

# **IT ALL CAME OUT OF THE GARAGE**

Producing a Video Profile for Arabia Music House and the Rock Moottorit

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## ABSTRACT

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The Aim of this thesis is to produce a video profile that is used by Arabia Youth House (Arabia Nuorisotalo) for promotional purposes. A lack of advertising and participation in the events at the Youth House provided the background for creating a video profile to raise awareness of Arabia Music House and the Rock Motors (Rock Moottorit).

Designed as a program to allow youth interested in music production the opportunity to experience working in various professional roles, Rock Moottorit offers youth on the job training alongside skilled supervisors. Operating out of Arabia Nuorisotalo, the Rock Moottorit work in conjunction with Arabia Music House through providing various opportunities for willing performers to experience being on stage.

A project was developed and implemented to produce the video profile, with the work carried out across the 8-month period between February 2018 to September 2018. Interviews with supervisors, participants and performers were recorded and collated to create the video profile that highlights the musical programs of Arabia Music House and the Rock Moottorit.

The end result is an 11-minute, 39-second production which emphasises the meaning of music for those involved. Through utilising professional networks, the video profile provides an example of an international student's ability to create such a production.

Keywords: Youth, Music, Empowerment, Rock Moottorit, Youth Work, Arabia, Helsinki, Video Profile.

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## 1 INTRODUCTION

Throughout the decades, music has provided an iconic symbol of hope and transformation for youth (Whiteley, Sklower, Hawkins & Burns 2014, 5). Through music, youth of all ages have been able to access a limitless possibility in which to feel, share and express emotions. Music has provided pathways to stable bases of self-identification, social interaction and has even affected society on a cultural level.

Here in Helsinki, the application of music as a source for youth has been a holistically changing scene. The now defunct Bat Cave (Lepakkoluola) was once an abandoned paint factory that was originally occupied by a group of young people who had long demanded youth and band practice facilities from the City. Between 1979 to 1999 it existed as a stage for youth in the municipal area to hear music, play music and be surrounded by likeminded youth of varying ages. This may have represented an issue for the relative City of Helsinki officials, as such a service was not within the development of state approved youth work policy and programs. Although disappointing on a historical scale, it is hardly surprisingly that the tenants were evicted and the Batcave was demolished. (Yle Lepakkoluola 2006.)

In its wake, The City of Helsinki now offers young music makers many inexpensive services including recording studios maintained by the city and venues to begin performing and getting experience of performing before audiences. (City of Helsinki Music Activities 2016.) This is necessary as live music is often held in venues that serve alcohol, which effectively excludes everyone under the legal consumption age from participating. Furthermore, not all youth are able to practice a musical instrument, be it due to facilities being too costly or even the confined spaces in apartments which require relatively low levels of audio.

With varying degrees of musical services and initiatives existing around the municipality, there is such a program that has been specifically arranged to provide youth with an invested passion in music, the means and access to develop their

technical skills and participate in organising musical events. Designed for youth aged between 14 to 19, the Rock Moottorit are involved in the decision making, function and direction of the Arabia Music House program whilst receiving training in their chosen respective discipline. (Tarja Kujanpää, personal communication 28.02.2018.) This style of working together represents professionals taking account the experiences of clients and service users, and if possible working with the views and preferences which they express. (Adams 2003, 76.)

This empowerment in practice is a two-way process, where youth workers help to shape the lives of the young people they work with. These young people in turn, will shape the futures of their own communities. (Sapin 2009, 11.) It is this practice which separates the grass root ideals that existed within the walls of Lepakkoluola from the structures of organised youth work.

Through researching some key concepts of Finnish Youth Work and conducting video interviews at Arabia Youth House where the Rock Moottorit program functions, the footage and viewpoints shared will be edited into a video profile to act as a sample of what can occur between people who come together over something which they love.

This production itself is a combination of admiration for the program as well an exercise in utilising professional networks. It serves the need to raise awareness of the work at Arabia and promote the feelings of the people involved. Ready to rock? You have come to the right place!

## 2 BACKGROUND

Chapter 2 (Background) of the thesis highlights the background of the production and an explanation for how the concept began and finished in its current state. Given the certainty of change, the uncertainty of resource and the complexity of practical issues (Beddoe & Davys 2010, 18), the idea of creating a musical project was essentially scrapped in favour of supporting one that already existed.

This will be touched upon within Subchapter 2.1 (Background of the Project) with a brief explanation regarding how the product based thesis was initiated in place of the musical project. In Subchapters 2.2 (The Need of the Product) and 2.3 (Aims, Objectives and Goals), the need of the product as well as the aim, goals and objectives of the thesis will be presented. Chapter 2 (Background) concludes with an introduction to the media outlet that will be utilised for creating the video product.

### 2.1 Background of the Project

Despite the best efforts of the Helsinki City Administration, there is still a constant shortage of practice space in the Helsinki area for bands and people who want to play music (Kysy 2015). This could be explained by imagining the suburban structure of Helsinki, where accommodation is made up mostly of apartment blocks (kerrostalot). The lack of space could be attributed to the size restrictions of apartments in the metropolitan area. Loud noises such as musical instruments would be heard in the neighbouring rooms and as such, discouraged from being practiced.

There are a small number of Helsinki Metropolitan Libraries which offer young music makers many inexpensive services. Operated by the City of Helsinki, the spaces are available for anyone to try their hand at various instruments. However, given the circumstances and surroundings this would more than likely not

seem like a viable option for youth to use on a regular basis. (City of Helsinki Music Activities 2016.) Youth centres are ideal venues to begin performing gigs and getting experience of performing before audiences (City of Helsinki Music Activities 2016), concert are held regularly to semi-regularly depending on suburb as well as the wishes of the participating youth. However, not every youth house offers space to practice or provides an adequate amount or standard of instrument to utilise.

Support was garnered for the possibility to begin a program where youth were involved in the administrative planning of musical events, whilst able to practice musical performance in a safe and secure location. Upon the discovery of the Arabic Music House programs, the project was abandoned as the fundamentals already existed at this particular youth house.

Recognising the current lack of adequate advertising and youth participation in the musical events at Arabia Youth House provided grounds for creating awareness of the program. A desire to highlight what music means for individuals assisting and participating in the Rock Moottorit program as well as youth who perform on the Arabia stage resulted in the idea of changing the thesis from a project to a product in order to support this endeavour.

## 2.2 The Need of the Product

With the idea of creating a video profile having been conceptualised and presented to the supervisors (ohjaajat) at Arabia, an application was lodged to the Youth House (Appendix 1), which was wholeheartedly approved with full support and free reign of design provided. As aforementioned, a lack of adequate advertising provided grounds for creating awareness of the Rock Moottorit program and this represents the need of the product.

The decision to create a video profile instead of producing a research orientated thesis was to aid in promotional purposes, as video documentation would be

more appealing than pages of data for potential youth interested in the Arabia Music House and the Rock Moottorit program. Upon clarifying the feasibility of this idea with the respective administrative representatives at my University, it was suggested that the video only run for a short duration; for example, in the vicinity of between 10 and 15 minutes would be relative to the credits received for the thesis work. To guide the process of creating the product an aim, goals and objectives for the product were theorised and will be introduced in the following Subchapter.

### 2.3 Aims, Objectives and Goals

The aim of this thesis is to see the video production accepted by Arabia Youth House and used for promotional purposes in a manner which they see fit. The nature of how Arabia chooses to publish the finished product will be in their hands, with various avenues from websites to social media available at their disposal. The realisation of this aim may be aided by the application of respective objectives and goals for the thesis project.

The project objectives must define the conditions for completion and provide measurable criteria for project success (Richman 2002, 49). Objectives are clearly defined points that are realistically attainable within a period of time. The acronym SMART (specific, measurable, attainable, relevant and time bound) describes the criteria for defining project objectives (Heldman 2011, 280). The project objectives must define the completion condition, describing what will have been completed when the project is finished (Richman 2002, 50).

The goals of this thesis is to produce a video profile and accompanying text which adequately highlights Arabia Music House and the Rock Moottorit program. With the completing product demonstrating an international student's ability to utilise professional networks that exist and function within Helsinki in order to create the production. Based upon the aforementioned SMART template, the



following table (Table 1) outlines the objectives identified to reach the goals of the thesis:

Table 1: SMART Thesis Objectives

SMART	To film and conduct interviews as well as editing footage for the video profile.
MEASURABLE	The video will be a minimum of ten minutes.
ATTAINABLE	Conducting a minimum of four interviews.
RELEVANT	The interviewees to be a working at Arabia Nuorisotalo, a part of the Rock Moottorit or to have performed at Arabia Music House.
TIME BOUND	For the work to occur between February and September 2018.

The goals of this thesis project will be accomplished by filming and conducting interviews as well as editing the footage obtained to produce a video profile. The video will be at least ten minutes in length and contain a minimum of four interviews from relevant sources. The work will begin in February and is to be completed by September 2018.

The objectives essentially guide the development and implementation process to get from the beginning of the project to the end results (Heldman 2011, 1). From here the results may be assessed and using the objectives, a conclusion drawn from what has been completed. These will be explored in latter parts of the thesis, specifically Chapter 6 (Conclusions).

#### 2.4 Interfaces to Other Projects

The thesis is connected through two other interfaces, the first being Arabia Youth House who represent the working life partner for who the video profile is being produced. The video production will also utilise a particular organisation known as Hat Media (HattuMedia), a youth orientated multipurpose media production subsidy operated by Helsinki City Council. Through HattuMedia, youth

are able to make multi-camera productions, radio programs, interviews, music videos, short films and other audio-visual projects. With modern equipment and tools, you can implement your own ideas independently or with the help of skilled instructors. (HattuMedia 2018.)

The utilisation of Arabia Youth House as a working life partner was instrumental as they provided a source of youth to utilise as well as a stable base of youth work in which the project could be based upon. Likewise, without the video equipment and editing programs supplied by HattuMedia, the project would not have the means to record, document and produce the final video product.

The content discussed during the interviews and ultimately the direction of the video profile will be influenced by relevant key concepts that are presented in the following Chapter (Key Concepts) of the thesis.

### 3 KEY CONCEPTS

Subchapter 3.1 (The Fundamentals of Youth Work in Finland) of Chapter 3 (Key Concepts) will outline the relevant Finnish Youth Work legislations and values which provide substance to the work at Arabia Youth House. It is this adherence to the Finnish legislation that separates the Rock Moottorit program from non-governmental youth orientated musical endeavours, for example the aforementioned Lepakkoluola.

Having already mentioned the phenomena of empowerment in practice, Subchapter 3.2 (Empowerment in Practice) continues with an exploration of how empowerment acts as a staple of social work, youth work and the backbone of the Rock Moottorit program. Chapter 3 (Key Concepts) is concluded with a sample of background information on the Rock Moottorit program as well as a profile of the youth who are currently and have previously been involved in the program.

#### 3.1 The Fundamentals of Youth Work in Finland

According to the Finnish Youth Act (A 1285/2016), youth or young people are defined as those under 29 years of age. The purpose of the Act is to support young people's growth and independence, to promote young people's active citizenship and empowerment. The Act defines active citizenship as a young person's goal orientated activity in civil society and empowerment as measures targeted at young people and geared to improve life management skills and to prevent exclusion. (A 1285/2016.)

The municipalities are responsible for local youth work (Ministry of Education 2018) with youth work as a legislation being implemented in an autocratic fashion. As a practice, youth work is a specific approach to professional interactions with young people that is based on certain core values as defined by the legislation. (Sapin 2009, 1.)

Section 2 of The Finnish Youth Act (A 1285/2016), Parts (6), (7) and (8) define the ability to practice youth work as determined by an organisation being registered to do so. Simply put, it is against the law for a business or organisation which provides a youth orientated service to claim they are practicing youth work. This is essential as it protects youth from being involved in dishonest operations, it provides scope to youth work as a practice as well as protecting the rights of the respective youth workers. Ultimately it is this adherence to legislation and implementation in practice that differentiates the Rock Moottorit program from related youth orientated musical activities; such as something which has been designed for profit or as mentioned, the endeavours of the Lepakkoluola.

Simply offering a service or activity for youth is not always substantial enough to evoke participation, as young people have the choice whether or not they become involved in youth work (Sapin 2009, 55). Therefore, it is fundamental that youth work legislation as well as practice is designed for youth and involving youth. Not an easy task, which is why at Arabia Youth House the communication and decision making occurs between youth workers and youth in attendance. (Tarja Kujanpää, personal communication 28.02.2018.) It is this open style of working together which adheres to the purpose of the Finnish Youth Act (A 1285/2016), being to promote young people's active citizenship and empowerment. The term empowerment represented a staple of social work, youth work and the backbone of the Rock Moottorit program.

The following Subchapter aims to present a simple framework of empowerment and the role of a youth worker, addressing the questions of what the practice can entail and who may best utilise the process. This practice represents the youth work program as being a functioning part of the Finnish legislation, as well as forming the concept for the aim of this thesis.

### 3.2 Empowerment in Practice

Empowerment as a practice is taking into account the experiences of clients and service users, and if possible working with the views and preferences which they express (Adams 2003, 76). This has the potential to become a process of enhancing an individual's or group's capacity to make purposive choices and to transform those choices into desired actions and outcomes. (Alsop, Mette & Holland 2005, 1.) From a youth work perspective, through this open style of working together youth may gain or possibly, access a source of self-empowerment. (Adams 2003, 47-49.)

This process can be described as the generation of participatory competence, a more positive self-conception and sense of self competence (Jefferis & Smith 2010, 64). Notice the repeated use of the word self as this is something that occurs within an individual, or individuals that make up a group collective. For example, small groups formed by peers who have come together for mutual assistance in satisfying a common need, overcoming a common handicap or life-disrupting problem. (Adams 2003, 79.)

What role then, does the youth worker or supervisor play in the role of empowerment? This is perhaps where empowerment takes a turn away from theory and in to a more practice based territory, being in the hands of workers and greatly dependent on the values and ethics of an organisation.

In Finnish context these guidelines are representative of the national legislation, giving the empowerment in practice and role of the youth worker particular substance in which to abide by. Dependant also on the wishes of clients and users as well as how users and service providers get along, empowerment becomes a very individualised practice. This makes it difficult to provide a set of rules or absolutes in which supervisors must operate within in order to implement a practice of empowerment in their youth work applications.

Further to this, at its weakest point empowerment runs the risk of being diluted or taken over altogether by professionals and others in powerful positions, so that it fits neatly and benignly into professional frameworks and does not change the ways people receiving services are controlled, managed, assessed and treated. (Adams 2003, 2.) Imagine seeing an advertisement on TV selling the idea of empowerment in exchange for financial contribution or for purchasing a product?

Practitioners all too often take over from individuals and do people's empowering for them. The social work literature displays a striking lack of writing by those receiving services. Their views and experiences are dismally underrepresented in research, theorising and practice based material. (Adams 2003, 60.) Drawing upon a particular study of empowerment (Keiffer 1984) in practice reveal two distinct paradigms. That the youth involved were among those most alienated from school, work and home, also, that a key part of the self-empowerment process was the role of the adults who adopted the position of supervisor in the practice. (Jeffer & Smith 2010, 64.)

Using these points of reference, the purpose of empowerment in Finnish youth work practice may be proclaimed as being built upon the framework of national legislation which in turn dictates the practice. The success of the practice is dependent on the relevancy of the program and the professional relationship between those involved.

This is why the underlying goal of the video profile is to interview participants of the Rock Moottorit program, as to speak solely with providers would run the risk of the information being purely heresy. For the purpose of providing the key concepts alongside a non-invasive summary of the youth currently involved in the program, the following Subchapter contains extracts on the history of the Rock Moottorit drawn from personal communication with the founder of the program.

### 3.3 Building Rock Motors

As described by the organiser of the program, Tarja Kujanpää sees music as a way of living. Tarja, or Tapi as she likes to be called, describes music as a heartbeat and the possibility to tell various stories about life and its experiences. Established in 1999, the Rock Moottorit program was started as a practical method to save marginalised youth from existing as well as potential association with gang related crime and violence. (Tarja Kujanpää, personal communication 11.09.2018.)

Youth work and music is an instrument of working together with young people by supporting them in their growth towards an adult world. This could lead them to a working career as many young people at Rock Moottorit have found their profession at television and music studio business, for example. (Tarja Kujanpää, personal communication 28.02.2018.)

Aged between 14 to 29, most of the Rock Moottorit members have experienced many disappointments and difficulties in life, whilst many having been involved in the Juvenile Punishment System (Nuorisorangaistus). Through this form of doing things together and a possibility to influence gives them positive experiences and successful feelings about themselves, something which has otherwise been missing from their lives. (Tarja Kujanpää, personal communication 28.02.2018.)

What has historically made youth clubs and projects unique as an educational experience is that they operate in radically different ways to the schools, colleges and workplaces the young people spend so much time in. Given that attendance is voluntary, the programs must be constructed around enthusiasms, interests and the concerns of the young people who are involved, or may become so if it is attractive enough. (Jefferies & Smith 2010, 72-73.) These activities may be used as an attraction to encourage engagement, however ultimately they are far more powerful. Meaningful engagement in activities can provide young people

with the means to become who they are or more importantly the chance to become or fully understand who they want to be. (Jefferies & Smith 2010, 87.)

Since its inception, there has been more than 250 youth participating in the Rock Moottorit program (Tarja Kujanpää, personal communication 11.09.2018). Whilst currently operating out of Arabia Youth House, the location of the youth house serves as an important aspect of the practicality of the program. Arabia as a municipality is accessible by a number of public transportation options, including two trams routes and a large number of bus lines. These connections offer youth living in the neighbouring suburbs towards the north and eastern parts of Helsinki, the opportunity to reach the youth house on their own accord.

Whilst the personal background of the youth currently involved in the program is a private matter which will not be discussed or presented in the thesis publication, it remains an important point. Not everyone will have the option of their parents driving them around to participate in organisations and events such as Rock Moottorit. Without practical public transportation options for youth, the program would be very difficult to participate in and may run the risk of becoming obsolete if situated in an area without such a dense source of accessibility.

Concluding the key concepts relevant to profiling the Arabia Music House and Rock Moottorit, the following Chapter (Chapter 4 - Process Description) will focus on different stages of developing and implementing the product.



## 4 PROCESS DESCRIPTION

Chapter 4 (Process Description) outlines the stages of producing the thesis project as well as variable factors such as adhering to ethical principles and copyright laws. Subchapters 4.1 (Developing the Project) to 4.2 (Implementing the Project) describes the way in which the project was planned and implemented, as well as the utilisation of professional networks. Included in these Subchapters is a detailed list of important dates for the project and what was achieved. Chapter 4 (Process Description) concludes with relevant copyright considerations, drawn from information supplied by Diaconia University of Applied Sciences (Diakonia-ammattikorkeakoulu).

### 4.1 Developing the Project

Having conceptualised the idea for the project, approval had been granted by representatives of the Arabia Youth House on the 1<sup>st</sup> of February 2018 (see Appendix 1). Through face to face meetings as well as exchanging correspondence via email, it was agreed that the project could be undertaken via a trial and error process. The video interviews may be conducted freely with those willing to participate, providing that it did not interfere with the day to day running of the club nights or intrude in to the lives of the interviewees on a personal level.

After researching the relevant theory and key concepts of Finnish Youth Work as described across the second Chapter of the thesis, a series of questions was developed in order to conduct an interview with willing participants. The questions and interviews would be flexible in nature so that conversation may develop naturally whilst appropriate questions could be posed to the relevant interviewees. For example, whether the interviewee was a supervisor, participant or performer.

The following table (Table 2) lists the questions developed in order to provide a base in which to initiate the interviews:

Table 2: Interview Questions

<p>SUPERVISOR: ▪ What musical programs do you have here at Arabia?</p> <ul style="list-style-type: none"> <li>▪ Who are the Rock Motors?</li> <li>▪ How do the programs at the youth house support the community?</li> </ul> <p>PARTICIPANT: ▪ Tell me a little about yourself.</p> <ul style="list-style-type: none"> <li>▪ What is it like to be a Rock Motor?</li> </ul> <p>PERFORMER: ▪ Arabia Music House gives youth wanting to perform, the chance to do so in a supportive environment. How important is that for an up and coming band?</p> <ul style="list-style-type: none"> <li>▪ If not youth houses, where else could a young band get their start?</li> </ul> <p>ALL INTERVIEWEES: ▪ What does music mean to you?</p>
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Being the national language and the main source of communication for interviewees and the potential audience of the video profile, the questions are posed in Finnish. This was a personal decision and represented a workable challenge to communicate clearly in a language that was not yet able to be spoken fluently. To aide in this challenge, the questions were written down on a piece of paper which was utilised during the interviews. This also provided an opportunity to present the questions to potential interviewees, so as to encourage a sense of their familiarity with the process.

Selecting an appropriate setting was a simple task, given the weekly event known as Club Night (Clubi Ilta) that occurs every Wednesday of the standard Finnish school months at Arabia Youth House. A number of the Rock Mootorit youth are always on hand, as they organise and administrate the evenings alongside Arabia Music House supervisors. Having previously invested personal time and effort in to these events had proven beneficial for the thesis project, as it allowed for a chance to introduce myself prior to its beginning. Getting to know the supervisors as well as the participants presented the Club Nights as an obvious choice to hold the interviews, given that the required interviewee candidates would be available in a familiar setting and location.

A small hindrance was presented during the development stage of the project, as the organiser of the Rock Moottorit program declined to be video interviewed. This proved to be minuscule for the overall production, as Tapi was happy to share her answer for the interview questions in written form. These went on to provide a basis for the content in Subchapter 3.3 (Building Rock Motors).

The project was dependent on external variables such as interviewee participation and the availability of recording equipment. In order to minimise the prospect of interfering with the production process, the necessary recording equipment was acquired through HattuMedia prior to the projects implementation. With approximately 11 Club Nights presenting possible options to conduct the interviews, the chances of finding enough people to participate were increased. Also, as the sole operator of the recording equipment as well being the host of the interviews allowed for a reduction on reliance of other personnel.

When deciding on the bands who were available to be interviewed, it was important to select an established band who had already performed on stage at Arabia Music House. This would provide a stable base of information from a source which could adequately reflect on the conditions and options available for bands who were still in their initial stages of development.

With the development stage of the project finished, the 14<sup>th</sup> of March 2018 was selected as an appropriate evening to implement the project. Who was available and willing to interact on this evening would determine if another date for making the interviews would be needed. Editing the videos followed the recording process and would enable the video profile to be completed, thus accomplishing the goal of the thesis project. These stages are presented in the following Chapter of the thesis.

## 4.2 Implementing the Project

The following table (Table 3) outlines the key dates (presented in day, month, year format) in which the project was implemented as well as the tasks which were completed:

Table 3: Project Implementation Dates

14.03.2018	First Club Night attendance at Arabia Youth House, three interviews conducted.
12.06.2018	Editing of video material at HattuMedia HQ.
23.08.2018	Interview conducted with members of the band Flies Flies Flies, private location.
5.09.2018	Second Club Night attendance at Arabia Youth House, three interviews conducted.
6 - 7.09.2018	Editing of video material at HattuMedia HQ. Completion of Video Profile and submission of finished product.

Appearing approachable to the youth at Arabia Youth House was important and addressed by making sure that the clothes worn on the Club Nights were non-authoritarian. These items of clothing were worn during all recording sessions so as to create a sense of continuity for the video profile. The time, exact location and process for the interviews was determined by the interviewees themselves. This was to ensure a purveyance of safety and control for the participants.

The first Club Night produced approximately five minutes of usable footage. Having spoken with one supervisor from the Music House and two members of the Rock Moottorit, three interviews provided enough material to begin the editing process and allowed extra time to select an appropriate band whose members were familiar with Arabia. Utilising the Final-Cut-Pro computer program, the first round of editing took place at HattuMedia HQ, where having previous experience using the functions of the video editing made the procedure simple and straightforward.

Selecting the band Flies Flies Flies for the interview was an undertaking in utilising existing social networks. Having been exposed to the band through their maiden performances at Arabia Music House, both a professional and personal friendship developed which proved to be beneficial for the thesis project. Having experienced respective success as a band since our initial meeting, their experiences in moving from the stages of a youth house to semi-professional performances allowed for the interview to hold an appropriate reflective nature.

Following the ease of implementation experienced thus far, the decision to attend a second Club Night performance was for the possibility to interview new Rock Moottorit participants. Proving to be semi-successful with only one new participant available, it also provided the ability speak with previous interviewees. The new interviews were compared to the older footage and deemed to be of better content. Therefore, interviews conducted from the first attempt were scrapped and a total of 20 minutes of footage was collated for the final editing process. This took place across two days at HattuMedia HQ, with the final product completed and submitted to Arabia Youth House for their publishing approval.

Through the conclusion of the production, the written part of the thesis was completed which allowed for the preliminary results as well conclusions of the video profile to be assessed. Successful project results happen because of the energy and focus the team pays to the project goals (Heldman 2011, 217) and objectives, this is addressed in Chapters 5 (Results) and 6 (Conclusions) of the thesis.

#### 4.3 Copyright Adherence

According to the law, copyright begins at the moment the work is created. Works include and are not exclusive to musical compositions, written and oral presentations, reports and brochures, photographs, videos, drawings and paintings. (Kivirinta, M., Nylund, M. & Vesterinen, O 2018.) Therefore, despite the

possibility of the video being used by Arabia Youth House the production shall remain the property of the author.

For the broadcasting and public presentation of performances stored on audio recordings and visual music recordings, musicians and singers may be eligible for compensation (Kivirinta, M., Nylund, M. & Vesterinen, O 2018). As the video profile has been produced for awareness and not for profit, an instrumental part of a popular piece of music will be added for effect. This will be done in the spirit of fair use and should avoid any legal ramifications or financial compensations needing to be paid. The authors of the musical composition as well as the record company whom own the distribution rights will be acknowledged at the closure of the video profile.

## 5 RESULTS

Chapter 5 (Results) focuses on the preliminary findings of the completed video profile as a product of the thesis project. Subchapters 5.1 (The Video Profile) and 5.2 (Outcomes of the Project) offer the completed video profile in its entirety followed by the outcomes based upon its relation to the key concepts of the thesis (Chapter 3 - Key Concepts).

### 5.1 The Video Profile

It All Came Out of the Garage, a video profile of Arabia Music House and the Rock Moottorit can be viewed by clicking on this link: [It All Came Out of the Garage](#). The video profile is offered for viewing with full consent from all interviewees.

The name of the video profile comes from the Australian word garage, which refers to the area where a car is typically parked whilst not in use. These garages are located alongside every suburban home and are not attached to neighbouring houses. Traditionally young bands will begin practicing in the garage of a family home, as it is a place away from everyone else and where it is easy to produce a loud volume without being intrusive. The idea of being able to start playing in the garage also offers youth stable foundation over which to make decisions for themselves as well as the creation of a safe space.

### 5.2 Outcomes of the Project

The outcome of the thesis project is a completed video profile that provides an awareness of Arabia Music House and the Rock Moottorit program. Shying away from being specifically an advertisement in nature, the video profile offers interviews with supervisors, participants and performers representing various aspects of the production outlets at Arabia Youth House. The roles and attrib-

utes of the interviewees provide a holistic testimony in regards to the various programs, their contribution to the community as well as the unique quality of services that are available. Music as an encompassing tool allowing individuals to express feelings as well as a being a passion which can be utilised professionally was shared by all interviewees.

Due to the time restrictions imposed on the video profile, footage of the band Flies Flies Flies collective responses to what music meant had to be removed from the final product. This was due to the responses from individual members of the band being so in depth, they could not be presented within the allocated time limit of the video profile. For the band to be pursuing a professional career in music performance displays a deep commitment to their abilities for expression through music.

As noted in the video profile interviews, the Rock Moottorit are an active group of young people who participate in the organisation and production of musical performances. From sound and lighting to booking the acts as well as supplying food and beverages, the Rock Moottorit are voluntarily participating in a field of work which they can relate to and learn from. This ability to immerse themselves in different aspects of musical performances, provides a stable base of active citizenship which has the potential to empower the youth through the possibility of working with supervisors towards future employment opportunities.

Anecdotal evidence suggests that participation in community arts can often have a direct effect on an individual's health and well-being through enhancing their understanding and expression or through developing the necessary skills to enable the adoption of healthy behaviours (Clennon & Boehm 2014, 308). This claim is identifiable with the purpose of the Finnish Youth Act (A 1285/2016) in its endeavours to support young people's growth and independence as well as promoting young people's active citizenship and empowerment in their community.



The members of the Rock Moottorit expressed a positive sense of themselves and an overall appreciation of the program. These expressions of participatory competence could be identified as a source of self-empowerment, brought on through participation in the Rock Moottorit program. However, the video profile does not provide evidence of how they currently perceived their personal and professional development in comparison to when they started with the program. Without an appropriate scale of development alongside qualitative data analysis, these observations are purely anecdotal.

The members of Flies Flies Flies reflected on the above average conditions at Arabia, adding that young bands had very limited and often no other viable choices in which they can start off from. This benefits not only the immediate community in the area surrounding the Youth House but also the great metropolitan Helsinki region and neighbouring cities. The accessibility for youth to access Arabia Youth House offers the potential for performers to travel from vast distances for the opportunity to experience the stage.

Overall, the resulting outcome of the thesis project is a positive reflection of Arabia Youth House and its various musical orientated programs. These are freely available for youth to participate in and offer an example of the fundamentals of Finnish Youth Work practice.

## 6 CONCLUSIONS

In concluding the written part of this thesis project, Chapter 6 (Conclusions) assesses the project in relation to a number of key points. Subchapter 6.1 (Assessment) assesses the work in relation to the goals and aim of the thesis (see Subchapter 2.3 - Aims, Objectives and Goals) alongside the reliability and effectiveness of the video profile as a product. Subchapter 6.2 (Observations and Challenges) offers discussion regarding challenges of the implementation process and the end result, as well as observations and ideas arising from the production.

Subchapter 6.3 (Ethical Principles) considers the ethical viewpoints of the video profile, with Subchapter 6.4 (Professional Development) providing the opportunity to acknowledge professional developments noted over the duration and completion of the thesis project.

### 6.1 Assessment

When comparing the finished product with the SMART template of thesis objectives which were introduced in Subchapter 2.3 (Aims, Objectives and Goals), the overall production was a success. The filming of interviews as well as editing the footage obtained led to the production of the completed video profile. The video is at least ten minutes in length and contains four interviews from relevant sources. The realisation of these objectives has supported the goal of the thesis, with the completed video profile for Arabia Music House demonstrating an international student's ability to utilise professional networks that exist and function within Helsinki.

The aim of this thesis was to see the video profile accepted by Arabia Youth House and used for promotional purposes. At the time of submitting the written part of this thesis, the video has yet to be published. However, a written agreement has been provided by representatives at Arabia indicating their desire to

do so. Therefore, there is not sufficient reason to conclude the aim of the thesis was successfully accomplished. This can change in the immediate future and according to appropriate sources at Arabia, will be done so at the next available convenience. Having received permission to do so, the video profile is currently available to view on a publicly listen social media channel.

Without being published by Arabia, the video profile as a source of promotion cannot be subject to assessment at this stage. Respondents have already indicated a favourable view of the video profile which has raised questions relating to the program and its function. When viewing the profile, it is hoped that doing so will prompt a response in the viewer. For example, a physical response upon viewing the video profile would be to attend one of the Club Nights. Doing so would directly support the Rock Moottorit program and its functions.

Ultimately, Arabia Music House and the Rock Moottorit are programs which present viable options for a neighbouring municipality to implement as a source of empowering youth work in Finland. The purpose of the respective programs could vary and would greatly depend on the wishes of the youth alongside the expertise of the youth workers. If a source of youth is interested and a physical location for the program has sufficient accessibility, there is no reason why a separate Rock Moottorit program could be started. If viewing the video profile prompted such an emotional response in someone who felt they could harness what they have seen, the product would be a very effective source of promotion.

## 6.2 Observations and Challenges

When not actively working on the project, it was imperative to keep in contact with those involved and whilst not necessarily recordable, these instances were an essential part of the overall production and ultimately the completion of the video product. This was not always a straight forward process and given the fact that the summer holidays had occurred in the middle of this project, the lengthy time frame from start to finish that was presented in Table 3: Project

Implementation Dates was perfectly justifiable when compared with the length of the video production.

Furthermore, arranging time for the project was always a challenge and resulted in numerous work shifts being cancelled. This was due to conflicting schedules and being in the submissive position of being a university student as opposed to someone in a position of employment provided little leeway. The extended period of time allowed for the project also meant flexibility to implement key tasks should a problem or scheduling conflict occur.

The risk involved in approaching the video interviews without being fluent in speaking Finnish was apparent when developing the project. The decision to use Finnish as the spoken language was made for the benefit of the interviewees and the majority of the target audience. Whilst not being able to understand the exact phrases being spoken or my ability to respond naturally would have undoubtedly had an effect on the conversation process, it was deemed better than having the interview participants being uncomfortable speaking English whilst being filmed. Observing the interviewee's body language, emotion and the occasional flutter of laughter indicates their relative comfort and happiness with the process.

Overall these challenges were not issues of significant importance as the overall development, implementation and completion of the project was successful and without incident. However, if provided an opportunity to produce the video profile a second time, these issues could be addressed through the possibility that over time the process could be approached with a better mastery of the spoken language. If this was not the case, the possibility to employ someone with such skills would provide a better and more fluid interview process resulting in a video profile of greater substance.

### 6.3 Ethical Principles

A decision was made in the development stage of the project to only include background details of the Rock Moottorit participants in written form. This was in order to address the situation from an ethical standpoint that would not reveal any personal information about the interviewees and their individual association with the program. Despite the reference being impersonal in nature, to display these or any reference points alluring to background information on the participants in the video profile may lead a viewer in to associating these points with the interviewees.

Prior to recording the video interviews, the persons participating were asked for consent to record the conversation. After verbal confirmation of this has been supplied, a consent form stating clearly what the thesis work is about and what the acquired information is used for was provided. Participants signed their name and returned the form before the interview began. The consent form included information on the author of the project, the purpose of the project, the use of the data and who has access to it. Additionally, it included the sentence "I have attained information enough to be able to participate in the research project". This consent form (see Appendix 2) was produced in line with guidelines provided by the Finnish Advisory Board on Research Integrity. (Kivirinta, M., Nylund, M. & Vesterinen, O 2018.)

As the finished product was approved by all involved, making the video profile public was not an issue. Otherwise, the video profile would have remained private and solely for the use of presenting the thesis project to the respective teachers at the school for whom the thesis was developed for, Diaconia University of Applied Sciences (Diakonia-ammattikorkeakoulu).

## 6.4 Professional Development

This production is both a labour of love and an exercise in utilising professional networks that were within my field of experience. The choice to combine a passion in music with a thesis project was my own design and developed via a realisation of what I was capable of implementing and working on within a relatively short period of time. By identifying working life partners and combining their field of expertise with the content of the thesis, I could effectively interject my own professional abilities towards the completion of the project. The option to connect myself with existing networks was a skill that I felt confident about when beginning the process and enjoyed being able to implement and practice over its tenure.

Being self-assertive with requests is a key development point that had been brought up during previous internships that had been acquired through the school degree program. This is a trait which I was able to practice during the thesis project by following up contact requests when they were not reiterated in due course. I believe that being friendly, professional and self-assertive is something which requires an ability to identify the best course or option to purvey your own requests and needs. This element of reading others is a key part of being a social worker and something which I will continue to develop in my professional and personal time.

It was interesting to see how various professional skills can be used in relation to youth work. To have had the opportunity to explore media production as an avenue of youth work was something which I would be interested to experience in the foreseeable future. Should an opportunity present itself to pursue this particular profession, I hope that the video production serves an adequate example of my abilities and enthusiasm for the subject.

Thinking of working life in Helsinki, my capabilities for the future and that of any immigrant is the extent in which one is able to communicate in Finnish. Whilst English as a second language is abundant in Helsinki and can be utilised in

most professional services and transactions, it does not necessarily provide a viable option to enter the work force above an entry level position. This is something which I have been able to adequately practice over the course of my studies and has not hindered me above the level of being a slight annoyance.

Now that I have graduated and seek to be actively employed in a role that encompassed my qualification as soon as possible, I feel a responsibility to begin studying the language so that I may have a better chance at accomplishing this goal. Following the completion of this degree, my next step in professional development will be to enrol in a language course that will provide adequate tuition for increasing my abilities to understand and communicate in Finnish.

Having not previously participated in a language course was due to the fact that the majority of extensive courses are implemented on a full time basis and I would not have had the time or energy required to complete them. To speak as well as I am currently able came through a willingness to learn and an openness to try alongside being spirited enough to make mistakes. All encompassed with a little help from my friends, colleagues and family members.

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## APPENDICES

### Appendix 1: Application Letter to Arabia Youth House.

ARABIA MUSIC HOUSE APPLICATION LETTER

1st of February 2018

To Whom It May Concern,

When I first arrived to Helsinki, I thought that this City needed a good program for the youth to participate in safe, supervised drug and alcohol free activities that promoted participation and social interactions - all through the power of MUSIC. Needless to say, it was a beautiful surprise when I stumbled in to ARABIA NUORISOTALO and discovered the ROCKMOOTTORIT program was kicking and that my program idea was exactly as it should be!

Since that first visit, I have returned for many CLUBI-ILTA gigs and have proudly filmed some concerts, drag shows, done interviews and behind the scenes - I have edited this footage and then created a You Tube channel for ARABIA MUSIC HOUSE and uploaded the finished products for the youth to share and show off what they have done.

I would like to contribute more and thus why I am writing to you now. I am strong believer in the importance of music, culture and youth identity. As decades change so does the sounds, but the feeling is the same - people connect through music and for youth it can be an important part of growing up, especially given tough circumstances. I would like to make a 20-minute mini ~~documentary~~ROCKUmentary that would highlight what goes on in the ROCKMOOTTORIT program and most importantly, what music means to the youth who participate.

The work could be undertaken without interfering in the functioning of the club nights or the nuorisotalo. Consent would be gathered from participants to do the filming and interviews. Also, it would all be done in Finnish. I have a draft plan of how I would present the film and would be happy to change any points that are necessary. I have made some friends with some of the bands who have previously performed and they are happy to participate! The work would be free of charge and offers me the chance to complete the lopputyö for my sosionomi kurssi.

ROCK ON! I look forward to hearing back and can be contacted via the details below.

Kiitos paljon ja ystävällisin terveisin,

## Appendix 2: Letter Seeking Consent from Video Participants.

### LETTER OF CONSENT FOR VIDEO INTERVIEW

14th of March 2018

Hi,

You may have spotted me recording the gigs and performances at some of the recent Club Nights at Arabia Youth House. In fact, I set up the YouTube channel for Arabia Music House to livestream the gigs and posted interviews with some of the bands that have played here. My name is Arvi, I am 29 years old and come from Australia. I'm currently living here in Helsinki with my wife, working and studying at the same time - this is why I am talking to you right now.

I'm producing my thesis and want to record some interviews with people in the Rock Mootorit program. I want to create a video profile of what music means to everyone involved and would love to hear what you have to say. The interviews are done in Finnish and I can show you the questions beforehand. When completed, the finished video will be shown to everyone involved. The video will only be made available to the public if all interviewees consent to this being made so. Otherwise, it will remain private and solely for the use of presenting the thesis work to my school; Diaconia Amattikorkeakoulu (University of Applied Science).

If it is made public, it will only be accessible if you click on the link - which will only be written on my thesis and given to Arabia Nuorisotalo. If at any time you change your mind about wanting to be seen, you can write me an email or speak to someone here at Arabia and I promise to take it down for you. If this is okay, please sign your name below and we'll get started!

Name / Etunimi:

"I have attained information enough to be able to participate in the research project/video interview".

Signature / Nimikirjoitus:

Kiitos Paljon ja Aurinkolainen Terve,