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## “Nice and Happy Feelings”

Supporting Mental Wellbeing of a Group of Substance Abuse Clients through Dancing and Drumming

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<p>This is an activity-based final project realized as a collaborative work with ASKEL a unit of Kalliola settlement Association which offers low threshold services for people with substance abuse problem. The project has two specific objectives which are to investigate whether dancing and drumming will be a beneficial paradigm in supporting the mental wellbeing of a group of female substance abusers who are the clientele of ASKEL and to create dancing and drumming procedure as basis for mental wellbeing support programmes for ASKEL.</p> <p>Socio-cultural animation perspectives were incorporated both as a theoretical framework and as a method in the project. In order to actualize the objectives of the project three different animation activity sessions which involved dancing and drumming were planned and implemented together with the participants. Evaluation of the project was assessed through feedback from the participants and personal reflection of animation process in regards to socio-cultural animation principles.</p> <p>It can be concluded that dancing and drumming are indispensable techniques for supporting mental wellbeing of at-risk people like the participants of this project. The feedback from the project was quite positive. ASKEL thought that the project was useful, that they have got a procedure as basis for their mental health support programmes and the write-up about ASKEL will also be used on their English website.</p> <p>Each participant of the project received lets' keep dancing and drumming otherwise our mental health is loss leaf-let that served as memory for participating in the project and they are interested in continuing doing dancing and drumming activities so as to keep supporting their mental wellbeing.</p>	
Keywords	substance abuse, mental wellbeing, dancing, drumming, socio cultural animation

Tekija Otsikko	Annie Anyiam "Kivaa ja Iloista Meninkia":Tukea Henkistä Hyvinvointia Päihteiden Ryhmän Asiakkaan Kautta Tanssia ja Rummutusta
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<p>Tämä toiminnallinen loppu Projektin toteutettiin yhteistyönä Kalliolan Settlementti Ry:n ASKEL-yksikön kanssa, joka tarjoaa matalan kynnyksen palveluita ihmisille, joilla on päihdeongelmia. Projektin oli kaksi erityistavoitetta eli: tutkimaan onko ASKEL-yksikön asiakkaana olevalle päihdeongelmaisten naisten ryhmälle hyötyä tanssimisesta ja rumpujen soittamisesta hyvinvoinnin tukemisessa ja toinen oli luoda tanssin ja soittamisen toimintatapoja pohjaksi ASKEL-yksikön hyvinvoinnin tukemishjelmille.</p> <p>Sosiokulttuurisen innostamisen näkökulmia käytettiin projektissa sekä teoreettisena kehyksenä ja menetelmiä. Tavoitteiden toteuttamiseksi järjestettiin kolme innostamissessiota, jotka sisälsivät enimmäkseen tanssia ja rumpujen soittamista suunniteltiin ja toteutettiin yhdessä osallistujien kanssa. Tutkimusta arvioitiin asiakkaiden palautteella ja omalla reflektiolla sosiokulttuurisen innostamisen näkökulmista.</p> <p>Johtopäätökset: Tanssiminen ja rummutus ovat ensiarvoisen tärkeitä tekniikoita riskiryhmässä olevien tukemiseen, kuten tämän projektin kohderyhmälle. Projektin saama palaute oli melko positiivista. ASKEL ajatteli, että projekti oli hyödyllinen, ja että he saivat uusia toimintatapoja henkisen hyvinvoinnin tukemisen ohjelmiinsa ja englanninkielinen kuvaus Askeleesta käytetään niiden englanti verkkosivuilla.</p> <p>Kukin osallistuja on saanut projektissa "pitää tanssia ja rummutusta muuten meidän mielenterveyden menetetään" esite joka toimii muisti projektiin osallistuvat ja ne kiinnostunut jatkamaan tanssia ja rummutusta toimintaa joilla pyritään tukemaan heidän henkistä hyvinvointia.</p>	
Avainsanat	päihteiden käyttäjä, henkistä hyvinvointia, rummut, tanssi, sosiokulttuurinen innostaminen

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## 1 Introduction

In Finland using culture and art in promotion of wellbeing has been an established trend. Following a policy strategy for Health Promotion proposals in 2007 the Government has adopted and launched a program named Art and Culture for Well-being in 2010–2014. Art and Culture for Wellbeing programme intended to support welfare of all and sundry at all level of the society through pedagogical use of culture. The most important aspects of Art and Culture for Wellbeing are: 1) art and culture will be used as precautionary measures against marginalization and exclusion, 2) art and culture will be serving as health promotional activities and 3) art and culture will be used as recreational activities under Occupational Health Care structure (Liikanen 2010, p. 9).

The motive behind this final activity-based project was to respond to the need of my project labour market partner ASKEL in supporting the mental wellbeing of their clients. The project has two specific objectives which are to investigate whether dancing and drumming will be a beneficial paradigm in supporting the mental well-being of a group of female substance abusers who are the clientele of ASKEL and to create dancing and drumming procedure as basis for mental health support programmes for ASKEL and to encourage its continuous use by the clients.

The project is oriented in socio-cultural animation both as a theoretical framework and as a method. Social-cultural animation as a stem of social pedagogy has its key concepts in self-awareness, dialogue and participation which are starting points for all pedagogical actions. In addition to applying socio-cultural animation, the project also highlighted relevant information on substance abuse work and services in Finland, place of dancing and drumming in the Finnish cultural policy as well as dimensional construct of mental well-being in relation to the contexts of the project.

I observed drumming and dancing activities with the clients as a facilitator of which feedback from them will be reviewed and discussed later in the final report of this project. The inspiration for the project arose as a result of double coincidence of interest and my passion for dancing and drumming because I believe that passion leads into a right purpose. The idea was initiated by me and I contacted ASKEL which also seeks to enhance

the mental functioning of its clients. Dancing is a key part of my personality while drumming is a part of my cultural heritage which is used in different ways like in sending messages within and across the communities and for healing people from traumatic situations. And I use both on a daily basis as a great way to express myself.

Ostensibly, the main issue behind my motivation for this project was my experience through participation on a study visit in Järvenpää Addiction Hospital. The study visit reinforced and instigated discussions about specific needs on supporting the mental wellbeing of substance abusers in an innovative way. This experience raised important issues for me to scrutinize my professional competence, passion and cultural heritage through introduction of this cultural stimulant to the target group of this project as a social service intervention. And this is consistent with Werner (1978, p.18) view, who states that "Social work seeks to enhance the social and mental functioning of individuals singularly and in groups by initiating activities that focus on their welfare which constitutes interaction between individuals and their environments".

The procedure of this project which can be easily integrated into any client group social care plan will be used as a basis for mental health support programmes for ASKEL the project labour market partner while the descriptive information about ASKEL will also be used to create their English web site. In addition to that 'Creative and Inclusive Finland' (European social fund for project coordination) will also make use of this project as a creative and sustainable project for stimulation of creativity and cultural adventure in Finland.

## **2 Labour Market Partner and the Target Group**

### **2.1 ASKEL**

The project was conducted in cooperation with ASKEL. ASKEL is a low threshold meeting place for people with substance abuse problems which offers a wide range of support services to customers in any situation and needs without appointment.

The rationale behind ASKEL services is to explain to clients that they may easily seek out services intended for them without stigmatization. Potency of ASKEL services is on

their establishment of supportive partnership with clients and their families which includes provision of individualized and family oriented help and support, housing assistance, motivational education, training assistance, outdoor activities, health education and cultural promotion activities (Koskela 2015).

ASKEL was established at the center of Espoo in 2001 as a unit of Kalliola Settlement, an organization which has a long history of working against social exclusion for the disadvantaged population in Finland (Koskela 2015).

Kalliola Settlement is a multi-functional Association founded in 1919 based on the communal morality of world settlement movements which aimed at helping people to stay in charge of their own lives through dialogical processes. Kalliola settlement has established many social units that are strategic in working to improve the conditions of those living at the edges of the society of which ASKEL is one of them (Koskela 2015).

Kalliola Settlement main service focuses on child welfare, youth-work, substance misuse care, crime mediation, civic activities as well as services for senior citizens and the disabled. The value that guides their activities is based on Moral Principles and Christian Ethics (Apajalahti 1990, p. 29).

#### ASKEL in a Nut Shell

- ASKEL is low threshold meeting place for customers with substance abuse problem
- It offers wide range of wellbeing and supportive services to the customers
- ASKEL support self-efficacy through motivational education
- All services offers by ASKEL are based on humanistic and empowering approach

## 2.2 The Target Group

The target group for this project was female peer support rehabilitation circle who are middle aged substance abusers from the average of 40-55 years of age. They are mostly from the region of Espoo and meets once in a week to give each other support on reciprocal basis (Ponkala-Karlsson 2015).



On average, 8-12 women attend the weekly meetings in which issues related to womanhood and substance abuse problems are discussed. The women have different stages of substance use problem and some of them in some point in their lives have experienced traumatic social condition like violent relationships, unemployment, homelessness which has resulted in impaired mental ability (Ponkala-Karlsson 2015).

The group started functioning in 2002 and is being supervised by ASKEL employee who is a trained social service worker. The underlying aim of ASKEL for the group is to support their wellbeing in order to make their lives safer (Ponkala-Karlsson 2015).

### **3 Contexts of the Study**

The focus of this chapter is to present snapshots on relevant information on substance abuse work and services in Finland and the place of dancing and drumming in the Finnish cultural policy. The idea is to make connectivity between the contexts and the project animation process.

#### **3.1 Substance Abuse Work and Services**

Finnish substance abuse services covers preventative, interventive and hospital care which are classified under social services. The service programmes are multifaceted and are holistically and comprehensively integrated. Organizations and other third-sector actors like Kalliola Settlement Association, Sininauhaliitto Association and Parishes are also into preventative substance abuse work. In addition, third sector organization and innovative units like ASKEL provides low threshold substance abuse services for people (Brochures of the Ministry of Social Affairs and Health Helsinki, 2005.)

#### **Low-Threshold Services**

Low-threshold services for substance abusers are easily accessible forum for people with substance problem. Low-threshold services focuses on motivational approach which aimed to get the reluctant pre-contemplators motivated towards self-awareness and consciousness. A low-threshold service is accessible straight from the streets, nei-

ther referrals nor personal data are required and people do not need to make appointment beforehand. There are newspapers, access to internet, coffee or tea free of charge and always people to talk to (Törmä & Inkeroinen 2005, p. 30). Low-threshold services do not make any demands on the clients rather offers services without attempting to control their intake of alcohol and provides counseling only if requested. Confidentiality and anonymity are basic guaranteed principles. Usually the first contact should be seen as an accomplishment towards attempting sobriety (Törmä et al 2005, p. 31).

### 3.2 Dancing and Drumming in the Finnish Cultural Policy

In egalitarian societies, governments are responsible for shaping the nature of the dance practice through cultural policy. Thus, cultural policy determines not just the funding of artistic activity, but also influences the social environment that supports them (Järvinen 2005 cited in Salmi 2008, p. 33).

As enshrined in UN Declaration of Human Rights documents Article 27 of 1982, every individual has legal and constitutional rights to be part of their community cultural activities according to their choice. And since Finland has ratified to this international instrument, Finnish cultural policy is explicitly guided by this covenant (cited in Article 12, of UNESCO Universal Declaration on Cultural Rights, 2001.)

Methods originating in dance and arts are often mentioned in discussion of health and wellbeing promotion. According to Dance Finland vision and strategy by the year 2020 dance and music will be used in nursing and in caring for people and in promoting social integration as well as in preventing social exclusion (Future is in the dance publication 2010.)

The Finnish Cultural Policy aimed to boast inventiveness, cultural heterogeneity and equal participation for all in arts and cultural products (Publication of the Ministry of Education and Culture 2009, p. 15.)

The national arts council have been active in initiating and implementing art policy program on wellbeing in different fields of arts, including culture, theatre, dance and the visual arts based on Theatres and Orchestras Act (730/1992). The ministry had planned a strategy of action on art and wellbeing policy till the year 2020 (Publication of the Ministry of Education and Culture 2009.)

According to the first paragraph of the strategy (1134//2009), there will be no restriction of any kind to accessibility of art practices to every human irrespective of their place of abode or place of work (Publication of the Ministry of Education and Culture 2009, p. 12.)

According to the third paragraph of this strategy (1134/2009), art will be used to promote cultural norms and values of the society (Publication of the Ministry of Education and Culture 2009 p.18.)

However, in my opinion a focus on the material elements of legislation is not sufficient in itself neither should non empowerment approach be underestimated. Therefore I am of the opinion that owing to the intractable nature of the society, cultural rights should cover the relationships of people sharing the same social strata rather than the legalities of cultural obligation. And this is very importance aspect of this project where the target group felt comfortable to dance and drum together with likeminded people learning something about themselves and about the best way forward without any form of prejudice.

## **4 Mental Wellbeing**

This chapter discusses the concepts of wellbeing, mental wellbeing and mental wellbeing relationship to the key concepts of this project and the determinant factors influencing mental wellbeing in order to form a concrete whole and structure.

An individual mental well-being whether an alcoholics or non-alcoholics significantly influences their ability to function in every area of life. Mental well-being is a complex concept which determines individual [interpersonal] functioning and group interactive functioning (Holm 1976, p. 87).

### **4.1 Concept of Wellbeing**

Jackson (2008) states, that the concept of well-being is an ambiguous term that encompasses on different dimensions of health for example physical, mental, social, spiritual

and emotional wellbeing. Well-being is a broad term that refers to being well, being psychologically sound and being satisfied with life in general (Jackson 2008, p. 11).

Fredrickson (2000, p. 20), emphasizes that “the concept of well-being provided an overview on a basis for tracing individual progress beyond purely economic measures but apropos with other related factors”. This is in line with Fox’s view that the term is also utilized in other disciplines, such as positive psychology and subjective well-being determinants to health research (Fox 2000, p. 100).

The World Health Organization (WHO 2001) argues, and I agree with it, that well-being refers to quality of life, social norms, adjustment with an increased focus on mental functioning. In this context, WHO emphasis is placed on understanding the interconnectedness between life satisfaction, social processes as well as mental health which is rooted in its definition of health and mental wellbeing.

### Defining Mental Wellbeing

The WHO defines mental well-being “...as a state of well-being in which every individual realizes his or her own potential, can cope with the normal stresses of life, can work productively and fruitfully, and is able to make a contribution to his or her community” (World Health Organization 2001). This indubitable definition of mental wellbeing sees mental wellbeing as a foundation for well-being and effective subjective functioning of individual (World Health Organization et al 2001).

Mental Wellbeing is seen as how people experience their lives, rather than the objective facts of their lives such as the external circumstances or specific capabilities. However this project agrees with Bradshaw 2007 definition of mental wellbeing. Bradshaw defines mental wellbeing thus:

“...as playing an active role in creating and maintaining own mental wellbeing by balancing different factors, developing and making use of available resources and responding to stress appropriately” (Bradshaw 2007, p. 136).

Bradshaw (2007) further states that “mental wellbeing is seen as incontestable virtues, such that a person can reach complimentary levels of mental health, even if they do have any identifiable mental health condition (Bradshaw 2007, p. 137).

This non-lexical understanding of mental wellbeing emphasized on personal responsibility of individuals to live and deal with life inevitable challenges in alignment with own utmost considerations.

#### 4.2 Factors' Influencing Mental Wellbeing

From health perspective, mental health determinant is influenced not only by single measurement continuum but by complex interplay among various factors which interact with each other mutually either to threaten or protect an individual's mental health (Richardson 2001, p. 173).

#### Mental Wellbeing Determinants Model

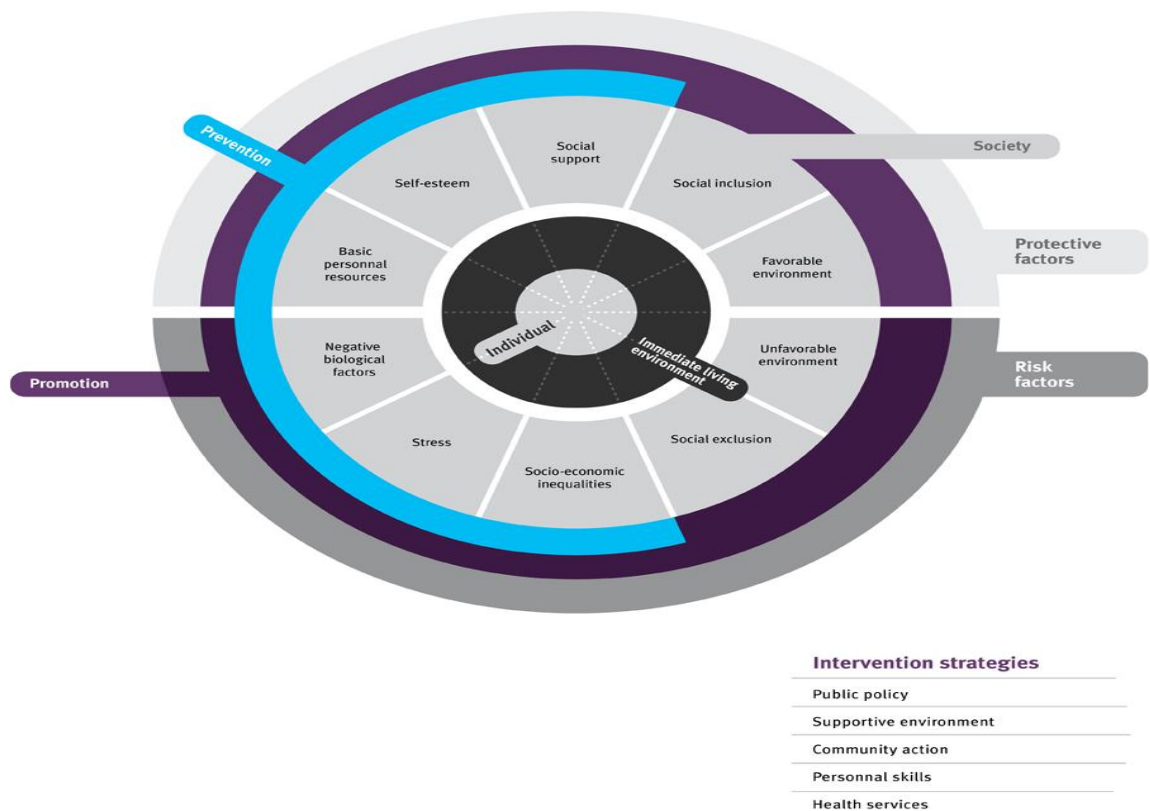


Figure1. The Ten Pathways to Mental Wellbeing Determinants Model (PMWD 2001)

In the above figure, the model that recognizes a dichotomous of factors as determinants to mental wellbeing is illustrated.

According to Richardson (2001, p. 173), the factors are divided into ten integral categories which stress the significance of supportive and vulnerable factors, while emphasizing on the characteristics of the individual, the immediate environment and societal influence on mental wellbeing. Though it generalizes on all groups, but it has specific interest on at-risk groups and provides a clear strategy of action, raising awareness and focusing on at-risk group mental well-being within a broader context methodically.

As a matter of fact, Barker (2001, p.175) further explains that risk-taking behaviors involving misuse of drugs and alcohol and offending behavior may be caused by risk factors such as unfavorable environments, socio economics inequalities, social exclusion and stress as well as low self-esteem.

Additionally, Keyes (2001, p. 187) writes that intervention through public policy that aimed at building on personal resources, protective factors such as promotion of favorable environment, social inclusion through supported community and cultural action are bound to enhance mental and social conduct of individuals.

Essentially, Barker (2001) argues, that mental wellbeing is critical for the societal functioning and this relationship appears to be reciprocal with the growing health debate that individual with sound mental wellbeing are 'thriving' in life with strong subjective wellbeing (SWB) while individuals with poor mental wellbeing are 'deteriorating' in life with poor-levels of subject wellbeing (Barker, et al 2001, p. 188).

The key component of this model in regards to social work intervention encircles on critical professionalism which entails pitching the animation action in a way that addresses fundamental impediments, offers individuals the means and the incentives to become the active agents of their own transformation which is the fundamental basis of socio-cultural animation.

#### 4.3 Mental Wellbeing and Substance Abuse

It is Taylor's contention that until recently, substance abuse well-being research was often overlooked in regards to health variables, which are clearly more crucial as they relate directly and obviously to the success and survival of individual (Taylor 1999, p. 23). Comparably, Davies and Gibson (2009, p. 81) stresses, that life appreciation and satisfaction are necessary ingredients for the sustainable development of people, for

happy citizens make more time for engagements because mental wellbeing integration and functioning is facilitated by social action.

A research from a 2001 survey conducted in the United State by the national survey as a congressionally mandated study on mental wellbeing demonstrated that Individuals with an existing mental health problem consume roughly a higher percentage of all consumable alcohol, cocaine and cigarettes than others (The National Bureau of Economic Research NBER 2001.)

Kessler (2009) contends that supporting mental wellbeing of substance abusers is a pivotal element to their quality of lives, empowerment through social engagements can help them to improve their mental functioning and form part of the contributing factors to their life management abilities (Kessler 2009, p. 12).

#### 4.4 Mental Wellbeing and Dancing

Specifically it is concluded that throughout the history of human existence, cultural activities like dancing has always preceded economy, as culture builds the social trust and connectivity required for the societal wellbeing (Kelly, Wojdat, and Khan 2000, p. 51).

Hanna-Liisa Liikanen an art advocate with great passion for inculcation of arts in all level of the society stated four components of dance as cultural heritage which influences people's mental health. The first component states that dance acts as a tool of inspiration and social change that promotes social and mental integration of people. The second component sees dance as an authentic cultural practice that enhances latent mental capacity. The third component is that dance is a unique compass that guides towards mental agility. The last but not the least component is that dance is a physical activity that prevents exclusion, increases resilient for adversity purposes and boosts the mood which leads to positive mental health (Liikanen 2003 cited in Rostila 2008, p. 25).

The above mentioned elements infers that a supportive mental wellbeing could be achieved through engaging in activities that uses movement to incorporates various senses in order to express deeper feelings which could be feelings of self-worth (Rostila 2008, p. 26).

#### 4.5 Mental Wellbeing and Drumming

According to Townsend (2006, p. 80) there are possible ways in which drumming might support mental health of people. Participating in drumming activities induces toning of the muscles which aids bodily relaxation necessary for mental health.

Snow (2012 p. 91) elaborates on the above facts by stating that substance abusers in treatment are more inactive than adults in general. Drumming activity can contribute to a reduction in substance use among people in treatment. Specifically, activities like drumming have been found to influence mental well-being in healthy people as well as in people with substance abuse problem, though the influence of the general level of activity has been less explored.

Particularly, drumming and dancing are symbolic expressions of human experiences that stimulate sensory and motor areas of the brain to generate pleasurable and euphoric feelings. The link between mental wellbeing, drumming and dancing seems to be quite obvious, though it still remain an under-researched area (Berk 1991, p.10).

### 5 Theoretical Framework

Theoretical framework is an anthology of organized concepts that guides research by providing peculiar perspectives through which to examine the topic under study. As mentioned earlier the project is theoretically oriented in socio-cultural animation and social pedagogical thinking is fundamental to relationship between theory and practice. In other to bring a broader and analytical perspective to the discussion of socio-cultural animation, I will draw on social pedagogy as both a basis for socio-cultural animation and as a permeating root.

Social Pedagogy is a unifying element in all social action. Consequently, Hämäläinen asserts that social pedagogical approach aimed to promote participation, maintain well-being and support individual social capabilities through interaction with their social environment (2003, p.148).

Social pedagogical functions are often eclipsed in pre-emptive and proactive aspects of its' supportive work such as supporting recovering substance users to develop social



skills that will help them to cope with demand of everyday life. Through such means they may learn to take responsibility for their own actions and well-being while improving the quality of their lives and aspire to live in harmony with themselves in a non-coercive way (2003, p.149).

### 5.1 Socio-Cultural Animation

Socio-cultural animation is a tool for mobilization, participation and encouragement. Though the concept of socio cultural animation has been peripherally defined, three names tend to figure most prominently when discussing and defining socio-cultural animation: Leena Kurki, Jean-Claude Gillet and Ezequiel Ander-Egg.

Ander-Egg (1997, p. 60) defines socio-cultural animation as a framework of action that is basically characterized on social communication through exchange of knowledge and social reality in a specific context.

According to Leena Kurki (2000b, p. 30) socio-cultural animation is a movement of pedagogical realization, participation and social creativity which focuses on increasing interaction between people and developing dialogical relationships.

In concurrence with the authors above Gillet (2001, p. 34) states that Socio-cultural animation is a pedagogical method that can be used in different contexts and in different social venues with the clear purpose of intervention. It is established from the desire to change to reality and from understanding that an intervention within this perspective can be an important stimulus response to achieve social-mental liberation through consciousness raising and democratic learning.

However, the above definitions and statement differ, coincide and overlap in different marginal dimensions. With the above definitions and statement, participation as the starting point for all socio-cultural animation actions has unique synonyms, examples dialogical relationship, democratic learning and social communication with a perspective that underscores the significance of participatory approach as prerequisite for socio-cultural animation process. The above definitions and statement do bring out the core ideology of socio-cultural animation which is based on the understanding that people are subjects and genuine agents in their learning processes.

Withal Freire a Brazilian ardent proponent of socio cultural animation follows much the same line of reasoning as the above proponents and describes the role of participation in socio-cultural animation. According to Freire, socio-cultural animation refers to a democracy-promoting method, which tries to support participation in all contexts by encouraging people to analyse their situation, ask the question 'why' and take action through a process of sensitisation (1979, p. 40).

Subsequently, Freire (1994, p. 58) also stresses that the goal of any socio-cultural animation procedure is making the "oppressed people" the agent of their own lives through autonomous liberation processes while avoiding exploitation of any kind. Its' methodology for action and development is done through dialogical and emancipation learning process.

Drawing on Freirean' view, Kurki (2000b, p. 31) also argued that creating participatory processes to help people grow into active agents both in their own self and within their own environment is the bedrock for socio-cultural animation. Participation is seen as remedy to social pathology prevailing in our times.

Additionally, Ander-Egg (1997, p. 65) further states that, "the objective of socio-cultural animation is social transformation which aimed to increase dialogical relationship among people. Freedom to make decisions on the matters concerning ones' self and taking an active and critical stand in the society are considered goals of social-cultural animation".

Above all, Kurki also emphasized that the fundamental thing is for the professionals to understand that they are both catalyst and facilitator who seeks to motivate and encourage people to heighten interest in order to increase self-efficacy (Kurki 2000b, p. 76).

Correspondingly, all these ideologies are two sides of the same coin which works towards improving social reality for mental wellbeing functioning, the starting point is people's ability to articulate their own needs and problems which they wish to solve with others.

#### 5.1.1 Elements of Socio-Cultural Animation

More importantly, Kurki brings a wider perspective on animation process. She introduces seven distinct elements which can be applied depending on ideological representation.

The elements includes: time, participants, activity, strategy, philosophy, institution, and social relationship (Kurki 2000b, p. 73).

Kurki explains that in cold world, animation process is planned and realized with the aim of **social relationships**, integrated in an **institution** at a stipulated **time** period which involves organization of **participants** who are both the animators and the animated planning **activities** with genuine recognitions of knowledge that everyone has the same chance to enjoy all the possibilities and develop their sense of discernment thereof (Kurki 2000b, pp. 73-74).

Concerning the **strategic** elements, Kurki further states that strategic element swims between implicit disputes of two philosophical positions: consensus in the cold world and conflict in the hot world which can either create activeness or passiveness. While **philosophy** in hot world comes from a totally different direction; action is not only activities but it includes a continuous dialogue based on implementation process which is coded mostly on the issue of qualitative social and mental transformation (Kurki 2000b, pp. 74-75).

### 5.1.2 Hot and Cold World of Socio-Cultural Animation

Socio-cultural animation has two different ideological dimensions projected in different conceptual interpretative frames such as the hot and cold world which serve as heuristic aid in animation process (Gillet 1995 cited in Kurki 2000a, p.162).

In cold world, top – down approach is applied and its' focus is in invigorating loss cultural and democratic values. Animation is seen as “social engineering” and “Instrumental methods” working towards social cohesion and consensus to retain the status quo so as to allay symptoms of problems (Kurki 2000a, p. 162).

In the above scenario animation work is equated as a system of social cohesion that works in consensus to reduce social conflicts by channeling energies towards acquisition of skills to support mental wellbeing.

Conversely, hot world is seen as a ‘human horticulture’ that is militant in nature which employs bottom – up approach and reflective use of adaptive methods in working to-

wards personal and collective participation to create conscious solidarity in order to remedy causes of problems. Thus, animation in this frame represents the expression of the insurrection against participatory democracy. Therefore in this contest animation action is cultural activity in which participants are not only passively assimilate cultural contents but also creator of culture for their everyday lives (Kurki 2000a, p.163).

## **6 Objectives of the Project**

This section highlights the reason behind this project why this project was deemed necessary. As previously stated, the purpose of this project was to respond to the need of my labour market partner ASKEL in supporting the mental wellbeing of their clients. The clients of ASKEL who are the participants of this project have different stages of substance use problems and have in some extent experienced traumatic social situations which have affected their mental capabilities. However, considering the need of ASKEL, the interest of Sininauhaliitto Association, Espoo Tuomiokirkko and Creative and Inclusive Finland it may be envisaged that this project would be beneficial in different respects.

The project has two specific objectives which are to investigate whether dancing and drumming will be a beneficial paradigm in supporting the mental well-being of my project labour market partner's clients who are a group of female substance abusers and to create dancing and drumming procedure as basis for their mental wellbeing support programmes. To actualize the objectives of the project and the aims of the animation activities, socio-cultural animation principles were applied throughout the process.

### **6.1 Animation Project**

This chapter presents the animation project. It discusses in details the planning, implementation and the outcome of the project. And for the purpose of this section the term participants will be used for the target group of this project. During the second semester, I planned and implemented an animation project that comprised of dancing and drumming activities with the participants of this project. The aim of the activities was to serve

as a reference point in investigating the mental wellbeing benefits of dancing and drumming on the participants. As earlier explained the scope of the project activities was dancing and drumming but singing was also incorporated.

The project process began in January 2015 and the animation sessions were implemented between February and June 2015. All the sessions with its own theme had the same structure that linked to the objectives of the project and socio-cultural animation principles. Each theme consisted of warm-up activities, main activities and ending activities which involved relaxation moments and feedback sessions. Apart from the participants and their counselor, Sininauhaliitto Association and Espoo Tuomiokirkko counselors also participated because their organizations are sponsors to the participants' group activities.

Socio-cultural animation action in Freirean' view has three stages, the first stage is critically analyzing reality through feedback sessions, the second stage is forming critical vision about a better reality based on the feedback and the third stage is committing the result of the feedback into action which qualitatively transforms change (Freire 1970 cited in Kurki 2000b, p. 70).

The project process acted as a catalyst where action and practice came together in a reflective perspective manner through process evaluation which helped to adjust goals and direction. Ending sessions also served as forum for reflection and impromptu feedback sessions.

### 6.1.1 Planning

Considering the fact that dancing and drumming are more like hobby to me made this project to seem natural for me to conduct. Actually it was the first time since I started studying in Metropolia to find myself thinking critically towards a new adventure like this. Having known the activities that will be suitable for the project through the outcome of the analysis and diagnosis of the reality phase, I then began reminiscing on my socio-pedagogical and professional competence skills for social work intervention so as to be critical with my analysis and evaluation of the project. I finally looked for proven authors for easy-to-comprehend pedagogical books and journals that have better explanation on socio cultural animation methodology and practice in order to enhance my professional skills.

ASKEL provided space and equipment needed for the project but I had to borrow drum from the school during the second session of the project as means of motivation and encouragement for the participants. The theme of the animation project focuses upon helping participants to sensitize and analyze why people behave the way they behave, recognizing the factors which affect people's behavior such as alcohol, local traditions, social expectation, means of easing tension and individual personality. And these set the themes of the activities for realistic investigation to help the participants shift to consciousness, taking practical action and being assertive to make more personal responsibility for their wellbeing. Each session consisted of one hour-thirty minutes lasting activity which were organized in different time periods and locations.

As the aim of a socio-cultural animation project according to (Kurki 2000b, p. 78) is to serve as a guide that will help to pivot subsequent actions. Therefore the aim of this animation project was not to assert any form of culture but the idea was merely to widen the participants "repertoire" of experience through participation because from the hot world analytical view point participation in itself is good for mental functioning as well as a tool for social change. Moreover, Kurki (2000a, p. 167) further states that "animation can take the form of participatory action research which is designed to improve practices by sharing utilization focus on process evaluation and use it in making changes in-between activities when needed".

Hence, based on this principle when planning for the project this was also taken into cognizance, I was constantly and continuously evaluating and assessing the theme and its aims which helped to adjust goals and direction.

### 6.1.2 Implementation

For proper and timely execution of animation project a responsive level of implementation is needed. Since the project took place in the same place where I was doing my fourth work placement it offered me time to establish a responsive partnership with the participants even before the starting of the activities implementation which was an added advantage to the project process. The first phase of the animation project implementation was the analysis and diagnosis of reality phase which took place in January 2015. During this phase the participants "current state", "future goal" and "personal interests" were ascertained in a dialogical fashion and this phase was also the familiarization session. It

started by introducing ourselves, I explained the project and its' purpose to the participants and after that, an introductory song was sang and at each break of the song a person would introduce herself and say her wishes and aspiration for the dancing and drumming activities, how and where they wanted the activities to be implemented. The idea was to ensure self-determination and full participation of the participants which regulates social welfare intervention process.

Furthermore, it was so because action that takes place in the cold world of socio cultural animation demands that “cultural consummation should be governed by principle of autonomy since it is simultaneous with inherent ability and that each individual must not only be entitled to its participation but also have right in its definition” (Kurki 2000b, p. 80).

The project drew upon Freire’s work on critical pedagogy which is guided by passion and principle through the process of dialogue designed to promote critical thinking and reflection as the vulnerable people engage in participatory action in order to name their world. Through sequences of this reflection new insights could be elicited which would set the frameworks for development of appropriate wellbeing strategies.

It was also important that the overall phases of the animation were documented as an enablement for better reflective practice. I kept a diary of the animation process to see how the process works and use it as a tool to evaluate the action. It showed my observations of the activities during the sessions which made it easier to analyze and evaluate afterwards.

## 6.2 Project Animation Process

The animation process diagram highlights the project animation action by their color shades. From this project animation perspective pink signifies awareness and planning. Grey signifies hibernation, motionless and lack of stimulation. Green signifies growth, optimism as well as sense of clarity and wellbeing. And Violet signifies reflection, feedback and authenticity. Beneath is the structured diagram of the project animation process.

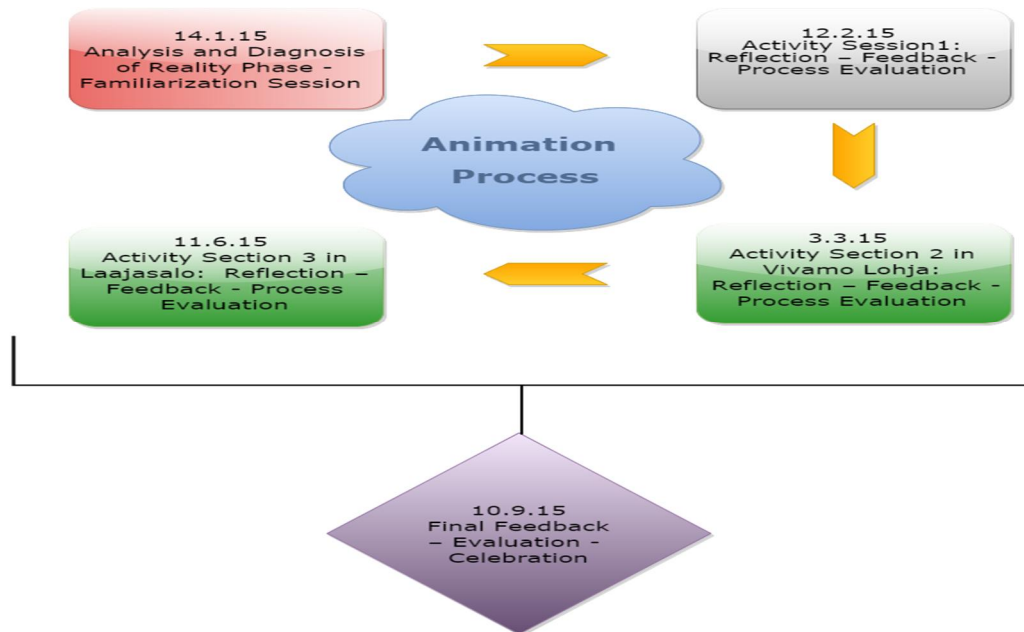


Figure 2 Project animation process

### 6.3 Project Animation Activity Sessions

The project activities were versatile, mixed and pointed to the major socio cultural animation ethics such as participation, decision making and sensibility. The session usually began with an introductory activity that could be in form of fascinating warm-up, ice breaker or set-induction activities and ended through group feedbacks and personal reflection. Each of the three sessions consisted of three different activities making a total of nine activities such as: 'Anom nma' 'Rabata-Ribiti', 'Yesu ni wangu', 'Onye nwem', 'Odabara', 'Agu udo eligwe', "kun me olemme yhdessä", 'Ayene' and "He set my feet upon the solid rock" All these activities aimed to support impaired mental capacity of the participants. All the sessions explored the conceptual focus of the project as well as benchmarking for evaluation purposes. Each last activities of all the sessions included relaxation parts to bring the body down from the physically demanding activities.

#### 6.3.1 Activity Session 1 –: Integration Building

This activity session took place at ASKEL premises on the 12th of February 2015. The theme of the session was building of integration with self and others. The session aimed to engage the participants to get themselves integrated first and then get integrated with



others because impending danger of addiction could be self-centeredness, disconnect-edness and feeling of isolation which usually results to mental health problem. For the session, songs with repetitive phrases and syllables was chosen because of their ability to promote spontaneity and improve integration which is one of the components of high-level mental wellness.

The session took off with warm-up activity called 'Anom nma'. 'Anom nma' was used as an ice breaker activity to get the participants coordinated and to arouse their interests. During the 'Anom nma session', everyone was playing their own rhythm in a non-verbal communicative way either by clapping or using the drum. The idea was to give each participant the opportunity to briefly use the drum or own percussive clapping to express emotions and get immersed with own inner being first before being integrated with others. Furthermore, the idea was to strengthen self-confidence, improve creativity and re-alize own strength which will help the participants to understand and evaluate own inher-ent possibilities for overcoming adversity associated with alcohol use.

After everyone has been activated and understood own rhythmic movement, we moved on to the main dancing and drumming activity known as 'Rabata-Ribiti'. The basic tenet of 'Rabata Ribiti' is in its connecting rhythms. Rabata Ribiti activity started with the ex-planation of its meaning and connectedness to wellbeing, how the drum will be played, the tune needed for its' song and the bodily movements needed as well. The power of 'Rabata Ribiti' rhythms let the participants dance together, feel integrated, connected and demonstrate their potential strengths. Finally, melodious activity called 'Yesu ni wangu' which was the third and the last activity of this session was introduced. 'Yesu ni wangu' also comprised of a relaxation part and during the session, the participants were singing and drumming at the same time and song leaf-let was provided.

### 6.3.2 Activity Session 2 –: Stress Alleviation through Stimulation

This second session of the project was conducted on the 3rd of March 2015 and the theme was stress alleviation through stimulation of creativity and communication. The session aimed to enhance mechanism for alleviation of anxiety associated with alcohol use and sobriety because endless researches have shown that abstinence from chronic alcohol use is marked by stress-related symptoms such as sleep difficulties, anxiety and depression. In order to realize the aim of the session, it was planned to be carried out in

the evening at Vivamo Lohja so that the participants will be tired after the session and will be able to have non-negotiable night sleep.

During the session, the participants explore the possibilities of using rhythmic drumming and dancing movements to induce relaxation and to reduce stress. The warm-up of this session began with a gyration treasure dance, I started dancing play-along drumming CD titled 'Onye nwem' which has a concentrated rhythm and began to invite the participants to join through symbolic gestures. The warm-up dance aimed to take the participants to a dancing expedition that helped to boost their enthusiasm and created positive morale for the upcoming activities.

Later on, as the participants have hooked up in the rhythms with sense of purpose and communal spirit, the main activity of the session named 'Odabara' was introduced. But before then, I break for few minutes and explain to the participants a bit about the bigger drum which I brought from the school and its importance for the session.

In 'Odabara dance' the participants created varied performance with various dancing movements and poses which helped them to experienced activated energy. The session started by letting the participants know that there will be a time to drum, sing, dance and a time to stop. And again which action they will stop at was also explained to them. I was doing this by lifting my hand in the air and circling around the group with flashing fingers' symbol, the idea was to increase consciousness and awareness required by the activity.

The third and the last activity of this session was 'Agu udo eligwe'. During 'Agu udo eligwe' activity, the participants were formed into different groups such that some were singing while others were dancing and drumming. And there was alternation of the group from time to time according to their interest. 'Agudo eluigwe' with its soporific rhythms aimed to help the participants to create their own rhythms that resulted in sedative effects.



Figure 3. The participants performing the 'stop action part of 'Odabara' and 'Agudo Eluiwe' dance

### 6.3.3 Activity Session 3 –: Constructive Inspiration

This segment which served as the closure of the project activity sessions took place in Laajasalo Herttoniemi. The activities of the session included: 'Kun me olemme yhdessä', 'Ayene' and "He set my feet upon the solid rock". The theme of the session was constructive inspiration and self-expression for creating a long lasting relationship between the participants. The aim of the theme was to help the participants form social cohesion and strengthen possibilities of deepening social relationships with each other which will create an avenue for continuous engagement in dancing and drumming as a way of sustaining their mental wellbeing.

Body percussions which are good for mental precision and alertness were also integrated into this session due to insufficient amount of drums. In the session, 'kun me olemme yhdessä' song served as the warm-up as well as a set-induction activity. The reason for incorporating Finnish song was to demonstrate that Finnish songs could also be used in drum beat activities and secondly because the song's lyrics have very strong inclination for friendship and sense of togetherness. Before starting any of the activity of this session, each needed pattern of action such as hand-clapping, dancing style and drumming tune were showed to the participants.

The session warm-up began when I started drumming with some participants and after a short while another group of participants joined by doing body percussions as we began to sing 'kun me olemme yhdessä song'. The warm-up activity inspired the participants to experience the wonder of entrainment through completely two different but synchronous rhythms going on at the same time.

The second and the main activity of this session was 'Ayene'. 'Ayene activity session' was done with a drum beat CD that has different West African fast tempo rhythmic blasts. It was chosen because studies have proved that such rhythmic pattern has potential to increase feeling good hormones needed for mental wellbeing improvement. Ayene' emphasized on the use of hip for hips flexibility and took participants imaginarily to West African coast and helped them to learn basic sounds, rhythms and complex dances. During "Ayene session", the participants were told how to use their bodies to inspire self expression, reinforcing and visualizing social relationship with other participants. The idea was for them to start seeing themselves creating futuristic dancing and drumming programmes after the similitude of this project so as to keep supporting their mental wellbeing.

Finally, "He set my feet upon the solid rock" activity which has a very danceable and relaxing rhythmic style was introduced. 'He set my feet upon the solid rock' activity has two different phases, in the first phase the participants were divided into two groups arranged in two rows facing each other such that some were clapping, singing and dancing while some were drumming. The second phase comprised of complex movements from digging the-heels to tipping the-toes and swinging of arms. It was chosen because it has been evidently proved to aid in hemispheric coordination and in activation of the brain wave needed for synchronization of the central nervous system which is vital for mental wellness.



Figure 4 Participants performing the second phase of "He set my feet upon the solid rock"

## 7 Evaluation of the Animation project

Evaluation of socio-cultural animation project is one of the basic requirements in the totality of its execution, as has been clearly recognized by its proponents. For example Kurki (2000a, P. 164) pointed out that "the fundamental starting point in the evaluation

of socio-cultural animation is that the animators must always bear in mind the reality and the goal of the action”.

In Kurki's view point, evaluation is a strategic priority in implementation of socio-cultural animation project. It is usually integrated from the planning and takes in-between the process and throughout the process and finally after the animation process. It serves as a reflective and informative device to guide the animators and the participants during the process and at the end of the process (2000a, p. 165).

Furthermore, Kurki states that “without involving the participants who were the animates of any socio cultural animation action, we are then talking about something else other than socio-cultural animation evaluation because only them can articulate their own actions and assess the success thereafter (2000a, p. 167).

Based on the above facts, throughout the implementation of the project I was always attending the participants' meetings every week to discuss their experiences through feedback sessions. The meetings played vital role, it helped to establish and assess the sessions through everyone's personal reflection and insights. Essentially the meeting grids served as a forum for process evaluation which focused on appropriate project implementation and adjustment of goals and also as a source of motivation for all the participants because responses from the meetings were usually inspiring and encouraging.

All the activities of each section were interactive, energizing and relaxing. They engaged the whole body and helped the participants to focus on their rhythmic exploration and on the project investigative purposes. The chosen activities were suitable for their themes and aims. All the activities used for every session varied in different respects which helped to avoid monotony because monotony kills interest.

Having seen that only a few participants attended the first session, I considered the opposing force of socio-cultural animation which could spring from a passionate concern for active participation and focused merely on how to get them motivated and mobilized for the next session either by sending reminder messages few days before the session. Therefore, when planning for the second session it was arranged in a way that ASKEL's counselor the leader of the group should send reminder messages to everyone including

to me few days before the day of the second animation session which she did and this tend to be quite impactful.

Another essential element for the successfulness of the second session was the positive feedback received from a participant of the previous session on rhythmic experiences during our feedback session in the participant's group meeting. During the meeting a participant narrated how she started feeling that drums were playing inside her brain since after the first activity session which arose feelings of wholeness to her and this made others to become highly interested. However, considering this fact, in order to encourage and motivate the participants the more, I announced that I will bring bigger drum from my school that has capacity to produce better quality sound in comparison with the previous session which made them to exhibit higher enthusiasm. And this is in conformity with Kurki's' suggestion, Kurki (2000a, p.167) suggests that the professionals working as both the animators and facilitators should seek to motivate and encourage people to build interest in order to increase self-efficacy.

After the first session, it became quite clear that the activities have meaning to the participants, the second session drafted unprecedented number of participants, the turnout was quite enormous than anticipated in that almost every member of the group was present. Effective motivational strategies when planning for this session seemed to be the reason for its success and massive turnout. The foundational animation principle according to Kurki which is the ability to decipher on the reality in which an animation action is taken was also considered during the planning of this section.

As the theme of this session was stress alleviation through stimulation of creativity and communication therefore timing and place of implementation became significantly important in its planning. The session took place in a cool evening and in a location that were quite convenient and safe to the participants according to their wish. And this was necessary in analyzing and interpreting of the aim and theme of the session which brought about unison in all ramifications.

The third session was also successful and strategically prioritized. The participants were really engaged and they enjoyed the session. During the session theory and practice of socio-cultural animation formed the central base that linked and shaped the session together with the activities. The session aimed at two things firstly to cement social rela-

tionships between the participants since animation is based on social relationships between people because it served as a source of dedication for them as well as an ingredient of support for their mental wellbeing. Secondly to adhere and abide by the fundamental creed of socio-cultural animation which upholds provision of wider range of choices to the participants through respect for self determination. Therefore during the planning of this session, activities with potentials to strengthen participant's possibilities of developing social relationships with each other was chosen, the participants were also offered a wide range of choices in regards to where, when and how they wanted the session to be implemented and this was also important for positive participatory outcome.

The last and the final feedback of the project took place three months within the closure of the animation sessions precisely on the 10th of September 2015. All the feedback and evaluation sessions served as avenue to access if the project has reached its stated objectives and aims. In this regards three feedback forms were provided to the participants. Apart from focusing on the goals and aims of the project, the feedback questions were also formulated to focus on critical elements that have capacity to support mental wellbeing, the quality of its implementation, the feasibility of the project which includes its' usefulness and continuity.

The first feedback form (Appendix 2) aimed at affirming the participants' feelings and emotions towards the project activities. The idea was to explicate the short term impact of the activities on the participants. From the responses it could be seen that the participants perceived within them-selves the positive feelings associated with dancing and drumming which have impacted on their mental wellbeing positively as well as the interesting aspects. The contents of their experiences fitted well within the theme of the animation project as well as the elements of the feedback questions.

The responses from their written feedback showed that the activities were obviously beneficial and had resulted in feelings of happiness which are basics for mental wellbeing functioning. Therefore I believed that the project provided possibilities for the participants to experience good feelings which are elemental for mental wellbeing functioning. The first question in the first feedback form, the participants were asked to express their feelings concerning the drumming and dancing activities. Examples of the basic feedback for this question are outlined below:

*“Kivaa ja iloista meininkiä”: [“Happy and nice feelings”] Participant 1*

*“Uusi ja erilainen kokemus, mielenkiintoinen”: [“New and different experience interesting”] participant 2*

*”Olen onnellinen ja nautin siitä”: [“I feel happy and enjoyed it”] Participant 3*

*“Hyviä fiiliksiä”: [“Good feelings”] Participant 4*

The second feedback form (Appendix 2) aimed to establish the impact of participants' social experiences together with others during the activity sessions. Responses from the feedback question indicated that participants believed that the experiences provided an opportunity for isolation alleviation, feelings of connectedness with others and building of interpersonal support with those in similar situations like them. Through the participants responses it could be seen that they felt that the project has helped them to increase social capital needed to support their mental wellbeing.

For the first question in the second feedback form, the participants were asked to describe their experiences through social interaction and engagement with others during the sessions. Examples of the basic feedback for the question are outlined below:

*“Tuntui hyvältä kun tanssi ja rummutus muiden kanssa”: [“I felt good when dance and drum with others”] Participant 5*

*“Rentoutuminen yhdessä muiden kanssa oli tosi hauskaa” [“Relaxating together with others was a lot of fun”] Participant 6*

The third and last feedback form (Appendix 3) encircled on the objectives of the project and it aimed to access if drumming and dancing is a good method to support the mental wellbeing of the participants and the participants' willingness to continue with the dancing and drumming activity. The feedback form was issued three months after the whole activity sessions have ended and it was during the final evaluation session which took place on the 10th of September 2015 the same day the participants were having their group meeting. The participants' responses through this feedback forms showed that the beat of the drum in itself together with the bodily movements associated with dancing is good for their mental health functioning because of nice feelings from energetic sounds of drumming and interactive processes with others.

The Participants also talked about how they have gained relief from mental exhaustion through the activities and have formed mental image on how to use dancing and drumming beat to wave off any negative thought. In the third feedback form, the participants were asked to describe the effects of the activities on their mental wellbeing and their



willingness to continue with the activity. Examples of the basic feedback for the third feedback questions are outlined below:

*"Ryhmässä tanssiminen ja rummutus tuo hyvän olon, se on hauskaa ja siihen on helppo tulla kaikkien mukaan joka lisää hyvinvointiimme" ["Group dancing and drumming brings good feeling, it's fun and is easy to get all together which boosts our wellbeing"] Participant 7*

*"Ryhmässä käydään läpi monia raskaita asioita liittyen päihteiden käyttöön ja ongelmiin elämässä, tanssi ja rummutus tuo vastapainoksi iloa ja naurua ja synnyttää hyvää energiaa joka auttaa henkistä toimintaa" ["In the group we go through many challenging things related to use of substance and its problems in life, dancing and drumming brings a counterbalance of joy and laughter and generate good energy that helps in mental functioning"] Participant 8*

*"Olen oppinut, miten käyttää tanssia ja rummutusta lievittää henkisiä kriisejä, vie ajatukset pois omista murheista ja vapautti ja rentoutti" ["I have learned how to use dancing and drumming to relieve mental crisis, taking mind off own sorrows and being released and relaxed"] Participant 9*

*"Tietenkin me haluamme jatkaa tanssi ja rummutustuokiota jos meille on toimintaa menettely" joka toimii oppaana meille ["Of course, we want to continue the dance and drumming moments if we have activity procedure that will serve as a guide to us"] Participant 10*

*"Varmasti, haluamme jatkaa toimintaa, koska se on yksi tavoitteistamme ["certainly, we want to continue the activity because it is one of our aims"] Participant 11*

The positive effects of dancing and drumming on the mental well-being of the participants' are numerous and obvious. Responses from the participants showed that their participation in the project has many mental wellbeing promoting benefits. The mental wellbeing impacts of the project have been significantly recognized throughout the process by the participants and they thought that dancing and drumming is a great supportive method for their mental wellbeing. From their responses, it could be seen that the participants felt that they benefited from the project both as an individual and as a group. The participants are willing to continue dancing and drumming so as to keep their mental wellbeing supported as well as to keep the existing bond created through the participation in the project going.

Clearly, the creativeness and uniqueness of the project along with the reported mental wellbeing improvement benefits by the participants meant that the value created by the project is wide range. The considerable interest of the participants and ASKEL to use the project procedure evidenced high levels of satisfaction with the project thereby projecting its feasibility and sustainability.

## 7.1 Ethical Consideration

The ethicality of any pedagogical experiment shows itself in the way it is implemented based on clear ethical rules set out by the governing bodies.

The main component for ethical guideline in a social welfare intervention is to provide safe and convenient environment where integral aspect of people's rights and wellbeing are promoted so as to avoid hazard of any kind (The ESRC Framework for Research Ethics 2015.)

European Society for Opinion and Marketing Research espoused the Principles of Beneficence and Non-maleficence which emphasizes maximization of potential benefits of research and minimization of possible harms to participants in any way, despite the intended benevolent (ESOMR, 2009.)

Ethical issues are also examined by Talentia the Finnish Association for Social Work Professionals. According to Talentia there are various ethical codes and approaches that regulate social welfare intervention behavior and also cover a diverse range of research issues which includes the following:

**Right to self-determination:** Social work professionals have the obligatory duty to enhance client empowerment by promoting their self-autonomy and freedom to make their own choices as long as they are capable of making such choices (Talentia 2012.)

**Right to participation:** Social workers on the process of executing their duties are obliged to ensure full participation of the targeted group in a way that will empower them and affect their wellbeing positively (Talentia 2012.)

Coherent ethical considerations were maintained throughout the whole process as stipulated by the above mentioned guiding bodies. The project as a social work intervention provided safe environment for the participants and the project activities ensured the maximum benefits and their wellbeing. The participatory was empowering, voluntary and based on informed consent. There was no coercion or deception of any form, consent form was made available and righteously explained to the participants what they were being asked to do. Socio-cultural animation ethical perspective were also considered

during the project implementation in that the participants participatory process was guided by basic humanist principles such as freedom to think, to participate and be creative so as to influence their wellbeing as well as their community life.

Furthermore, due to the humanistic and socialistic nature of the project, value for respect which allows individual recognition for dignity as a rudimentary basic for social work intervention practices became significantly necessary and was highly projected throughout the project implementation process.

## **8 Conclusions in Relation to Theory**

According to (Kurki 2000b, p. 81) animation is not without problem, the success action and blueprints of social-cultural animation hinges on the relationship between theoretical elements and praxis. The above remark demonstrates that the preciseness of socio-cultural animation both as a framework and as a method depends on the synergism of its functional elements with the animation project.

### Elements of Socio-Cultural Animation Vs Animation Project

#### Time Vs Animation Project

In social-cultural animation, the concept of time is concerned with the realization of animation project both in short and long time base on the participants' wishes and conveniences. In regards to this, the animation sessions of this project were cold worldly pertaining to time as the implementations of the animation activities were carried out within a short time period. The three animation sessions of the project were planned within one to three months intervals based on principle of choice and self-determination. First segment of the project activity was conducted on the 12th of February 2015 while the second segment was conducted on the 3rd of March 2015 and the last on the 11th of June 2015 respectively. Participants own time schedules were taken into consideration without exertion of any pressure.

#### Participants Vs Animation Project

Socio-cultural animation is a liberal education which makes use of community action as well as psycho-social methods to advance the communication capacities of individuals. This project animation sessions served as framework of action which vivified and activated the participants in embarking into creation of activities through dialogical means. The participants had opportunity to communicate their own wishes and aspirations concerning the project. Social communication was promoted throughout the sessions and a kind of adaptive and people-centered method of practice was employed.

A more comfortable way of participation was adopted so as to create a vision that is supported by the entire participants which made it possible to work towards a holistic representation and humanistic approach within the contexts of socio-cultural animation principles. There was space for dialectic interaction with the participants after each activity session in order to be aware of their experiences and benefits of the activities through their personal reflection and insights which made it possible for the participants to develop sense of discernment thereof.

More also, as a facilitator and a participant I also discharged my role fairly and that created quality facilitation of the process. They were no imposition, compulsion, power differentials or hierarchical settings of any kind among participants. I was just working together with them, motivating and encouraging them to participate in the activities in order to receive the benefit therein. And this demonstrated that the participants are not mere objects but subjects with inherent actualizing potentials, ability to choose their own lives, define their aspirations that will help to support their mental functioning.

#### Activity Vs Animation Project

Both cold and hot world animation were conspicuously presence in this project activity sessions. As in cold world of socio-cultural animation, action is based on voluntary chosen activity by the participants. The animation activities of this project created cultural democracy among all the participants by offering terms of choices, assuring equitable access for everyone.

As in hot world, it employed bottom – up approach reflectively using collective participatory feedback to create conscious solidarity so as to reach the goal of the project. Throughout the process, the practice of animation was voluntary and did not presuppose

a special level of participation. It had recourse to the real priority situations of the participants in that the activities acted as cathartic for supporting mental wellbeing and were organized as social work intervention in an empowering way. There was harmony between the activities and the participants, and the participants' strengths were carefully considered.

#### Strategy Vs Animation Project

Basically, socio-cultural animation works in unison through application of its necessary strategic element together with hot and cold world spheres in order to make sense of its action. Since animation is a tool for empowerment and empowerment enhances quality of life of people, this project animation were designed and used as a strategy of action for enhancing and supporting of the mental wellbeing of the participants. It was specifically designed as an act of exploration for mental wellbeing support as well as a procedure for continuity of mental health support programmes for ASKEL. Throughout the whole process, the participants were able to mobilize themselves, gained more self-control and confidence which made consensus, cooperation and avoidance of conflict possible.

#### Philosophy Vs Animation Project

The rationale for social-cultural animation philosophy is based on motivating and encouraging people to engage in the activity for the purpose of the benefits that comes with it. For the purpose of this project animation, philosophy is not only a vital elemental feature of socio-cultural animation but of an ethical value. Therefore one cannot animate people contrary to the praxis of socio-cultural animation no matter how benevolent. This project animation process relied on Kalliola settlement philosophy and ideology which is rooted in socio-cultural animation principles and embedded in Freire' critical pedagogy: dialogue and change. The process was purely people-centered which was guided by the imperatives of personal and group efficacy.

During the process it was pivotal that thorough reflection on what belongs to its praxis was incorporated which is a necessary factor for developing new realities and conducive for a change. And this requires comprehending the dynamism between socio-cultural

animation theory and action as emphasized by different socio-cultural animation proponents. Sensibility and the awareness of the participants were at the helm of the project animation process.

#### Institution Vs Animation Project

There are no animations if there are no institutions organizing them. Animation action is usually been organized by different category of institutions based on their mission, vision and strategy. It can be seen that this project was remarkably done in collaboration with ASKEL. The animation project also created an opportunity to maintain contacts with all the institutions that are the brains behind the participant's group formation like Sininauhaliitto and Espoo tuomiokirkko departments which are strictly in substance abuse work. The animation project was flexible in that Finnish songs, African songs and gospel dance were also incorporated in the activities.

#### Social Relationship Vs Animation Project

Socio-cultural animation as a product of social capital is about socialization and social cohesion. This project activity used top down approach acting as social engineering" to activate the participants into active beings through cultural means. The theme and aim of the third activity session was constructive inspiration and self-expression for creating a long lasting relationship between the group members. The idea was to stimulate and facilitate long lasting relationship through the continuation of the drumming and dancing activities as an outcome of the procedure even without the present facilitator.

The animation activities of this project as a form of social pedagogical action did not only animate the target group of the project but also the counsellors of the organizations that are sponsoring the group examples ASKEL, Espoo tuomiokirkko and Sininauhaliitto for the purpose of mental integration through collective social engagement. The short project relation ended with celebration, introduction and making of cultural delicacy together with the participants. The purpose was to strengthen and deepened the relationship among the participants so that they will continue to do so among themselves even after the animation sessions have ended.

This project is concerned with mental integration and mental integration is borne out of collective social engagement. More importantly, Freirean view on socio-cultural animation which has three stages as stated earlier of which I termed taxonomy of socio-cultural animation action involving having dialectic interaction with the participants after each activity session in order to be aware of their experiences and benefits of the activities through their personal reflections and insights were conspicuously seen in this project animation process.

### 8.1 Discussions, Limitations and Personal Reflection

Having learnt that determination, dedication and discipline are the basic 3D's that are the cornerstone for successful thesis implementation, I then took an exploratory journey on conducting my final Bachelor project during the winter semester of 2014. I began by finding where my area of interest might lie which eventually happened to be on social pedagogical experiment. Having known that, I then set a clear vision of what needed to be done. The process before the implementation of my project included the following: contacting my collaborating partner ASKEL, choosing my project idea and topic, meeting with my tutor teacher for guidance and advice, getting acquainted with previous bachelor thesis, reading related and existing academic literature which included policy papers, and finally structuring my project and its theoretical part.

The next lap was the drawing of a mind map, making of a scale of preference based on my mind map on how to organize my project activities, the report writing and time management structures. More importantly, I was very much interested in creating logically structured text which is the ability to make connecting sequences between the previous chapters to the subsequent chapters. And this was also placed into consideration during my planning so as to create a readable report of the project.

In order to provide greater credibility and validity to this project I would have provided the counsellors who were involved in this project different feedback forms. Though they gave positive oral feedback but they felt that the feedback sessions was not specifically for them but for the target group. It is also critical not to overlook the shyness of the target group when planning for this kind of project in the near future though I am not able to decipher on this fact. When the first activity session was pitched at ASKEL premises most of the participants did not show up but while the animation sessions were pitched in places that were more secluded it drafted unprecedented number of participants.

Therefore based on this fact it seemed that the project would have received different feedback if the participatory approach was consistent. However, it will be important to consider the target group status when planning a socio-cultural animation project.

Time management was a bit hard for me because of my personal schedules. Choice of theory and a suitable method was a challenge because of the limited availability of the necessary materials. However, because I was a bit meticulous when planning for the project its implementation and execution was hassle-free.

The project activities served as a tool for the participants to connect with one another which served as a hallmark for their mental wellbeing sustenance.

The project stands out in terms of creativity and innovation which is the primary characteristics that underlie our profession.

Essentially, the project experience though challenging was very inspiring and rewarding and exposed me to a uniquely hands-on practice experience which I felt has a positive impact on my professional development since I was able to analyze social phenomena and embarked on appropriate intervention necessary for people's lives and wellbeing. Particularly, as the foundation of our profession is deeply-rooted on the socio pedagogical approach, therefore by means of this pedagogical experience, I felt that I have fulfilled the basic prerequisite for my professional growth since I was able to influence the participants' functional ability and sense of empowerment. Furthermore, my professional horizontal prowess has also widened since the project combined innovation and applied pedagogical theory in a clients' perspective manner which is an expertise requirement in our profession.

Finally, the impressive feedback from ASKEL in form of collaborating partner's project evaluation form (työelämän lausunto appendix 6) which highlighted different evaluation areas such as the relevance of the project, students' professional development and co-operational abilities showed the relevance of the project for them in all its formats. The procedure of the project can be integrated easily into any client group social care plan. The write-up about ASKEL will be used for creation of their English website while the project procedure will be used as basis for their mental health support programmes. Additionally, apart from ASKEL, Creative and Inclusive Finland' interest in making use of this project as a means of stimulation of creativity and cultural adventure in Finland shows its entirety value in all respects.



In Conclusion, based on the participants' reports; evaluation feedback from ASKEL and my own personal reflections the project reached its set objectives and aims as initially proposed. The experience was very inspiring and empowering for everyone. The participants are enthusiastic on continuing dancing and drumming in order to keep their mental wellbeing supported as well as to get the already existing relationship bond created through their participation in this project going.

Recommendations, since besides achieving its aim, the project also generated social innovation and cohesion necessary for mental wellbeing, shared norms and values that have eroded our fragmented 'modernized' welfare state. Therefore, it is vital and recommendable that all the municipal social and health centers together with other third sector organizations in Finland be supporting programmes that integrate creative cultural activities due to its evidence in sustainment of health and mental wellbeing because of the fragmented nature of our society.

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## Appendices

### Suostumuslomake

Minä, joka osallistua ASKELeen naisten ryhmän tanssi ja rummutus aktiviteettiin Metropolia Sosionomi Opiskelijan Annie Anyiam johdolla osana hänen Opinnäytetyön toiminta suostun osallistumaan omasta tahdostani. Ymmärrän että anonymiteettini on suojattu, ettei minkäänlaista henkilökohtaista tietoa tai tunnistettavaa valokuvaa aktiviteeteista tulla keräämään tai muuten käytettävän mihinkään tulevaisuudessa. Annan omalta suostumukseni tanssiviin jalkoihin ja rummuttaviin käsiini, ekstrakti palaute lausuntoja aktiviteetin aikana valokuviin ja dokumentoituna sosionomi opiskelija Annie Anyiamiin opinnäytetyöhön.

Osallistujan allekirjoitus: \_\_\_\_\_ Päivämäärä: \_\_\_\_\_

### Consent form

I, who participates in the dancing and drumming activity to be held by Annie Anyiam a social service student of Metropolia University of Applied Sciences as part of her Bachelor's thesis activities is participating willingly. I understand that anonymity is guaranteed and that none of personal data or full photo of the activities will be collected or used in any way. I give permission for my participation, dancing legs, drumbeating hands, extracts from my feedback statements during the sessions to be documented, photographed and use in the thesis.

Participant's signature \_\_\_\_\_ Date: \_\_\_\_\_

## Palautelomake

## PALAUTE 1

## Tunne

- Ø Mitä tunteita teille on rummutus ja tanssi toiminnasta?
- Ø Mikä oli mielenkiintoisin asia tanssia ja rummutusta toiminta teimme?
- Ø Onko tanssi- ja rummutustuokiot on mitään vaikutusta teille? jos kyllä, millaisia?
- Ø Yleinen palaute

Kiitos vastauksistasi

## PALAUTE 2

## Yleiset valppaus

- Ø Kuvaile kokemusta, sosiaalista vuorovaikusta ja sitoutumista toisten kanssa toiminnan aikana.
- Ø Vivamo Lohjan tavoite toiminnassa oli lievittää ahdistusta, stressiä ja saada nukkua hyvin. Tunnetko sinä että tämä tavoite saavutettiin? Pystyitkö nukkumaan yön hyvin toiminnan jälkeen?
- Ø Oliko toiminta mielestäsi onnistunut?
  - Jos kyllä, miten?
  - Jos ei, miksi?
- Ø Mitä muuta haluaisit sanoa?

Kiitos vastauksistasi!

### PALAUTE 3

Hyvinvointi tarkkaavaisuutta ja hankkeen jatkuvuus

- Ø Millaisia ajatuksia tanssi- ja rummutustuokiot herättivät sinussa hyvinvointiin liittyen?
- Ø Ovatko tanssiminen ja rummutus mielestäsi hyviä keinoja henkisen hyvinvoinnin tukemiseen?
- Ø Opinnäytetyön tavoite on henkisen hyvinvoinnin tukeminen. Toteutuuko tämä tavoite tässä toiminnassa?
- Ø Ajatteletko, että te voisitte jatkaa näitä tanssi- ja rummutustuokiota ilman opiskelijaa?
- Ø Mitä muuta haluaisit sanoa toiminnasta?

Kiitos vastauksistasi!



"PIDETÄÄN TANSSIA JA RUMMUTUSTA TAI MUUTEN  
MEIDÄN MIELENTERVEYDEN MENETETÄÄN"



### TANSSI JA RUMMUTUSHYÖDYT:

#### ★ YKSILÖLLINEN HYÖDYT

- NAUTINTO
- STRESSIN LIEVITTÄMINEN
- NEGATIVISUUDEN VÄHENTYMINEN
- KESKITYS TASON PARANTUMINEN

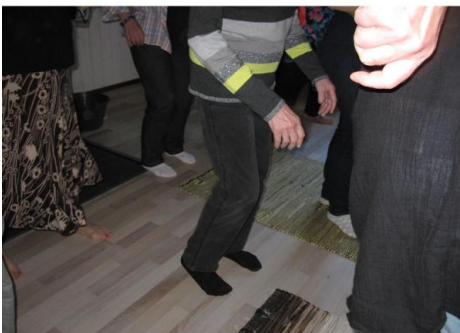


#### ★ RYHMÄN HYÖDYT

- VUOROVAIKUTUKSESSA MUIDEN KANSSA
- MUKANA OLOA TUNTEET MUIDEN KANSSA
- MAHDOLLISUUKSIA EPÄITSEKKYYS
- ALTISTUVAT MYÖNTEINEN ROOLI-MALLINNUS

#### ★ YHTEISÖN HYÖDYT

- MYÖNTEISTEN SUHTEIDEN RAKENTAMISESSA VERTAISTEN JA YHTEISÖÖN
- PARANNUKSET SOSIAALISEEN OSALLISTUMISEEN MUISSA OPPIMISTILANTEISSA
- YHTEISÖSUHTEIDEN LISÄÄNTYMINEN
- LISÄÄNTYNYT YHTEISÖ YHTEYS



## PROJEKTI TOIMINTAA MENETTELY ASKELILLE

Ryhmä rummutus ja tanssi lievittää itsekeskeisyys, eristäminen ja vieraantumista.

Viimeaikainen tutkimus arvostelut osoittavat, että rummutus ja tanssi nopeuttaa henkilön hyvinvointi: vahvistaa immuunijärjestelmää, vapauttaa emotionaalinen trauma ja tuottaa tunteita hyvinvoinnin ja sopeuttamiseen itse. Hakkaa ääni rumpun voi auttaa huomioimaan oma syke. Se on meidän sydämenlyönnit, jotka pitävät meidät hengissä ja elintärkeää.

### Projektin tavoite:

Projektin oli kaksi erityistavoitetta eli selvittää onko ASKEL-yksikön asiakkaana olevalle päihdeongelmaisten naisten ryhmälle hyötyä tanssimisestä ja rumpujen soittamisesta hyvinvoinnin tukemisessa. Toinen tavoite oli luoda tanssin ja soittamisen toimintatapoja pohjaksi ASKEL-yksikön hyvinvoinnin tukemishjelmille.

### Menettelyn tavoitteena:

- laittavat osallistujat oikealla tiellä kohti jatkuvaa tanssia ja rummutusta niin pitää tukea näiden henkiseen hyvinvointiin
- Voidaan toimia esimerkkinä Askelen sosiokulttuurisen innostamisen ohjelmat






### Ajankohta

- 90 minuuttia

### Menetelmiä:

- Sosiokulttuurinen innostaminen

### Tarvikkeet:

-  CD Soitin
-  Afrikkalainen rumpunlyönti CD
-  Afrikkalaisia tai Suomalaisia lauluja CD
-  Rummut
-  Perinteiset / kulttuuriset lauluesitteet

### Rumpujen kieli:

- ✚ rumpurytmien
- ✚ melodia
- ✚ laulut

**Taitoja:**

- ✚ motivaatio
- ✚ kannustus
- ✚ voimaantuminen
- ✚ setti induktio

**Improvisoida rytmejä:**

- ✚ kehon lyömäsoittimet
- ✚ kattentaputus

**Toiminnan prosessi:**

- ✓ (Vaihe 1) Lämmittely – joitakin perustansseja, rummutusta tai laulua, joka kestää (10mins)
- ✓ (Vaihe 2) Varsinainen toiminta yleensä iloista ääntä, joka voi herättää osallistujat teoiksi - selvitetään, miten rumpuja soitetaan, viritetään ne laulun ja kehon liikettä varten (35 min)
- ✓ (vaihe 3) Lopettelu - toimintaa, joka sisältää rentoutumisen alhainen ja vakaa äänet (30 min)
- ✓ (Vaihe 4) Osallistujat saavat mahdollisuuden pohtia toimintaa ja antaa palautetta (15 min)

**Tarvittava rumpunlyönti:**

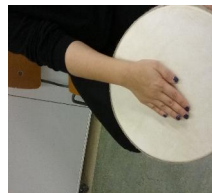
- **Slap:** soittaa slap ääni, rento käsi ja avoimet sormet lyödään lähelle rumpun yläreunaa, jotta sormenpäät napsahtavat rumpuun ja kimpoavat välittömästi.



- **Tone:** soitetään tone ääni, tasainen käsi ja sormet lyövät yhdessä rummun lähellä reunaa, niin että kädet pidetään terhakka pois jokaisessa lyönnissä.



- **Bass:** soitetään bass ääni, lyödään rummun keskelle raskaalla kämmenellä, ja vedetään käsi pois heti napsahduksen jälkeen.



### Arviointi:

- Arviointi on keskeinen prosessi, joka perustuu osallistujien välittömään palautteeseen kun arviointi on pitkä ja jatkuva prosessi.

Metropolia Ammattikorkeakoulu  
Sosiaalialan tutkinto

## TYÖELÄMÄN LAUSUNTO

Sosiaalialan opinnäytetyöstä

### HYVÄ YHTEISTYÖKUMPPANI

Pyydämme Sinua ystävällisesti arvioimaan opiskelijoiden opinnäytetyötä erityisesti työelämälähtöisyyden kannalta. Arvio myös opiskelijan kykyä toimia yhteistyössä sosiaalialan ammattilaisten kanssa sekä hänen valmiuksiaan nähdä alan kehittämishaasteita.

TYÖPAIKKA/TOIMINTAYKSIKKÖ:  
ASKELEEN/KALLIOLAN SETLEMENTTI

ARVIOITAVAT OPISKELIJA/T:

ANNIE ANYIAM

OPINNÄYTETYÖN AIHE/ NIMI:

Tukea henkistä hyvinvointia ryhmä päihteiden asiakkaiden kautta tanssia ja rummutusta

### **Arvioitavat alueet:**

1. Aiheen merkittävyys sosiaalialan asiakaslähtöisen ammatillisen työn kehittämisen kannalta

Aihe on merkittävä esimerkki sosiokulttuurillisesta vahvistamisesta. Osallistuneet naiset saivat selkeästi apua ja piristystä elämäänsä. Lisäksi opiskelijan esittämä englanninkielinen kuvaus Askeleesta tulee Askeleessa tärkeään käyttöön.

2. Opiskelijan kyky rakentavaan, innovatiiviseen ja tulokselliseen yhteistyöhön työelämän edustajien kanssa.

Opiskelija oli lämmin positiivinen ja helposti lähestyttävä. Hänellä oli rakentava, innovatiivinen ja tuloksellinen ote koko harjoitteluun ja Askeleen ja Askeleen yhteistyökumppaneiden työntekijään.

3. Opinnäytetyön hyödynnettävyys työelämässä, sen tarjoamat näkymät alan kehittämisen näkökulmasta

Opinnäytetyötä voidaan käyttää paljon sosiokulttuurisen innostamisen esimerkkinä ja tuo lisäarvoa alalle.

Lisäapuna on tuo englanninkielinen Askeleen

esite.

*Metropolia Ammattikorkeakoulu*  
*Sosiaalialan tutkinio*

4. Opiskelijan ammatillinen kasvu; kyky reflektiiviseen ammatilliseen työotteeseen, kyky tunnistaa omia voimavarojaan ja kehityshaasteitaan \_\_\_\_\_ Opiskelijan jo hyvässä käynnissä oleva ammatillinen kasvu sai vahvistusta Askeleen aikana. Hän pystyy mainiosti refleksiiviseen työotteeseen ja tunnistaa voimavaransa. Ja kehityshaasteiden edessä hänestä löytyy aitoa nöyryyttä.

\_\_\_\_\_

\_\_\_\_\_

Paikka ja pvm: \_\_\_\_\_ Espoo 29.9.2015 \_\_\_\_\_

Työelämän edustaja: \_\_\_\_\_ Kalervo Koskela vast. sostt \_\_\_\_\_

