

FROM EXCLUSION TO INCLUSION

Building Community Through Dance Product with King's Kids

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ABSTRACT

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This thesis work arose from the passion for dancing, youth work and building a faith community that practices active inclusion. "From Exclusion to Inclusion" dance show was developed with King’s Kids Helsinki-Vantaa group and practiced during approximately 15 workshops. King’s Kids is Christian Non Governmental organization under Youth With A Mission (YWAM) which is the largest mission organization in the world. King’s Kids connects generations and arranges activities to kids, teenagers and families. These activities in Helsinki-Vantaa group are usually connected to dancing. The development process of the product dance show and the performances of it aimed at promoting inclusion in the group and inspiring the audience.

The timing for this project was specific since King’s Kids had started the Helsinki-Vantaa group half year before this project started so the group was still forming. The writer has long history with King’s Kids groups in Finland and she has participated in the particular Helsinki-Vantaa group from the very beginning. The process of developing the product dance show in the workshops was planned, carried out and evaluated during Spring 2018. As methods of building community and reflecting God’s anti-discriminatory love were used different activities during the workshops. These methods were for example reading the Gospel of Mark with the participants in small groups, discussions/devotionals, bonding times and developing "From Exclusion to Inclusion" dance show through dance training.

Altogether 47 kids, teenagers and young adults participated in the workshops and the product dance show was performed twice; in Jumbo shopping center and in Diaconia University of Applied Sciences (Diak). The process and the product were evaluated to be successful. Inclusion was promoted, sense of belonging and positive team spirit was developed and the product inspired the audience. Continuum of the group was ensured through this project.

Keywords: inclusion, community of practice, conviviality, dance as a tool of communication, community development, King’s Kids, youth work

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1 INTRODUCTION

For this product-oriented thesis, dance, a nonverbal way of communication was used, as a versatile tool to build community, promote inclusion and to fulfill my dream of connecting dance, youth work, and faith together for a meaningful project. This project aims at promoting inclusion through firstly reflecting on the anti-discriminatory love of God and secondly through building a sense of community and belonging. The aim was reached through the objectives listed in chapter three. During this process, a product; “From Exclusion to Inclusion” dance show was developed for the use of King’s Kids Helsinki-Vantaa.

This study is a compilation of the dance show, workshops, and this written report. Background and the need for the project will be explained in chapter two. In chapter three a thorough explanation is given of the aim, goals, objectives and the risks. The actual aim of the project - promoting inclusion – will be reached through the objectives. Chapter four covers the theoretical background of the study and chapter five introduces the implementation strategy and methods used. Chapter six explains the product development process as well as the contents of the product itself. Chapter seven presents the process of my professional development during these months and discusses the ethics and the challenges of this project. The evaluation of the process and product will be reviewed in chapter eight followed by the conclusion in chapter nine.

The study was conducted in workshops, which were carried out in co-operation with King’s Kids Finland and in particular Helsinki-Vantaa local group. Most of the workshops started with a devotional from the Gospel of Mark on topics like: living together in peace and the love of God towards every human being. During the workshops, the participants had a chance to read through the Gospel of Mark and to meditate on the love of God demonstrated in the life and death of Jesus. They also reflected on how that affects the way they treat others. Ideas from the devotionals were implemented into the dance show. All the partici-

pants were involved in this creative process of developing the product dance show and gave their input to this process.

The show was performed and filmed twice, which aimed at influencing the people who saw it. This project focuses on inclusion; connection, community, communication through dance and conviviality. Social exclusion encourages a focus on how and why people are prevented from participating fully in the society rather than just the outcomes or results of the process. This focus places the concept of social inclusion very close to community development. (Henderson 2005, 2-3.) "From Exclusion to Inclusion" dance project can be viewed, as participatory community development project in the context of community of practice and this is why the project focuses on active inclusion instead of exclusion.

2 BACKGROUND AND NEED OF THE PROJECT

This project was carried out to benefit the King's Kids group of Helsinki-Vantaa but in wider context it can inspire and give ideas to other King's Kids groups as well as to other organizations that use arts in work with young people. The idea for this has been developing over the past years, but it got real and tangible just in January 2018 when I decided to do my thesis for King's Kids. In my last placement couple of years ago with Nicehearts ry, Qutomo project, I carried out a relatively similar project with girl work. I had dance workshops for girls and young immigrant women.

These past experiences inspired me and gave me ideas for "From Exclusion to Inclusion" dance project. This project has been modified from that girl work dance project in Qutomo to suit my idea of this thesis better and to bring the greatest advantage for King's Kids as well. In Qutomo placement I wrote blog texts about integration through hobbies. In the blog, I wrote about mixing Finnish and immigrant girls in the dance groups to create new networks and friendships between them. (Qutomo blog.) In this project, I am implementing ideas from those blog texts in the context of developing togetherness in the King's Kids Helsinki-Vantaa group. Although the Qutomo blog talks about integration regarding immigrant background people, the ideas presented are applicable to promoting inclusion in general, too.

My motivation for doing this project with King's Kids is because it is a Christian organization that I have been involved in since my childhood. With King's Kids, I had the freedom to include the Gospel and theological point of view to the workshops and in the dance show. The participants of the workshops were kids (eight years and up), teenagers and young adults.

When thinking about the different title options for the dance show, I decided to approach the topics about community, inclusion, and conviviality with the theme title: "From Exclusion to Inclusion." The process that led to this title started from

my Bible studies and led to reading the Gospel of Mark. The life of Jesus and how he promoted inclusion through his entire life lies as the theological foundation of my study. For this project, we had only limited time and number of workshops. However, as I wanted to give a full picture of the life of Jesus to the participants from his birth to death, we decided to read through the Gospel of Mark, the shortest of the four Gospels.

In addition to the practical life example that Jesus gave to his disciples of loving people in everyday life and seeing the individuals that the society didn't see there are passages in the Bible that advise us directly to promote inclusion. One of these verses is Romans 12:18: "*If it is possible, as far as it depends on you, live at peace with everyone.*" The term inclusion may be interpreted in many ways, but in this paper, I want to emphasize the part that means living in peace with others and belonging to the community.

This connects to the terms of conviviality and community of practice, which I will introduce in the theory part of this paper. The opposite of inclusion is exclusion. Racism and discrimination exclude. Love and acceptance include.

God's Love is *important* because it's the perfect "bond of union," *not* only between God and me but also between others and myself (Missler 1999). God loves everyone, and we should treat others with the same value that God gives to every human being. This is why we should not discriminate against anyone but spread His love, which is the Gospel. This is also the aim of King's Kids as an organization.

King's Kids is an organization under Youth With A Mission (YWAM), one of the most significant mission organizations in the world. King's Kids serves families, kids, and youth and has the same purpose with its umbrella organization; to bring the Gospel of Jesus to every nation. King's Kids has several different ways of working here in Finland, too. (King's Kids Finland.)

King's Kids Finland has around 30 local groups that gather on a regular basis. In the gatherings, the local groups spend fun time together with the Bible, prayer, and worship. King's Kids style is to make everything according to the age of the children/teenagers so that it will be fun for everyone. In addition to this in King's Kids gatherings, there is always some creative activity such as dance, drama, sports, filming videos, handicrafts, etc. The activities in local groups are varying depending on the place they work, but they all share the same six main values; know God, discipleship, spiritual capacity of kids and teenagers, linking generations, team leadership and making God known (outreach). (King's Kids Finland.)

The local groups usually work under some Christian church, school or YWAM base. In addition to local group gatherings, King's Kids arranges outreaches abroad, camps, events and training for volunteers. All activities aim at implementing the words of Jesus: "*Go and make all the nations disciples.*" (King's Kids Finland.)

During the last year and a half, King's Kids has started many new local groups in Finland, Helsinki-Vantaa group that meet at Minttu Church in Tikkurila is one of these. So, there was a great need for a project like this to strengthen the new group and also to advertise it. There was also need to take a stand for a cause that is very close to the aim of King's Kids as an organization. Through this product dance show, King's Kids was advertised. The viewers of the performances got info about the local Helsinki-Vantaa King's Kids group, and some of them got inspired by the show to join the local group.

In the book: "Managing projects in social and healthcare" the word project is defined as something that is not part of ordinary day-to-day work but a special activity/research/something else that lasts for a predetermined time. (Martin 2002). This project lasted from the beginning of January until 19th of March 2018. This timing turned out to be good since there were kids who didn't start a hobby during the autumn, because of one reason or another. This time of the year it's cold outside and not many places to hang around. This sort of activity

that doesn't cost anything and gives the kids and teenagers a place to hang around is very welcomed, and there was a need for something like this at the Minttu Church also. During one of the discussions in one of the workshops, two girls told how they had been searching for a hobby like this, but all the dance groups had already started in January and cost too much so this project came at a perfect time for them.

It is common that projects do not often progress as they are predicted through one logical stage after another (Martin 2002). Also, this dance show and the whole project was developed and modified on the way.

3 AIM, OBJECTIVES, AND RISKS

Aims can express a vision and describe a purpose, but clear objectives provide the details that describe how the aim will be achieved. Objectives should be clear and measurable, defined in a way to enable evaluation at the end of the project whether the aims were accomplished through the objectives or not. (Martin 2002.)

The first practical objective was to get enough participants and diverse range from kids to young adults, both girls, and boys. This was important for getting different kind of thoughts and views in the discussion part as well as different ways of expressing the theme through the dance moves. The moves look different on an adult than on a child. I wanted to emphasize that everyone's presence is important and no one is useless or somehow insignificant in this project.

Risks are close-knit to objectives and aims. If the objectives are not accomplished the aims will not be realized. This is why the risks are thought through. The potential effects of risks range from just an inconvenience to project disaster. (Lock 2007.)

Potential risk in arranging these workshops was to attract too homogenous group, for example mostly just kids or only girls, or end up having a too small group. I planned to prevent this risk by active advertising in social media, giving out flyers in Jumbo Shopping Center in January and by sending messages to my previous students of different age groups. The messages and ads included information that the workshops are suitable for all age groups. The ads also introduced the dance styles used in the dance show. From my experience, it is harder to get boys to attend dance classes in Finland. Boys seem to be more interested in street styles than classical dance styles, so I decided to use mostly hip hop and popping styles to attract boys to join.

Another objective was to implement the theme of inclusion and the Christian point of view of God's anti-discriminatory love to the dance show in a way that it would have been visible to the viewers of the dance show. One risk in mak-

ing this kind of dance show as a product was that I wouldn't succeed in implementing ideas from the devotional part of the workshops to the dance show in such a way that the audience would understand the theme behind the dance show. From my point of view, it is very challenging to implement a theme/story to a dance show. To succeed in it, careful planning is needed. Thoughts and observation of other people might be helpful too since the choreographer/coordinator many times has a so-called "blind spot" when it comes to evaluating one's own creation. Planning meetings with my team were arranged, and the members of my team helped with implementing the theme to the dance show choreography.

Overall risks connected to the success of the "From Exclusion to Inclusion" dance show performances were that the outcome would not be good enough quality or that I would not have had enough dancers in the performance. I decided to prevent these risks by for example choreographing the dance parts in such a way that even though I had only a couple of people willing to dance, it would have been enough. I tried to prevent the risk of not making good quality by arranging a great number of workshops and additional dance training for those willing to participate. Using the time for preparing carefully the dance itself as well as everything else in the dance show with the help of my team was essential. I committed myself fully to this process for these three months and prepared for intense and busy schedule.

One more objective was to read through the Gospel of Mark from the view of God's love for every human being. The way that Jesus lived this radical love out and actively promoted inclusion in the Gospel of Mark was discussed. All these activities during the workshops and performance days aimed at building community and promoting inclusion in the King's Kids group and in the lives of the participants. In addition to this project affecting the group itself, the plan was to affect the people who saw the dance show and inspire them to promote inclusion.

One objective was to take pictures of the last workshop and to film the final

product dance show: "From Exclusion to Inclusion" in Jumbo and in Diak (Diaconia University of Applied Sciences) on 14th and 22th of March. This was essential to get material to this report including video of the dance, which is linked to this report.

To ease my workload and to prevent part of the risks introduced earlier I planned to gather a team around me to help with reading the Gospel of Mark and choreographing the dance show. The large workshop group was divided into smaller groups for reading. After the reading, these groups came together to summarize and conclude the chapters read during each workshop. Each reading group had one volunteer from my team conducting the reading.

Dance workshops were combination of dance, reading, and devotion/discussion of the Gospel of Mark. The workshops formed a platform for discussion, processing and communicating the theological basis of God's anti-discriminatory love through the nonverbal language of dance. In the process, a sense of community and belonging was built and inclusion promoted. The participants were engaged in a dialogue on the topic. The creative process of cooperating to communicate the results of the dialogue was aimed to be both empowering to the participants of the workshops and inspirational to the viewers of the dance show. Personally, I furthermore wanted to link my faith, social work approach and dance skills together. By this, I wanted to create something that will inspire others to stand up against discrimination through actively working towards inclusion wherever they operate.

4 TOGETHER WE ARE MORE

4.1 Community of Practice

Participants engage in the process of mutual learning. They integrate their different perspectives into a shared understanding of the problem, develop basic trust, and find common ground for working together to solve it. (Niessen & Yongmi 2010, 80.)

In "From Exclusion to Inclusion" dance project the different perspectives of individuals are integrated into a shared endeavor, which is the dance show. Through the creative process of engaging in the dance training and developing the dance show, the participants engage in mutual learning.

The concept of community of practice is important basis for understanding the meaning of communities as the foundation of learning. In her book "Communities of Practice: Learning, Meaning, and Identity" Etienne Wenger points out that expertise is being transmitted through close-knit communities of practice. The community of practice is a concept that describes people representing specific skills and expertise in a particular field that engage in daily interaction, either formal or informal, to achieve common knowledge related goals. (Wenger 1998.)

The premise for the community of practice is shared enterprise; a "project" for example. In the project, the members of the community of practice take a shared responsibility and agree to carry it out together. To participate in the community of practice means committing to the project and working together to finish up the project although not everyone knows each other personally. (Wenger 1998.)

Shared practices bind the members of the community of practice together although a single member might not be in interaction with every other participant. Sometimes it is required more or less conscious efforts that aim at building the

community or taking care of the community. (Hakkarainen, Paavola & Lipponen 2003, 5.)

Social learning theories take social interactions into account. The emphasis is on interpersonal relations involving imitation and modeling (Porkka 2012, 2).

Learning starts from the participation in a community of practice (Porkka 2012). This connects to the concepts of situated learning and peripheral participation.

Situated learning is an umbrella concept of the theory while legitimate peripheral participation is a form of learning and communities of practice are the places (locus) where learning can take its place (Lave & Wenger 1991, 39–40).

According to Porkka, the peripheral participation is a form of learning among Young Confirmed Volunteers in Lutheran church (YCV) (figure 1), but it also applies to this dance project and in wider perspective in the whole King's Kids Helsinki-Vantaa. (Porkka 2012.) In Peripheral participation model exists three degrees of participation; 1) the core, 2) the active participants and 3) the peripheral who rarely participate. In addition to these, there are outsiders who have a say in what happens in the dance project but who are not part of it. (Wenger et al. 2002, 55-58.)

In this model the core group is usually quite small, about 10-15 percent, and the active group maybe 15-20 percent of the participants (Wenger et al. 55-57). Unlike in this model the active group of "From Exclusion to Inclusion" -dance project was the largest. This group was approximately something like 60-70% in the project. This definitely affected the peripheral and some of those who had been in peripheral earlier in King's Kids Helsinki-Vantaa ended up joining the active group for this project.

According to Wenger the boundaries of roles in a community are fluid; peripherals can become active as something that interests them personally comes up (Wenger et al. 2002, 56–58).

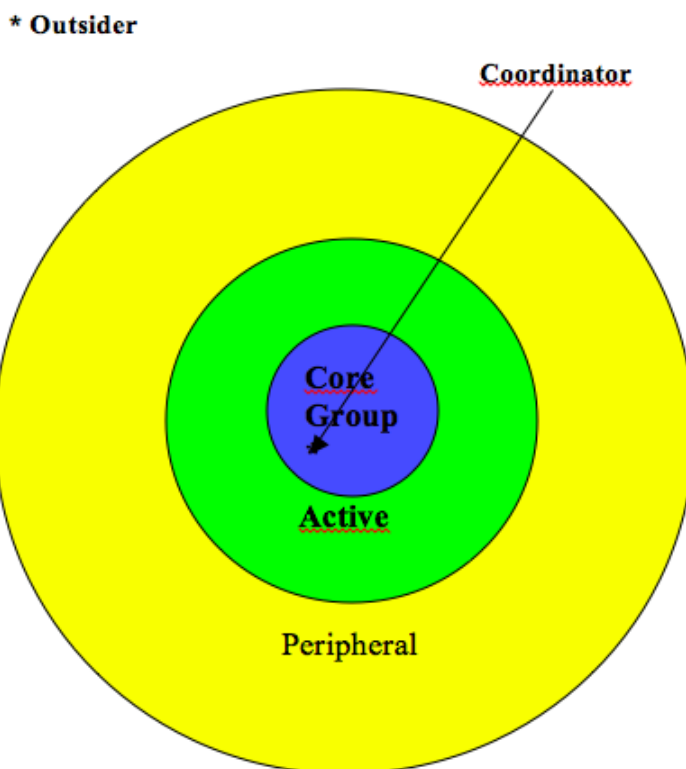


Figure 1. Degrees of community participation (Wenger et al. 2002, 57).

The peripheral participation model has some similarities with the idea of the apprenticeship-journeyman-master learning model. This model has been used traditionally among the old craftsmen culture and huntsmen. In this tradition both, the master and the apprentice had certain responsibilities. It was the responsibility of the master to provide decent vocational training for the apprentice, and on the other hand, the apprentice was expected for loyalty and hard work. After several years and success in an exam, the apprentice was nominated to be a journeyman and given more responsibility. Journeyman also could practice the profession on his own. After years of working and success in master exam, was it possible to become master (Hakulinen 2010).

The tradition of the apprentice-journeyman-master model has mostly vanished, but in the art scene, it is still informally present. In arts scene including dance scene, the teacher transfers his/her expertise to students through mostly personal teaching in the dance classes. It is difficult to teach through verbal or lit-

eral ways the knowledge in arts that includes beauty and for example in dance scene the techniques and practices that can only be learned through imitating and modeling teacher's movement. This experience is called tacit knowledge.

The social dimension and community connect to the concept of tacit knowledge. Corporeality and functionality affiliate fixedly to tacit knowledge. A good example of this is dance skills. This thought can be criticized through the argumentum that learning dance technique happens through verbal instructions. This is true in a way but the whole skill of actually knowing how to implement the technique or dance doesn't come to anyone through verbal instructions, muscle memory is needed in this process. The instructions have to be danced through with one's own body to internalize them. The instructions are explicit knowledge, but the skill itself is implicit knowledge, so-called tacit knowledge. (Hakulinen 2010.) The learning of this tacit knowledge and the communication in the case of "From Exclusion to Inclusion" dance project happened through imitating and modeling in social action within a community of practice.

Sir Francis Bacon (1561-1626) noted: "Knowledge in its self is power". (Bacon 1597.) Knowledge as a word includes in the same time also skills and experience all through the Finnish translation of knowledge usually means only visible knowledge (explicit knowledge). Tacit knowledge means skills, knowledge, and familiarity with practices. According to Bacon the one who has a lot of tacit knowledge also has a lot of power. This means that masters have power over students. (Hakulinen 2010.) This brings me to think of the ethical side of my leadership in this project especially because most of the participants were under aged. I will discuss the ethics of leadership, silent knowledge and power as well as my professional development in related to those in chapter eight.

A good YCV community has the same structure as a good football team, with many different people who all offer something unique to the whole. Everybody has their own talents, and therefore nobody can be replaced by others. (Porkka 2012, 2.)

This same idea applies to this dance project. Everyone's moves are needed. If someone is missing an important piece of the formation can be seen missing in the dance show.

Everybody has something to contribute to the common mission. A YCV group with different personalities stands as a proof of a parish being a community of mercy and incompleteness, not only in sermons and speeches but also in real life. (Porkka 2012, 2.)

King's Kids and the whole dance project reflects on the love of God and emphasizes the importance of a safe community, a place where everyone is invited to join in putting their gifts into practice; this is a community of believer a "church." Matthew 18:20 says: *"For where two or three gather in my name, there am I with them."*

4.2 Conviviality as Theological Background

The church can be approached through for example rituals, theology or so-called doctrine or through the community. The idea on conviviality links to the last one of these. It connects to building community and reaching individuals with their diverse backgrounds and differences through a loving community, so conviviality links to missions.

The term conviviality refers to "the art and practice of living together" in context of (religious, cultural, social) diversity (Junge 2017, 1).

The term connected closely to community diaconia and was developed by Ivan Illich. It has its roots in Latin American experience, but it has also been applied to practice in a European context. Conviviality addresses the economic questions as well as issues deeply affecting communities at this time. (Addy & Vogel-Mfato 2017, 2.)

An important interaction between vocation, justice, and dignity creates a new practice in social activities, which is focused on a community-based process of inclusion and participation as well as political advocacy. The parishes are facilitated to take part in the initia-

tion and development of small communities and so to realize conviviality as a church in society, together with others. (Addy & Vogel-Mfato 2017, 2.)

The dance project connects to this European process and discussion on conviviality. When pondering the larger scale, this European Diaconal process links to the overall Lutheran World Federation (LWF) communion identity that can be described with the following sentence: “With Passion for the Church and the World.” The theme of conviviality can be linked to the theology of missions (Addy & Vogel-Mfato 2017, 2). Deepening relationships, living with difference and building community and promoting active inclusion can be seen as one aspect of fulfilling the mission call given by Jesus.

4.3 Social Exclusion and Inclusion

Words inclusion and exclusion can mean many things depending on the different occasions and perspectives that they are viewed from. Social exclusion as a term is many times used to accompany poverty or even as a synonym for poverty. There are disagreements about what the term social exclusion means, but it is agreed that the term offers a more comprehensive, multidimensional understanding than traditional formations of poverty. (Lister 2004, 92.) Neighborhoods, communities and networks many times mobilize around the issue of social exclusion (Henderson 2005, 1).

In the book: “Including the excluded” the term is used to refer to people “who are prevented from participating fully in society because of poverty, discrimination and lack of opportunities. So social exclusion encompasses all key aspects of peoples lives in communities not only the economic issues. (Henderson 2005, 2.)

“Unlike the word “poverty” social exclusion encourages a focus on the process – how and why people are prevented from participating in the society – rather than simply outcomes or results. These places the concept of social inclusion very close to that of

community development (or social development)” (Henderson 2005, 3.)

Social inclusion is sometimes used instead of the negative word exclusion. ”From Exclusion to Inclusion” dance project can be viewed as participatory community development project in the context of community of practice.

Arts in the scene of community development, or social innovation, promoting social inclusion have been used in a various projects in the European context. Social innovation initiatives are defined as initiatives that 1) provide people with their basic needs, 2) empower the dispossessed 3) change social and power relationships. These questions are not simple; the nature of social innovation initiatives is highly place- and space- dependent. Basic needs are not the same in all areas and at all times. (González et al. 2010, 56-57.) Human needs can involve more existential needs such as artistic self-expression and cultural needs. Indeed these can be at the very core of social innovation. (González et al. 2010, 198-199.)

Social innovation initiative can emerge in a variety of factors such as social exclusion. So social exclusion is connected to the three dimensions of social innovation initiatives. Social exclusion can be for example the lack of opportunities or a need in the cultural area. An example of social innovation initiative in the cultural field in the European context is for example ”Arts Factory” -project that was ran in Ferndale, South Wales. It fostered understanding and respect of diversity through transversal community activities and services. Development projects like these can put forward wide and fewer material claims such as strengthening of identity through the production of cultural services and artistic projects that also build the community feeling. (González et al. 2010, 56-59.)

...In the Arts factory case all three dimensions of social innovation...are present: responding to basic needs, including personal development, social contacts, community work; empowerment, also through major cultural change; change in power relations within the community and between the community and local authorities. (Donaldson and Court 2010, 117.)

The satisfaction of basic needs was in several experiences a means to change, improve, (re)create social relationships within the community like in the case of Arts Factory and empower previously marginalized groups. (González et al. 2010, 201.) So the satisfaction of artistic self-expression and cultural needs in a community can promote social inclusion.

4.4 Dance as a Tool for Communication

Tacit knowledge and learning that happens in a community of practice are connected to ideas of embodied learning. A deeper understanding of embodied learning advances a conception of learning as a comprehensive phenomenon that takes into account the human being as a whole. Embodied learning happens in the whole body, in human beings and the social and physical reality between human beings. (Sheets-Johnstone 2009.)

Embodied activity refers both to actual movement and to inner bodily sensations, experiences, and physiological changes. This view of learning is wider than traditional conceptions... (Sheets-Johnstone 2009.)

The social reality of embodied learning is present in “From Exclusion to Inclusion” dance project as well as in “Koko Koulu Tanssii” project that Eeva Anttila writes about in her book “Koko Koulu Tanssii.” (translated as “Whole school dances”) According to the research of the project corporeality, movement and common creative activities in dance have potential to start a positive chain reaction in which the embodied experience of an individual is entwined to the joy of doing together. This is how common experience is being built. It is something that everyone shares. (Anttila 2013, 169.) According to Maarit E. Ylönen dance can be seen as an embodied dialect. Her interpretation is that dance is part of the collective communication of the body, but at the same time, the personalized and unique narration of one's own life. (Ylönen 2004.)

The arts, says Newman-Bluestein, "teach us a great deal about values, about life, about getting along, about balance, and health.

The dominant culture has values that I would consider upside-down. Even though no more than 35% of what we express when we speak is verbal, the nonverbal is ignored." (Jackson 2015.)

Newman-Bluestein says it all. The nonverbal is of great significance in our society that focuses so much on the verbal side of communication. There are millions of words and information flow spinning around us every day through media. Dance is a powerful tool to use in social work/youth work/church work and even in therapy:

"Dance/Movement Therapy, defined by the American Dance Therapy Association (ADTA) as the "psychotherapeutic use of movement to further the emotional, cognitive, physical, and social integration of the individual," and reflects a core social work value in its emphasis on meeting clients where they are. Everyone can meaningfully participate, regardless of his or her level of physical or cognitive functioning." (Jackson 2015.)

This type of therapy is healing chiefly because it "engenders a feeling of connectedness to another person; call it bonding or a sense of belonging—this is essential for health and well-being." (Jackson 2015).

"Koko koulu tanssii" project in Vantaa and the "Arts factory" project in South Wales, use arts to promote inclusion and to build community. This is what "From Exclusion to Inclusion" dance project aims at as well.

Verbal communication can be seen and heard all around us all the time. In this culture of constant talk and writing; text messages, WhatsApp, Facebook and so on, the nonverbal communication can affect deeply different areas of our life compared to the verbal communication; especially the emotional being in us. Dance and arts are tools of communication that cannot be explained by words. It is out of reach of the possibilities of language, and that is what makes it an art form. Esa-Pekka Salonen notes that what can be described art in words is merely the top of an iceberg, as most of it – the experience – is left unseen beneath the surface. The unseen part can be experienced, and sometimes it meets with a passenger ship, but it exists and that is the power of the iceberg. (YLE, Suomi 2010.)

Dance, and in a wider perspective, arts, are languages of tacit knowledge (silent knowledge). Art can illuminate areas of information that words based on symbols cannot reach (Koivunen 1997, 11-15). The German word *Kunst* stands for art but also skill and knowledge (Hakulinen 2010). According to Tolstoi, art is an expression just as well as speaking and writing, the verbal communication (Tolstoi 2000). Whereas words can communicate ideas, art can communicate feelings.

Researcher Kari Kurkela has an interesting approach to the connection between skill and art. According to Kurkela, feelings, such as sorrow, can be expressed through music without personally experiencing actual sorrow. In this instance music is not a direct expression of a private individual's specific emotion, but the expression works as an independent tool. According to Kurkela, an artist has a developed skill to consciously express his or her feelings separately from actually feeling them. As expression is polished and developed, skill grows into art. (Kurkela 1990, 11.) Tolstoi and Kurkela's mutual point of departure is that expression has significant meaning because it conveys messages to other people. According to them, expression can be developed to intensify and deepen its impact. The essential role of art is acting as a tool for communication between people. (Hakulinen 2010.)

In arts and especially dance where a big part of the expertise is tacit knowledge and a lot of the learning happens through master-apprentice model only a top of the iceberg of the expertise can be verbalized, just like Esa-Pekka Salonen explained. This expertise can only be transmitted through doing together and through imitating and modeling. In this process of nonverbal (and partly verbal) communication and learning lays the richness of this type of dialogue. (Heikkinen and Huttunen 2008, 205.)

The doing together part is "living in the tacit knowledge." The master and the apprentices "live" together in the place of tacit knowledge. Knowledge and skills get transmitted although everything is not verbalized. Huttunen and Heikkinen explain the "silent dialogue of doing together" and conclude that dialogue is dy-

namic, constantly changing and neither one of the participants can fully control it although everyone participates in it. The idea of art as a language of tacit knowledge gestures that artistic expression also speaks for itself in the teaching situations. (Hakulinen 2010.)

Through this silent dialogue and "doing together" a group feeling is being built. Arts can have effects on the community and build the community when a group of people is involved in making it or enjoying the final product of it. For example, in concerts, people can have a strong feeling of belonging and community. (Hakulinen 2010.)

Arts, all in all, affect us in many ways. One of these effects is the refreshing effect of arts. Another task of arts is to help people structure their thoughts and the inner world of experiences. Dance doesn't only express beauty, but it can be used to influence people and even society. A Good dance piece is both; touching/influential and refreshing/pleasing to the eye. (Hakulinen 2010.)

In addition to dance being a tool of communication between the different dancers in the group, the dance performance also communicates with the audience. According to common thinking, the good art piece is something that opens up to the majority of the audience, but it is not only the movements, and the choreography that communicates but also the passion of the performer/performers speaks to the audience. (Hakulinen 2010.)

So dance can communicate many things, and it can touch, comfort, refresh, influence and even change mindsets and opinions. Bible too speaks about creativity. According to Genesis God is the first artist of all. The first thing God ever did was to "create" (Gen 1:1.) We are made in His image (Gen 1:27). So we are creative beings. The art that God made (the whole creation) still communicates with us even today. Creativity has been imprinted in our hearts, and it is something very human.

5 IMPLEMENTATION STRATEGY AND METHODS

5.1 Product Development Process and Practical Work Plan

The process of developing “From Exclusion to Inclusion” dance project started from the beginning of year 2018. In January a work plan and timetable for the project were made, and concrete steps decided. Some of these steps and the timetable changed on the way and kept on developing during the project. I documented the process through reflecting my thoughts and feelings to a learning diary that I wrote every couple of weeks and filling up all important steps and dates to my calendar. During the workshops, I took the contact information of all the participants and made them into a clear list.

The concrete steps that were planned and carried out were: 1) Making a detailed timetable in the beginning of January. 2) Gathering the team in January. 3) Marketing of the workshops in January and February. 4) Planning the content of the workshops and choreographing the dance in the end of January and during February. 5) Implementing the plan during the workshops in February and March. 6) Contacting Jumbo Shopping Center in February about performing the dance product show in Jumbo during March. 7) Writing this report all along the way but especially in March. 8) Arranging a performance in Diak in the end March. 9) Analyzing the evaluation sheets from the participants, volunteers and audience and verbal feedback from Ilona Saarela in the end of March and finally 10) Completing my thesis in May 2018.

The first step of planning a detailed timetable included contacting Minttu Church and deciding with the church the timetable for using their premises for the workshops. The workshops were arranged in close co-operation with Minttu Church although the project was planned with King’s Kids only; Minttu Church offered the dance space as well as material resources such as music speakers for the dance training for free. The timetable for the workshops developed during the project.

The marketing was made through sharing adds in Jumbo in January, advertising in social media, texting my contacts and through telling about the workshops in meetings in Minttu Church. The team was gathered by contacting some of King's Kids volunteers I had been working with earlier as well as asking Sini Sepällä to join from Minttuchurch. Sini asked Aliina Vartio to join, and so we ended up with a team of six members; Choreographers were; myself, Sini, Aliina and Helmi Pietilänketo. Hanna Liikala was in charge of practical issues such as cleaning after the rehearsals at Minttu Church and sending reminder text messages to dancers and their parents. My husband Juha Tiusanen was in charge of the sound system and filming during the Jumbo performance day.

The workshops needed large enough space to fit in almost 50 people dancing. Usually, this kind of place has high rent, but I was lucky to get the space of Minttu Church in Tikkurila for free. This was possible because King's Kids arranges gatherings in Minttu Church.

The downstairs space that we used was full of chairs and tables, so I needed help with carrying the tables and chairs off and cleaning the place afterward. The schedule for the project was tight so help with leading the dance parts, and devotionals/discussions were needed. The division of tasks was clear. I did the coordination and managing of the whole project, and my team helped with the choreographing of the dance show, teaching, devotionals and cleaning the place after the workshops. Hanna Liikala was in charge of communication with the parents and the dancers. She sent every week reminder messages about the exercises and practical info through text messages to all the participants and parents of the minor participants.

Every workshop had a specific program including dance, Bible reading/devotional/discussion and in part of the workshops some group games and snack. The dance part included practicing different choreography and drama parts for the show on the theme "From Exclusion to Inclusion," practicing acting and processing the journey from exclusion to inclusion in everyone's own

life through the dance. All of the activities during the workshops aimed at promoting inclusion in the group and developing and exercising the product dance show.

My team and all of the participants had a chance to participate in the developing process of the dance show. When I started working on a couple of diaconia courses in January, I decided the theme of my thesis. The original plan was to battle bullying through a dance project but little by little it shaped to "From Exclusion to Inclusion" to rather focus on the positive viewpoint, inclusion instead of negative keywords such as discrimination or bullying. I decided to choose this approach also because Bible talks a lot about communion and living together in peace.

The whole dance is based on the idea of connection and belonging. After a meeting with my team at the end of January, we decided to use "walls" as a symbol of social exclusion in the dance choreography. These "walls" are created through the language of motion. The "walls" in the dance choreography exists between the dancers, inside them and between themselves and God.

During the team meeting, we decided to use three different songs mixed to a five-minute music mix and to divide the dance into four parts according to the development of the story/theme. The first part of the dance was practiced during January and February. Second and third part was finished in February and March. Unfortunately, many of the participants got sick during March, so we had to arrange extra rehearsals, some of them in my own home. Finishing up the dance project and at the same time writing this report ended up being way bigger task than planned in advance. I ended up changing some of the dance parts in the last couple of workshops to ease the workload and to finish parts three and four before the first dance show in Jumbo Shopping Center on 14th of March.

5.2 Methods

When the story of the dance unfolded during the team meeting in January also the topic of my thesis got more precise, and I decided to focus on the idea of building community through dance. I decided to use dance as a method to build community and atmosphere of togetherness in the dance group.

In my last school placement with Qutomo project, I wrote on my blog about my experiences on a dance crew in Hanko. The group in Hanko was first divided into two groups: the Finns and the immigrant background girls. Through making the girls participate and mix through different methods, the group became coherent. (Qutomo blog.) Some of these methods were used to build a stronger group atmosphere and promote inclusion in King's Kids Helsinki-Vantaa.

First one of these methods was the activity where I divided the youth into several different groups. There were always young people from all nationalities in one group. I gave the group a task concerning dancing for example to make own dance moves. Soon I noticed that the girls started talking about something else than dance, too and the next step was that the young people started hanging together outside the dance classes as well. (Qutomo blog.)

This same tactic worked with blending different friend groups in dance project "From Exclusion to Inclusion." So, when forming small groups in the workshops, I tried to place friends in separate groups and people who don't know each other yet to the same group. Through this, I planned to prevent so-called "clicks" and encourage the participants to hang with everyone instead of just their closest friend.

In the workshops, we divided to 3-4 different groups depending on the number of participants during each workshop. In each group, I had my team members as "group leaders" or facilitators and then always a couple of kids at the same age who didn't know each other before the project - for example, three girls 8-9 years and three girls 10-12 years and so on. The Gospel of Mark was red

through in these groups and then discussed together. We had group time always at the start of the workshops or in between during for example snack break.

Another important thing that affected the fast blending of the groups was the rhythm of the training. I noticed that the sooner the next rehearsals were the better. If we had training for example once in three weeks, the girls already “forgot” that they actually already got to know each other better last time, and the shyness broke out again. On the other hand, if the rehearsals were arranged for example only a few days after the last training the girls’ conversations continued from where they had finished last time. (Qutomo blog.) First I planned to arrange approximately ten workshops during January-March so that there would have been dance training every week, but the number of workshops ended up being 15 or even more with extra training days. During the last three weeks of this project we had training at least three times/week.

The third factor was a common goal. In our rehearsals in Hanko, we were always aiming to some performance. In the show trips, the girls built their own humor and a strong feeling of belonging to the same group. Common goal creates team spirit and motivates rehearsals. (Qutomo blog.) This kind of common goal for everyone in the workshops of “From Exclusion to Inclusion” project was the dance shows.

So using dance to promote inclusion and building community seemed to be a good idea. But why use dance - a nonverbal way of communication? Verbal communication can be seen and heard all around us. In this culture of constant verbal communication, talk and writing; the nonverbal communication can affect different areas of our life than the verbal communication. (Hakulinen 2010.)

Dance and arts in general affect us in many ways. Arts help people to express their inner thoughts and experiences as well as it is refreshing to both; participants/artist and the audience. Dance expresses beauty, but it can also be used

to influence people and even society. A Good dance piece is both influential and pleasing to the eye. (Hakulinen 2010.)

In addition to dance being a method or a tool of communication in this project during the workshops and teaching times, the dance also communicates with the audience of the dance show. I can see here a challenge in the case of the dance product show. The show was built around Christian themes, so I had to be careful to plan it in such a way that it opened up to people watching it from different backgrounds (Hakulinen 2010.)

In Dance like in all arts it is not only the skill or movement that communicates. Also, the passion of the performer/performers and pure honesty speaks to the audience (Hakulinen 2010.) For example in this dance product, most of the performers were children. The excitement and honesty were seen very clearly in their way of performing although the technique and skills might not yet be so polished. But it is the genuineness of the children that touched the audience in a different way than it would have done if all the performers were adults instead.

As methods of evaluation of the process, I decided to do three different questionnaires, first one for participants of the dance project, the second one for my team members and third for the audience of the dance project. I also had a verbal feedback session with Ilona Saarela (King's Kids Finland coordinator).

In the evaluation, I am using Kirkpatrick's model of four levels of evaluation: 1) Participant impressions, 2) Effectiveness of the program, 3) Impact on the participants and 4) Return on investment for the organization. (Boulmetis & Dutwin 2005.)

5.3 Co-operation with the Stakeholders

The collaboration with King's Kids has been a joy and the way that all the participants jumped into this project and the amount of people who wanted to join exceeded my wildest dreams.

The stakeholders of this project included my team of King's Kid's volunteers, participants, their parents (since most of them were under aged), the Minttu-church as we were using their premises and the shopping center Jumbo as the performance place of the dance show as well as Diak as the other performance place.

King's Kids as a Non Governmental Organisation (NGO) is much less bureaucratic and more self-sufficient and self-reliant. Therefore, it has been the perfect environment for planning and learning about time management. With King's Kids, I had the freedom to include the Gospel and theological point of view to the workshops as well as in the dance show. This project was planned to bring the greatest advantage for King's Kids Helsinki-Vantaa. I also met up a couple of times with Ilona Saarela, the King's Kids Finland coordinator and she checked the facts about King's Kids presented in this thesis and gave feedback on the project and the product.

The co-operation with the participants and their parents was challenging; due to such a large number of participants, it was difficult to keep on track with everyone's schedules, but fortunately, I had Hanna Liikala in my team to help me with the communication with the parents and distribution of information.

In "From Exclusion to Inclusion" dance project a large number of participants ended up committing to the project and took shared responsibility in the dance show and worked together to finish up the project, so the model of participatory development came into realization throughout all of the stages of the project. (Hakkarainen, Paavola & Lipponen 2003.)

King's Kids and the whole dance project reflect the love of God and emphasize the importance of a safe community. That is, a place where everyone is invited to join in putting their gifts into practice and being part of developing the community. The Bible tells us that: "*For where two or three gather in my name, there am I with them.*" (Matt 18.20). Where one or two are gathered in the name of Jesus, this is a community of believers a "Church." So our dance project group

is a mini “Church” that works in practical ways in normal everyday life. During the dance training and snack breaks the participant’s encounter each other, and everyone is welcome to join this diverse community.

Everyone put their contribution to the discussions and the whole project. The roles of the participants developed through out the project, and the active group ended up having more power at the end of the project than they had at the start of the project. They developed certain kind of leadership though out the project. Learning starts from the participation in a community of practice (Porkka 2012).

In the dance project, the dancers had a chance to participate in the creative process of learning and developing the dance show. The same stood for group activities that aimed at building the community. One of these activities was a movie night, which was arranged at my home in February. During the rehearsals, the dancers learned through imitating and modeling, but this didn’t only concern learning the dance but also everything else. The participants who committed and were most active to participate in the process also ended up being the ones who built positive group atmosphere. This occurred by their encouraging example of creating an exciting atmosphere and sometimes I used them as so-called “assisting teachers.” Their presence affected the others in a way that everyone felt more comfortable to take part in the dance training when the most active students stayed in the front during the dance training or even just happened to be present. They built positive atmosphere with their smiles, positive comments, and active participation. This all connects to the concepts of situated learning and peripheral participation.

Some of the students who started from the peripheral degree learned about the dance project and in a way started as apprentice but then got more committed. During the learning process they moved from the peripheral to the active group and started gaining some responsibility. The active group of participants showed an example, and it was a real joy to co-operate with them and see how they started to develop a role of certain kind of leadership in the process.

Power and leadership are very close terms. There is no real leadership without power. External factors are not criteria for power. Real power is something else than a position connected to outside circumstances or titles. Vesa Nissinen writes in his book "Syväjohtaminen" (2004, page 9) about leading through setting an example. Nissinen gives an example of military commanders leading their unit to battle instead of commanding them to battle. Nissinen is also convinced that no one is born as a leader, but everyone can develop as a leader and learning leadership skills is a constant process. The active group in the dance project developed leadership skills throughout the project and led others to active participation through their example. (Hakulinen 2010.)

My desire is that in the future I will see some of these teenagers moving to the core group and starting to lead dance training. In a way, this is when they become "masters" and start educating younger children in King's Kids.

Peripherals can become active as something that interests them personally comes up (Wenger et al. 2002, 56–58). In the case of this dance project this interest might have been either the dance choreography, or friends in the active group.

My relationship to the whole project and the participants was to be the leader of the dance training and discussion and to keep the most of the devotionals but not from above but from the same level with the participants. I did not participate in any of the small groups. My role was to be a facilitator of the whole workshop time and observe each group and help with anything if necessary. I encouraged the participants to talk and express their feelings and thoughts as well as to use their creativity in expressing themselves through dance.

6 PRODUCT

King's Kids had a performance with me in Jumbo Shopping Centre at the end of January. I delivered ads about this project on the spot and a couple of girls got excited to join after receiving add. We also tried the sound system in Jumbo in January keeping an eye on this product dance show on 14th of March. The place fulfilled its purpose, so we decided to keep the thesis product dance show in Jumbo.

Jumbo is an active shopping center in Vantaa, and the dance show in January was performed in the middle of the shopping center. We had invited approximately 20 people to see it, and about 40 people stopped spontaneously to see the show. All these people were given ads about our "From Exclusion to Inclusion" -dance project.

When the dance workshops for "From Exclusion to Inclusion" -project started in January, there were around 25 people joining. The number of people participating grew and in February the amount was already 35. In the workshop on February 24th also Nurmijärvi King's Kids group decided to join so we had 15-20 extra dancers for some parts of the product dance choreography. Altogether the show had around 40 dancers performing plus 10-15 dancers who participated in the workshops but couldn't make it to the show in Jumbo on 14th of March or in Diak on 22nd of March.

The implementation plan changed from the initial plan in many ways. Soon I realized that the time would run out. There was a need for more workshops and also a full evening only for Bible reading to finish up the Gospel of Mark with the group. Movie night was added to the project to strengthen the group identity and feeling of belonging. In the final workshop, we practiced acting keeping in mind what we had read about Jesus and his love during all the workshops.

Theological background of the “From Exclusion to Inclusion” -dance show is Gods anti-discriminatory love. According to Bible, Jesus came to set captives free (Luke 4:18), and to show the right way. He says he is “*the truth and the way and the life.*” (John 14:6). In this dance/drama, the dancers have walls around them, between them and in them and also the wall between them and God. Dancers are forming with the language of motion these walls through the first parts of the choreography and as acting lost and alone. The dance contains altogether four different parts. In the second part, this loneliness grows to desperation and even hatred towards others. The walls of exclusion can be visible to everyone or just in the minds of individuals. Visible forms in the dance are for example hatred, anger, and fights between the individuals. The inner walls in the dance are a picture of walls that we build to hide something from others and ourselves. These are for example feelings of self-hatred and inadequacy. Many of the children and teens nowadays struggle with the question: “Am I enough?”

In the third part, the dancers lift their eyes towards the sky, which is a picture of lifting my eyes off from my pain and walls to Him who is the one setting the captives free. The dancers start one by one to pray and after everyone has reached a “prayer posture” in the dance and the imaginary walls break between them, a joyful dance starts. Jesus came to set us free but not only ourselves but also to help us to see others in different light, with the eyes of Jesus. The walls that separate the dancers from each other break and this is where the communion starts.

In the final song it is said that “when you draw me closer I come to life“ but in fact when He draws us closer, we also get closer to each other because according to the Bible we should love others the way that Jesus loved us. (John 13:34-35.)

In the end of the third part, the dancers get more connected to each other and form of a circle of connection. After this starts the fourth part. Dancers approach the audience delivering prints with encouraging sentences from the Bible that tell us what God thinks of us. Such as: “*You are fearfully and wonderfully*

made". (Ps 139:14). While some of the dancers are delivering prints in the audience others have formed a cross on the stage.

This cross is a picture of what Jesus did for us; the ultimate sacrifice and demonstration of love that shows how much we are worth and how valuable everyone is for God. This is the very core of missions. Because God so loved the world that he gave His only son to die for us, so we want to love Him back and tell others about His love that breaks all sorts of walls (Joh.3:16). The fourth part finishes up with joyful dance moves, and the end posture is open instead of closed posture that was in the beginning. This illustrates an open invitation to join inclusion instead of exclusion.

The good news of God's reign is about the promise of the actualization of a just and inclusive world. Inclusivity fosters just relationships in the community of humanity and creation, with mutual acknowledgment of persons and creation and mutual respect and sustenance of each one's sacred worth. It also facilitates each one's full participation in the life of the community. Baptism in Christ implies a lifelong commitment to giving an account of this hope by overcoming the barriers to find a common identity under the sovereignty of God (Gal. 3:27-28). Therefore, discrimination of all types against any human beings is unacceptable in the sight of God. (Commission on World Mission and Evangelism 2012, 18.)

In addition to building community and promoting inclusion in the dance group itself, this project was also planned to affect and raise thoughts in the people seeing the dance show. Building community and communion is an active act of promoting inclusion and rejecting values and practices that lead to the destruction of community. (Commission on World Mission and Evangelism 2012, 18.)

The church is called to make present God's holy, and life-affirming plan for the world revealed in Jesus Christ (Commission on World Mission and Evangelism 2012, 18).

This means that all Christians are called to acknowledge the sinful nature of all forms of discrimination and to be change makers and refuse to harbor unjust structures. This call places expectations on the church. We should be as a community an example of God's love to the world. This is the true nature of this

project and the very core of the aim that we have set in King's Kids Helsinki-Vantaa for this project. Church, in this case, Helsinki-Vantaa King's Kids group works towards acting as a counter-cultural community. (World Council of Churches.)

The biblical mandate to the covenant community in both testaments is characterized by the dictum "*what shall not be so among you*" (Matt. 20:26). (Commission on World Mission and Evangelism 2012, 19.)

7 DISCUSSION

7.1 Ethics

Due to this product being so open to the public in the form of a dance show there was no need for the participants to remain anonymous. An agreement form was signed, so that the participants (and the parents of under 18-years old participants) would know exactly what kind of dance performance, project and video of it, will be and what is the product used for. The agreement form was in Finnish to ensure that the participants and the parents understood everything. Agreement form is appendix 1.

One ethical aspect I needed to consider was my leadership and use of power. This was important because of the age group that I was working with. Most of the participants were minors, so I had a huge responsibility. I realized a need to think through what kind of leadership example I am going to show.

There is no such a thing as a vacuum of power. Someone always has the power. Power is always existent in human relations. The use of power becomes familiar to us already in the early childhood. Through upbringing, children are taught norms and values. Attitude to the use of power is very subjective. Personal point of view and values affect it. The use of power that A considers normal and right can be considered completely inappropriate by B. So, how one uses the power is an important question as power can create a lot of damage in wrong hands. (Hakulinen 2010.)

I took into consideration the fact that most of the participants were minors especially in the communication with the participants and their guardians. Thorough, clear and careful communication was used through text messages, phone calls and face-to-face meetings with the parents. Every other Saturday we had parents' coffee moment in the workshops to get better in touch with the parents. Most of the parents never used this opportunity but nevertheless we offered it.

The issues discussed during the workshops and devotionals were built around themes suitable for the youngest of the kids as well. Also the film for the movie night was chosen accordingly.

Another factor that needed to be considered was the fact that I have been part of this group, leading the group and attending it since the very beginning of Helsinki-Vantaa King's Kid's group. Because of this, I knew personally many of the kids for already some time before this project. When writing this report, I need to remember to keep it anonymous and not share matters not mentioned during the workshops. These kinds of matters are for example private discussions that I have had with some of the kids or parents outside the workshop times. This is self-evident as it is in the law that even as a socionom-deacon student I am obligated to confidentiality in my interactions with clients (A 812/2000).

7.2 Professional Development

The collaboration with King's Kid's group has been a joy, and the way that all the participants jumped into this project exceeded my dreams. In addition to being just fun time, this has been a learning experience for me, and I had a chance to grow in many ways during these months.

This thesis has been a journey of constant struggling in some areas of my professional identity and grinding in some other areas. One of these questions has been how to combine my faith/diaconia approach, social work approach, my dance skills and youth work. Before this thesis, I thought that in a project like this it would be easy to do, but soon I noticed that it is quite challenging. With the experience from my earlier placements, I can say that projects of dance, social work, or church are easier to plan and arrange than this kind of project that have many different work fields to combine.

The struggle in the beginning was how to keep the social work and diaconia approach in the workshops visible while doing a high-quality dance workshop

with kids, teenagers and young adults who basically come to the workshops because of good dance classes. In the beginning, I failed with this a little, either by having too much dance or too much Bible reading. However, the combination became more even when the workshops advanced. This experience taught me a lot time management, communication, and networking skills as well as responsibility and leadership when it comes to working with big group of children/teenagers.

The largest development can be seen in the area of time management and project organization. I have done several quite similar dance projects with faith approach earlier, too, but never in this big scale. I learned to schedule even the smallest things to my timetable and plan carefully many weeks or even months ahead. This included also learning how to delegate and lead a project with clear communication.

After the first workshops, I realized I needed more help with the practical issues such as sending reminder text messages to all participants about workshops and other project info. After this realization, I asked Hanna Liikala if she wanted to help me in this. All the practical and coordination issues ended up taking most of my time although in the beginning of the project I scheduled very minimal time for them. After this project my time management skills have been molded in a completely new way.

As this project had so many participants and included a lot of networking, time management has not influenced only the management of my own working hours. This project has enabled me to learn the coordination of event timing and choosing the best possible timing for all stakeholders.

After this thesis process, I feel more confident and capable of leading projects like these. My skills in organizing, time management, and professional communication have developed from amateur to professional. King's Kids as an NGO is more self-sufficient. Thus it has been the perfect environment for planning and managing time.

The biggest thing, however, I feel I have achieved in this project is the development in leadership skills as well as realization of the aspect of ethics concerning leadership of under aged kids and teenagers.

Mary Parker Follet (1868-1933) has described leadership as “a skill to get things done through the help of people.” Another description could be that leadership is a skill to win people over to accomplish a common goal. (Edwards et al. 2002, 15.) Both of these describe my leadership during the last workshops. I learned to delegate and trust to the help of my team. I also learnt to motivate and “win over” the participants to put their best effort to the dance and continue even in moments where they struggled to continue. Together we accomplished the goal and finished the dance show. I learned that in true leadership in community of practice results are gained through the help of people or with the people – not by myself.

7.3 Challenges

At the beginning of the project in January 2018, the objectives and risks were thought through carefully, but when the project progressed also challenges changed because the picture of the whole project was still coming together. At the early stages of this thesis, the thesis proposal and planning of the workshops and the final product were challenging. Planning and deciding what to do exactly was the most complicated task. After the dance show was choreographed and most of it was already taught in the workshops, the theory and structure of this thesis started to formulate and became clear, but the challenges didn't end there.

After couple of workshops I realized that I would run out of time in both of these objectives; we don't have enough time to finish up the dance project nor the reading through the Gospel of Mark, so we added extra workshops with a more relaxed timetable. We decided to take some time to reading through the Gospel of Mark during extra King's Kids gathering in our home and do some extra train-

ing then as well as in a movie night on Saturday March 3rd. This was nice bonding time, and also the participants got to know each other little bit better. The time limit and the great number of participants created challenges, and it seemed as time just fled by during the workshops. We succeeded to read through the Whole Gospel of Mark and finished the dance project, but it was quite tight.

Another challenge connected to the busy deadline of the project was connecting the final product; dance show with diaconia and the whole project with social work approach. The way that I decided to face this challenge was by connecting the workshops and the theme of the dance show to diaconia and social work approach. The dance show itself is only five minutes long so I could include in it only some movements that illustrate a story connected to the theme. As form of both arts and sports dance has a different ways of telling a story than for example drama and songs. With those tools it is clear they are used for telling a story. Dance, on the other hand, is more abstract. From this dance show, audience can get the feeling of the theme and little bit of the story as well, but not in the same way than from a full detailed one-hour drama about inclusion. The product itself is an outcome of the product development process. In my thesis I consider the process itself to be the most important part, not the five-minute result of it although it is the climax of it and like a cherry on top of a cake.

Another challenge is connected to the age of the participants and also Finnish culture. Most of the girls were aged 10-12 years old and they were more interested in dancing than the discussions and devotionals. It also took a while to break the ice and get these girls to talk, ask questions and express their feelings during the discussions and devotionals. This was very different abroad e.g. in Hawaii where I kept workshops to this same age group, so I deduced that this wall of shyness has something to do with Finnish culture. This was also visible in the dance itself. It took some time for the girls to loosen up and dance/act their heart out. The theme of breaking walls of exclusion is in this way visible in the lives of the dancers as well. They broke the wall of shyness/Finnish culture and stepped out to express themselves fully. We solved the issue of lack of mo-

tivation to read the Gospel by skipping some parts and focusing on the life of Jesus and the way that He treated others.

8 EVALUATION

For evaluation, I am using Kirkpatrick's model of four levels of evaluation: 1) Participant impressions, 2) Effectiveness of the program, 3) Impact on the participants and 4) Return on investment for the organization. (Boulmetis & Dutwin 2005.)

This model was implemented through using three different questionnaires: 1) The participant's feedback, 2) Volunteer's feedback and 3) Audience feedback. Verbal feedback from Ilona Saarela (King's Kids Finland coordinator) was also used. I received 17 answers from the audience of the Diak performance on March 22nd and 33 of the dancers filled up the participant's feedback form. All three helping choreographers filled up the volunteers form.

In practice, this model was implemented through reading about the impressions of the participants from the feedback forms of the participants. The effectiveness was measured from the feedback of the participants, volunteers as well as from the feedback of the audience.

The impact on the participants was evaluated from the feedback of the participants as well as my observation. The return on investment for the organization was evaluated by taking a number of participants in the workshops and in the dance show and by estimating the number of people who saw it as well as people who said they would join the group because of this project.

The ideas of community of practice and master-apprentice model were visible. The older helped the younger and even the teachers learnt from the younger participants. The genuine passion and energy that the youngest participants showed inspired us dance teachers. Conviviality, "the art and practice of living together" was practiced through out the project. Some of the participants wrote in the feedback form that in this group they feel that: "they can be themselves,

no one is excluded". This is in the very core of conviviality; it is indeed living in peace with diversity.

8.1 Participant impressions

The first goal was to get enough and diverse range of participants. This goal was achieved beyond expectation. The advertising paid off, and we ended up having more than 20 participants in every single workshop and in the biggest workshop we counted 47 participants. The youngest participants were 7-years old, and the oldest was 28. Through out the project, most of the participants were under aged girls and young women but also seven boys attended. Two of them were young adults. From my experience, this was very successful since getting any boys to join dance workshop in Finland has been very hard for me in earlier projects.

The first step of the evaluation was to analyze the participant impressions. The first two questions in the questionnaire for the participants were: 1) Are you going to continue dancing with King's Kids? If yes, why? All the answers to these questions were positive. The reasons to continue were quite same in most of the answers. Impressions where for example: "fun time with friends," "new friends," "positive group atmosphere," "encouraging" and so on. A couple of participants also wrote about the faith aspect of it and named it as one of the reasons to continue in the group. The most used word in the answers was "fun." and "friends" or "good team spirit."

8.2 Effect of the project

The effectiveness of the project can be evaluated from the questions in the feedback forms for the participants as well as from the feedback of the volunteers and the audience. The volunteers and the participants were asked to give a grade to team spirit at the start of the project as well as at the end of the project. Everyone's grade grew from the starting grade towards the end. The mini-

imum growth was one grade and a maximum five grades. Most common was to grade the team spirit in the beginning to be 7-8 and in the end to be 8-10. Conclusion is that the project was effective bonding time. All of the participants also commented that they had gotten to know new people during the project. Most of the participants remembered parts from the Gospel of Mark that were connected to the theme of the whole project, so the devotionals and Bible reading seemed to be effective as well. Most of the participants wrote to the feedback form about the crucifixion of Jesus, and this seemed to be the most touching part of the Gospel.

Another aspect of measuring the effectiveness was the feedback from the audience. The dance had a tremendous effect on the viewers. Most of the viewers wrote that the dance had deep effect on them and they felt inspired. All of the audience agreed that the performance was well done and pleasing to the eye.

The wide age range of the participants was noticed in the audience as well. Most of the returned feedback forms included something about this. The combination of the different moves of boys and girls, children and adults were considered to be "touching," "surprising" and some of the audience also noted that cooperation between generations and the good team spirit was refreshing to see.

During the verbal feedback session with Ilona Saarela, she also commented that this feedback warms her heart since this is so close to the values of King's Kids as an organization. One of the main six values is intergenerational connection, which is also connected to discipleship. One of the viewers commented on the feedback form: "the older help and supported the younger" this sums up the spirit in King's Kids. According to Ilona all of the six King's Kids values are visible in the dance show and in general in the whole project.

One of the objectives was to implement the theme of inclusion and Gods anti-discriminatory love to the dance show in such a way that it would have been visible to the audience of the dance show. The feedback by the audience on March 22nd performance in Diak was coherent. In addition to positive feedback

concerning the high quality of the dance itself, all viewers understood the message behind the dance except one.

Then again large amount of the audience where most likely church sector teachers since the performance happened in chapel as a devotional for the staff members of Diak. This might have excluded the staff members that don't share Christian faith or for some other reason don't participate in the Diak devotionals. This nature of the audience might have affected the feedback of the performance.

Almost everyone giving feedback described the story/drama in the dance. Before the performance Bible verses where read as well as devotional on the topic given but the whole storyline of the dance wasn't introduced, so the audience had read it from the dance itself. The conclusion is that the storyline was clear and the performers, as well as choreographers, succeeded in implementing the theme to the dance show. Most of the audience also mentioned the Christian message, Gods love, and Gospel that was visible in the dance performance. All the objectives connected to the dance show were reached, and the group got a lot of positive feedback. The good quality of the dance show and the skill level of the dancers came as a positive surprise to some of the viewers.

Another aspect of effectiveness was the feedback from the volunteers. One practical objective to help the project reach its full potential was to gather a small team around me to help with choreographing and devotionals. This objective was reached.

All of the volunteers felt that they had participated in something meaningful and evaluated the project to have been effective in many ways. According to all of the volunteers that filled up the feedback form, the project was able to communicate clearly the message of God's love that promotes inclusion. Volunteers listed that this was done in the dance through the language of motion, suitable music and even the performance shirts that had a cross in them. The message of God's love was communicated during the devotionals and discussions by

reading the Bible and prayer. The objective of reading through the Gospel of Mark from the point of view of God's love for every human being was reached. Active inclusion was practiced during the workshops in the form of welcoming everyone already at the door. According to all of the volunteers encouraging atmosphere invited everyone to participate.

One challenge that I faced was the timetable of workshops. We had too restricted time for the devotional/discussion part since the product development process of planning and training the dance show took more time than planned before hand. The tight schedule was also noted in the feedback of my team. The only thing that the volunteers commented on what could have been done better was the tight timetable.

8.3 Impact on the participants

The third aspect of the evaluation was to analyze the impact on the participants. This was done through the careful reading of the more open-ended questions in the questionnaire for the participants as well as from my observation. In these answers the participants described what it has meant for them personally when attending this project and how they describe the theme of the dance show. One part of the final aim was to create a safe space to participate and move and create and in this way to encourage everyone to share their thoughts during the workshops discussions and devotionals. This was reached partly. I noticed that trying to get the children to talk in Finland was a lot harder than trying to get children talk in the workshops I have arranged abroad. In this culture, there seems to be the wall of shyness that needs to be broken first. I did not succeed in this with all of the participants in the discussion but instead during the dancing the wall was broken. I saw a huge change in the expression of movements and feelings in the participants that weren't active in the discussion parts of the workshops. These kids/teenagers/adults opened up during the dance part of the workshops.

The answers to the questionnaires support my observation. Many of the participants commented that they feel like they can be themselves in the group and that they have improved as dancers. Some of them wrote that they have learned to love the self-expression that they can practice through dancing. Couple of the participants wrote that this group has been very meaningful to them. One theme that rose from the answers was also the role of faith and God's love. The participants had learned more about it and faith plays now an important role in their life. One of the participants wrote that this brings hope to her/him and he/she knows that he/she is good enough the way that he/she is.

8.4 Return on investment for the organization

The fourth step of the evaluation was to discuss the return on investment for the organization. This was measured by taking number of people that participated in the workshops, in the dance show and by estimating the number of people who saw it as well as people who said they would join the group because of this project. There were at least ten new sign-ups because of this project. We had altogether 47 participants in the workshops and around 40 were able to join the performance in Jumbo and around 20 in the performance in Diak. Altogether I estimate that the project had around 150 viewers during the performances in total. I consider this project to have succeeded in advertising and ensuring the continuum of the group in autumn 2018. I would also call it as an investment back for the organization that the group atmosphere has developed during the project.

Finally, the project succeeded in linking Christian faith, dance and youth work together to create a process of product development that in itself promoted inclusion in the King's Kids Helsinki-Vantaa group as well as influenced the viewers of the performances.

9 CONCLUSIONS

This project has been a great success. The number of kids, teenagers and young adults that have been reached in the months of the project, was far greater than what was expected. The difference seen in the King's Kids group of Helsinki-Vantaa is phenomenal. The group has tripled the number of its members when comparing to a time before this project to the end of the project. The feeling of belonging has increased according to the feedback of the participants and the volunteers, and this is also visible in the dance show according to comments from the audience.

According to the participant impressions King's kids Helsinki-Vantaa group crew to be a place where the features of conviviality were met. The kids, teenagers, and adults learnt to master the art and practice of living together in a diverse community. According to the feedback this group developed to be a place where everyone can be himself or herself. This project promoted inclusion and developed a feeling of belonging in the King's Kids group.

The hope for the future for the group is to keep on growing and developing new projects against all sorts of discrimination. This product will also be performed several times during the spring and summer of the year 2018.

The video of the product dance show can be found at this link:

<https://goo.gl/cjhvok>

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APPENDIX 1 INFORMATION FOR THE PARENTS AND PERMISSION FOR FILMING

TIEDOTUS VANHEMMILLE SEKÄ KUVAUSLUPA

King's Kids ryhmäkuva sekä esiintymiset lähestyvät! 10.3 kuvaamme ryhmäkuvan ja 14.3 kuvaamme tanssivideon Jumbossa. Muita kuvattavia päiviä ovat muun muassa 17.3 esitys Agricolan kirkossa sekä 19.3 esitys Diakonia ammatikorkeakoulussa. Tanssivideoon saattaa tulla myös pätkiä 10.3 treeneistä ja kuvia yllämainituista päivistä. Tanssivideo on osa Saara Tiusasen opinnäytetyötä joten se menee julkiseen jakoon mm. sosiaaliseen mediaan.

King's Kids Helsinki-Vantaa sekä King's Kids Finland saattavat käyttää kyseisiä kuvia ja videoita yllä mainituista tilaisuuksista/esiintymisistä toiminnan esittelystä, mainostuksessa sekä King's Kids Finlandin nettisivuilla.

Allekirjoittamalla tämän lapun annan luvan alla mainitulle/alla mainituille henkilöille osallistua kyseisiin tanssiprojekteihin yllä mainittuina päivinä.

Osallistumis/kuvausluvan voi antaa yli 18- vuotias henkilö itsestään, alaikäisen lapsen luvan antaa lapsenhuoltaja.

Tanssijan nimi / tanssijoiden nimet

Huoltajan allekirjoitus ja nimenselvennys

Paikka ja aika

APPENDIX 2 FEEDBACK FORM FOR AUDIENCE IN DIAK 22/03/2018

PALAUTELOMAKE KATSOJILLE PRODUKTIN ENSI-ILLASSA

Kiitos kun olit katsojana tanssiesityksessämme tänään! Olemme todella kiitollisia, jos otat muutaman minuutin aikaa ja vastaat muutamalla sanalla seuraaviin kysymyksiin ☺

1. Miellyttikö tanssiesitys silmääsi? (ympyröi vastaus)
Kyllä / ei

Miksi?

-
2. selitä parilla sanalla mistä sinun mielestäsi tanssissa oli kyse ja mitä tunteita se sinussa herättää.

3. Muita ajatuksia?
-
-

APPENDIX 3 FEEDBACK FORM FOR THE PARTICIPANTS OF THE PROJECT

PALAUTELOMAKE "FROM EXCLUSION TO INCLUSION" TANS-
SIPROJEKTIIN OSALLISTUNEILLE TANSSIJOILLE

1. Aiotko jatkaa King's Kids harrastusta tämän projektin jälkeen?

Miksi kyllä? / miksi ei?

2. Asteikolla 1-10 minkä numeron antaisit ryhmämme yhteishengelle projektin alkuvaiheessa?

3. Entä nyt?

4. Oletko tustustunut projektin aikana ryhmässä uusiin ihmisiin?

5. Kerro omin sanoin mistä tämä tanssiesitys sinusta kertoo / mitä sinulle merkitsee?

6. Mikä kohta jäi erityisesti mieleesi Markuksen evankeliumista ja miksi?

APPENDIX 4 FEEDBACKFORM FOR THE VOLUNTEERS OF THE PROJECT

PALAUTELOMAKE "FROM EXCLUSION TO INCLUSION"
TANSSIPROJEKTIN VASTUULLISILLE

1. Asteikolla 1-10 minkä numeron antaisit ryhmämme yhteishengelle projektin alkuvaiheessa?
2. Entä nyt?
3. Onnistuiko projekti mielestäsi välittämään sanoman inkluusiota edistävästä Jumalan rakkaudesta:
 - tanssin kautta? Miksi? / Miten?
 - Keskusteluissa / lukuhetkissä? Miksi? / Miten?
 - Muuten projektiaikana yhteisessä hengailussa? Miksi? / Miten?
4. Mikä toimi parhaiten tässä projektissa?
5. Missä oli parantamisenvaraa ja miten kehittäisit tätä eteenpäin?