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Notebook Binding And Creative Writing Workshops For Mental Health Service-Users
Inspiring With Sociocultural Animation

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This functional bachelor's thesis was planned based on experiences gained from another mental health project, Angst Parade. The Angst Parade was a joint venture between 14 organisations and foundations operating in the field of mental health care. The aim was to support active participation of mental health service-users to advocating mental health issues. The Helmi association was one of the participants and was chosen as the labour market partner since they had a need and an interest to develop group activities for their members.

The aim of this thesis was to run notebook binding and creative writing workshops for mental health service-users for seven weeks in order to inspire them towards more active participation within the Helmi association. Sociocultural animation was chosen as the theoretical framework due to its revolutionary ideology and methodology to empower and inspire people. Notebook binding and creative writing were chosen as the creative methods based on the belief that these methods could inspire the mental health service-users.

Needless to say, seven weeks is a short period for a project based on sociocultural animation. However, there were clear indicators that the participants had been inspired and some creative blocks had been opened. Furthermore, a follow-up course was requested as the participants felt they had only just begun. In other words, the participants expressed it had taken some weeks to get started and once the inspiration was in full bloom, the course ended.

In the end, the participants gave positive feedback about the benefits of the course. Moreover, the method of notebook binding found its way to mental health rehabilitation in a manner that could not have been foreseen at the beginning of the project.

Keywords	sociocultural animation, mental health rehabilitation, mental health recovery, creative writing, notebook binding

Tämän toiminnallisen opinnäytetyön suunnittelu pohjautuu mielenterveysprojekti Angtiparaatista saatuihin kokemuksiin. Angtiparaati oli 14 mielenterveysyhdistyksen ja säätiön yhteinen projekti, jonka tavoitteena oli osallistaa mielenterveyskuntoutujia mielenterveyteen liittyvien teemojen puolestapuhumiseen. Helmi ry oli yksi Angtiparaatin toteuttajista ja valikoitui opinnäytetyön työelämäkumppaniksi sen perusteella, että heillä oli kiinnostusta ja tarvetta kehittää ryhmätoimintaa jäsenilleen.

Opinnäytetyön tavoitteena oli toteuttaa seitsemän viikkoa kestävä vihkonsidonnan ja luovan kirjoittamisen kurssi Helmi ry:n jäsenille ja innostaa heitä sosiokulttuurisen innostamisen keinoin. Sosiokulttuurinen innostaminen valikoitui työn teoreettiseksi viitekehykseksi vallankumouksellisen ideologiansa vuoksi sekä metodologiansa ihmisiä voimaannuttavan ja inspiroivan luonteen takia. Vihkonsidonta ja luova kirjoittaminen valittiin kurssin menetelmiksi sen uskomuksen perusteella, että menetelmät voisivat innostaa mielenterveyskuntoutujia.

Lienee tarpeetonta sanoa, että seitsemän viikkoa oli lyhyt aika sosiokulttuuriseen innostamiseen perustuvalle projektille, mutta toisaalta, kokemus osoitti selvin esimerkein innostumista tapahtuneen osallistujien kesken. Osallistujat myös toivoivat jatkoa kurssille, sillä he kokivat päässeensä vasta alkuun seitsemän viikon aikana. Toisin sanoen, osallistujat ilmaisivat kokeneensa innostumista, mutta innostuksen ollessa vasta matkalla huipulleen kurssi olikin jo päättynyt. Osallistujien kertomaan perustuen innostuksen havaittiin levinneen myös muihin elämän osa-alueisiin ja luovia lukkoja oli saatu avattua.

Kurssista jääneen positiivisen kokemuksen lisäksi vihkonsidonta luovana menetelmänä löysi tiensä mielenterveyskuntoutuksen pariin tavalla, josta ei olisi voinut unelmoidakaan ennen opinäyteytön toteutusta.

Avainsanat	sosiokulttuurinen innostaminen, mielenterveyskuntoutuminen, luova kirjoittaminen, vihkonsidonta

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1   Introduction

Mental health is intertwined with all aspects of life, and it can affect people not only through personal experience but also through family members, friends and bypassers. Mental health is present in workplaces, schools and free time activities; it is all around us.

In Finland, everyday, seven to eight young people are granted a disability pension due to mental health reasons. That is to say, approximately 2500 young people each year. In 2015 as much as 49% of all disability pensions were granted on the grounds of mental health issues. (Mattila-Holappa et al 2016:68.) What is more, the annual cost of an adult (30-year-old) on a disability pension is 28.000 euros, which amounts to a million euros should the person be unable to return to working life. Moreover, the cost of a young person on a permanent disability pension is 1,4 million euros, when calculating the benefits, subsidies and compensations and the loss in tax revenue during a lifespan of 50 years. (Tikkanen 2006.)

In the light of recent news, it is justified to state that ideological and attitudinal changes within mental health care are sorely needed. Recently, the Yle News reported a case from Turku in which members of the staff at a mental health care unit had physically abused elderly psychiatric patients (Yle News 3.2.2017). An equally alarming message is conveyed through the news on how the Finnish Supreme Administrative Court ruled against the European Court of Human Rights (ECHR) in a case (KHO 2012:75) concerning involuntary treatment thus violating the European Convention on Human Rights in connection with the right to liberty and security. The ECHR ruled that the plaintiff had been a victim of an arbitrary treatment and that the rule of law had been broken. (European Court of Human Rights 2017:4; European Convention on Human Rights 2010:7; Virolainen 2012.)

During my studies, I took a course in sociocultural animation, which introduced me to a new way of thinking. The revolutionary ideology underpinning sociocultural animation made me curious about its applicability to mental health. Furthermore, on another course, I had learned bookbinding as a method to support rehabilitation, and it seemed

interesting to combine the newly learned skill to a theoretical framework that described hope and creating a permanently humane mankind as its core values (Mäenpää 2014).

The idea to plan workshops for mental health service-users arose from experiences obtained through another project, Angst Parade. The Angst Parade was a joint venture between fourteen non-governmental organisations (NGOs) in the field of mental health work. I carried out my fourth work placement within the Angst Parade, which gave me an opportunity to observe current issues in mental health for a period of one year. During the project, I met mental health service-users from several NGOs and professionals who worked in supported housing, daycentres, and on projects to name but a few. The aim of the Angst Parade was to raise awareness on mental health issues in general, to reduce stigma related to mental health issues and mental health service-users, and most of all, to encourage mental health service-users' participation in all aspects of the project.

The Helmi association, one of the participating NGOs in the Angst Parade, felt like the perfect choice for a labour market partner as I was impressed by their bottom-up approach to mental health work. In the Helmi association, mental health service-users are seen as equals, working side-by-side with the professionals. What is more, the Helmi association is interested in developing peer-led courses and guiding members towards taking a more active role within the Helmi association. In my opinion, it seems as the values of the Helmi association reflect the high ideals of sociocultural animation.

In this functional thesis, mental health service-users from the Helmi association were offered a 7-week course in notebook binding and creative writing in an attempt to support active membership in the spirit of sociocultural animation. During the course, the participants were taught a new skill, notebook binding, and afterwards given lessons in creative writing. Even though there was a framework ready in place, the content formed according to the participants' wishes. In the end, it was possible to say that inspiration had spread amongst the participants and that in some cases active participation had spread to other areas of life as well.

2   Labour Market Partner the Helmi Association

The Helmi association was founded in 1983 on a vision to create a community and a support organisation for people with mental health history. Fundamental values were to better the societal and social status of the members, and to recognize the value of the members' expertise gained through personal experience. In the early years, the members were mainly people that were on a disability pension due to mental health reasons. From the 15 founders the membership count rose to 500 by the 1990's and carried on rising up to the current number of 1200 members. In consequence, services and activities multiplied as well. Activity that first ran with the help of project funding found its way to receive funding both from the City of Helsinki and The Finnish Slot Machine Association. (The Helmi association 2015.)

Today, the Helmi association offers service guidance, support-person and volunteer worker opportunities as well as arts and crafts groups and culture and art-related visits free of charge to its members. Moreover, the Helmi association employs 9 professionals in its Pasila location and 3 professionals in its second location in Herttoniemi. What is more, the revised vision still respects the original value of promoting social justice together with the aim of being regarded as the pioneer in developing quality services for its members. (The Helmi Association 2012; 2015.)

Currently, Finland is undergoing great changes, as the entire structure for social- and healthcare services is being re-designed. NGOs and foundations have previously been significant service-providers in the field of mental health offering work opportunities, supported housing and rehabilitative daytime activities. According to Anne Knaapi, the Director of the Soster-network, key elements within the new social- and healthcare system with regards to NGOs will be making sure that the clients' voices are heard. In addition, service-user expertise, active citizenship, volunteerwork and service production will be pivotal in NGO operations. (Knaapi 2016.)

The Helmi association is a grass-root level association that encourages its members towards taking a more active role within the community. Notebook binding and creative writing workshops were recognized at the Helmi association as good opportunities to promote peer-support and possibly to encourage participants to run their own groups within the Helmi association.

The project introduced a new approach – sociocultural animation- as the backbone for running courses. Based on this experience it could be said that the approach seemed to be beneficial in the field of mental health as it respects the individual and allows quick reaction to any ideas and needs arising from the participants. Futhermore, it could be said the notebook binding worked well as an icebreaker, and one participant requested a course solely dedicated to bookbinding.

Creative methods proved out to be of participants' interest, as they gave feedback that the course should have lasted a year. According to the feedback once the inspiration had been sparked the course ended. Peer-support manifested beautifully, however, it is fair to suggest that it would take longer than a seven-week course to equip participants with the confidence to run their own course.

3   Mental Health

According to the World Health Organization (WHO) mental health is not to be defined merely as the lack of illness. On the contrary, mental health is also regarded as wellbeing of the mind, as the ability to function in everyday life and to form relationships and to care for one another, as well as the ability to work and to be a productive and creative member of the community. (World Health Organization 2017.)

In terms of the scope of mental health work, Mental Health Act (1116/1990) states the following:

> The promotion of mental wellbeing, ability to cope, and personal growth of the individual. The prevention, curing and alleviation of mental illness and other mental disorders. Mental Health Work also involves improving the living conditions of the population in order to prevent mental disorders, promote mental health work and support the organization of mental health services.

Looking back at the history of mental health, the increase in mental health conditions has been associated with the changes within societies, cultures and civilisations. People

used to live rather pre-destined lives in terms of choices and identity-issues. The family in which one was born into dictated the social status and the profession leaving out possibilities to even dream about climbing the social ladder or pursuing some other career. Nowadays people have the freedom to choose more or less, however the liberty to choose may promote neurotism as one faces continuos choices. Even though mental illness was considered to be connected to the human mind and body, the connection to the prevailing culture was evident. Who had lost his mind and why? How is the person being treated both medically and socially? In answering these questions, one needs to face the mirror of one's own era. (Pietikäinen 2013: 400; 403; 409.)

Gone are the days when "mad people" were excluded from the community, locked and chained and thrown into earth pits (Tirkkonen 2017). The prevalent opinion is that mental health is affected by both inner and outer factors. Riitta Heikkinen-Peltonen et al list in the book Mind and Health (2014) factors affecting mental health as: "biological and other individual factors, physical health and functioning, circumstances when growing up and social support, life circle and friends and close relations, environment and the society and culture and values". Overall, mental health consists of physical, mental, social and spiritual dimensions. (Heikkinen-Peltonen et al 2014:10.)

Mental health issues, the treatment and rehabilitation have changed significantly during the last decades. How we view mental health and mental wellbeing is closely related to the culture and the society. (Koskisuu 2004:10.) Mental health will be discussed in this thesis mainly from the perspective of mental health rehabilitation and recovery. Further, the focus will be on the dialogue between the mental health rehabilitation, the recovery and the sociocultural animation.

3.1   Mental Health Rehabilitation and Recovery

The roots of rehabilitation can be traced back to the Second World War. The war had caused labour shortage for which reason it was important to rehabilitate members of the society that in other circumstances might not have been considered capable of demanding work tasks. Rehabilitation was aimed at restoring work ability, and it was regarded as a consistent process including continuing care, providing aid for functional restriction and work-oriented training. (Järvikoski 2013:7-8.) The term *mental health rehabilitation*

was adopted at the beginning of the 21st century to replace its predecessor *psychiatric rehabilitation*, which had perhaps a negative connotation to it (Järvikoski 2013:51-52).

The term *rehabilitation* in the English language is understood as the rehabilitative measures taken by the professionals. When refering to the mental health rehabilitation process that occurs within the mental health service-user it is more common to use the term *recovery*. For this reason the term *rehabilitation* will be used to describe the rehabilitative measures and the term *recovery* when describing the mental health service-users individual process and its stages. (Järvikoski 2013:9.)

Jari Koskisuu (2004) identifies three aspects to mental health rehabilitation and recovery. Firstly, mental health rehabilitation is the interaction process between the service-users, the professionals and the service system. Fundamental to this perspective is the personal transformation that occurs within the mental health service-user. This personal transformation process is part of the recovery process. Furthermore, the rehabilitation and recovery process are regarded as ongoing dynamic interactions that can be supported by various methods and interventions. Secondly, rehabilitation may be described as a menu of services from which an appropriate selection of services is assembled to meet the requirements of an individual mental health service-user. Thirdly, rehabilitation may be examined from a legal perspective, which pertains to the societal aspect of mental health rehabilitation. From this perspective rehabilitation equals measures that aim at restoring or advancing the service-users' ability to work or to function independently. (Koskisuu 2004:30-32; 38.)

Previously, the core value in rehabilitation was to restore work ability and to save on the public expenses, a viewpoint that is strongly societal. More recently, the discourse around rehabilitation has been on how to ensure rehabilitative services that are ethically high standard and strive for the good of the individual and that simultaneously meet the societal needs. (Koskisuu 2004:10.) The future prospect will place emphasis on the role of the service-user within the planning and decision-making process. The service-user will be viewed more as a subject rather than an object. Furthermore, the aspiration is to include the rehabilitation process as part of the service-users everyday life. Naturally there will be a place for institutional rehabilitation as well. However, it has been recognised that the impact of such institutional rehabilitative intervention is rather small should the process remain separate from the service-users everyday life. (Järvikoski 2013:74.)

In short, recovery actualizes in everyday life. Each action, however big or small is a step forward on the path to recovery (Koskisuu 2003:23).

Currently, the entire social - and healthcare service structure is undergoing major changes. According to Sinikka Salo (2016), the director of the social services and health care network (Soster)"10% of service-users cause 80% of the costs". Mental health patients and service-users are among the 10% client group (Pakkala 2013). Moreover, Aarne Kiviniemi, executive director of the Blue Ribbon Foundation (2016) argued that people, who use the services the most will ultimately determine whether the new social- and healthcare system will succeed or not. For this reason it is of utmost importance to support the recovery and wellbeing of these minority clients. It is important to underline that not everyone who experiences mental health issues seek help. In other words, half of the people have remained home instead of queuing for public mental health services. Further, the ones who did seek out help found that the help offered was often insufficient.

In order to understand this trend, one needs to come back to the history of mental health. For over two centuries mental health issues were associated with the most psychologically disturbed cases, which left a negative connotation to the entire concept of mental health along with all public discourse on the topic. However, nowadays the public discussion includes more widely understood mental health conditions such as depression and anxiety, for which reason more people feel that the mental health sector could at least potentially be useful for them. (Lönnqvist 2011:175; 178.)

Mental health recovery is "a deeply personal and unique process of change, in which the individuals' attitudes, values, goals for life, skills and roles change" (Koskisuu 2004:25). This delicate process needs to be understood better if we are to succeed in supporting those who need support the most.

4   Sociocultural Animation

Sociocultural animation was a reaction to a societal need. Post-was France was in need of reconstruction and new communities needed to be built. In brief, sociocultural animation was found through a movement called éducation populaire, which focused on educating labour force and arranging freetime activities. Rapidly, sociocultural animation was recognised as a way of reviving democratic values that had been lost during the occupation. Having said that, sociocultural animation offered tools for invigorating people after hardship towards taking an active role in the process of creating a new society based on solidary values and improving quality of life. (Kurki 2000:11-13; 19.)

The scientific basis of sociocultural animation lies in social pedagogy. Regardless of its close relationship with social pedagogy, sociocultural animation has its own unique characteristics for which reason it has gained more and more independent status as an autonomous field of study. (Kurki 2000:44; 46.)

Grosjean and Ingberg (1974) define sociocultural animation in the article by Marcus Foth as"all actions which are concerned to offer each individual the means and the incentive to become the active agent in his own development and of the qualitative development of the community to which he belongs" (Foth 2014).

According to Merino, sociocultural animation has two main objectives. The first objective is condensed in the following quote:"to bring life, spirit where it does not exist". The message of this quote indicates that the purpose of sociocultural animation is to cause restlessness, concern, movement and to support people's sense of responsibility and independent action. The second main objective is to"support and mobilise already exiting talents, however weak or unrecognised might they be". (Kurki 2000:23.)

Moreover, Merino pinpoints three aspects to sociocultural animation. The first aspect introduces the aim of building a personal, humane community and a society, in which people strive for a good quality life. "To give life and to inspire" are key phrases that summarise the aspect well. The idea is to support local cultural phenomena and aim at creating possibilities for authentic encounters between people and the animator. The second aspect is decribed as an act of"becoming an agent, a mediator". The main aim is to support participation. Furthermore, the purpose of the animator is not to control the

process. Ideally, the animator takes a supportive role thus allowing the people more responsibility over the process. Possible conflicts are part of the process and it is part of the sociocultural process to allow these tensions to build up and become resolved by the people themselves. The third aspect aims towards "qualitative tranformation". Striving towards solidarity and solidary attitudes, towards equal, less bureaucratic situations. (Kurki 2000:23.)

Leena Kurki (2008:108) identifies three dimensions in sociocultural animation: the pedagogical, the social and the cultural dimensions. Firstly, the pedagogical dimension focuses on the development of the persona. This includes promoting attitudinal changes, supporting the development of critical thinking and fasilitating the process of sensitization, the act of becoming aware of one's own situation. Secondly, the key element in the social dimension is participation. As the social dimension deals with community and the groups within, participation becomes a core element. It is through the act of participation that a person may affect the surrounding reality and aim for its qualitative transformation. Thirdly, the main aim of the cultural dimension is to support the birth of creativity and self-expression. For this reason, arts and folklore are closel related. (Kurki 2000:46-47; Kurki 2008:108-109.)

In an attempt to combine the sociocultural elements thus far, the three aspects that Merino described could be considered as the three pilars arising from the philosophical-ideological roots introduced by Leena Kurki. First, the act of inspiring, by becoming an active agent leads to qualitative transformation within the methodological-strategic framework that is solidly based on the philosophical-ideological roots. Second, the praxis, which is an interplay between theory and action, combines various methods that are based on the talents of the people. Third, the qualitative transformation that affects the society as a whole may occur as a result of people's own personal transformation. The pedagogical, social and cultural dimensions are intertwined in this transformational process as are the two main objectives of "bringing life" and "supporting exiting talents" through the act of sensitization. Kurki 2000: 23-24; Kurki 2007: 84.)

In order for the project to be regarded as a sociocultural animation project, several components need to be in place. One must identify three equally important components, which are: philosophical-ideological roots, methodological-strategic framework and

praxis, which is a combination of various methods. (Mäenpää 2014.) These three funda-mental aspects will be explained in relation to the notebook binding and creative writing course in the Planning the Workshops chapter (6.1, p.17).

In order to match the focus of this thesis, sociocultural animation will be discussed in relation to the recovery process, particularly in terms of how sociocultural animation could foster creativity and the birth of hope, which have been named as some of the core components of a successful recovery process. Finally, it is important to discuss the phil-osophical-ideological roots of sociocultural animation in relation to mental health prac-tices and problematics, as that is the area where the revolutionary aspect of sociocultural animation comes to life.

As a result of the project carried out at the Helmi association, it can be said that the aim was reached at least with regards to inspiring participants. The further the creative writ-ing proceeded, the wider the cascade effect was. In other words, it was obvious that the more the participants engaged in creative activites, the more creative ideas they gener-ated in their everyday lives. What comes to understanding the ideological-philosophical roots of sociocultural animation in the context of mental health it has certainly been thought-provoking. Nevertheless, most rewarding has been the opportunity to experi-ence a sociocultural animation process together with the participants.

4.1   Sociocultural Animation Meets Mental Health Rehabilitation/ Recovery

According to Jouko Lönnqvist (2011:176) the promotion of health and wellbeing among the citizens requires an understanding of their core values and where they are coming from. Developing a deep understanding of a person and of the society lies at the core of sociocultural animation. For this reason all projects – planning, execution and evaluation - based on sociocultural animation focuses around the concept of a persona and must include reflective practice regarding what the persona is within his community and the society. (Kurki 2000:27.)

The figure on the following page sums up the dimensions of sociocultural animation and the aspects of mental health rehabilitation and recovery. Mental health is divided into personal dimension (recovery) and societal dimension (rehabilitation) whereas socio-

cultural animation is divided into three dimensions: the pedagogical, the cultural and the social. The space in the middle, where the two circles intersect, is the common ground.
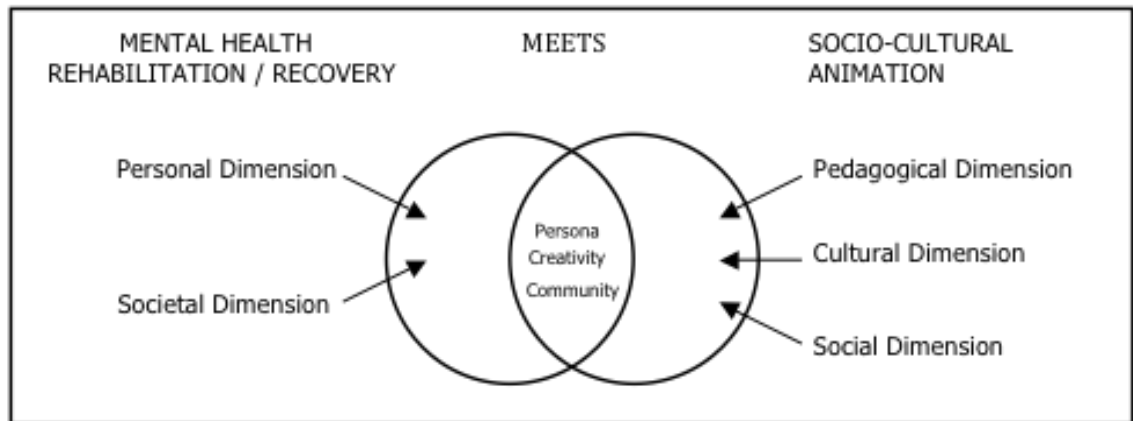

Figure 1. Mental Health Rehabilitation/Recovery Meets Sociocultural Animation

First, the word "persona" marks the personal transformation that is needed in order to recover. The pedagogical dimension offers tools for this process of change. Second, the word "creativity" represents the mental space in which the transformation occurs. To ignite the process the cultural dimension introduces creative methods. Third, the word "community" signifies the physical space that supports the personal transformation. The social dimension is about the community, participation and belonging to a group. The possibility to learn social relations and how to maintain them, and the possibility to engage in activities that feel meaningful, valuable and important are listed as key components of a successful preventative and rehabilitative mental health work (National Institute for Health and Welfare 2014). Moreover, rehabilitation and recovery are not born in a vacuum. They need interaction and connection to other people in order to flourish. (Koskisuu 2004:28.)

4.2   The Process of Sociocultural Animation vs The Recovery Process

The figure below presents sociocultural animation as a multi-dimensional process. The model has been created to illustrate the interconnection between the constant reflective process and the setting of the aims while keeping the overall aim in mind. In other words, the figure represents the different elements the animator needs to keep in mind while conducting a project based on sociocultural animation. Here the figure has been applied to the notebook binding and creative writing course.

Each workshop had a lifespan of its own, with its individual aim. Nevertheless, each workshop contributed to the final aim, which is illustrated with the arrow arching over the entire project. Additionally, the growing intensity of the process is represented by the colour scheme.
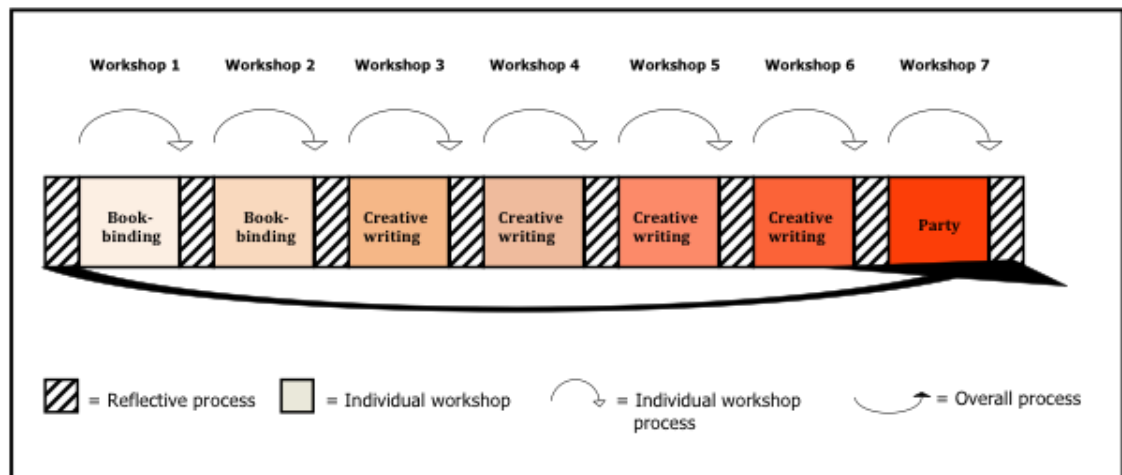

Figure 2. The Process of Sociocultural Animation (According to Mäenpää, 2014)

Reflective process means self-reflection in terms of assessing the process and re-directing the course of action. In other words, the idea was to reflect-in-action and to modify

the activities to suit the participants' wishes and needs better. After the workshop the reflection continues and forms the basis for the next workshop.

In conclusion, it is part of the sociocultural animation process to end a project in celebration. After having spent several weeks together getting to know each another, and sharing thoughts with each other, it seemed appropriate to celebate the end of the journey. What's more, in a relaxing atmosphere it was easy to discuss feedback informally and to get to acknowledge everyone's participation and to thank everyone for taking the journey. Overall, it was important to sit down together to reflect back on the project and the process and to listen to the participants' thoughts about the future. (Kurki 2010:197.)

Contrary to the sociocultural animation process presented above, the process of recovery is rarely linear (Romakkaniemi 2011:43). The recovery process resembles a path that is circular as is illustrated in the picture below.
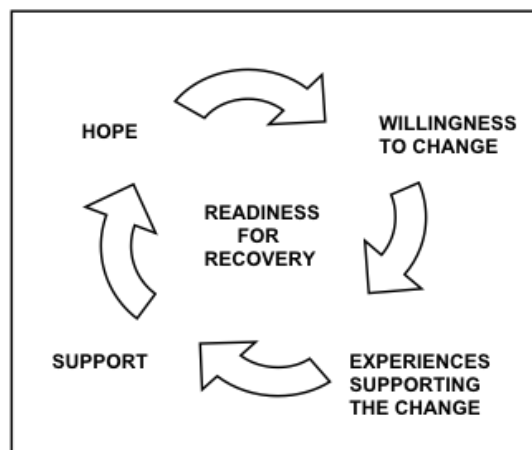
Figure 3. The Recovery Process (Koskisuu, J. 2007)

The birth of hope increases the willingness to change, which promotes the occurrence of experiences that support the change. New experiences may lead to increased sense of hope and thus the circle continues. Having said that, there may be times when recovery process stands still, as more strengt need to be gathered in order to continue the process, or there is a need to take time to assess the course of action. (Koskisuu 2003:

24-25.) For example depression could be regarded as a standstill during which life can be re-evaluated in order to steer the course towards living a more authentic life (Romakkaniemi 2011:37).

The participants of the notebook binding and creative writing course were on their own personal road to recovery, which ideally could be supported by the process of sociocultural animation. In other words, sociocultural animation would facilitate the birth of creativity and hope, which are pivotal to the recovery process.

5   Creative Methods

Art, on personal level, is therapeutic and an asset to emotional wellbeing as it brings the individual into relationship with his or her feelings. In addition, sharing what one feels in words becomes a way to connect with others, which brings greater self-esteem and promotes learning and growth. (Beeman, 1990: 16.) It could be argued that one of the benefits of employing creative methods is the fact that the planning and the act of production activate cognitive, sensomotor, emotional and social factors within a person (Pöllänen 2009:45).

The personal experience gained from the Angst Parade lead to the decision to use creative methods as an ice-breaker and as a tool of participation. More than that, when there is an activity connecting people, it lowers the threshold to participate and may allow participants to generate further ideas spontaneously. In other words, it order to foster creativity, a flexible structure was needed at the beginning.

5.1   Notebook Binding

The significance of working with hands is both in the process of crafting something concrete and on the overall experience (Pöllänen 2007:6). By finding a healthy creative outlet, a person learns to release emotions in a positive way. Moreover, finding areas in which to flourish and experience success is fundamental to the success of the recovery (Romakkaniemi 2011:221).

According to Pöllänen, (2013: 220) handcrafts create a space for self-expression. Interaction between the person and the product may increase life-satisfaction and self-appreciation. Additionally, handcraft may have therapeutic effects, it may uphold identity, it may allow self-expression and foster self-guided learning. Furthermore, activities that are experienced as meaningful increase hopefulness and a positive state of mind. It has also been discovered that through the process of working with hands, the individual may find the space and time to ponder meaningful matters. While engaging in producing handcrafts, an unfinished thought or an unresolved issue may find resolution almost by itself. The craft of bookbinding may improve the ability to concentrate and follow instructions. Finally, the identity of a capable, independent active agent is made stonger when experiencing satisfaction towards own actions and success. (Pöllänen 2007: 6-7; 96-97.)

The difference between bookbinding and notebook binding is that the notebook does not include hard covers (Appendix 3). Most importantly, notebook binding was easier and quicker to finish than what binding a hardcovered book would have been. By reducing steps between the beginning and the finished product it was easier to ensure that everyone would be able to finish their notebooks within two workshops. In the end, the aim was to allow each participant to feel satisfaction in having succeeded to create a notebook that was unique and to one's personal taste.

5.2 Creative Writing

"The power of a word is as old as the human's ability to express himself in spoken language". What is more, it may be possible to activate dormant creativity with the help of writing or reading. (Linnainmaa 2008:15; Huldén 2008:78.)

The benefits of writing can be said to involve the increase of understanding in terms of one's own experiences as well as the experiences of others, conflicts and difficulties. Additionally, writing builds up self-understanding, experiences of capability and a sense of self-worth. Furhermore, writing enables the process of creating emotional bonds and social-cultural connections. (Ihanus 2009:7.) Moreover, written experiences are easier to share and to make visible. (Romakkaniemi 2011:18-19)

In creative writing, the emphasis is on the process of writing, which is descibed as personal and private by nature. Creative writing is a form of creative self-expression and it is said to increase self-knowledge. Besides, it may enhance personal growth and have even therapeutic effects. (Jääskeläinen 2005:36.)

6 Implementation

First and foremost it was important to understand the needs of the participants. In the traditional community work people are usually offered activities that have already been planned among the social workers. Sociocultural animation, on the contrary, begins by the infiltration of social workers into the community. All planning begins from the inside out, in other words, real life circumstances provoke the ideas and lay the ground for all interventions. (Kurki 2010a.)

To facilitate the infiltration process, the participants were presented an initial questionnaire to enquire about their interests and requests for the course. As a result, addressing creative blocks surfaced as one area of interest. Also, learning how to express emotions through writing was requested and also receiving feedback on the writing in general.

Based on the participants' wishes, a tentative project plan with aims for each workshop was drafted. Workshops were held at the Helmi association Pasila unit once a week for 1,5 hours for seven weeks in total. The aim was to inspire the participants towards a more active role within their community, the Helmi association. The aim was to teach the participants a new skill of notebook binding followed by creative writing exercises that would help the participants solve creative blocks and to learn to express their emotions. Having sociocultural animation as the backbone for the project drove the focus towards sensitization and individual transformation through creative methods. Moreover, it was fundamental to form a community, a safe environment in which participants could feel respected, acknowledged and heard.

6.1   Planning the Workshops

Firstly, the philosophical-ideological roots underlining the notebook binding and creative writing workshops, were the trust in the human potential, and the belief in the power of creativity in individuals. Secondly, the methodological-strategic framework stems from the philosophical-ideological roots. Also, the methodological-strategic framework was partly technical, that is to say, people were taugh a new skill, the notebook binding. The praxis consisted of creative methods, notebook binding and creative writing.

The group met at the Helmi association's Pasila unit on Thursday evenings from 5 pm to 6.30 pm. As it was the beginning of February and by 5 pm it was rather dark, some candles had been placed outside the house to welcome the participants. Coffee, tea and biscuits were offered at the beginning of each workshop. Beginning with notebook binding was chosen due to the fact that it was easy to get to know one another while engaging in the simple stages of notebook binding. Furthermore, focusing on the work at hand seemed to take the pressure off of the participants, and people were able to talk about themselves in a relaxed manner. Each workshop had a theme that was planned according to the participants' wishes. Further general guidelines for the workshop were to have all materials ready at hand and music playing at the background as the participants arrived. What is more, each workshop was to commence with informal conversation while having coffee and tea.

The role of an animator was to sense the atmosphere and people's needs. More specifically, it was important to recognize the impulses arizing from the community and to respond to them by strenghtening them. (Kinnunen et al 2003:17-18.)

Evaluation was carried out through an initial and final questionnaire presented to the participants and continuous reflection in action while running the workshops as well as reflection on action, that is to say, reflecting on the workshop afterwards. Additionally, participants gave oral feedback as the workshops proceeded, which enabled steering of the content towards the themes that were most important to the participants. Finally, the course ended in a celebration, which gave an opportunity to reflect back on the journey the participants had taken.

6.2   Workshop 1: Notebook Binding

Five participants attended the first workshop. The aim of the first workshop was to get to know each other and to learn about the participants' wishes for the course through a questionnaire. After the workshop the aims were evaluated based on self-reflection and the feedback given by the participants both verbally and in writing. Based on the initial questionnaires, it was possible to draft a more detailed plan for the course.

Working with hands was the activity, however, the deeper value was to create an environment in which a pedagogical relationship could form. The process of notebook binding was more important than the finished product itself even though the product itself could result in a sense of accomplishment and contentment. In brief, the aim was not to accomplish a perfect product, but rather to advance the birth of inspiration.

During the first workshop, the participants got to know each other while selecting materials for their notebooks. Furthermore, the participants were told about the different options for creative writing, which would help them to identify areas that interested them most. Creative writing includes poems, novels, short stories, fairy tales and lyric writing for example (Jääskeläinen 2005:36). It was decided that after the notebooks were finished, creative writing would be introduced through simple warm-up exercises.

In terms of general rules, it was decided that breaks were not needed as the participats felt that the time was short enough already. Moreover, it was decided that more participants could join during the notebook binding workshops after which the group would close. The decision to close the group was based on the idea that creative writing was a process that would deepen week after week. For this reason it was important that the participants would feel safe within the group. Allowing new participants to join throughout the course would steer the focus back to the "getting-to-know-one-another"-phase time after time. In other words, it was important to understand the growing intensity of the worshops the further on the course proceeded.

6.3   Workshop 2: Notebook binding and Creative Writing

In the second week six participants attended and the notebook binding continued. The aim of the workshop was to inspire participants through the notebook binding method.

Freely flowing conversation was an indicator of inspiration and excitement together with the positive expressions with regards to the work at hand.

The most rewarding moments of the workshop were the times when participants would compliment themselves. Moreover, the simple and to some extent monotonic steps of the notebook binding created a relaxed, yet focused an atmosphere.
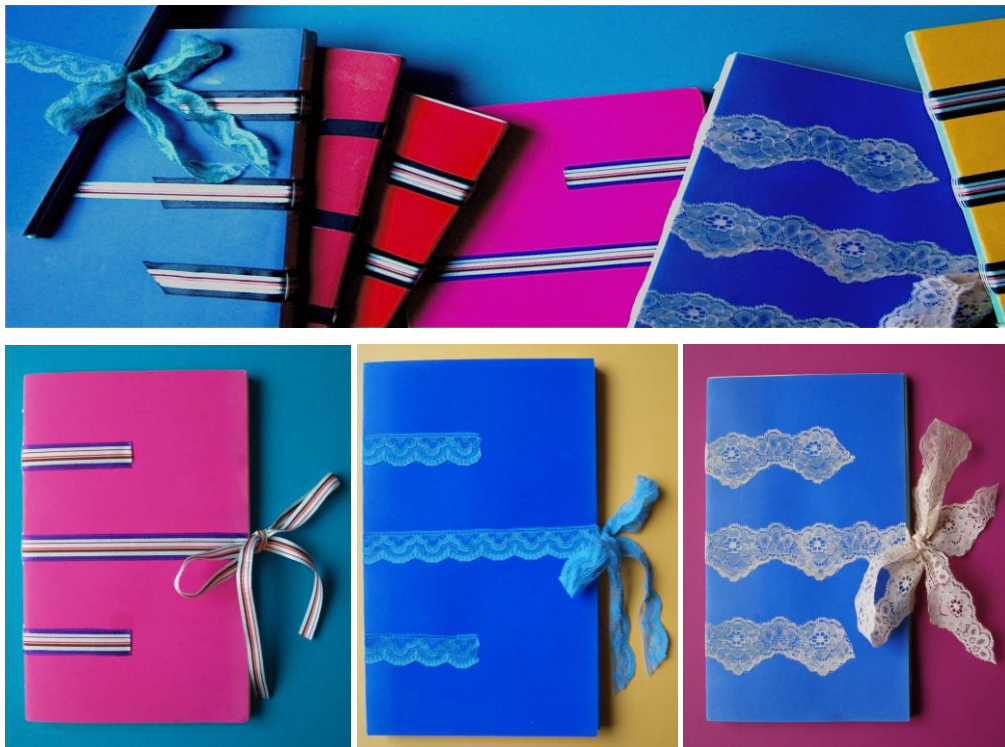
Picture 1. Model Notebooks

At the end of the workshop one participant requested a course dedicated to bookbinding entirely. Furthermore, the participant had already passed on the request to the Helmi association. To conclude the workshop, creative writing was introduced and the participants were given a writing task as homework.

6.4   Workshop 3: Creative Writing

Four participants attended the third workshop. The aim for the third workshop was to introduce creative writing through a series of simple writing exercises. Another aim was to find out more specifically what the participants needed help with. Moreover, as agreed with the participants, the group was now closed and new participants were not accepted anymore.

At the beginning of the workshop the participants shared the results of their homeworks. It was important to dedicate enough time for the homeworks, as it was equally significant to be able to share one's own writing, as it was to hear other participants' thoughts. Also, the participants had wished for some feedback from the animator together with personalised developmental ideas.

During the workshop, the participants were given a paper containing sentences, which they needed to continue. According to the feedback, the exercise suited the participants' wishes well, as the half-made sentences made it easier to decide what to write. In other words, creative blocks were bypassed with the help of a little "jump-start" to one's own literary self-expression. Additionally, the participants expressed difficulty in describing feelings and emotions. For this reason, the following exercises were chosen to support the theme of emotions and feelings. The exact exercises can be found in the Creative Writing Workbook (Appendix 4, p.4-5). At the end of the workshop, the participants were given a voluntary homework.

6.5   Workshop 4: Creative Writing

Three participants attended the workshop. This time the aim was to continue simple writing exercises to facilitate the process of producing text. Other than that, it was also worth noting that the intensity of the group had increased, and that participants seemed comfortable in sharing thoughts and ideas amongst each other. The exact exercises can be found in the Workbook on page 5-6 (Appendix 4).

Once more the participants were presented with different options for themes and the participants chose poetry. In order to lay the ground for the theme of poetry, the participants were given an assignment to practice their observation skill. The reason behind the exercise was to strengthen the participants' unique perspective. The observational

task was to choose any picture that appealed to the participant for any reason. Next, one would take a piece of paper and cut it to match the size of the photo. Then, the paper would be divided into four squares of equal size and one square would be torn out. After these preparations the exercise would commence. The paper would be placed on top of the picture. Since ¼ of the paper was torn out, one could only see ¼ of the photo. In this manner, the photo would be carefully observed one section at a time in as much detail as possible.

6.6   Workshop 5: Poetry

Three participants attended the workshop. The theme for the workshop was poetry, as requested by the participants. The aim for the workshop was to support the participants in finding their own unique voices through the act of observation. Furthermore, the aim was to gain more insight into how each participant viewed the world. The home assignment was an introduction to poetry in a sense that it placed emphasis on sensitivity, which was needed in the following poetry exercise.

Each participant had chosen different kinds of photos as one could expect. Further, each participant had made extremely detailed oservations. Moreover, one participant had found entirely new aspects to the photo that had otherwise been very familiar to him.

After having discussed the photos in great detail, the participants were instructed a poetry exercise (Runon Virtaa) that can be found on page 7 in the Creative Writing Workbook (Appendix 4). At this moment, it seemed vitally important to commend the participants for having succeeded in producing a poem that was original and had captured the participants' unique ways of expression. The difference between the third workshop, which was the first one on creative writing, and the one at hand was so great that it needed to be pointed out. Moreover, it felt right to put some observations into plain words and underline the development process that each and every participant had already traversed. At the very beginning, some participants had requested extra simple exercises, for they felt they had great difficulties in expressing themselves in writing. After a mere couple of weeks, the same participants were producing text prolifically. The participants were given the Mandala exercise as homework (Workbook p.8) and they were given more time for the task. It was agreed that the exercise would be reviewed during the last workshop, which was also the time to celebrate our journey together.

At the end of the workshop the participants were suggested a field trip for the next time. As the course was nearing the end, it felt justified to push the boundaries a little, and leave the familiar environment, the Pasila unit of the Helmi association. More than that, the aim was to remind the participants of the various inspirational free places that they could visit independently. Also, the field trip included a writing exercise that could be employed in other locations as well. Finally, it was decided that the next workshop would be held at the Hakasalmi museum that was free of charge. Exceptionally, the meeting was at 3pm instead of the usual time.

6.7   Workshop 6: Rasvaletti Exhibition

One participant attended the exhibition. One participant had informed her absence to the Helmi association. One participant had not contacted anyone. The low attendance raised some thoughts regarding the possible challenges in relation to field trips. Contrary to the Pasila unit of Helmi association, the museum was an open space for anyone to walk in. Moreover, it would be impossible to predict the amount of people there. Additionally, public locations might be unnerving for various reasons. Even though the reason for the low attendance never clarified, it could be something to take into account when planning similar visits in the future with the same client group.

The Rasvaletti exhibition included pictures of Helsinki from the 1950's. The task of the day was to examine the photos and choose one that felt most intriguing. Afterwards, participants would write a story by placing themselves inside the picture in some role.

One reason for the visit to the museum was to encourage participants to visit inspirational places and to remind them of free activities available. Furthermore, the aim was to inspire participants in seeking inspiration from museums and other places at their disposal. The one participant attending the exhibition shared his memories regarding Helsinki in the 50's. It was decided that the writing task would be homework, since the task might take more time than usual.

6.8   Workshop 7: Party

Three participants attended. Aim of the workshop was to discuss all pending home assignments and to discuss the experience of participating in the course. Naturally, the home assignments took most of the time, as there was the Mandala exercise to share and the story, which one participant had written about a picture at the museum.

To mark the end of the journey, the participants were offered cake and refreshments in addition to the usual coffee, tea and biscuits. Furthermore, the discussion revolved around the feedback in general as well as on thoughts regarding other participants' writing tasks. It was also decided that the exercises would be gathered in a workbook that could be given to the use of other members at the Helmi association.

Overall, it was significant to thank each participant for having attended and given encouragement to continue the journey of literary self-expression. Finally, some remarks have to be made regarding the personal sentiments after the experience. Even though the course had lasted only seven weeks, it had been long enough to form a certain bond with each participant. Having been able to get to know the participants through their writing and through the discussions had been rather emotional for me as an animator as well. It could be said that the three participants had become so familiar that it was somewhat sad to end the process. Having said that, it was entirely possible that there could be other similar projects later on.

7   Assessment

Evaluation is vitally important in sociocultural animation. Evaluation is to be constant as the idea is to improve the process and activities while in process. Evaluation must be ethical, useful and focused at all times. Sociocultural animation as a process is also participatory action research. Therefore, evaluation is based on participatory values as well. All parties involved in the sociocultural animation process are also actively evaluating the process. (Kurki 2008: 203-204.)

Coming back to the common ground of rehabilitation/recovery and sociocultural animation, (Figure 1. p. 10) which included persona, creativity and community. *The persona* included the personal transformation, which could be facilitated by fostering hope and

inspiration. It could be argued that there were signs indicating the birth or an increase of those elements. *The creativity*, which was descibed as the mental space in which the personal transformation could occur, did in fact manifest itself. To support this claim, there were clear moments in which one could detect inspiration as the process of note-book binding proceeded as well as with respect to carrying out the creative writing exercises. Finally, *the community*, the physical space that would support the personal transformation was created by the participants themselves. What enabled the formation of the community was most evidently the act of sharing one's thoughts with the other members of the course. The simple creative writing exercises opened the gates to creativity in a subtle manner, thus advancing self-expression. Finding a way to express one's own emotions was one of the requests of the participants, which came to fruition through the simple steps of tackling creative blocks. Furthermore, the participants felt it was important to be able to share own writings with others and to get feedback in good spirit. Reciprocal sharing of personal thoughts seemed to create an atmosphere of trust, in which the participants were able to share intimate thoughts with one another.

The recovery process has been described as:"a deeply personal and unique process of change" (Koskisuu 2004: 25). Furthermore, recovery is also a learning process in which reflective practises are pivotal (Järvikoski and Härkäpää 2011:177). It could be argued that learning new methods that support reflectivity could assist the process of change. Working with hands has been reported to help create positive, self-appreciating inner dialogue. The positive inner dialogue could lead towards more comprehensive though patterns that could be expressed through creative writing process.

Assessment should include reflection on the aims of the project together with the assessment of the beginning and end situations (Kinnunen et al 2003: 34). Given the fact that this sociocultural project was rather preliminary in nature, the assessment did reflect change towards the desired direction. The participants had reached their personal aims and they expressed enthusiasm after the course. However, describing this project as preliminary is justified based on the fact that the course was too brief to fully awaken and to activate the participants. Furthermore, it takes time to develop basis for the open dialogue and to create dialogue both horizontally (amongst the service-users) and vertically (including both service-users and the wider service-system, the society etc). When discussing the need for change in terms of mental health practices or attitudes towards the service-users channels for the dialogue need to be kept open.

Change begins on a personal level. Inspiring people through creative methods may assist in finding one's own voice and opinions. Moreover, creative methods may support the process of structuring one's own lifestory, which could lead to an awakened sense of one's own situation and the need for change. Change is like a ripple effect with the person at the core initiating the movement. Ripples grow larger to include the community and the society at large. However, in this project the focus was on the person at the heart of the matter, and it would take many more long-term projects to support the wider social change needed within mental health care.

In conclusion, it was possible to collect some knowledge relevant to the individual, which could be employed as a launchpad to other sociocultural interventions. However, the course in general as a group activity went rather well. As long as the participants felt that they benefited from the course and enjoyed the exercises, the course could be regarded as successful. Considering the larger aim of sociocultural animation, the act of conscientization, personal liberation and change are still awaiting far on the horizon.

7.1 Feedback from the Participants and the Helmi Association

Overall, there were three participants that took part in the entire course, while some only attended the notebook binding. For this reason the final feedback form was collected only from the three participants. The initial questionnaire was presented to all six participants. Among the three participants were two females and one male, all people approximately between 35 to 60 years of age.

According to the final feedback from the participants the course should have lasted longer, from six months up to a year. In addition, the participants felt that one workshop could have lasted longer, from 2 to 2 ½ hours instead of 1 ½ hours. As it was described in the implementation section, the participants did not request any breaks either, which indicated that the course had been enjoyable.

One of the aims set by the participants themselves was to find tools to unlock creative blocks. One participant expressed that the Mandala exercise worked as a "backdoor to creativity". That is to say, while the participant had generated ideas for the mandala execise, other creative ideas had emerged as a byproduct. In other words, the participant described having had experienced creative blocks, thus making it difficult to initiate cre-

ative projects. Instead of applying pressure on oneself to produce creative ideas, focusing on the mandala exercise allowed ideas to surface freely. Moreover, simple writing exercises where one needed to continue a sentence or answer a question were regarded as helpful tools to unblock creativity.

Secondly, the participants had requested writing exercises with regards to expressing emotions. In the final feedback, one participant reported having found personal strengths that had been hidden in the subconscious. The atmosphere was complimented, which supported the fact that it was important to close the group at some point. This supported the birth of a trusting environment as the participants began to know each other better. In addition, receiving feedback on one's own writing was commended, both from the animator and the fellow participants. On the grounds of that remark, it had been important to have a group within which one could express oneself, be heard and complimented. Even though critical feedback was also requested at the beginning of the course, the nature of all feedback was constructive, supportive and focused on the positive at all times.

Most importantly, participants reported having carried out other activities during the week that were sparked by the writing exercises. One participant had acquired a book relating to creating handiwork out of used materials at home, and another participant had decided to interview a neighbour for one writing exercise even though that had not been the original instruction. Moreover, the course was described as invigorating and energy boosting.

Furthermore, the writing exercises were seen as a toolbox, which can be utilised in the future as well. In addition, one participant found the notebook binding interesting enough to request a whole course dedicated to bookbinding entirely. The participant had forwarded the request personally to the Helmi association.

The Helmi association had communicated their needs to be the activation of their members towards taking a more active role within the community. More specifically, the Helmi association aspired their members to plan and run courses by themselves. Consequently the request had been introduced to the participants in a form of an enquiry whether someone would indeed be interested in running courses themselves. Nonetheless, it was clear that there was a need for an animator or a facilitator, who in the end would be in charge of making the arrangements. For one participant for example, the personal aim

was to succeed in leaving the house and joining others at the Helmi association. Thus it could be argued that it might take more than a seven-week course to equip participants with the means to run their own course, especially if the course in question would be bookbinding as requested. More technical skills would need to be taught alongside with skills in facilitating a group.

Finally, the Helmi association welcomed the idea of running other courses in creative writing at their Pasila location. The Creative Writing Guidebook (Appendix 4) was delivered to the Helmi association for the use of all members of the Helmi association.

7.2   Self-assessment

Needless to say, seven weeks was a short period of time to conduct a project based on sociocultural animation. However, it was enough time to gain perspective for the future. Establishing a connection with the mental health service-users was already a good beginning, as it might encourage their participation in other activities based in this positive experience.

As for the creative methods chosen for this project, the notebook binding proved out to be easy enough a technique and could be further modified to suit the functional ability of each participant. In addition, the process supported the birth of positive inner dialogue as could be heard in the comments made by the participants regarding their own work. Additionally, creative writing seemed to open up channels for self-expression and the semi-structured exercises lowered the threshold to producing text.

Providing people with skills that could enhance their ability to express themselves, and to process their thoughts and experiences is in my opinion in accordance with the value basis of sociocultural animation. Becoming aware of one's own situation requires reflective practices, which are present in the process of creative writing. The most rewarding moments for me were the ones where a participant expressed satisfaction to one's writing exercise and had been able to find new perspectives. Moreover, the discussions around the table seemed empowering, as participants were able to share experiences with each other and got to be heard and understood.

In terms of investigating sociocultural animation with mental health service-users I came to the conclusion that it felt empowering as an approach. The emphasis on the role of an

animator was more on sensing the needs of the participants rather than steering the course according to the animators' plans. In my opinion, it was important to be present in the situation, and pick up signals from between the lines. Becoming sensitized myself was as important as it was for the participants. Therefore, it felt that one needed to stay extremely alert and present in order to be able to support any ideas arising from the participants.

I agreed with the participants that the course should have lasted longer. However, the decisions I had made for this project were based on my experiences gained through the Angst Parade. After having experienced this notebook binding and creative writing course I would commit more time to getting to know the participants in any future projects. In other words, the most important realisation for me was the importance of truly understanding the people's perspectives and experiences. That is to say earning the trust of people by giving them time to get to know you and participating in their everyday life would increase my understanding of their true needs.

8   Ethical Discussion

With regards to this project carried out at the Helmi association, it was important to understand the general state of mental health care in Finland, current trends as well as any problematic areas such as stigma related to mental health conditions. From the Angst Parade onwards, it was clear to me that stigma related to mental health issues was real. Moreover, as I explored the state of mental health practices in Finland, I was awakened to a reality in which human rights were being violated.

"In all work related to human rights it is vital to remember that each person is an individual with hopes and goals, happiness and sadness. Each person has a human value that is not tied to personal characteristics, whatever they may be. Respecting the intrinsic human value is particularly important in cases in which a person is reliant on other peoples' help or support. Life must be respectful of one's human worth even when a person would be severely ill". (Pirjatanniemi 2013: 277-278.)

Päivi Rissanen, a former mental health service-user discusses in her doctoral thesis the problem within the diagnostic process. In her experience, the focus within the diagnostic process is on the classification of problems. In her experience, the problem-focused work-orientation was not as beneficial, as she would have preferred the focus to be on her talents and strengths. In that manner the recovery could have been built upon the strengths rather than on the weaknesses. Furthermore, Rissanen reveals how she was labelled as a hopeless case. In the end, what had led to her recovery after years spent in an institution was an encounter with a nurse, who believed in her and had faith in her abilities to recover. Päivi Rissanen regards the encounter as the turning point on her road to recovery. (Rissanen 2015: 72-73; 97.)

The birth of sociocultural animation was a response to a societal need (Kurki 2000: 11). How we treat and encounter one another always includes an ethical decision-making. Ethical decision-making is fundamental if we are to treat each other in a dignified manner, and respecting the intrinsic human value. (Kiikkala 2000:51-52.)

It is an ethical choice how we choose to treat each other. Moreover, it is a choice that occurs within the individual. It is reflected, for example, in how we choose to treat the mental health service-users. Furthermore, it is an ethical decision how to add to the public discourse relating to mental health. Do we choose to add to the stigma related to mental health conditions or do we choose to reduce the stigma? Do we take a stand or do we watch in silence as people are labelled "a hopeless case"?

In the words of Päivi Rissanen (2017): "I was just as valuable as a human being while being at the hospital, as a hopeless case than I am now, after having accomplished my dissertation. Human value is not dependent on what you do but on who you are."

9   Discussion

The building blocks of my learning process with respect to sociocultural animation have been the Angst Parade at the bottom followed by the notebook binding and creative writing course at the Helmi association. Moreover, the learning process has continued as I have volunteered at the day hospital in Helsinki, which in turn has led up to a new

sociocultural animation project called *The Architect of My Own Life (Oman Elämän Arkkitehti).*

In the beginning, I wanted to understand all aspects of sociocultural animation; an attempt that proved out to be impossible. In other words, it takes time to grasp the concept of sociocultural animation. It takes time to explore solely the value basis at the root of all interventions. Finally, I had to decide to focus on one aspect and let that understanding lead the way to other aspects of sociocultural animation.

In the spring of 2015 I had the opportunity to work as a volunteer at the southern day hospital in Helsinki, which is currently the only psychiatric day hospital in the Helsinki area offering intensive outpatient mental health rehabilitation. The volunteer work in my case was to participate in the weekly arts and crafts group that was ran by an occupational therapist. My role was to teach the method of bookbinding and notebook binding. What I had not understood myself was the fact that the bookbinding method revealed the functional ability of the mental health service-user in quite a concrete manner. This observation was remarked by the occupational therapist. The amount of support needed by a person gave indications into the person's ability to understand and apply instructions. Moreover, the ability to concentrate could be assessed throughout the notebook binding process. Following the experience at the day hospital I received another opportunity to teach notebook binding at the southern psychiatric polyclinic in Helsinki. The course will be held in the Spring 2017.

However, thoughts regarding sociocultural animation and its applicability to the recovery process turned into a new project called The Architect of My Own Life (Oman Elämän Arkkitehti). The project will be carried out with voluntary participants who either need assistance in terms of recovery due to mental health reasons or who are in a life-changing situation for other reasons. The project includes carrying out physical changes at the participants' home environment through creative methods. Different topics pertaining to the participants' situation will be discussed while working together or a re-decoration project for example. The focus will be on the strengths and talents as well as on the hopes and dreams of the individual. The supportive idea is that if a dream or a strength is made more visible in the person's life, it might facilitate the path towards change that is in line with one's hopes and dreams. In addition to the work carried out at the participants' home and living environment, it will be important to form a community with all the participants. Group activities might be for example notebook binding and creative writing.

Overall, any ideas and needs arising from the participants will be carried out in the best way possible. One of the core elements in sociocultural animation is to create, through people's participation, a society that is based on solidary values (Kurki 2000:14). Individuals form the society, therefore it is important to assist people on a personal level to reach a state in which they are able to express themselves and thus become active agents in the community they belong to. Belonging to a group provides participants with more perspective and peer-support. Furthermore, supporting one another through difficult times in life may create bonds that last a lifetime.

Sociocultural animation will be the backbone of the project as it includes all vital elements. For one, all sociocultural interventions begin by infiltration to the people's everyday lives. Moreover, the emphasis is on gathering knowledge with respect to people's needs. Finally, an ideology that lists hope, love and respect as its core values is rather unique in nature. For any change to occur, whether in terms of people's personal lives or the society at large, one needs to identify the current issues. What needs to be changed and what steps we can take to begin the change are central questions to be asked when embarking on a sociocultural animation journey. Furthermore, it is in the nature of sociocultural ideology to dive deep into the values that drive both the individual as the society at large.

In the words of the psychiatrist Jorma Oksanen (Oksanen 2017): "Recovery cannot be given to another person. One must create circumstances in which the spark can be ignited."

10 Conclusion

Overall, the process of this bachelor's thesis has been long. The time between the project carried out at the Helmi association and the finished written report has been both beneficial and challenging. On the positive side the time – and life – in between has enabled a more profound understanding of the sociocultural animation. As it was mentioned earlier, it is impossible to grasp the concept in its entirety without losing one's way. One of the most important lessons I have learned during these years working on and off this thesis has been to let go of overly high expectations. That is, learning to focus on one

key element at a time and learning to understand what needs to be examined first before one can immerse oneself in other aspects. Borrowing an architectural metaphor, one cannot build a house until the foundation is in order. I felt the same way with respect to sociocultural animation. It is difficult to create methodology and strategy without knowing the foundation, the values and beliefs upon which the entire project lies. Needless to stress how much there is to understand in relation to mental health, rehabilitation, and recovery alone. However, I am convinced it is a journey worth taking and that the themes are worth diving into.

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Project Plan

December 2013

17.12.13   Meeting at the Helmi association

- Presenting our idea and discussing the course of action
- The Helmi association will include advertisement of our creative writing
  group in their magazine at the end of January 2014.
- For January: Plan how to market the course, choose the right
  wording and design the visual layout, also prepare a poster that can
  be displayed at the Helmi associations premises

January 2014

7.1.2014   - Designing and finalizing advertisement

31.1.14   - Advertisement will be published in the Helmi association magazine

February 2014

11.2.14   - Workshop 1: Notebook binding

18.2.14   - Workshop 2: Notebook binding

25.2.14   - Workshop 3: Creative writing

March 2014

04.3.14   - Workshop 4: Creative writing

11.3.14   - Workshop 5: Creative writing

18.3.14   - Workshop 6: Rasvaletti exhibition at the Hakasalmi villa

25.3.14   - Workshop 7: Final feedback and party

27.3.14   Meeting at the Helmi association

- Final feedback with labour market partner

Advertisement for the course

Luovaa kirjoittamista ja vihkon sidontaa!

Ti 11.2.2014 alkaen klo 17.00-18.30
HELMI ry, Pasilan jäsentalo
Pasilan Puistotie 7

Kurssin ensimmäisellä kerralla opit sitomaan persoonallisen vihkon joka on räätälöity juuri sinun tarpeisiisi. Vihkoa voi käyttää luovan kirjoittamisen harjoituksiin tai säilyttää muita kirjallisia tarpeitasi varten.

Tapaamme yhteensä 7 kertaa 11.2 - 25.3 välisenä aikana.

Lähde mukaan hyvänmielen kirjalliselle tutkimusretkelle ja tule viettämään tunnelmallisia hetkiä kanssamme!

Osallistuminen ei edellytä aiempaa kokemusta, kurssi soveltuu niin vasta-alkajille kuin kynää reilusti heiluttaneillekin! Osallistuminen on ilmaista HELMI ry:n jäsenille!

Kurssin vetäjinä toimivat kirjoittamiseen hurahtaneet sosionomi-opiskelijat Kirsi-Marja ja Melina.

Sitovat ilmoittautumiset 4.2 alkaen:
anna-mari.myohanen@mielenterveyshelmi.fi
Puh: (09) 8689 0726 tai gsm: 050-405 4839

VIHKONSIDONTA

1. **Yhden vihkon (leeki) sisustaan tarvitaan 8 x A4-kokoista paperia. Taita paperit yksitellen.**

2. **Aseta 8 taiteltua paperia sisäkkäin. Yhtä 8 x A4-paperin vihkoa kutsutaan leekiksi.**

3. **Taittele yhteensä 32 A4-paperia, eli 4 leekiä.**

4. **Valitse vihkoosi silkkinauha nidontanauhaksi.**
   (Nidontanauha= nauha, joka sitoo leekit yhteen)

5. Mittaa nauhojen pituus seuraavasti:
**2 x 12 cm (lyhyet nauhat)**
ja 1 x 95 cm (pitkä nauha)

6. Huolittele silkkinauhojen päät
sulattamalla ne liekin lähellä
(n. 0,5cm etäisyys riittää).
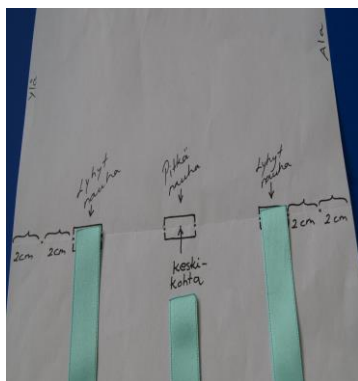
7. Tee erilliselle A4-paperille leekien rei'itys kaava.
   Aseta paperi vaakatasoon. Mittaa molemmista
   reunoista 1,5cm. Merkitse piste. Mittaa taas
   1,5cm ja piste. Aseta nauha toisen pisteen vie-
   reen ja merkitse piste nauhan toiselle puolelle.
   Mittaa paperin keskikohta ja aseta silkkinauha
   keskikohdan päälle. Merkitse piste nauhan mo-
   lemmin puolin.
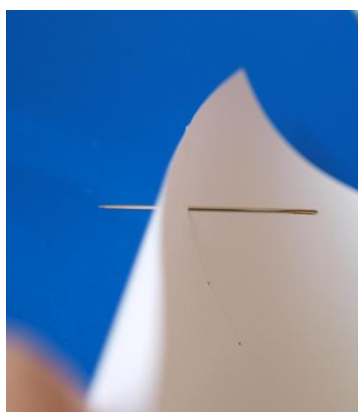
8. Kaavassa on nyt yhteensä 8 pistettä.
   Paina kaavan pisteet neulalla läpi. Aseta
   kaava yksitellen leekin väliin ja merkitse
   jokainen piste painamalla kevyt merkki.
   Älä paina vielä neulaa koko leekin läpi.
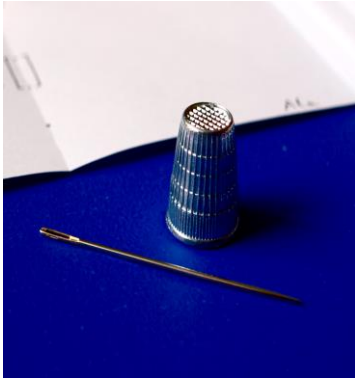
**9. Poista kaava leekin välistä. Käytä sormustinta apuna, kun painat merkkipisteet neulalla läpi.
Rei'itä samoin kaikki 4 leekiä.**

**10. Mittaa leekien yhteen ompelua varten n. metrin pituinen lanka (kirjansidonta-lankaa tai esim. kalastajanlankaa).
Huom! Leekit ommellaan yhdellä pitkällä langalla.
Älä katkaise lankaa kesken ompelun.**
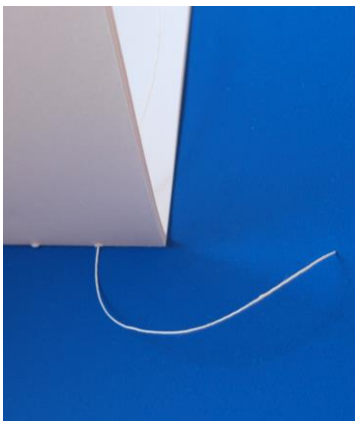
11. Ota ensimmäinen leeki ja aloita ompelu ulkoapäin alimasta reiästä sisään. Jätä lankaa n. 5 cm myöhempää solmimista varten.

12. Pujottele muut reiät läpi vuoroin sisään ja ulos. Tässä vaiheessa lankaa ei vielä tarvitse kiristää tiukalle, vaan voit jättää lenkit nauhojen kohdalla leekin ulkopuolelle.

13. Pujota nauhat lenkkien alle. Lyhyet nauhat ylä- ja alareunaan ja pitkä nauha keskelle. Kiristä nyt ompelulanka tiukalle. Älä kuitenkaan vedä lankaa niin tiukalle, että nauha menisi ruttuun.
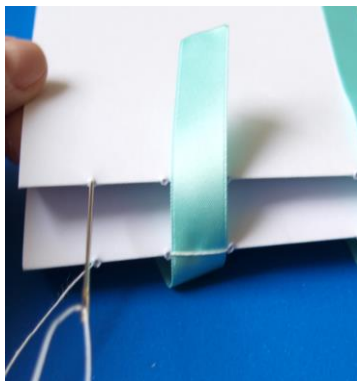
14. Aseta toinen leeki ensimmäisen päälle ja jatka ompelua pistämällä lanka ulkopuolelta leekin ylimpään reikää. Pujottele reiät taas vuorotellen sisään ja ulos. Huomioi etteivät nauhat jää leekien väliin vaan pysyvät ulko-

15. Kun olen päässyt toisen leekin alareunaan, kiristä ompelulanka ja pujota nauhat kuvanmukaisesti. Solmi ensimmäisen leekin langan häntä ja ompelulanka umpisolmuksi.
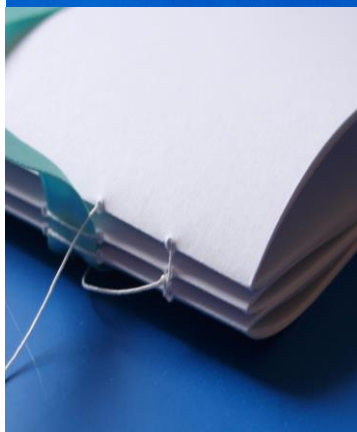
16. Aseta kolmas leeki toisen päälle. Jatka ompelua pistämällä neula ulkopuolelta alimpaan reikään. Pujottele reiät vuoroin sisään ja ulos.

17. Kun pääset kolmannen leekin ylä-reunaan, tee pykäpisto. Koukkaa ompelulanka edellisten leekien välisen lenkin alta.

18. Kiristä lanka.

19. Ompele neljäs leeki kuten aiemmat. Pistä neula ulkopuolelta leekiin ja ompele alas kuten aiemmat leekit.

20. Kun pääset viimeisen leekin alareunaan, tee kaksi pykäpistoa. Koukkaa ompelulanka edellisiä leekejä yhdistä-vän lenkin alta ja kiristä lanka. Siisti langanpätkät lyhentämällä ne n. 3 mm pituisiksi. Levitä liimaa (kirjansidonta-liimaa tai erikeeperiä) solmukohdan päälle ja upota langanpätkät liimaan.
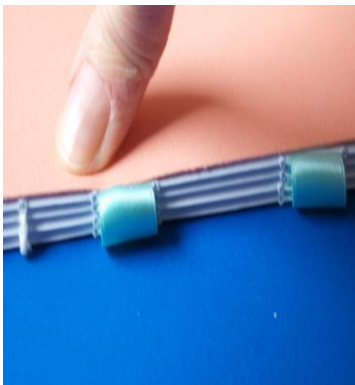
21. Valitse 2 x A4-kokoista kartonkia vihkosi etu- ja takakanneksi.
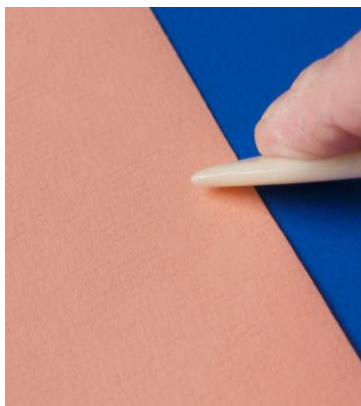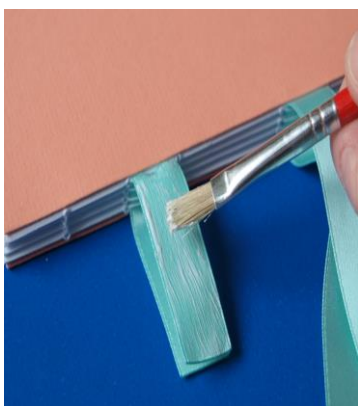
22. Taita kartongit.
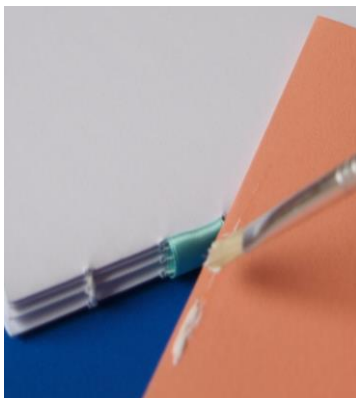
23. Sivele liimaa n. 0,5 cm levyisenä nauhana kartongin taitteeseen.

24. Paina kartonki päällimmäisen lee-kin päälle, mutta silkkinauhojen alle. Paina hetki, jotta liima ehtii kuivua.

25. Liimaa toinenkin kartonki ja anna kuivua. Voit asettaa pieniä liimapuristimia tai pinota kasan kirjoja vihkon päälle painoksi.

26. Levitä liimaa silkkinauhoille ja liimaa etu- ja takakanteen. Muista kiristää nauhat ensin, sillä ne voivat olla kupruilla leekien ompeleiden väleissä.
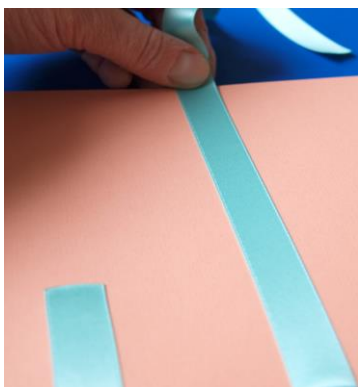
27. Mittaa keskimmäinen pitkä nauha ja merkitse mihin asti liimaa tarvitsee levittää.

28. Valmis vihko.

Luova kirjoittaminen

Sisältö

Luovan kirjoittamisen harjoituksia

Ideointiharjoituksia

Lähteet

LUOVAN KIRJOITTAMISEN HARJOITUKSIA

1.LAUSEEN ALKUJA

Jatka aloitettuja lauseita. Kirjoituksen pituus vapaavalintainen.

Sellaisena päivänä...

Aallot löivät rantaan...

Opettajani kuulosti...

Elämäni muuttui...

Kadulla kulki...

Katolta kuului nakutusta...

Poliisi kieltäytyi...

Mummo nukkui...

Morsian asteli...

Tie vei...

Ihminen, joka keräilee posliinilehmiä...

Hänen äänensä...

Ilo oli...

Talossa haisi...

Koira värjötteli...

Aseman lamppujen hohteessa...

Musiikki siivitti...

Olkoonkin niin, että...

On aivan mahdotonta...

Naapurin hahmon saattoi erottaa verhon takaa...

Pettymys oli...

Esimieheni tutki...

Rotan olemus...

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

2.LAUSEEN ALKUJA

a) Aloita lause alla olevalla ilmaisulla:

Toivon...

Pelkään...

Rakastan...

Vihaan...

Haluan...

Suren...

Iloitsen...

Kaipaan...

Himoitsen...

b) Kirjoita uusiksi siten, että et käytä lainkaan tunteita kuvaavia verbejä. Ilmaise tunteet tekoina, eleinä tai ruumiintuntemuksina.

Esimerkkejä:

Pelkään lokkeja. -> En koskaan sovi tapaamisia lokkien valloittamalle kauppatorille.

Pelkään vuoristoradassa-> Vanhan puun tuoksu ja kiskojen natina saavat polveni veteliksi.

Suren Harrin kaupan konkurssia. -> Aina kun kuljen Harrin Kaupan ohi seisahdun hetkeksi tihrustamaan ikkunan läpi autiota myymälää.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

3.AISTIT

Valitse allaolevasta listasta sana. Kirjoita sanasta aistien kautta: miltä valitsemasi sana kuulostaa? Miltä se näyttää? Miltä se haisee? Miltä se maistuu? Miltä se tuntuu?

suru, rakkaus, köyhyys, viha, lapsuus, vanhuus, kateus, unohdus, ilo, ystävyys, kiire, lepo, rauha, rohkeus, rikkaus, eriarvoisuus, kevät, sisu

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

4.SANASTO-HARJOITUS

a) Kirjoita ylös lista jonkin erityisalan sanastoa.

b) Kirjoita sitten lista toisen erityisalan sanastoa.

c) Yhdistä nämä sanat runossa tai tiiviissä pätkässä lyhytproosaa.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

5.TEOT PUHUVAT-HARJOITUS

Kirjoita henkilökuva, jossa henkilö kuvataan pelkkien tekemisten kautta. Esimerkkinä "jykevät halot puolittuivat sulavasti hänen käsissään…" kuvattaessa kirvesmiestä työssään.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

6. HYVÄ TUNTEMATON-HARJOITUS

Aloita teksti sanoilla: "Hyvä tuntematon!" Laadi tälle tuntemattomalle nyt kirje. Kirjoita tämänhetkisistä ajatuksistasi ja tuntemuksistasi 10 minuutin ajan.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

7. RUNON VIRTAA

Kirjoita vapaasti 5 minuutin ajan alla olevan ohjeen mukaan.

1. Aloita ensimmäinen 5 minuutin kirjoitus sanalla "Nyt". Jos haluat pidemmän aloituslauseen, aloita lauseelle "Tässä minä istun ja mietin miten silloinkin kerran…"

2. Ajastimen soitua lue teksti rauhassa ja valitse mielestäsi paras lause. Alleviivaa paras lause.

3. Aseta ajastin ja kirjoita 5 minuuttia. Aloita ensimmäisen tekstisi parhaalla lauseella.

4. Ajastimen soitua, lue teksti ja alleviivaa paras lause. Jatka kuten edellä (ks. Kohta 2).

5. Kirjoita yhteensä 5 erillistä kirjoitusta. Kun olet alleviivannut 5 lausetta, kirjoita ne erilliselle paperille allekkain.

6. Tutki lauseiden muodostamaa ajatusten kulkua. Haluatko jakaa jonkin lauseen useammalle riville? Haluatko laittaa pisteen, pilkun tai ajatusviivan joidenkin sanojen väliin? Asettele ilmaa sopivasti sanojen väliin muokatessasi valmiin runosi ulkoasua.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

8.VALOKUVAN TARINA

Valitse kiinnostava valokuva aikakauslehdestä tai valokuvista. Kirjoita itsesi kuvan sisälle. Voit valita itsellesi roolin kuvassa esiintyvistä henkilöistä tai elementeistä. Voit myös kirjoittaa omana itsenäsi ja pohtia miten kirjoitat itsesi kuvassa tapahtuvaan tilanteeseen.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

IDEOINTIHARJOITUKSIA

1.KUVAN HAVAINNOINTI

1. Valitse valokuva tai kortti. Ota tyhjä paperiarkki, joka on leikattu samankokoiseksi kuin valitsemasi valokuva tai kortti. Taita paperi kahtia kaksi kertaa. Avaa paperi ja revi yksi neliö pois.

2. Aseta paperi kuvan päälle, jotta vain yksi kulma kuvasta jää näkyväksi. Tarkastele kuvan yksityiskohtia ja kirjoita tarkasti muistiin.

3. Kun et enää löydä uutta havainnoitavaa kulmasta, siirry seuraavaan kulmaan.

4. Käy kuvan jokainen osa yksitellen läpi ja kirjoita havaintosi.

5. Vertaile lopussa kuvan yksityiskohtia ja kuvaa kokonaisuudessaan.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

2.MANDALA

Kirjoita valitsemasi aihe mandalan keskelle. Toiselle kiekolle kirjoita yksityiskohtia aiheesta. Kolmannelle kiekolle laajenna aihetta, mitä mielikuvia tai muita aiheita ydinsana sinussa herättää? Laajenna ideointia niin monelle kiekolle kuin keksit. Varsinainen kirjoittaminen alkaa ideoinnin tuottaman oivalluksen jälkeen.
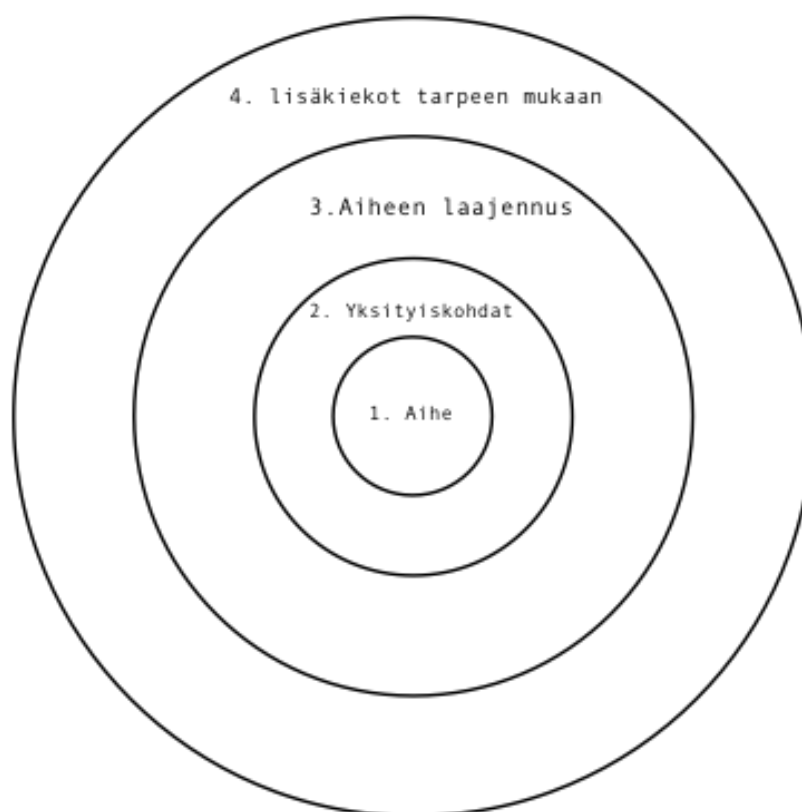
4. lisäkiekot tarpeen mukaan

3.Aiheen laajennus

2. Yksityiskohdat

1. Aihe

Aaltonen, Jouko: *Käsikirjoittajan työkalut – Audiovisuaalisen käsikirjoituksen tekijän opas*

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Lähteet:

Luovan kirjoittamisen harjoitteet (1-6):

Silfverberg, Anu & Hirvonen Elina: *Sata sivua: tekstintekijän harjoituskirja.*

Runon virtaa harjoitus (7):

http://www.completelynovel.com

Ideointiharjoitteet:

Aaltonen, Jouko: *Käsikirjoittajan työkalut - Audiovisuaalisen käsikirjoituksen tekijän opas.*

★ ★ ★

Harjoitteet toteutettu luovan kirjoittamisen työpajassa keväällä 2014 osana opinnäytetyötä.