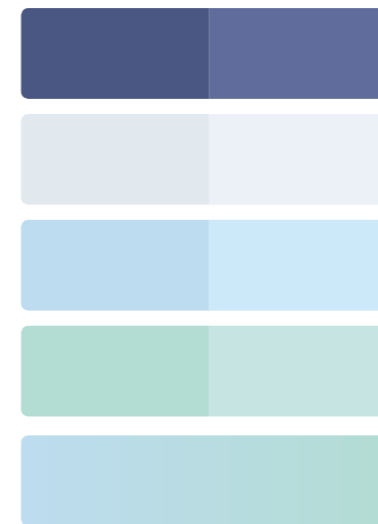
The name Min historie (Norwegian for My story), indicates that the concept is personalised for the individual child. Every child's story should be heard, and it should be every child's own story.

The logo is based upon the primary colour palette, with an abstract speech bubble symbolising the concept of letting every child tell their story.

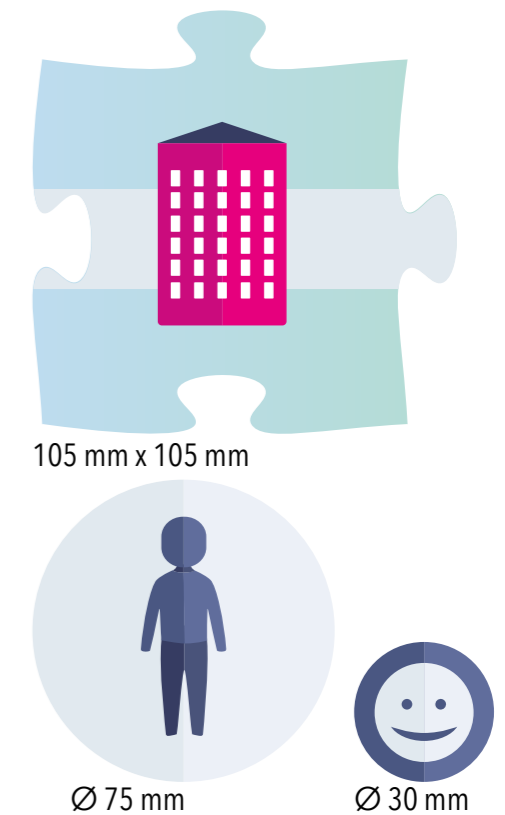


Suggested logo for  
Min historie

## Primary palette



## Secondary palette



## The colours

When choosing colours for the design, some research was done on colour psychology. This showed that colours based on blue are usually seen as calming and dependable and are good to communicate trust. (Sherin, 2012) These are feelings that the concept aims at creating, so using blue colours might increase the chances of that. Therefore, the primary colours in the concept are gentle dark blue combined with light blue and green.

The secondary palette for the younger children however, is more colourful with energising. The aim here is to add a playful touch to the elements that might decrease feelings of being in a scary situation.

## The sizes

The sizes of the element also plays a role in the graphic design and how it is perceived. The elements cannot be too small, as they are to be used by two people and should be visible and easy to move around the table. If the elements are too big, the expression can be too childish to be taken seriously. Simple paper-prototyping was performed in order to decide the sizes of the elements and their graphic expressions.

The worksheets are A5, as they should be easily printed at the different offices.

To sum up, a suggestion for the design of the is developed, and the next step is to test the prototypes with the children and interviewers that will use them, in order to decide all details. This will be done after the thesis is delivered.



# THE NEW EXPERIENCE

Here are situations of when the personas go through the new interview experience.

## Creating trust / Establishing contact Jusuf, 7 years old

Before the interview starts, Jusuf plays with some paper figures in the waiting area. These are symbol-chips, and have symbols representing people, houses and vehicles. He can choose stickers of clothes and faces and put them on the people. He makes one look like himself.

The interviewer meets Jusuf on his level by sitting down to spend some time with him in the waiting area. He shows interest and encourages him to play with the figures. After a while, when they have a relaxed tone and have established contact, the interviewer invites him into the interview room. Jusuf can bring his figure.

In the interview room, the interviewer and Jusuf sit next to each other. The interviewer reduces the imbalance of power by giving Jusuf all the attention and makes sure that Jusuf feels seen and heard. This makes Jusuf feel confident and secure, and that the situation is created for him.

## Creating predictability / Setting the premises Sarah, 11 years old

Before Sarah is being interviewed, she is very nervous and not sure what to expect.

After some informal talking with the interviewer, she feels safer. The interviewer then shows Sarah a plan, where there are three symbols. The interviewer tells her that the first represents Sarah, the second her home and the third is the route to Norway. Then the interviewer says: "When we have talked about all three, we are done."

This helps Sarah to understand what they are going to talk about and gives her confidence, as she now feel that she will be able to tell the interviewer what is requested.



## Introducing themes, encouraging free narrative and mapping story

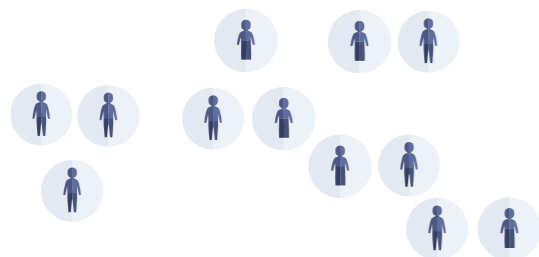
### Shirin, 14 years old



After Shirin has understood what she is going to talk about during her interview, the interviewer shows her a symbol that resembles a person. The interviewer introduces the first theme and asks Shirin to talk about herself, by showing her a symbol-chip of a female figure. By having a visual item to focus on, it is easier for Shirin to talk about herself as this makes her relax a bit.



When Shirin has told the interviewer what she believes is enough, the interviewer shows her a new symbol of a larger person. The interviewer says: "You mentioned your father; can you please tell me more about him?" The interviewer uses another symbol-chip to ask for more information, still encouraging free narrative.



After a while, there is a network of symbol-chips on the table, representing her family. This creates a visual overview that makes it easier for both Shirin and the interviewer to remember who she has talked about and not.



## Creating a playful narrative

### Jusuf, 7 years old



When Jusuf is talking about himself he uses the personalised symbol-chip as a focal point as he is a little shy.



When he starts talking about his mother, the interviewer asks if he wants to find a puzzle-piece that they can play pretend to be his mother. The interviewer brings out a box with different puzzle-pieces, and Jusuf finds a piece that has a female symbol to represent his mother.



When Jusuf introduces new themes that the interviewer wishes to hear more about, the interviewer asks if they can find a puzzle-piece that can represent the new theme. This way, the interviewer can encourage Jusuf's free narrative, but at the same time guide the narrative in relevant directions.



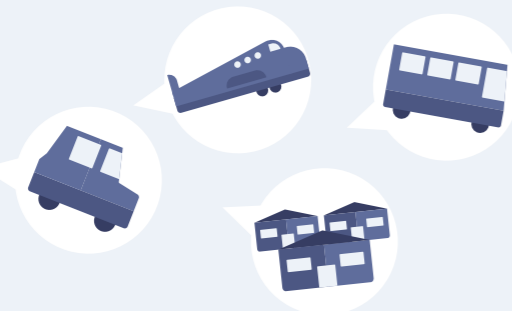
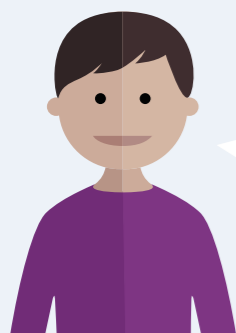
During the narrative, the interviewer asks Jusuf about what he felt during the different events. The interviewer gives Jusuf feeling-buttons and asks him to choose the ones that represents the feelings and put them on the specific puzzle-pieces. He can also add star-buttons to events he liked a lot.



After a while, they have visualised Jusuf's narrative with puzzle-pieces that are creating a playful pattern on the table. By using this tool, Jusuf understands the activity and feels that it is easy for him to tell his stories.



## Mapping travel route & asking for specific information Mohammad, 16 years old



When Mohammad is being interviewed, the interviewer asks him to retell the travel route to Norway. When he starts to talk he is a bit stressed and not sure that he remembers the route correctly.



While he is talking, the interviewer brings out symbol-chips, one for the car-ride, one for first stay, one for the bus-ride, and so on. The interviewer arranges them in a timeline on the table, that makes the journey visible.

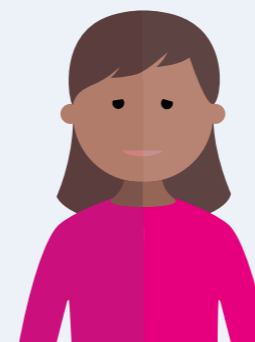


During the narrative, Mohammad remembers that the bus-ride was before the car-ride, and not in the order he had said from the beginning. The interviewer says: "That's ok!" and switches the places of the chips.



The interviewer then points at the bus and asks a specific question: "So, did you go by bus between these two places?" Mohammad confirms that that is correct. The symbol-chips can facilitate both free narrative and specific questions, as the interviewer can visually show where he needs more information.

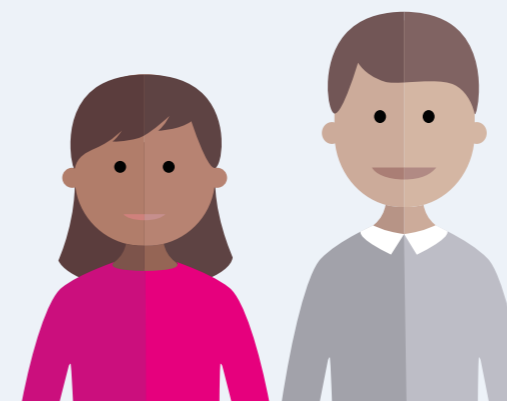
## Collective and transparent documentation Sarah, 11 years old



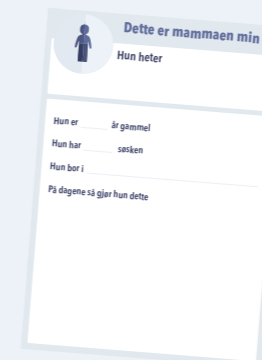
When the interviewer asks Sarah to talk about her family, she has difficulties talking about them. She doesn't understand what the interviewer wants to hear and gets insecure.



The interviewer then brings out worksheets, where there is one paper for her mother, one for her father, and several for the rest of her family. On each worksheet, there are a few questions, such as name, age and where the person lives, written in her language.



The interviewer asks if Sarah wants to fill out the sheets, but as she has not gone to school, she gets insecure. The interviewer says: "That's ok, let's do it together!" The interviewer goes through the questions and encourages Sarah to tell more. This makes Sarah feel confident as the interviewer and Sarah document her stories collectively.



Sometimes, Sarah talks freely about a person, and to be able to remember all, the interviewer uses a similar worksheet, to document her narrative on. Sarah feels safe, as the interviewer does this transparently, so that Sarah understands what is written even though she does not speak Norwegian.

## Presentation of prototype in team leader group

After another iteration from the latest feedback, a prototype was produced. This was presented to 8 participants in the project group including one of the project managers and 5 team leaders, representing both PU, UDI and UNE. The session was very successful, and the participants gave lots of valuable feedback. Here are some comments from the participants:

"This could be used in other parts of the asylum process too, for example in reception centres and when talking about where in the journey the child is."

"I want to start interviewing again, so I can try this!"

"There is no doubt that visualising this is good!"

"The puzzle might take longer time to use than the circles. But in that case the activity of puzzling itself is part of the idea."

"The papers are great to sort out the notes! That will make it much easier to write a summary with the help of them, instead of going through several white sheets with scribbles on."

"This could be used to talk to analphabetic or people that have difficulties expressing themselves too."



*Presentation of concept and prototype in the team leader group*

**"It's really good that you can move the pieces around, because when you draw a timeline on a paper everything becomes a mess in the end."**

**"I don't see any age-limitations, this can be used for adults too."**

# CONCLUDE

/kən'klu:d/

- bring or come to an end
- arrive at a judgement or opinion by reasoning

- Google

In this last section the final concept and the master's thesis are summed up and reflected upon. Further work with the concept is suggested and described. The following pages contains references and appendices.

## CONCLUSION AND REFLECTION

When children come to Norway to apply for asylum, they go through a series of events to prove their right for protection. Not all activities during the asylum process are formed from the child's perspective, therefore this project was to investigate challenges and possible interventions during the registration at PU, asylum interview at UDI and board hearing at UNE.

Through qualitative research, such as interviews, observations and workshops with asylum seekers and employees from the different actors, a holistic understanding of the situations could be gained. Using co-creative and iterative ideation and testing with asylum seekers and employees, a suggestion for an intervention could be developed.

The concept Min historie suggests a new framework by using an interview tool that aims to increase the feeling of mental safety and self-efficacy for the children in the asylum process. The visual elements included in the tool are flexible and can be combined to answer to different ages and needs. Using the tool, the interviewer can facilitate the child to recall and retell experiences that are relevant for the evaluation of protection. The tool invites the child to participate in the documentation, resulting in a collaboration between the interviewer and child, which can increase the quality of the documentation.

The process aimed to answer the research question:

### **Children in the asylum process**

**- How to improve the meetings with the immigration administration?**

According to feedback from the children in the asylum process, a solution with these functions would improve the situations. The feedback from the employees at PU, UDI and UNE, was positive, claiming the solution would make it easier to establish contact with the children, facilitate the child to retell experiences to and create a higher quality of the documentation. By using the tool, it could be therefore possible to improve the experience and create value for the children in the asylum process and increase their feeling of safety and self-efficacy.

The iterative and co-creative process was very inspiring and educational, where the involvement of asylum seekers and employees in different activities was central in the development. Working interdisciplinary across departments and levels created a holistic understanding of the system and was very informative.

One limitation of the project could be that the final solution is not tested in an interview context, and that younger children were not involved in the iterations. However, the time of the project allowed testing the different functions with older children, some who came when they were at a young age, who could give reflected feedback to what would fit for different ages. Also, the employees who know the situations well could reflect upon what could work or not.

Therefore, based on feedback from both children in the asylum process and experienced employees, the concept Min historie suggests a solution that can improve the meetings with the immigration administration, answering the research question.

**"Service design should not end with a concept or a prototype. The aim must be to have an impact on people, organisations, and the bottom line."**

(Stickdorn, 2018)

## FURTHER WORK

The next step of the project is to present the concept to the board in the beginning of June, in which the board can decide whether or not to invest in the production of the tool. If the board finds it useful and approves the investment, the development continues. This will be done by testing the tool in the accurate context, where an interviewers can use it together with children in different ages to investigate what works or not. When the solution is tested, and enough iterations are done to have all details in a fully-functioning tool, it can go to production.

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## APPENDIX

**144 - Appendix 1 - Personas**


**148 - Appendix 2 - Storyboards**



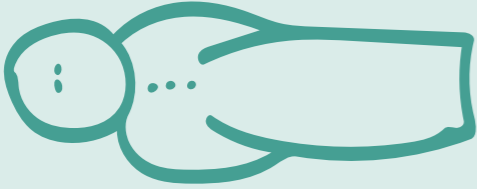
## APPENDIX 1- Personas: Jusuf

	<p><b>My name is</b> Jusuf</p> <p>and I am <u>7</u> years old.</p> <p>I come from <u>Eritrea</u></p> <p>but left together with mum and younger sister</p> <p><u>3</u> years ago</p> <p>because of <u>I don't know.</u></p>	<p>This is what my life looked like at home: Dad was in the military, don't remember much of him. I went to kindergarten. Grandmother was our neighbour. I liked it there, I miss Eritrea.</p>	<p>This is how my life looks like here in Norway: I go to school. Live in a centralised reception centre for mixed ages. A lot of noise.</p>
<p>This describes me and what I wish to do in my life: Truckdriver or cyclist!</p>	<p>This was difficult when I came to Norway: Live in the reception centre with that much noise. Trouble sleeping.</p>		

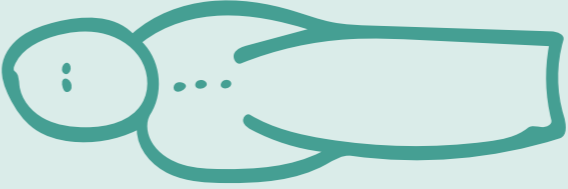
## APPENDIX 1- Personas: Mohammad

	<p><b>My name is</b> Mohammad</p> <p>and I am <u>16</u> years old.</p> <p>I come from <u>Afghanistan</u></p> <p>but left together with my family to Iran 7 years ago, because of war and uncertainties. Came to Norway:</p> <p><u>1</u> year ago alone.</p> <p>because of <u>war and uncertainty</u></p>	<p>This is what my life looked like at home: In Afghanistan: War and Talibans. Did not go to school that much. In Iran: Worked, construction. Dad was injured, so he cannot work. I am the oldest.</p>	<p>This is how my life looks like here in Norway: I live at EMA-reception centre. I go to school. Afraid to get picked up by the police.</p>
<p>This describes me and what I wish to do in my life: Education, work, safety. I love cricket.</p>	<p>This was difficult when I came to Norway: A lot of pressure from my family. Save money to send home. Uncertainty.</p>		

# APPENDIX 1- Personas: Sarah

	<p><b>My name is</b> Sarah</p> <p>and I am <u>11</u> years old.</p> <p>I come from <u>Syria</u> but left together with my cousin</p> <p><u>1</u> year <u>ago</u> because of <u>war in Syria</u></p>	<p>This is what my life looked like at home: No school. Older sister teaches me, she can read, write and do math.</p>	<p>This is how my life looks like here in Norway: I go to school. Lives at the reception centre in Ringerike. My cousin lives in a reception centre for unaccompanied minors, miss him.</p>	<p>This was difficult when I came to Norway: Language, fear, longing. I have met police men that have not been very nice.</p>
<p>This describes me and what I wish to do in my life: School. That mum, dad and my siblings come here. That we don't have to be afraid.</p>				

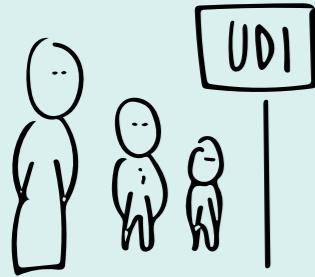
# APPENDIX 1- Personas: Shirin

	<p><b>My name is</b> Shirin</p> <p>and I am <u>14</u> years old.</p> <p>I come from <u>Iran</u> but left together with with mum, dad, two siblings - I'm the oldest.</p> <p><u>2</u> months <u>ago</u> because of <u>political activity.</u></p>	<p>This is what my life looked like at home: It was fine until my dad was imprisoned. School, big family, lived in Teheran - modern.</p>	<p>This is how my life looks like here in Norway: Live in a shabby reception centre, mum and dad lost their position. Dirty and messy.</p>	<p>This was difficult when I came to Norway: Reorganisation of life. Dad is depressed. I don't have my own bedroom. I don't have my own stuff, I miss that. Mediator between my parents and the administration.</p>
<p>This describes me and what I wish to do in my life: School! Dentist! I want to control my own life and not wear a hijab.</p>				

## APPENDIX 2- Storyboards, Jusuf, UDI and Mohammad, PU

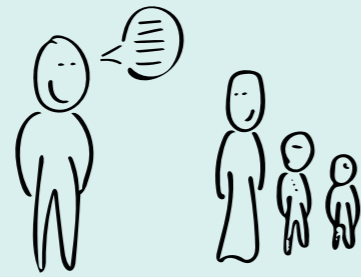
### JUSUF'S ASYLUM INTERVIEW AT UDI, PART 1

1 Arrival at UDI



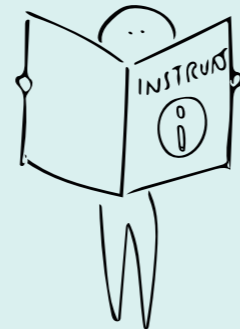
Jusuf came to Norway with his mother and his little sister. Jusuf is being interviewed at UDI today.

2 The first encounter



When they arrived at UDI, they were greeted by a friendly man. He showed them where the visitors could sit down and wait.

3 Preparations



Before the interview, the interviewer has had training and practice on how to use the new interview tool.

This makes the interviewer feel confident when meeting Jusuf.

With the tool follows a manual that shows how to use it in different ways. All children are different, as well as all interviewers, and in the manual, there is guidance on how to handle different situations.

### JUSUF'S ASYLUM INTERVIEW AT UDI, PART 2

4 The safe environment



The interviewer showed Jusuf and his sister toys that they could play with. Jusuf found a house and a little man he wanted to play with.

The environment is adapted to children and Jusuf feels safe and secure when being there playing with the toys.

DCM- physical framework

5 Establishing contact



The interviewer meets Jusuf where he is playing and asks about what he is playing with.

The interviewer takes time to get to know Jusuf, already in the waiting area.

Contact establishment starts already in the waiting area, on the child's terms.

DCM- contact establishment

6 Established trust



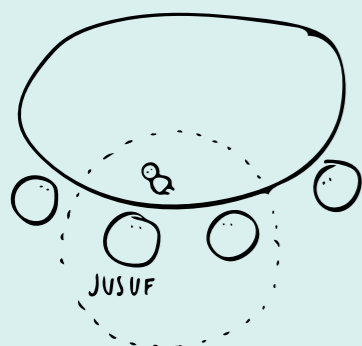
The interviewer says to Jusuf that he can bring the toy into the room where they are going to talk. Jusuf gets happy! Jusuf's mother can join, but Jusuf is confident to follow the interviewer alone.

The mother had been interviewed the day before by the same man, and Jusuf had seen and talked to him then.

If possible, the contact establishment can start already the day before. The interviewer can then show the child the room and prepare him or her as much as possible.

## JUSUF'S ASYLUM INTERVIEW AT UDI, PART 3

7 The interview session

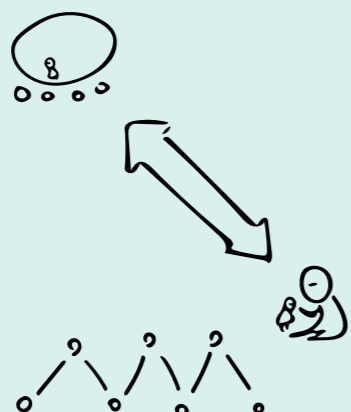


As it is the interviewer and Jusuf that are going to talk, they sit next to each other.

To create as much trust and confidence as the possible, the child should sit next to the interviewer.

This will decrease the imbalance of power and increase the chances of a good conversation.

8 Setting the premises

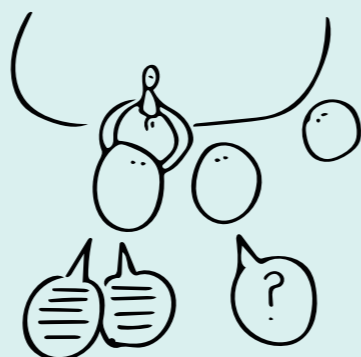


The interviewer starts by explaining what they are going to talk about and that they will have breaks regularly so that Jusuf can relax and play.

The interviewer shows Jusuf a figure and says that when we have talked about this one we are done

To set the premises and give Jusuf an idea of how long they will talk, the interviewer has a visual tool that represents the day.

9 Introduction to themes and free narrative



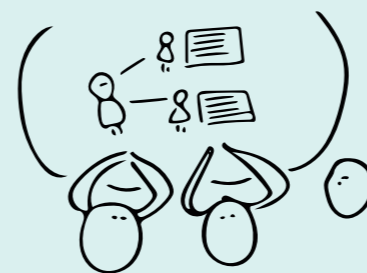
The interviewer asks if they can play pretend where the little figure is Jusuf. This sounds good to Jusuf.

The interviewer asks if he can tell something about himself. The interviewer uses the little man to introduce the first theme he wants to hear about.

DCM-introduction to specific theme and free narrative

## JUSUF'S ASYLUM INTERVIEW AT UDI, PART 4

10 Understanding the details



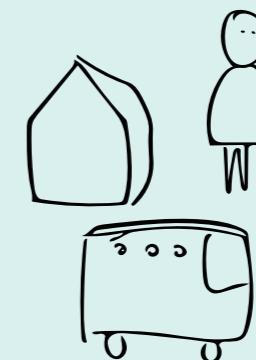
While Jusuf is telling his story, they add more figures, for example more little men, that represent Jusuf's family.

By working physically and visually, the interviewer can facilitate recalling and structuring memories.

The physical objects can help the interviewer to guide the conversation further and help to get a more detailed narrative.

DCM-specific questions.

11 Additional themes

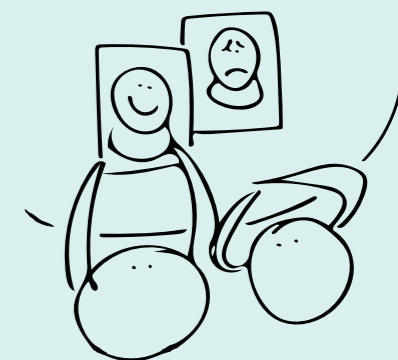


The interviewer asks Jusuf to tell about the house that he lived in back home and shows him an object representing a house.

By using the physical objects an invisible structure can be created, for example physical object = new theme.

DCM-introducing themes

12 Complementary elements

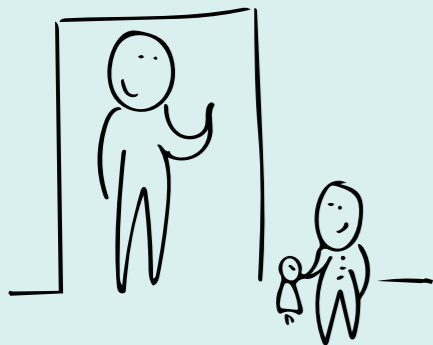


The interviewer shows Jusuf cards with happy or sad faces on and talk about these. Here they are talking about feelings.

In the toolkit there are elements that complement each other, such as cards or papers. These cards can help Jusuf to understand and explain his feelings.

## JUSUF'S ASYLUM INTERVIEW AT UDI, PART 5

13 A positive closure



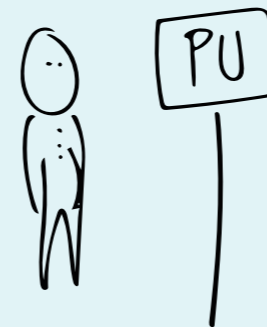
When the interview ends, the interviewer says that Jusuf can keep the little man. This makes Jusuf happy and since he has formed attachments to the figure during the interview.

By letting the child keep the figure, surprise and positivity can be created. To have a positive ending to a vulnerable and maybe scary conversation, the whole session can be remembered as positive.

DCM-closure

## MOHAMMAD'S ASYLUM REGISTRATION AT PU, PART 1

1 Arrival at PU



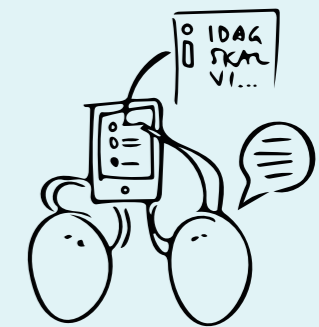
Mohammad came alone to Norway and today he is going to be registered at PU.

2 The first encounter



When Mohammad enter, he meets a friendly lady, who is the interviewer. She asks Mohammad if he has eaten, or if there is anything else he needs.

3 Information and contact establishment



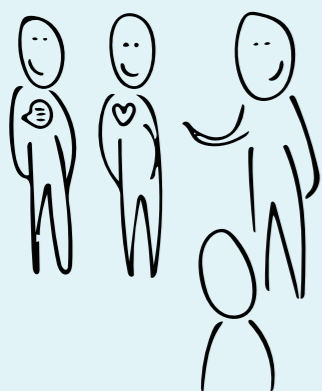
The lady shows Mohammad what the plan for the day is on a digital tablet. She takes time and makes sure that Mohammad is informed and feeling confident. The information is visual and translated to paschto, Mohammad's native tongue.

The contact establishment starts in the waiting area, to make Mohammad feel safe as early as possible.

DCM- contact establishment

## MOHAMMAD'S ASYLUM REGISTRATION AT PU, PART 2

4 Explaining the roles

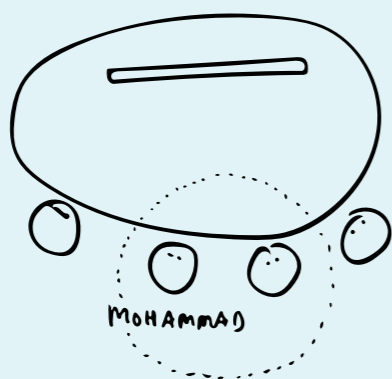


The lady explains who is going to be present during the interview, and their role in the situation (representative and translator).

Mohammad feels taken care of and safe. Already on the tablet, he saw something about who will be there. They all take time to get to know Mohammad.

DCM- contact establishment

5 The interview situation



As it is the interviewer and Mohammad that are going to talk, they sit next to each other.

To decrease the imbalance of power the interviewer sits next to the child. That enables them to use the new tool together.

DCM – physical framework

6 Setting the premises



On a digital screen on the table there is a visual overview of the plan for the day. The interviewer explains the importance of this and that they will document Mohammad's story together.

The interviewer explains that she will take notes during the conversation and will double check with Mohammad that everything is correct. This calms Mohammad and assures him that he will be heard.

The digital tool is used to create an understanding of the day. The understanding and the invite to participate in the documentation creates assurance.

DCM- free narrative

## MOHAMMAD'S ASYLUM REGISTRATION AT PU, PART 3

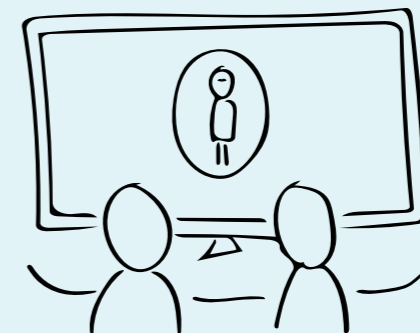
7 Fingerprints and photo



In a natural pause, they enter another room for ID-photographing and scanning of fingerprints. At every station, there is good, visual information of what is performed, so that Mohammad understand what is done.

Breaks are frequent and fingerprints and photograph is taken when the child feels safe. The free narrative should not be interrupted. This will create a good flow in the conversation. Clear and visual information will make the child feel safe.

8 Introduction to theme and free narrative

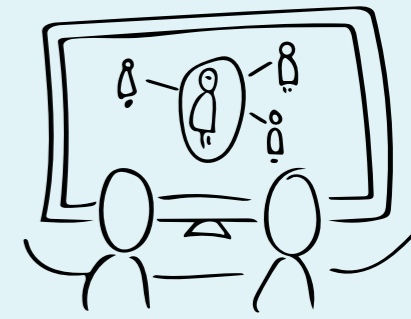


The interviewer asks Mohammad if he can tell something about himself.

The interviewer introduces a theme by showing a symbol or picture and asks Mohammad to talk about it freely.

DCM-introduction to specific theme and free narrative.

9 Understanding the details



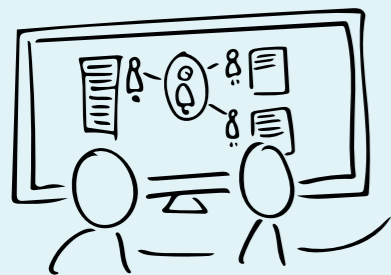
Mohammad talks about important details, for example the family situation. This is something the interviewer wants to hear more about, and together they add and arrange the symbols to make the story visualised and clear.

The interviewer and the child can create a visualised narrative together. This gives the child a feeling of ownership to his own story.

DCM- detailed questions

## MOHAMMAD'S ASYLUM REGISTRATION AT PU, PART 4

10 Notes directly into the document

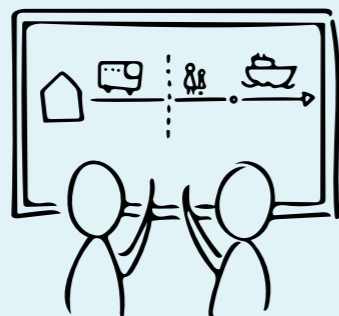


Between the narratives and questions, the interviewer takes notes. She assures that what is written down is correct, and changes if not.

By taking notes during the interview, the interviewer can secure the quality of the documentation.

Doing this visibly and together with the child, trust can be created, and the child does not have to wonder about what is written down.

11 Timeline/travel route



When Mohammad explains how he came to Norway, they create a timeline together.

Moving things around is easy and gives Mohammad and the interviewer the possibility to create a chronological story.

To work visually can facilitate the child to recall and structure the memories and retelling.

This also facilitates the interviewer to get a detailed and more complete picture of the story.

12 The positive closure



When the interviewer has received enough information, she zooms out the document and emphasises how well they have worked together, and especially how brave Mohammad was when sharing his story.

After this, the interviewer gives Mohammad information about the next step, and thanks him for a good collaboration.

To show what they have created, the child can get a feeling of self-efficacy and mastery, and they can see that they have done good job.

Information about the next step will create predictability and make the child feel safe.

Creating a positive feeling in the end will help the child to remember the situation as positive and will decrease possible stress before the next meeting.

DCM-positive closure

