

Kaisa Rahkala

Viewer's experiences-Wellbeing im-
pacts of watching contemporary da



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ABSTRACT

Rahkala Kaisa: Viewer's experience – Wellbeing impacts of watching contemporary dance

Bachelor of sports and leisure management

The research was targeting on investigation about wellbeing impacts of watching contemporary dance. The aims of the research are to benefit all of the parties of the study. The results of the study are beneficial for the company in marketing purposes, as the customers might be attracted by the benefits that come with watching dance. The results benefit the performers as bringing in feedback and showing how the customers experience the performance. For further development of the performance, the performers must know the wellbeing-, or negative impacts their performance causes within the viewer's. As the wellbeing impacts of watching dance have not been commonly investigated before, the results of the study will benefit the society by bringing out new information about wellbeing in general. The thesis process is beneficial for the author by developing one's academic writing, scientific thinking.

The wellbeing impacts of dance as a *physical act* is highly investigated matter, which awoke an interest towards the topic: does *watching* dance have any impacts on one's wellbeing? The study was completed for Routa Company, which is an enterprise producing high quality contemporary art to Kainuu region in Finland. The research was completed during the spring 2018 in Kajaani University of Applied Sciences. The research is focusing only on wellbeing impacts caused by watching contemporary dance, and the data was collected within one dance performance.

The purpose of the thesis was to understand and describe the experiences of the customers of Routa Company, when watching contemporary dance at their premises. The objectives of the research were planned to be reached by arranging a face to face interview with the viewers of one contemporary dance piece called *Último*. According the theory frame of the study (see the chapters: wellbeing, contemporary dance), it could be predicted that the results of the study would be positive. The results were analyzed by using content analysis.

The study showed, that watching dance supports ones wellbeing by taking the thoughts off of daily life and personal sorrows. When watching contemporary dance, the examinees felt, that the attention is only in the moment. Watching dance was experienced both physical, and psychical. The examinees seemed to enjoy the music and movement, some felt dizziness due to watching spinning, and someone felt the dance clearly in chest area. It was mentioned, that music has a great effect on the watching experience. The most important sources were Kokemus (2002) by Haaparanta and Oesch, Tutki ja kirjoita (2009) by Hirsjärvi, Remes and Sajavaara as well as Johdatus laadulliseen tutkimukseen (1998) by Eskola and Suoranta.

Keywords: Experience, contemporary dance, wellbeing, dance.

PROLOGUE

As finishing the bachelor's thesis, I want to take a moment to thank all the wonderful people who supported me during the process. First I want to thank the commissioning party Routa Company, of accepting my request of completing the research in co-operation with them. Special thanks to Miia Kauppinen, and Minna Härkönen, who so kindly supported my interests and work with the project.

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Kaisa Rahkala

Kajaani 4.5.2018

CONTENTS

| | |
|-----------------------------------------------------------|----|
| 1 INTRODUCTION..... | 1 |
| 2 WELLBEING | 3 |
| 2.1 Experienced wellbeing | 4 |
| 2.2 Culture and arts linked to wellbeing..... | 6 |
| 2.3 Processing death linked to wellbeing | 8 |
| 3 CONTEMPORARY DANCE | 10 |
| 4 PURPOSE AND RESEARCH TASKS..... | 14 |
| 5 PROCESS OF THE RESEARCH..... | 15 |
| 5.1 Commissioning party..... | 15 |
| 5.2 Target group..... | 16 |
| 5.3 Collecting and analyzing the data..... | 17 |
| 5.4 Reliability and ethicality | 21 |
| 6 STUDY RESULTS..... | 25 |
| 6.1 Motives to watch the dance piece | 26 |
| 6.2 Viewer's experience of watching the dance piece | 27 |
| 6.3 The experiences' impacts on one's wellbeing | 29 |
| 7 DISCUSSION | 31 |
| 7.1 Examination of the results | 31 |
| 7.2 Own professional evolution | 33 |
| 7.3 Further study questions..... | 35 |
| 8 CONCLUSION | 36 |
| LIST OF REFERENCES | 37 |
| APPENDICES | |

1 INTRODUCTION

The concept of *sports* often leads people to think of physiological functions. In addition to this, the aspect of experience and understanding the link in between the sports and culture should be acknowledged. Participating in to sports- or culture based hobbies tends to provoke great emotions. (Pirnes & Liikanen, 2010. p. 206-207.) On May 2007, the Finnish Government handed in a strategy plan, which accepted a political program for advancing wellbeing with use of culture and arts. The goals of the program were set for the years 2010-2014. The plan was completed with a wide range of professionals in the field of arts, wellbeing and culture politics. (Liikanen, 2010, p. 3.) The plan included 18 operational suggestions, all aiming to the goal of shedding equal rights for everyone to create arts and participate into cultural acts, as well as recognizing the great wellbeing impacts of culture in political, structural and administrative level. (Ministry of social and health, 2015. p. 2.)

The thesis will continue researching the similar topic, by using contemporary dance as the cultural aspect. Researches (e.g. Ravelin, 2008, Hämeenniemi, 2015) tend to focus on dance as a physiological act. This research is targeting to a fresh point of view: what are the wellbeing impacts of *watching* dance?

As a commissioning party the project is having Routa Company, which is an enterprise producing contemporary dance to Kainuu region. The company is interested to hear, what brings the customers to the performances, and what do they feel to benefit from watching dance. The purpose of the research is to understand and describe the experiences of the company's customers, when watching contemporary dance at their premises.

The topic of the research serves the author in many ways. The topic was chosen as a result of personal interest to arts and dance. In addition to the physiological aspect of sports, the author wants to focus on the psychological aspect in the future as well. The topic of the research allows the analyzing of all aspects of wellbeing: the physiological, psychological and social.

Theory will support the claims in thesis. The collected theory will explain the concepts of wellbeing, and contemporary dance in detail. The chapter will also ponder the previous studies about culture and its effects to wellbeing. The concept of culture is delimited to consider only contemporary dance, as it is the most common art performed on the company's agenda. The theory will consist of already existing material and self-collected data. The data is collected by holding a theme interview for the audience, and then analyzing the results by using content analysis.

2 WELLBEING

Finnish national institute of health and welfare define the word *wellbeing* the following way on their website (translated):

“Wellbeing components are usually divided into three dimensions: health, materialistic wellbeing and experienced wellbeing, or quality of life. The concept of wellbeing in Finnish language indicates both personal- and community level. Dimensions on the community level are e.g. living conditions, employment, working conditions and subsistence. On the other hand, the components of personal level wellbeing are e.g. social relations, self-actualization, happiness and social capital.”

The concept of wellbeing is dimensional. As mentioned above, the concept of wellbeing is usually divided into three main categories: health, materialistic wellbeing and experienced wellbeing. Usually, the differences in wellbeing are associated with health and materialistic wellbeing, which are strongly linked to each other. Wealth and employment enable qualified healthcare services, healthier nutrition and better living conditions. (Vaarama, Moisio & Karvonen, 2010, p. 11-12.) Still, Vaarama et al. (2010) explain, how the experienced wellbeing depends but the previously mentioned components, also people’s own assumptions of their wellbeing.

Because the concept of wellbeing is so dimensional, usually on an empiric study it is important for the researcher to clarify which aspect of wellbeing is being examined (Siltaniemi, Perälähti, Eronen & Londén, 2007, p. 9). In this research, the author focuses on the matter of experienced wellbeing defined later on. The purpose of the research is to understand certain matters, thus could be labelled as a demanding study. The research targets to support and ponder already existing claims, instead of finding new information.

2.1 Experienced wellbeing

The word *experience* can be defined many ways. Still in this context, the meaning of experience is to undergo something that touches the soul. Kotkavirta (2002, p. 15-16) describes, how experiences are singular matters, inviting strong feelings, that strengthen, change and sway one's identity. Nowadays' developed language system allows the humanity to understand the diversity of experience, and how everyone's experiences are different (Tuohimaa 2002, p. 360).

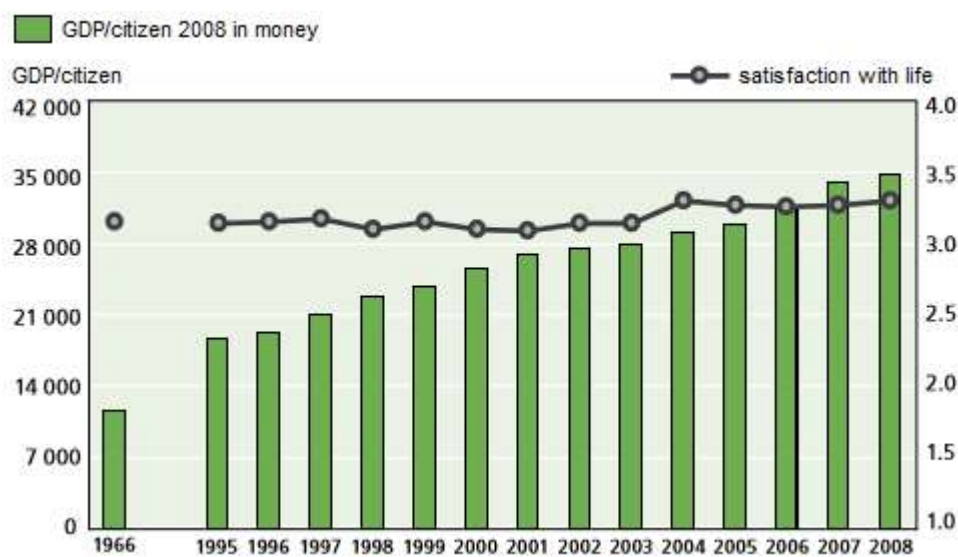
Experience can be good, or bad. Timo Laine (2007, p. 29) explains, how our attitudes, and relationships to situations and other people change the experience. Experience is tied to the moment, and it depends strongly on the backgrounds (Kärkkäinen, 2014, p. 19). The best way to understand other's experience is to ask what kind of background they own (Laine, 2007, p. 29).

Experience always requires a subject (i.e. one to acknowledge the experience). In addition to the subject, the experience also requires an intentional object (i.e. one to concern), and a cause. These two are not necessary the same, which makes the definition of experience even more complex. (Kirjavainen 2002, p. 123.) The personal history of previous experiences effect strongly the way we see the world today (Kärkkäinen, 2014, p. 19). Piirainen (2006, p. 13-14) on the other hand claims, how experience is not a part of universal science, but more like a physical feeling, or a subjective experience. Piirainen also explains, how the experience changes, as one's understanding of it changes with time.

To be said, the experience is a unique, personal and comprehensive function (Latomaa 2012). Katila and Meriläinen (2006, p. 143-144) describe, how experience is not only personal, but communal and cultural as well. With communality they do not mean, that the experiences should be communally accepted, but how the meanings of the moment rise from the social environment, where the experiences are being experienced.

Experience is present in wellbeing as well. The fact of how satisfied population is when considering the aspect of their own wellbeing depends on their personal assumptions of incomes and health (Vaaramaa, Moisio and Karvonen, 2010, p. 13 ;

see also Allardt, 1976). Heikki Ervasti (2004, p. 299-300) refers in his text to Andersen's (2002) way of describing the subjective (i.e. experienced) wellbeing. Andersen sees the subjective wellbeing as a broad universal concept, which includes the factors of being satisfied with one's own life, self-confidence, minor stress, and the ability to affect one's own life. In addition to this, the population tends to compare their own statuses to the surrounding standard of living and life expectations (Vaaramaa et al. 2010, p. 13). The chart (see: picture 1.) indicates, how the incomes of the Finnish population are effecting on their satisfaction levels. It can be seen, how the incomes of the Finnish population have increased throughout the time, but the satisfaction with life has stayed mostly on the same level. This could mean, that the life satisfaction of Finnish population is not correlated with their incomes.



Picture 1. Finns' annual incomes shown as Gross domestic product (GDP) compared with a mean of populations satisfaction with life. (Vaaramaa, Moisio and Karvonen 2010)

Observing the basic needs of a person leads into other definition of wellbeing. When one's basic needs are fulfilled, the person is more wellbeing. (Avanne, 2015, p. 7-9.) Happiness on the other hand, is a subjective experience: The level of happiness depends only on the person's experience of it. It is noticed, that the concept of wellbeing is more objective than the concept of happiness. People can misjudge

their needs, but still are the best ones to affect their own happiness. (Allardt, 1976, p. 32.)

2.2 Culture and arts linked to wellbeing

The population's understanding of wellbeing has increased with time. It has been noticed, that the responsibility of wellbeing is not only on social- and healthcare, but on the whole society too (Keski-Suomen taidetoimikunta, 2011, p. 9). Furthering this, the Finnish government handed in a strategy plan, which accepted a political program for advancing wellbeing with use of culture and arts in May 2007 (Liikanen, 2010, p. 3). The program led into international interest towards the topic, Finland being the pioneer. Common attitudes towards the topic changed into a positive direction, and art- and culture -based methods have generalized. (Ministry of social and health, 2015, p. 2.)

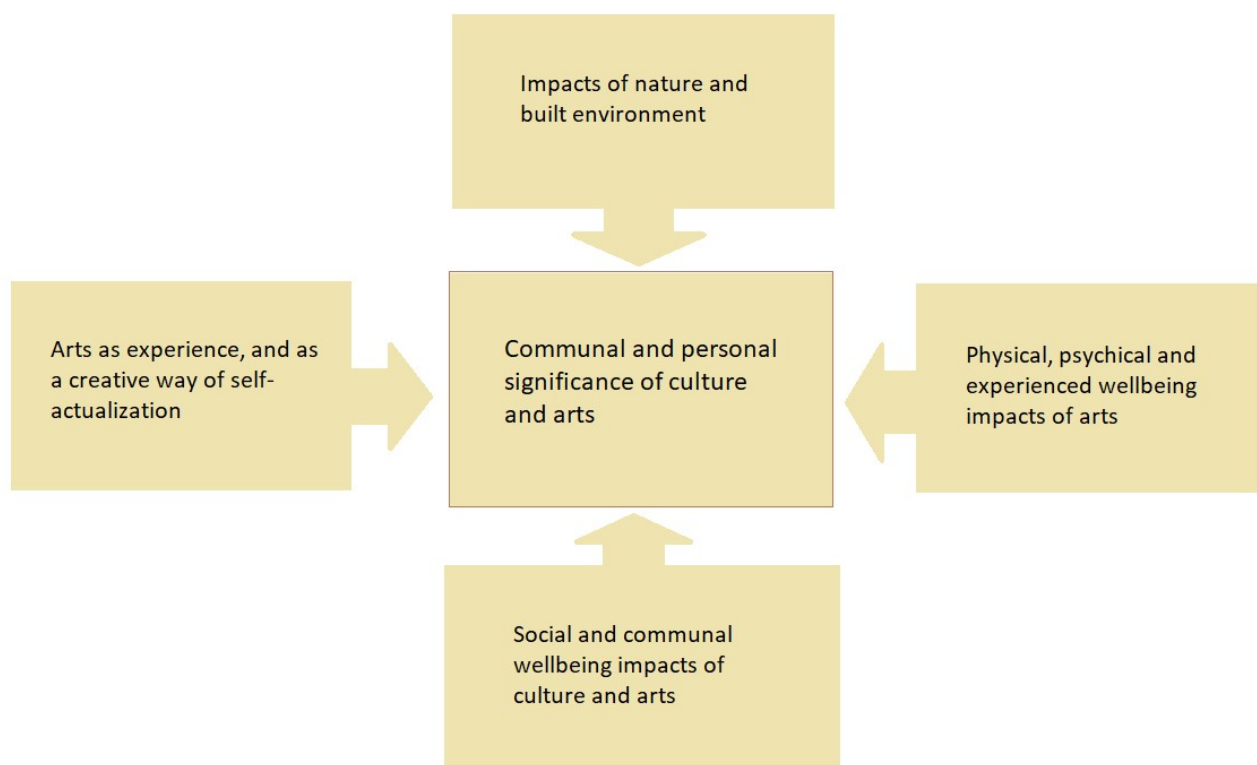
The wellbeing impacts of cultural acts have been studied in many Finnish and international researches. The wellbeing impacts of culture have been investigated in the fields of medicine, nursing, social science and education. Still the knowledge of the connection between the culture and wellbeing is minor. (Liikanen, 2010, p. 58.)

The enjoyment of culture is a fundamental right, which makes it automatically a part of wellbeing. Thus, it can be used as a tool to consciously advance wellbeing. As an example, the use of arts can prevent the anxiety within youth, and strengthen attendance. (Keski-Suomen taidetoimikunta, 2011, p. 11.) Liikanen (2010, p. 65) enlists 10 impacts, that culture has to wellbeing and health, by using literature and studies (e.g. Matarasso 1997, 1999; Hyyppä 2002, 2008; Liikanen 2003, Cliff & Hancox 2001) as her background. The most essential wellbeing impact of culture seems to be as part of the basic necessities. Most of those studies support the claims of culture's wellbeing impacts. (Liikanen, 2010, p. 65-66.)

Liikanen lists the wellbeing impacts of arts and culture as following:

1. Experienced wellbeing and quality of life improve.

2. Social association, social capital and interaction increase.
3. Feeling of being part of something supportive.
4. Feeling of achieving something, ruling different situations and the environment better.
5. New experiences, communication, sincerity and empathy, faced on cultural hobbies better one's self-esteem.
6. Lengthened life expectancy.
7. Lowered blood pressure, hormonal balance, and physiological changes on stages of stress.
8. Positive impacts on brain and memory.
9. Increased wellbeing at work.
10. Nature, and built environment better one's wellbeing.



Picture 2. A draft (adapting Liikanen, 2003) of culture and arts on a table of wellbeing.

Liikanen (2010) also mentions, how the wellbeing impacts of cultural interventions have been acknowledged at hospital Katriina at Vantaa, Finland. Due to the cultural acts the need for sick leaves have clearly decreased within the employees. (Keski-Suomen taidetoimikunta, 2011.)

The physical benefits of cultural acts have been investigated e.g. by Staricoff et al. (2003). As a result of performing music and contemporary arts at hospital, the need of medication and hospital care was decreased after surgeries. In addition to this the act of giving birth was getting easier, and the post-surgery anxiety was decreased. (Liikanen 2010.) An American study by Cohen (2006) showed, how cultural interventions for seniors showed great results at the states of wellbeing. The culturally active group of 65 to 100 year olds took part to cultural acts once a week for two years. The study showed, how the culturally active group was healthier in general, needing less medication and medical assistance. The group was highly lively, and took part to social events. (Liikanen 2010.)

2.3 Processing death linked to wellbeing

Death and dying are rarely used words in society nowadays. Instead of using the “d-words”, people tend to use expressions like “pass away” or “very sick”. (Mannix, 2017.) Death awakes mixed feelings and many questions, that no-one has answers to. Dying concerns everyone, it separates and brings people together (Simonen 1995). Understanding own mortality shows authentic humanity. Dying walks with humanity throughout life, so experiencing it and adjusting it to culture makes it more human. (Demitshev, 1999.)

People tend to push the conversation about the concept of dying away, even though pondering the end of life could have positive effects for their wellbeing (Kübler-Ross, 1984, p. 24-26). The feelings caused by dying are usually hidden from public, and so it is a rarely discussed topic on media. A topic considered as a taboo, can be processed by using e.g. arts and culture as tools (Hakola, etc. 2014, 65-83). It is almost impossible to explain what exactly happens after death,

which again allows an artist to create different visions and fantasies about the topic to audience.

A thought of own death is terrifying and confusing. It is usual to see own death from other's point of view: how would it be for my closed ones, if I died? (Heikkilä & Jokivuori 1994, p. 10.) What happens after death is commonly unknown, which increases the threat towards it. People might fear of leaving too early, so that many things are left undone, or the possibility of pain and sorrow caused by dying might cause threats. It is said, that the fears towards death decrease as the knowledge about the topic grows. (Hakola, etc. 2014, p. 10.)

One possible way to process the concept of death is via different kinds of cultural acts like arts and media. The created art works (e.g. Minna Havukainen – *Exitus* & Kiti Luostarinen – *Kuoleman kasvot 2003*) aim to document the moment of facing death. The art works describe how people facing death, the dying and mourning, are ready to share thoughts together. Havukainen (the artist of *Exitus* –exhibition) has noticed, the amount of interested people shows that people desire to discuss the topic. (Hakola, etc. 2014.)

3 CONTEMPORARY DANCE

Contemporary dance is a diverse concept, that uses historical background as a support, to reach nowadays' trends. Each moment of dancing develops the dance. Contemporary dance allows people to express their emotions, and understand unspeakable matters. (Leinonen, 2013, p. 8.) Culture, and other forms of dance have great impact on what contemporary dance is, and it is also strongly related to time. It is typical for the dance discipline to focus on the content and aim of the dance rather than strict technique and external matters. (Renvall, read: 30.1.2018, p. 9.)

Renvall (Read: 30.1.2018, p. 9) explains, how the history of contemporary dance roots to ballet and modern dance. Ballet was the most common dance discipline, before receiving inner criticism on 1900's. From that on, a revolution started to drive dance into more free direction. (Hietaniemi, 2008, p. 7.) *Isadora Duncan* (USA), is a dancer considered to be a pioneer of modern dance. She began to dance bare feet, using childish movements such as running and jumping in choreographies. This started a movement towards a so called "free dance", which included improvisation and natural, even clumsy-looking movements. (Renvall, read: 30.1.2018.)



Picture 3. Isadora Duncan. Photo by: unknown

Even though contemporary dance has a strong back ground in ballet and modern dance, it is not tied specifically into any dance discipline, but represents current, continuously developing post-modern phase of dance. (Hietaniemi, 2008, p. 6). It is typical for contemporary dance to break the boundaries between various dance disciplines, mixing them together and questioning the key elements of dance in general (Renvall, read: 30.1.2018, p. 9).

Role of music on contemporary dance. Music has multiple functions on a dance piece. As an element the music can be entertaining, lightening or it might help on creating a certain mood for the performance (Hiltunen, 2006, p. 93). According to Cheney (1989) powerful music might change the impacts of the dance piece, and it has a straight impact on the viewer's experience.

Music is a diverse material. A listener tends to give the music and sounds different meanings, and so the experience of the music is created inside the listener's head. (Kurkela, 1997.) It is natural to connect experiences and feelings to music. Music is always an experience for listener, and the reaction often depends on the listener self (Lampinen. 1987, p. 9).

A dance piece can be created to already existing music, or the music can be composed especially for a performance. Idealistic would be, if the music was composed together with the choreography. (Blom & Chaplin, 1982, p. 163.) Musical knowledge is a quite important talent for a choreographer. Music helps the dancer to remember the choreography, and it can be used as a tool on expressing emotions. (Lampinen, 1987.)

Music and dance can be tightly attached to each other, or they might go on totally opposite directions. Even silence can be considered as music on a dance piece, and it can create a certain understanding for the audience. (Hänninen, 2009, p. 6.)

Researchers have pondered the relations in between music and dance throughout the time. Aino Sarje has investigated differences in art dances in Finland at 1980s. She created six categories to represent the correlation between dance and music. According to Sarje (1994) dance can either

1. be completely based on music
2. be based on the shape of music by decoding
3. illustrate music
4. be parallel to the music, retaining contact with it
5. be accompanied by music

or

6. work perfectly without music.

Description of *Último*. The websites of Tango-theater Kiuta describes the contemporary dance piece as following:

“Último is a strong tango theatre performance with live music. The piece describes the last moments, movements and feelings of a man who is already accompanied by the death and his assistant. *How would you take your last steps?*”

Último is a mixture of Argentinian tango and Kiukaanniemi & Hakkarainen duo’s own tango style. The contemporary tango piece ponders the beauty and nudity of dying with the assistant of most elegant and professional dancing. The performance includes live accordion music, played by talented Harri Kuusijärvi.

Culture reviewer of Helsinki district magazines Risto Kolanen (2018) flatters the contemporary tango piece by claiming:

“It is very rare to get to see such a strong and influential tango-theater piece.”

Tangoteatteri Kiuta Roudan vieraana.

Último

Kuinka ottaisit viimeiset askeleesi?



pe 9.2.2018 klo 19 Generaattorilla

Liput 12/20 e. Varaukset p. 044 0556977

idea, koreografia, tanssi, toteutus: Marjo Kiukaanniemi & Timo Hakkarainen
 avustava ohjaaja ja dramaturgi: Gonzalo Orihuela (AR)
 äänisuunnittelu ja live-musiikki: Harri Kuusjärvi
 valosuunnittelu: Kauri Klemelä
www.tangokiuta.com

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ROUTA 

Talteen edistämiskeskus
 Centret för konstförening
 Arts Promotion Centre Finland

Picture 4. The advertisement poster of *Último* by Tango-theatre Kiuta.
 Photo by: Jari Forstadius Photography

4 PURPOSE AND RESEARCH TASKS

The purpose of the thesis is to understand and describe the experiences of Routa's customers, when coming to see contemporary dance into their premises. Contemporary dance was chosen, as a result of delimiting the concept of culture, and because it is the company's most commonly performed art.

The research is aiming on serving all parties of the study. The results of the study are beneficial for the company in marketing purposes, as the customers might be attracted by the benefits that come with watching dance. The results benefit the performers as bringing in feedback and showing how the customers experience the performance. For further development of the performance, the performers must be aware of the wellbeing-, or negative impacts their performance might cause among the viewer's. As the wellbeing impacts of watching dance have not been commonly investigated before, the results of the study will benefit the society by bringing out new information about wellbeing in general. The thesis process is beneficial for the author by developing one's academic writing, scientific thinking.

The research tasks are:

1. What kind of experiences do the customers of Routa face when coming to watch contemporary dance at company's premises?
2. What kind of impacts do the experiences have for one's wellbeing?

5 PROCESS OF THE RESEARCH

The material for the research was collected by finding previously researched data, and having a minor investigation through the company's customers. The process of choosing the best way for data collection was a complex chain of events. As the purpose of the thesis is to understand and explain the experiences of customers, the most serving way to collect the data was to complete an interview. During the last decades, the interviewing has changed from the basic way of questioning and answering into a more free conversation. As the research has clear themes, but a precise formulation of questions seems difficult, the most serving way to collect the data was a theme interview. (Hirsjärvi, Remes & Sajavaara, 1997, p. 197 and Eskola & Suoranta, 1998, p. 86-87.) The data collection aims to realization and understanding, which is why the interview was chosen to be executed in a group. The group would help individuals to understand their thoughts towards the topic better. (Eskola & Suoranta, 1998, p. 96.)

5.1 Commissioning party

Routa Company is an enterprise producing high quality contemporary art to Kainuu region in Finland. The company was established at spring 2003, year 2017 being their 15th year on action. The company describes their main aim to produce, develop and enable diverse and personal dance art. Routa Company recruits dancers specifically to productions, hiring 20 dancers for performances during the year 2017.

On the year 2017, the company produced one own dance piece called "omalla luvalla", choreography by Kira Riikonen. In addition to this, the company presented two co-operation works, other being *Último*, and arranged multiple workshops. On top of this, Routa Company offers their premises to dancers and choreographers for open practices and creation work.

5.2 Target group

Typically, on a qualitative research, the target group is chosen with a purpose (Hirsjärvi et al, 2009, p. 155). The chosen examinees must have seen the dance performance *Último*, and they must have a personal interest to be part of the research, which leads to their free choice to stay and go through the open conversation. The number of examinees depends on the needs of a research (Eskola & Suoranta, 1998, p. 63). As Lehtomaa describes in his book on 2009, the number of examinees usually results from the researcher's personal interest, as well as resources in use (Kärkkäinen, 2014, p. 34). Due to convenience, the interview was tied together with the performance.

The interview attracted 22 viewers of *Último*. The examinees were told to feel free to discuss the topic, or stay quiet. 21 examinees from the 22 filled out the permission background questionnaire, which showed that 15 of the examinees were women, and six of them were men. The interview with 22 examinees contained of 148 comments, 34 composed by men, rest by women. The examinees were from 42 to 76 year olds, average age being 62 years. The interview was held on February 9th 2018 in the city of Kajaani. When asked whether the examinees experience wellbeing impacts caused by watching dance, 19 of them responded positively, and two left the question unanswered. The questionnaire allowed only "yes" and "no" responses. Annually the examinees watched from one to 10 dance performances, average being about four performances per year.

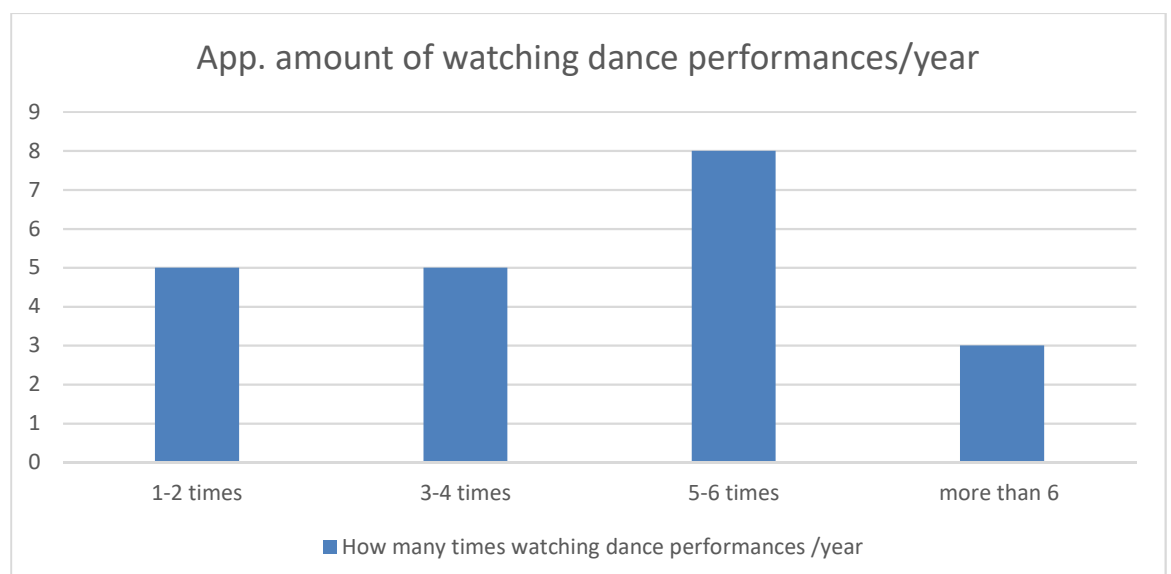


Chart 1. Approximate amount of watching dance performances per year. $n = 21$

5.3 Collecting and analyzing the data

As the purpose of the thesis was to understand and describe the experiences of customers, the best way to collect the data was to complete an interview. This allows the researcher to get more detailed information directly from the target group. Hirsjärvi et al. (2009), as well as Eskola & Suoranta (1998) describe, how a theme interview usually serves a research best, when the themes are clear, but forming specific questions is difficult.

Most of the chosen themes were based on collected, already existing data. Some of the chosen themes could have been interesting for the commissioning party, or the researcher, even though a clear connection between the data could not be seen. The chosen themes for the interview were following:

1. Physical and psychical experiences of watching Último.
2. Motives to come and watch Último.
→ Benefits of watching a dance performance.
3. Impacts of the experience in future.
4. Mirroring the show to own life.

Due to time limitations and convenience the interview was decided to be arranged as a group interview. Pötsönen and Välimaa (1998) describe group interview as a fast way to collect a big amount of data. Group interview does not require that much of resources. As a situation, group interview might pressure minor opinions down, and the presence of others might leave the shiest comments unheard (Pötsönen & Välimaa, 1998, p. 4-5). Although, according to Eskola and Suoranta (1998, p. 96) group might support the examinees to understand themselves, and it is a good way to sustain realization among the group. During the interview the researcher was intentionally observing the conversation, letting the examinees discuss in peace, aiming to as objective appearance as possible (Hirsjärvi et al. 2007). The audio of the interview was recorded, the responds were marked as

information and analyzed later. This method differs from e.g. a deep probing interviewing, when the interaction does not happen only between the interviewer and interviewee, but also between the interviewees all together. Using the method, the researcher must be aware of effects the interviewees have to each other (Hirsjärvi et al. 2007). Due to time limitations, saturation could not be seen during the interview. The interview was held on a Friday evening, and after about 45 minutes of discussion, some of the interviewees chose to leave the space, which showed the author that it is time to stop the interview.

Ideal atmosphere for a group interview is open and unrestricted (Eskola & Suoranta, 1998, p. 98). The atmosphere in the situation could be described accepting. The examinees were clearly interested to discuss the topic, and eager to hear more from the dancers as well. The space was organized so, that chairs were on a circle around the stage, dancers performing in the middle. After the performance, the examinees stayed mostly on their seats, some moving closer for a better hearing.

The examinees were laughing, and seemed to enjoy the conversation. When the conversation was going on more serious topics, e.g. talking about death, the examinees went more silent, and it was clear that they were uncomfortable talking about it. Still they found their ways to respond and ponder the topic. The head subject of the contemporary tango piece, death, can be a subject causing depressive emotions among people. It is important to acknowledge, whether the examinees are able to notice the wellbeing impacts of following arts, especially dance.

Analyzing process was accomplished by following a guide for a qualitative research from Eskola & Suoranta (1998). The process started by transcribing the recorded data precisely. After this, the transcription was codified by numbers, which would ease the analyzing process later on. Since the interview was held by talking, the sentences needed to be reduced to simpler form, leaving out filler words like "um" and "well". The interview was held in Finnish, which forced the author to translate the simplified responses to English. The author focused on using as similar language throughout the translating as possible, without losing the meaning of a sentence.

The next step on analyzing process was identifying the recorded data to themes. Thematic way of analyzing was chosen due to time limitations. The original comment was transcribed, then simplified, translated and collected together to themes.

| Original comment | Simplification | Translation | Created classification |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|------------------------|
| Oli se fyysistä. | | It was physical. | physical experience |
| Mut sitte, mää ite oon vähä, mullon huono tasapaino ja muuta nii kyllä mua huimasi hirveästi. [Naurua.] Aivan kauheasti. Että piti niinku oikeen keskittyä että pysty olemaan. | Mulla on huono tasapaino nii kyllä mua huimasi hirveästi. Aivan kauheasti. Piti oikeen keskittyä että pysty olemaan. | I felt very dizzy due to my bad balance. Very dizzy. It forced me to actually focus, so that I could stay. | physical experience |
| Mulle tota oli.. Tää oli silleen et se on jännä miten fyysinen kokemus se on kattoo ku toiset tanssii. | Se on jännä miten fyysinen kokemus on kattoo ku toiset tanssii. | It is weird, how physical experience it is to watch other people dance. | physical experience |
| ainaki minuun se vaikuttaa sillä tavalla että mää ihan eläydyn siihen hyvä että mää en lähteny tuolista sinne sitte koukkaroimaan mutta.. | Mää ihan eläydyn siihen hyvä että en lähteny tuolista sinne koukkaroimaan. | I empathized it so much, that I almost stood up of my chair to join the dance. | physical experience |

| | | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|----------------------------|
| <p>No minulla ainaki tuossa oli että mä niin uppouduin siihen siihen liikkeeseen ja musiikkiin että ne meni niin yhteen ne meni niin yhteen et se oikeen täällä [osoittaa rintaan] tuntu ja mä arvelin et se kyllä tuntuu täällä pitkään</p> | <p>Mä niin uppouduin siihen liikkeeseen ja musiikkiin että ne meni niin yhteen, et se oikeen täällä (rinassa) tuntu, ja arvelin et se kyllä tuntuu täällä pitkään.</p> | <p>I got so into the movement and music that I actually felt it here (pointing to chest).</p> | <p>physical experience</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|----------------------------|

Chart 2. Example of creating a theme of physical experience.

The researcher was not able to analyze the spoken tongue precisely within the time limit, which was not necessary for thematic analysis (Eskola & Suoranta, 1998, p. 163). Commissioning party Routa was interested to hear, what are the customers' motives to come and watch dance performances into their premises, which created one clear theme. The connection between the chosen themes for interview, and recorded data was clearly seen, which led to following themes:

- Physical experience
- Psychical experience
- General experience of watching
- Wellbeing impacts of the experience in future
- Mirroring the performance to own life

In addition to the themes raising from the theory, the recorded conversation included repetitive topics, that author found interesting, which led to upgrading the theory part of the study. The commonly spoken themes were:

- Processing death as part of wellbeing
- Music as part of the experience

The sex of a speaker could be heard from the record, but it was impossible to associate the comments with a certain person. Due to this, it cannot be analyzed, whether there was only one person creating the comments about a certain topic.

5.4 Reliability and ethicality

For increasing the reliability of the research, the researcher must stay objective. In addition to this, it must be remembered, that after all the researcher is only a study tool. Quite often the reliability indicates the reader's experience when interpreting the study. The reliability increases, if the reader is able to identify and agree with the detected experience. (Eskola & Suoranta, 2009, p. 232-233.)

It is important to acknowledge author's six years' experience with contemporary dance, which might affect one's choices and interpretations in the process. Despite of this, the researcher tried to stay as objective as possible, and reacted very neutrally to the conversation within the interview. In addition to this, the researcher had own understanding of physical, psychical and experienced wellbeing, which could have effected to author's choices when creating the theoretical background.

The reliability increases by detailed explanation of the research process. The researcher must describe the situation, the examinees, and properties along with possible distractions as precise as possible. (Hirsjärvi et al., 1997, p. 217.) It must be bared in mind that everyone is different, and all examinees are individuals. It is good to be ensured, that the researcher understands the questions and answers the same way, as the examinees. (Eskola & Suoranta, 1998, p. 213.)

As the researcher used interviewing as a data collection method, it was only sensible to record the interview. The author chose to only record audio instead of videoing the interview, which turned out to be inconvenient at the analyzing phase. It would have been necessary to be able to associate a person to heard responses,

to know whether one person created multiple responses within one topic. Recording audio is still the most common way of capturing a group interview (Pötsönen & Välimaa, 1998, p. 10).

For the sake of ethicality, the permission must be asked from the examinees, for example by using a clear contract (Hirsjärvi et al., 2009). Researcher's presence on the interview had most likely some kind of impact on the examinees' behavior and their answer, which must be noticed on the analyze process (Eskola & Suoranta, 1998, p. 53). When signing the contract (see: appendix 1), the examinees assured their understanding of the situation. The researcher will store the answers in a safe place, maximum of six months after the interview, after which the results will be destroyed by deleting the files safely. The examinees must be aware, that they can refuse answering at any point of the interview.

The author completed transcribing carefully with peace. Reliability of the research would have increased with video tape of the interview, which would have allowed the researcher to use more of observation within the analyzing process. Analyzation of the used language was difficult since the received responses had to be translated from Finnish to English. Despite of this, the author tried to hold on to the spoken style, when translating the sentences.

According to Eskola and Suoranta (1996, revised 2009) transferability of the research is possible following certain terms, even though generalization is not possible due to the diversity of social truth (Tuomi & Sarajärvi, 2002, p. 137). As the purpose of the research was to understand and describe the experiences that customers had while watching contemporary dance, the study is not very transferable. Experienced wellbeing and emotions differ from man to man, and truth can be a very intimate experience. The experience is different for everyone. Parkkila (2000) on the other hand claims, that transferability is possible to similar context in any case. Niirainen (1990) and Tynjälä (1991) say, that transferring depends on the similarity of the investigated environment and implementation ground (Tuomi & Sarajärvi, 2002, p. 137), which is a huge influencer on one's experience. The transferability of the research would be more likely, whether the environment was similar to the set of *Último*.

| | Transferability | Creditability | Confirmability |
|-----------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Niirainen (1990) | Transferring the results to other context depends on how similar the investigated environment and implementation ground are. | -- | -- |
| Tynjälä (1991) | Transferring the results to other context depends on how similar the investigated environment and implementation ground are. | Reliability, of which components are truth-value, applicability, permanence and neutrality. | Assuring the truth-value and conceptualization of the research by using different methods. |
| Eskola and Suoranta (1996, 2009) | Transferring the results to other context is possible with certain terms, even though generalization is not possible, due to the diversity of social truth. | Are the researcher's conceptualization and interpretation agreeing with examinees' opinions? | -- |
| Parkkila et al. (2000) | Transferring the results to outer similar context is possible. | The examinees' precise description and an evaluation of the truthfulness of the collected | Justification of made solutions and deductions; the solutions are showed so detailed, that the reader is able to follow the researcher's deduction and evaluate it. |
| The concerned research, Rahkala (2018) | Transferring the results to other <i>similar</i> context would be possible, even though generalization is not possible due to the diversity of experience and social truth. | The researcher is a study tool, whose background effects highly on the received results. | The confirmability is received by detailed explanation of the research process. |

Chart 3. Comparing criteria of reliability in a qualitative research. (Assimilate: Jouni Tuomi & Anneli Sarajärvi: *Laadullinen tutkimus ja sisällön analyysi* p. 137).

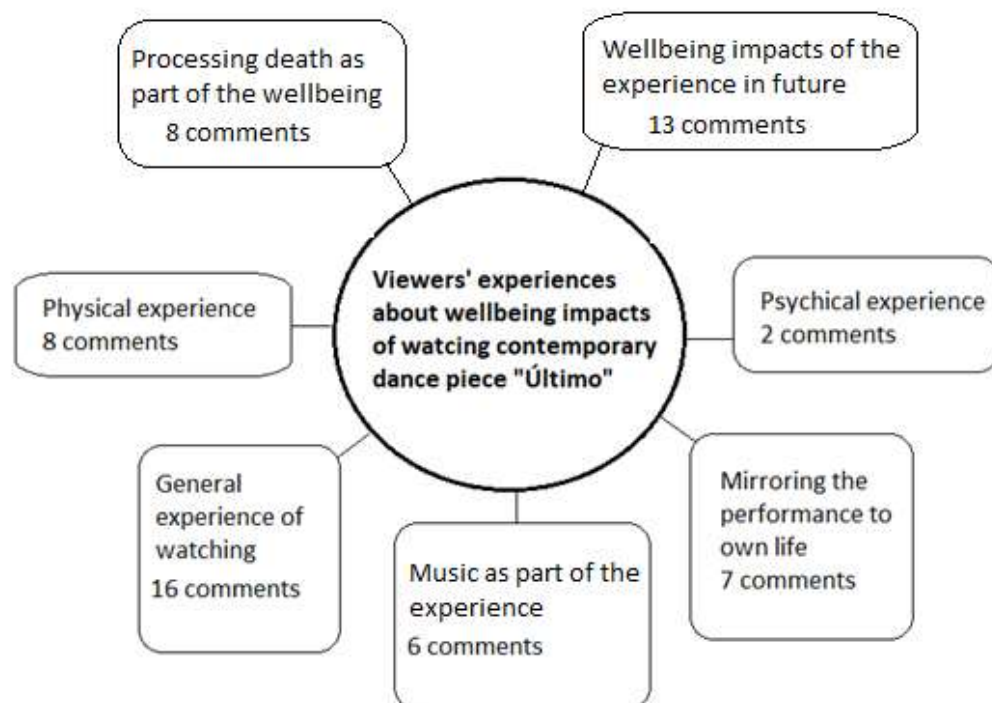
Eskola and Suoranta (1996, revised 2009) approach the evaluation of credibility with a question: Are the researcher's interpretations agreeing with examinees' opinions? The issue is not so simply solved. The researcher's background has a high effect on made interpretations. (Tuomi & Sarajärvi, 2002, p. 137.) The researcher is a tool in the investigation process, making the interpretations with his best knowledge. The researcher must try to put own opinions aside, and focus on the main idea behind the examinee's responses. Tynjälä (1991) on the other hand measures the creditability by evaluating the reliability with use of components of truth value, applicability, permanence and neutrality of the research. Parkkila et al. (2000) measure the creditability of the research by appreciating the examinees' precise description and then evaluating the truthfulness of the responses. (Tuomi & Sarajärvi, 2002, p. 137.)

The confirmability of the research is assured by the truth value and conceptualization of the research by using different methods (Tynjälä, 1991). Parkkila et al. (2000) on the other hand are justifying the made justifications and deductions. The results of the research should be showed so detailed that the reader is able to follow the process of deduction and evaluate it. (Tuomi & Sarajärvi, 2002, p. 137.)

6 STUDY RESULTS

The study showed, that watching dance supports ones wellbeing by taking the thoughts off of daily life and personal sorrows. When watching contemporary dance, the examinees felt, that the attention is only in the moment. Watching dance was experienced both physical, and psychical. The examinees seemed to enjoy the music and movement. It was mentioned, that music has a great effect on the watching experience. Examinees also figured, that the wellbeing impacts continue even after seeing the performance.

The interview with 22 examinees contained of 148 comments, 34 composed by men, rest by women. When asked whether the examinees experience wellbeing impacts caused by watching dance, 19 of them responded positively, and two left the question unanswered. Annually the examinees watched from one to 10 dance performances, average being about four performances per year.



Picture 5. Study results divided into themes.

6.1 Motives to watch the dance piece

The interview consisted of 11 comments regarding motives to watch the contemporary dance piece. Some of the responses came up together with the intentional question, some of the answers came up within another theme, and were chosen to the classification at the hands of author. All of the responses in this category were composed by women.

Three of the responses were outer reasons to come watch the dance piece. Some of the examinees were a part of a pensioner group, and came to the performance together. Other dancer of the performance was born and raised in Sotkamo, a town near Kajaani, which tempted a couple of his previous teachers to the performance. For one of the examinees the tickets to the performance were a gift.

Eight of the responses in this category were directly linked to wellbeing. The examinees felt, that music, dance or theater helps to forget about personal sorrows.

This surely helps if you've had for example a bad day, to forget about your own griefs for a while.

It is the same with good music -, or theatre performance, it takes the thoughts off of yourself.

The examinees also noticed, how the performance fills up your mind so, that you direct the focus only to the moment. This way you might start to realize, that there is more in life than only self.

It takes the thoughts completely off of daily life.

The attention is only in the moment, which is good.

Maybe you don't feel yourself so important, 'cause there's more in life.

6.2 Viewer's experience of watching the dance piece

During the interview many of the examinees described the performance amazing, and admired dancers' physical skills. The collected material contained together 15 positive comments about the performance.

In addition to this, the examinees noticed how the setting of audience had a role of what it comes to the experience. The chairs were spread around the room so, that the dance was performed in the middle.

How we were sitting was quite interactive.

The experience was more intimate, when the layout was set like this.

We were kinda in a cafeteria, as part of it.

The examinees also pondered, how people might have assumptions of what is about come. There was a discussion of having expectations of the performance, and the decision of letting them go.

I have a picture in my head that, yeah, they'll dance like this and that, kinda like an assumption, and just after the dancers win my expectations I can really relax and enjoy.

The interview consisted of 16 general comments of the watching experience, nine of them composed by women, and seven by men. In addition to this the examinees pondered the physical and psychical experiences, and how music affects the experience of watching dance.

Physical experience. The examinees agreed with a thought of watching dance being a physical experience. The conversation included nine separate comments of the physical experience, five composed by women, four by men. Overall the examinees seemed to enjoy the music and movement so much, that they started to move with it.

I empathized it so much, that I almost stood up of my chair to join the dance.

Two of the examinees were very specific on their physical feelings, when watching dance:

I felt very dizzy due to my bad balance. Very dizzy. It forced me to actually focus so, that I could stay.

I got so into the movement and music. They went so well together, that I actually felt it here (pointing to chest), and I figured that it feels there for long time.

Psychical experience. The interview contained many comments of general experience, as well as some comments of specifically psychical experience. Some of the comments about the psychical experience were chosen to be a part of the motives mentioned before in the research. The researcher found only one actual comment regarding the mental experience of watching:

When they danced, I.. cannot even describe it, but it takes you to a place, where you normally are not.

Music as part of the experience. The study showed, that music effects strongly to the experience of watching dance. The discussed matter was not directly selected as a theme for the conversation, but was still an evident topic. Six comments show how much music matters, of what it comes to the experience of watching.

It (meaning: music) goes under your skin.

It was a strong experience, when the tempo changed.

The examinees brought up the facts of how they enjoyed the performance, not only the movements and dance, but also the live music and singing. Again, the performances' skills were admired, and it was seen important how the music and movement worked great together.

It (meaning: music) pulled me with it so, that I really had to force myself to focus on the dance as well.

I enjoyed both music and movement.

6.3 The experiences' impacts on one's wellbeing

Mirroring the performance to own life. The examinees pondered whether they mirror their own lives into the topic of the performance or not, with seven separate comments all composed by women. In the transcription it was seen, how the elder examinees related more with the performance.

Yes, you mirror this performance at some level when you come to a certain age.

I felt the struggle in it. Must be because there is not so many years left to 100 years for me.

The conversation contained three comments from the examinees, who could not relate to the topic, and mirror it to their own lives.

I was so focused to their technique that I couldn't think so deep.

I wasn't able to mirror the death to my own life like that.

Processing death part of wellbeing. Even though death was not an intentionally chosen theme for the conversation, it still seemed to draw the examinees' attention. One of the examinees felt, that it was difficult to accept the death of a young person in the performance. Some did not pay attention to the age at all. The examinees agreed on the death being a distressing topic, which is often discussed in a negative light. Still, one of the examinees explained, how the death can be a huge relief to a very sick person. She had been near to death in her own life.

Nowadays the experience of dying is pulled to a side as a topic in our society.

Most of the time it's brought up in a negative light, but for a very sick person it can be a huge blessing to die.

Wellbeing impacts felt afterwards. When discussed about the ongoing wellbeing impacts of watching contemporary dance, the examinees started to look back to their previous experiences. The examinees had noticed before, that they usually recall the performances weeks after seeing it. The examinees also pondered of engram, and how the memories of they show stay.

The engram that stays is very interesting. It might come back after a long period of time. It leaves a mark.

The examinees found the performance impressive and figured that the process of understanding the performance is just about to begin. It was mentioned again, that observing the performance was pleasing and memorable.

The show was so impressive, that is surely will kick start thoughts in our minds.

After this kind of show you just start to want more!

The examinees agreed, that the feeling caused by the performance, will stay for a long time. They were certain, that it is unforgettable, and even the physical feeling might stay for some time. The examinees figured, that after a nice performance, you only start to crave for more.

For sure I will still feel it in my chest still when I leave and start driving my car.

After some performances you can even say, that after it I did not recover back to myself anymore.

7 DISCUSSION

7.1 Examination of the results

The study showed, that watching dance supports ones wellbeing by taking the thoughts off of daily life and personal sorrows. According to Liikanen (2010, p. 65), the most valid wellbeing impact of culture is as part of the basic necessities; as an experience, magnitude and feeling of pleasure. This was a highly noticeable matter at the results of the study. Liikanen (2010) mentions, how the wellbeing impacts of cultural acts have been noticed e.g. with the employees of a hospital Katriina at Vantaa, Finland. Due to the arts project, the need of sick leaves have decreased among the employees. (Keski-Suomen taidetoimikunta, 2011.)

Watching dance was experienced both physical, and psychical. The physical experiences caused by watching the dance piece *Último* were described as dizziness, and feeling at chest area. In addition to this, the examinees emphasized the dancing so strongly, that they were afraid to fall off the chairs. According to Staricoff's et al. (2003) study about the benefits of performing music and contemporary arts at hospital was positive. As a result the psychical and physical wellbeing of the employees and patients decreased. In addition to this, the need for hospital care after surgeries was shortening, the need for medication as well as the nervousness before surgeries were decreased. The act of giving birth was easier, and the post-surgery anxiety decreased. (Liikanen. 2010.)

The examinees enjoyed the music and movement. It was mentioned, that music has a great effect on the watching experience. Examinees also figured, that the wellbeing impacts continue even after seeing the performance. Watching dance also helps the viewers' to cope with difficult emotions (e.g. death, see: chapter 2.3.), by identification.

The average age of the examinees ($\mu=62$ years) might have effected on the matters discussed in the interview. As the qualitative research is usually

targeting on understanding the investigated matter (Eskola & Suoranta, 1998) the author chose to stay as neutral during the interview as possible, letting the examinees lead the conversation towards the topics that they found essential. The interview contained a sum of eight comments about death and dying, which then inspired the author to collect some theory about the topic to the frames as well. The results of the study could have been different with juvenile age group. Even though the concept of death is usually present throughout the life, as the people age the greater approach of death is inevitable. In addition to own passing, the death of own close one or partner might be merger. (Lindqvist, 2002, p. 255-256.)

American study by Cohen (2006) about the art interventions for seniors showed a clear difference in wellbeing between culturally passive and – active groups. The culturally active group of 65-100 year olds were taking part to cultural acts once a week for two years. The active group of elderly were healthier in general, needing less medication, and medical assistance. The group was overall lively, and took actively part to social events. (Liikanen, 2010.)

The study results were received by arranging a group interview to the viewers' of a contemporary tango piece *Último* and analyzing the results by using content analysis. The interview was completed as a theme interview, discussing the topic face to face with the 22 viewers to get as authentic and precise responds as possible. The company benefits of the results on their marketing. Customers might be interested to hear of the benefits of watching dance before deciding to join the performances. It is also valid for the company to know, how many performances the customers approximately watch within one year.

In addition to this the results of the research are beneficial for the performers of the contemporary dance piece too. It is valid for a performer to know, how the customers see and experience the performance. Feedback is important for the dancers, so that they are able to make the performances more enjoyable. It is also beneficial for performers to know, what kind of wellbeing impacts their performance might cause within the viewers. Before

the study the wellbeing impacts of watching contemporary dance was not commonly investigated. The results of the study benefit the society, by bringing out new information of wellbeing and showing new ways to take care of one's wellbeing.

7.2 Own professional evolution

The objective of bachelor's degree in sports and leisure management in Kajaani University of Applied Sciences (KUAS) is to develop the students to be professional at the field of sports. The set goal is based on gain of theoretical knowledge, practical skills and ability of interaction during the studies. The expertise is defined by showing the academic knowledge by utilizing it to practice. Professionals are able to evaluate own doing critically. The skill profile of a professional forms of the mutual competences set by universities of applied sciences together with professionals. The competences create a base on the functioning at the working life, professional development as well as abilities to co-operation. The three mutual competences are following (KUAS websites, read: 2.5.2018.):

- 1) *Self-regulation skills*: The student's abilities to organize and adjust own learning. This requires acknowledged and critical evaluation of own learning. The student understands the ethics and values of the profession, as well as the engagement that the future working life requires. The student pursues to recognize own strengths and weaknesses, and takes actions to develop. (Thesis bank, KUAS, read: 3.5.2018.)
- 2) *Competency for the working life*: Cognitive and social skills, communication skills, creativity and innovativeness and leading skills. Learning is reflecting and exploring. Student's skills for interaction, communication, understanding, visioning, as well as the ability of deciding, planning and organizing develop towards the professionalism. (Thesis bank, KUAS, read: 3.5.2018.)
- 3) *Occupation specific know-how skills*: The knowledge and skill base specifically to certain profession. Achieving the skills, the student must study persistently and collect wide experience. During the last period of the studies,

the studies focus on substance know-hows, customer oriented approaching, entrepreneurship and financial skills. (Thesis bank, KUAS, read: 3.5.2018.)

As the thesis process started on the fall 2017, I had no idea about researching, nor academic writing. Learning an explorative way of thinking, understanding the ethics and requirements of a research and getting the ability to write academic text were the objectives I set for myself at the thesis process. In addition to this I wanted the thesis process to be as enjoyable and interesting for me, and as beneficial for the commissioning party as possible. I can say now, that in the beginning of the study I was only eager to complete the thesis fast. That is why my focus was lost, and I did not use enough of time completing the planning. I did not count myself as a professional, but I trusted myself a lot, maybe even too much.

As the thesis proceeded, I got feedback of my acts. I understood, that thesis is not a regular report, it is a task that requires skills on researching, and the student should hold on a professional touch throughout the process. This moment was a break through on my own development. From that moment on, I was setting all of my focus to the work, and started to feel a bit more stressed of the thesis. I find small stressing and nervousness a good issue that pressures me to do my best. I started to read more of the topic, find legit sources and have a critical eye on them. I surprised myself with excitement and stamina I had during the process. That tells me, that I made a great choice with the subject. I am positive, that I have developed the three mutual competences during my studies. After completing the thesis I can say that even the scientific approach has been achieved.

During the process I had to study what is a research, and what must be taken into account on its ethicality and reliability. Especially that part of the study really developed my expertise and critical thinking. I am glad I put all the effort to find out about the subject. Also the creation of the theoretical frame grew me as a researcher. It was interesting to find out about the topic, and read the previous studies. Academic writing was hard at the beginning, developing better from page to page.

Now, at the end of the studies, I can look back and be critical of my own work. I wish, that I would have put more effort on the studies earlier, and learn about academic writing during the three years. The thesis process was very educational, and I managed to learn the basics of researching. Still, I was not able to take everything into account, and next time I am wiser and might complete some of the processes differently. I find delimitation the most important phase of a research. The topic should be limited so, that it is not too wide. The smaller the researched matter is, more precise the study can be. In addition to this, it would have been beneficial to videotape the interview, to get more specific results.

As the topic of the research has not been investigated before, there is no possibility for assimilating the results yet. That, and the size of the matter are reasons that effect greatly on the reliability of the study. The topic was wide, and the research would have been easier to complete by setting precise questions for the examinees at the interview phase of the study. This way the responses would have been easier to cope with. Although, the theme interview brought out topics, that the examinees found interesting, like the fact of how music effects on the experience of watching. There are so many pathways in the beginning of the study, that it is almost impossible to choose the best one. When choosing the way of collecting the data, the researcher must not only rely on the theory, but also listen to the instincts and trust.

7.3 Further study questions

In the future, the matter could be studied more precisely, by arranging personal interviews with the examinees. The situation in the group interview is convenient when the time is limited, but there is a risk of missing great thoughts and responses. Next, the matter could be studied by choosing maximum of five examinees, and interview them alone. Also, the questions could be set more precisely regarding for example identification, which was not in a center of focus in this study due to time limitations. It would be also interesting to hear more of dealing with personal emotions via watching dance or theater.

8 CONCLUSION

The aims of the research were to benefit all of the parties of the study. The results of the study were beneficial for the company in marketing purposes, and served the performers of *Último* by bringing in feedback and showing how the customers experience the performance. As the precise wellbeing impacts of watching dance had not been commonly investigated before, the results of the study benefited the society by bringing out new information about wellbeing in general. The thesis process was beneficial for the author by developing one's academic writing, scientific thinking.

The purpose of the thesis was to understand and describe the experiences of the customers of Routa Company, when watching contemporary dance at their premises. The objectives of the research were planned to be reached by arranging a face to face interview with the viewers of one contemporary dance piece called *Último*. According the theory frame of the study (see the chapters: wellbeing, contemporary dance), it could be predicted that the results of the study would be positive. The results were analyzed by using content analysis.

The interview with 22 examinees contained 148 comments about the discussed themes. The conversation was productive and interesting. The background survey contained of 19 positive comments about wellbeing impacts of watching contemporary dance. The examinees watch approximately four performances per year. The study showed, that watching dance supports ones wellbeing by taking the thoughts off of daily life and personal sorrows. Watching dance was experienced both physical, and psychical. The examinees seemed to enjoy the music and movement. It was mentioned, that music has a great effect on the watching experience. Examinees also figured, that the wellbeing impacts continue even after seeing the performance. Watching dance also helps the viewers' to cope with difficult emotions (e.g. death, see: chapter 2.3.), by identification.

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APPENDICES

1. PERMISSION FORM

HYVÄ TUTKIMUKSEEN OSALLISTUJA

Teen opinnäytetyötutkimusta nykytanssin hyvinvointivaikutuksista katsojien kokemusten perusteella, jossa ohjaajana toimii Katri Takala Kajaanin Ammattikorkeakoulusta.

Mitä ja miten tutkitaan?

Tutkimuksen tarkoituksena on ymmärtää ja kuvailla Roudan asiakkaiden kokemuksia nykytanssin katsomisen hyvinvointivaikutuksista.

Tutkimukseen sisältyy suostumuslomake, jossa kartoitetaan myös taustatietoja.

Tietosuoja

Kaikki tutkimukseen liittyvä tapahtuu luottamuksellisesti, haastateltavia ei mainita nimeltä tutkimuksessa ja tutkimusaineistoa säilytetään huolella. Tutkijaa, ja muita prosessiin liittyviä sitoo vaitiolovelvollisuus.

Antamasi vastaukset jäävät ainoastaan tutkijan käyttöön. Keräämäni tieto käsitellään laadullisin menetelmin. Tulokset raportoidaan siten, etteivät yksittäisen henkilön tiedot ole niistä tunnistettavissa. Tutkimukseen osallistuminen on vapaaehtoista tutkittavien antaman kirjallisen suostumuksen perusteella.

Pyydän suostumustasi oheisella lomakkeella. Teillä on oikeus kysyä lisätietoja tutkimuksesta ja vastaan kysymyksiinne mielelläni. Pyydän Teiltä lupaa haastatteluaineistonne käyttämiseen tutkimuksessani.

Ystävällisin terveisin, Kaisa Rahkala, kaisarahkala@kamk.fi

SUOSTUMUSLOMAKE TUTKIMUKSEEN OSALLISTUMISEKSI

Olen saanut riittävästi tietoa opinnäytetyöstä: Katsojan kokemus – nykytanssin katsomisen hyvinvointivaikutukset (Eng.: Viewer's experience – wellbeing impacts of watching contemporary dance.) Olen tietoinen siitä, että osallistumiseni on vapaaehtoista ja että voin keskeyttää osallistumiseni, milloin tahansa ilman, että se vaikuttaa mitenkään kohteluuni nyt tai vastaisuudessa.

Ymmärrän, että antamiani vastauksia käsitellään ehdottomasti luottamuksellisesti. Tulokset raportoidaan siten, etteivät henkilötietoni ole niistä tunnistettavissa. Osallistun vapaaehtoisesti tutkimukseen ymmärtäen, etteivät tutkimuksen tekijä luovuta henkilökohtaisia vastauksiani kenellekään ulkopuoliselle.

Paikka ja päiväys _____

Allekirjoitus _____

Nimen selvennys _____

Ikä _____

Käyn katsomassa tanssiesityksiä noin _____ kertaa vuodessa

Koen tanssiesitysten katsomisen vaikuttavan hyvinvointiini positiivisesti.
__ kyllä __ ei

2. A FINNISH ARTICLE OF TANGO-THEATRE KIUTA

SOTKAMO-LEHTI – Tiistaina 23. tammikuuta 2018

8 ELÄMÄNMENO

Fysiikan tohtorista tanssitaiteilijaksi

Argentiinalainen tango johdatti Timo Hakkaraisen tanssin maailmaan.

Mari Heikura

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Sotkamossa leivonlankytilällä lapsuutensa ja nuoruutensa viettänyt **Timo Hakkarainen** burahiti argentiinalaiseen tangoon kokelutunni myötä. Tanssi vei miehen mennessään, niin että tutkijan työ vaihtui tanssiin.

Pallopelit, sirkus ja kamppailulajit olivat Hakkaraiselle tuttuja ennestään, mutta tanssitaustaa hänellä ei ollut minkäänlaista.

– Stadi tanssi -tapahtumaan pyysin Marjoa (silloin tyttöystävä) pariksi viikonloppukurssille, hän kertoo. Kurssilla koekieltiin monenlaisia paritansseja, mutta argentiinalainen tango viehätti Hakkarasta eniten.

– Seuraavalla viikolla menin kaikille tunneille mitä pääkaupunkiseudulla oli tarjolla.

Ahkerä harjoittelu teki Hakkaraisesta tanssijan, äman harrastustustaakin. Hakkaraisen avopuoliso tanssitaiteen maisteri **Marjo Kiukaanniemi** on opiskellut rykysanssia Englannissa ja teatterikorkeakoulussa sekä musiikkiteatteria Suomessa.

Tangoteatteri Kiuta syntyi pariskunnan yhteisestä halusta tuoda argentiinalaista tangoa esille uudella tavalla.

– Tuntuu, että laji on syvä, siitä voisi tuoda esille muitakin ulottuvuuksia, kuin suuren intohimon ja veikkosukkahousut, Hakkarainen kertoo.

Kiutan ensimmäinen teos Pölkötango sai ensiesityksensä vuonna 2013. Se oli Hakkaraisen mukaan lapsille suunnattu sanaton tanssi-esityskäytäntö, jossa suomalaiset metsäeläimet tanssivat argentiinalaista tangoa.

– Ideä siihen syntyi, kun Buenos Airesissa meidän tanssista todettiin, että näytämme pekoilta, Hakkarainen kertoo.

Hakkaraisen ja Kiukaanniemen esityksissä argentiinalainen tango yhdistyy tarinaan ja epätavalliseen kointekstiin. Seuraavassa teoksessa he tanssivat shakkilaudalla, toinen mustana ja toinen valkoisena nappelana.

Koulutukseltaan Hakkarainen on tekniikan tohtori fysiikasta. Otaniemessä hänellä oli väitöskirja tekniikalla, kun hän tutustui argentiinalaiseen tangoon.

– Tanssi vei paljon aikaa, mutta tein väitöskirjan loppuun. Sitten oli tehtävä valinta. En ottanut minulle tarjottuja tutkijanpaikkoja vastaan vaan päätin keskittyä tanssiin, Hakkarainen kertoo.

Muuhimmoin luonnontieteet ovat tulleet uudelleen kuvioihin. Tällä hetkellä Hakkarainen työskentelee erikoistuvana sairaalafysiikkona HYKS:ssä.

– Työskentelen osa-aikaisesti sairaalafysiikkona ja osan ajasta voin keskittyä täysipäiväisesti tanssitaiteeseen.



Timo Hakkarainen ja Marjo Kiukaanniemi tanssivat Vuokatin vaaralla lumisten puiden katveessa.

Fysiikka ja tanssi tuntuvat akkuseleiden olevan varsin kaukana toisistaan. Hakkarainen huomaa kuitenkin, että esittävät taitteet ovat jollakin tavoin elämyt hänennsä pinnan alla aina.

– Se vain odotti vähän pidempään, mitä kautta se tulee ulos. Eka-luokalla koulussa sain palkintokirjan esintymistäidoista, hän muistelee. Näytteleminen ja tarinan kertonta koulussa on Hakkarasta kiinnostanut aina, myöhemmin myös teatterin.

– Tanssi ja musiikki.

Myös tutkijan työ on luovaa, mutta luonnontieteissä luovuuden reuna-ehdot ovat tiukemmat kuin taiteessa. Hakkarainen pohtii. Sairaalafysiikkona hän tekee muun muassa syöpöpotilaiden sädehoitosuunnittelua. Siinä on tutkijan työtään tarkemmat rajat, minkä puitteissa toimintaan, mutta työn tulos on konkreettinen.

Sotkamolaisuus ja kainuulaisuus

näkyvät Hakkaraisen mukaan hänen tavassaan tehdä taidetta. Kuumaveristä argentiinalaista tangoakin hän lähestyy ikään kuin biljaiseman voiman näkökulmasta.

– Pohjoinen mentaliteetti kulkee mukana, luonnon arvostus ja rehellinen työmorali, hän toteaa.

Sotkamo tarjoaa rauhallisen ja turvallisen kasvuympäristön, jossa urheilun oli hyvät mahdollisuudet. Pesäpallo junnuna voittavassa joukkueessa ja hyvä valmistus toi-

KUKA?

- Timo Hakkarainen
- Syntynyt: Sotkamossa Leivonlankytilällä 1963
- Perhe: avopuoliso tanssija Marjo Kiukaanniemi
- Harrastukset: vaellus, metsästys, kalastus
- Koulutus: tekniikan tohtori
- Ammatti: erikoistuva sairaalafysiikko, tanssitaiteilija
- Lempipaikat Sotkamossa: Teponniemessä järven rannassa sekä Nilavaarassa erään suon reunassa.

vat Hakkaraiselle tärkeitä kokemuksia. Pesäpallon lisäksi hän pelasi jääkiekkoa.

– Siinä oppi rylissä toimimista ja tavoitteiden saavuttamista.

Luonto rauhan ja hiljaisuuden lähteenä ovat niin ikään tärkeitä sotkamolaisuutensa Hakkaraiselle. Hänen harrastuksiansa kuuluu myös metsästys, kalastus ja vaellus.

Kulttuurin mahdollisuuksia olisi Sotkamossa voinut olla Hakkaraisen mukaan enemmänkin. Urheilun kannustaminen oli vahvaa, mutta ennakkoluuloja kulttuurin kiejavuoteen kohtaan oli Hakkaraisen mukaan 1990-luvulla.

Sotkamosta hän kokee kuitenkin saaneensa hyvän koulutuksen, yläasteelta ja lukiota ja Sotkamo on kaunis paikka. Armeijan jälkeen Hakkarainen lähti opintojen perässä Espooseen.

Sotkamossa Hakkarainen käy nykyisin kolmesta viiteen kertaa vuodessa. Syksyiset metsästyksretket ovat tärkeitä. Luonnontieteisyys ja rauhoittuminen ovat saalista tärkeämpää. Myös metsästykskaverien tapaaminen kuuluu syksyisiin vierailuihin. Lähinnä Hakkarainen metsästää kanainta, joskus jäniksi, vesilintuja ja kyyhkyä.

Tanssitaide ja yhteinen Tangoteatteri Kiuta kuljettaa Hakkaraista ja Kiukaanniemeä ympäri Suomea ja ulkomaita. Tanssiteokset sekä opettaminen tuovat heidät myös Kaimuuseen. Viikonloppuna he olivat esittämässä Kajaanissa ja helmikuun 9. päivä heidän uusin teoksensa Último nähdään Kajaanissa Generaattorilla. Teos-sai ensi-ilansa maaliskuussa. Hänkin jälkeä sita on esitetty 10 kertaa Suomessa sekä Argentiinassa.

Teoksen pääkysymys kuinka viittä viimeiset askeloa? johdattaa katsojat Hakkaraisen mukaan kuoleman tematiikkaan.

– Teoksessa yhdistyvät argentiinalainen tango, fyysinen teatteri, myytin ja elävä musiikki, jotka kantavat tarinaa eteenpäin.

Hakkarainen mukaan tangoteatteri on tarinaa kertovaa tanssia ja fyysistä teatteria. Koreografian pohjana on argentiinalainen tango.

