Towards Creative Wellbeing

Codeveloping Multimodal Pedagogical Approaches in Higher Education

Liisa Laitinen, Eva Bojner Horwitz, Michael Flavin,
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Reports

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Towards Creative Wellbeing

Codeveloping Multimodal Pedagogical Approaches in Higher Education

KMH Royal College of Music Stockholm

KING'S College LONDON

Trinity College Dublin
Coláiste na Tríonóide, Baile Átha Cliath
The University of Dublin

ΠΑΝΕΠΙΣΤΗΜΙΟ ΔΥΤΙΚΗΣ ΑΤΤΙΚΗΣ
UNIVERSITY OF WEST ATTICA

Authors

Areti Lagiou, Professor, Department of Public and Community Health, University of West Attica

Constantina Skanavis, Professor, Department of Public and Community Health, University of West Attica

David Thyrén, Senior Lecturer in Musicology, Royal College of Music in Stockholm

Eva Bojner Horwitz, Professor of Music and Health, Royal College of Music in Stockholm and Department of Neurobiology, Care Sciences and Society, Karolinska Institutet

Evanthia Sakellari, Associate Professor, Department of Public and Community Health, University of West Attica

Flora Smyth Zahra, Clinical Senior Lecturer, King's College London

Ieva Petkutė, Atlantic Fellow for Equity in Brain Health, Global Brain Health Institute/Trinity College Dublin & Researcher, The Lithuanian Sports University

Ilona Tanskanen, Senior Lecturer, Arts Academy, Turku University of Applied Sciences

Jayne Peake, Engagement Manager, King's College London

Liisa Hämäläinen, MA Student in Creative Wellbeing, Turku University of Applied Sciences

Liisa Laitinen, Adviser, Arts & Health, Arts Academy, Turku University of Applied Sciences

Liisa-Maria Lilja-Viherlampi, Principal Lecturer, Arts Academy, Turku University of Applied Sciences

Mark Rietema, Psychotherapist, Somatic Movement Educator, Community Artist, King's College London

Pirita Juppi, Principal Lecturer, Arts Academy, Turku University of Applied Sciences

Simona Karpavičiūtė, Senior Researcher, NGO Socialiniai meno projektai

Cover picture:

The artwork is created by the members of the Painting Group which is part of the mental health program of PEPSAEE's Specialized Day Center - "Social Dialogue Center".

It was created as the center piece of scenery for the company's Theater Group's performance of The Road to Dream-Station I, based on William Shakespeare's A Midsummer Night's Dream. (2018)

Content

Foreword

The Erasmus+ project *ARTHEWE – Multiform Pedagogy in Arts, Health and Wellbeing Education* (September 2020 – August 2023) has been a collaboration among five European higher education institutions. The aim of the project was to co-develop multiform pedagogical and arts-based approaches related to the higher education of arts and health professionals and their sustainable professional growth.

In each of the partner organisations, located in Finland, Greece, Ireland, Sweden and the UK, the interdisciplinary *ARTHEWE* project team developed study modules related to the curricula in the fields of social welfare and health care, public and community health, or arts and culture. In some cases, the development work was connected to interdisciplinary degrees in the field of arts, health and wellbeing – or *Creative Wellbeing*, which is a term the project team adopted and started to use more systematically during this project, when referring to the interdisciplinary field at hand.

The contents of these study modules have included a variety of perspectives, such as:

- Health and wellbeing promotion through creative methods
- Examining the use of arts-based and creative methods and embodied learning approaches in supporting the students' personal professional growth
- Studying how to use the arts to support relationship development and develop wellbeing skills (e.g., to gain emotional awareness and increase body awareness)
- Exploring emancipatory pedagogical approaches through embodied somatic practice and contact improvisation
- Developing a 10-step programme for supporting mental health with the arts

This publication presents the development work done during the *ARTHEWE* project, bringing together a rich variety of pedagogical approaches explored and co-developed by the *ARTHEWE* team members and students. The publication contains seven articles.

The first article in this publication, by David Thyrén and Eva Bojner Horwitz, sets the scene by giving us an overview of historical and musicological perspectives on arts in relation to health, aesthetics, and creativity. Starting from around 60 000 BCE, this article gives a background for contemplating the many ways in which the arts and aesthetics

can be related to our health and wellbeing, and how these insights can also be applied when developing higher education.

Our second article, by Flora Smyth Zahra, explores leadership, trust, and conflict resolution with clinical undergraduates via arts-based learning approaches. In her article, Flora discusses how, for example, contact improvisation might extend into clinical education, and what benefits embodied methodologies might have for clinical students.

In the third article, Liisa Laitinen and Liisa-Maria Lilja-Viherlampi discuss what kind of competences professionals need to be able to work within the multidisciplinary field of arts, health & wellbeing in a sustainable way. In the context of developing higher education, the authors outline a proposition of eight key professional competences. These can however, as the authors reflect, only partly be learned and developed through formal education, and to a significant extent, acquired during long-term on-the-job experience.

The fourth article, by Eva Bojner Horwitz and David Thyrén, presents the *HeArtS – Health, Arts and Sustainability* platform, which has been created during the *ARTHEWE* project in collaboration with researchers and creative music students at the Royal College of Music Stockholm. The *HeArtS* is an educational platform aimed towards students, teachers and researchers for developing a sustainable and healthy working life through engagement with the arts.

The fifth article, written by Ieva Petkutė and Simona Karpavičiūtė, introduces *Photovoice* as a flexible creative pedagogy method with potential to be adapted in a range of contexts, to work with diverse audiences to explore the aspects of wellbeing. The authors of this article have piloted the *Photovoice* method in teaching training delivered for a range of participants, focusing on supporting participants' wellbeing skills and community development.

In our sixth article, Pirita Juppi, Liisa-Maria Lilja-Viherlampi and Ilona Tanskanen discuss the process of professional growth in Creative Wellbeing MA studies, focusing especially on applying arts-based and creative autobiographical methods. The authors describe the theoretical basis and rationale, pedagogical practices, students' experiences as well as teachers' reflections on the process.

Our seventh and last article, written by Evanthia Sakellari, Constantina Skanavis, Liisa Hämäläinen, Jayne Peake, Mark Rietema, David Thyrén, Eva Bojner Horwitz, Ieva Petkutė and Areti Lagiou, give insights into different aspects of creative methods in health promotion interventions and evaluation. The authors also provide examples of creative evaluation methods and approaches that have been tested and applied within the *ARTHEWE* project.

The variety of perspectives in these seven articles reflects the multifariousness of our *ARTHEWE* project. We hope that the varied creative pedagogical approaches presented and discussed in this publication will be of interest for students, educators, researchers and developers within the field of arts, health and wellbeing – and beyond.

We would like to thank all *ARTHEWE* project partners, the students who took part in the project, and all other professionals we have met and collaborated with during these three years. Thanks for sharing your ideas, insights and experiences, testing and elaborating the arts-based methods and creative exercises and co-creating knowledge of different modes. It has been a privilege to work in a transdisciplinary manner, across national borders for the best of art and pedagogy in mind.

In August 2023

The editorial team:

Liisa Laitinen
Eva Bojner Horwitz
Michael Flavin
Ieva Petkutė
Evanthia Sakellari
David Thyrén

Project partners:

Turku University of Applied Sciences, Finland
Royal College of Music in Stockholm, Sweden
King's College London, UK
Trinity College Dublin / Global Brain Health Institute, Ireland
University of West Attica, Greece

David Thyrén & Eva Bojner Horwitz

Historical and musicological perspectives on arts in relation to health, aesthetics, and creativity

Introduction

Musicology is a well-established subject in higher music education. Although the research on musicology is extensive, there are few studies in the interdisciplinary field of arts and health in relation to music history (cf. Liljefors, 2020). Arts and health are expanding research fields, which can benefit by learning from musicological perspectives in developing education programmes. This will help us to increase our knowledge and gain a deeper understanding of arts in relation to health, with key areas such as aesthetics and creativity (Thyrén and Bojner Horwitz, 2022).

Definitions

Arts and culture go hand in hand. Artwork created by a society is a product of the culture that prevails within that society, and therefore art and culture are interlinked. Art is an aspect of culture. Art is strongly influenced by culture and is a by-product of culture (Bojner Horwitz and Thyrén, 2022). The arts can have many different forms and can be defined as different artistic activities such as *visual arts* (paintings, sculpture, photography), *performing arts* (dance, theatre, music, film) and *applied arts* (architecture, industrial design) (Fancourt, 2017). All those aspects and forms of arts are related to aesthetics which has been interpreted as "the science of sense knowledge" (Bale, 2010). Culture is a modern concept that developed in anthropology in the 20th century. It encompasses a variety of human behaviours and phenomena that cannot be directly attributed to genetic heritage (Valkare, 2016).

Aim

Through the lens of historical and musicological perspectives, the aim of this chapter is to deepen the understanding of arts and aesthetics, for the beneficial use of health and creativity in higher education programmes. It is based on intellectual output work led by the Royal College of Music in Stockholm within the Erasmus + ARTHEWE project.

Method

As an empirical basis for the analysis, a literature study has been chosen with the following focus areas: aesthetics, arts, creativity, health, and musicology. With a phenomenological lens, all the focus areas were interpreted via two researchers' expertise areas: 1) a musicological expertise area, and 2) a music and health expertise area. The following databases together with relevant literature (see reference list) have been used: ASU, DiVA, DOAJ, ERIC, Grove Music Online, JSTORE and PubMed.

Result

The four ages of music

The analysis has been divided into four main parts – *The Four Ages of Music* – that corresponds to major historical progressions. The partition was initially defined by Wiora (1965) and was later refined by Valkare (2016).

The first age of music

The human body as a musical instrument

The human body constituted the very first musical instrument. The voice was used for singing, accompanied by handclapping and feet stomp. Singing developed simultaneously as speech and it was augmented by tonal pitch to distinguish words and by various sounds such as percussive clicks, whistles, and humming to accentuate them. The voice was the primary instrument of the shaman who used it in rituals and for healing. Rituals had an important function to create a connection with dead ancestors and animals and with the benign or malevolent spiritual forces. The rituals were conducted through spoken word and singing, music and dance (Blenkinsop, 2013).

Around 60,000 BCE there was a noticeable cultural change when humans began to produce cave paintings and make jewellery. Mithen (1998) has applied the term "cognitive fluidity" as a key element of the human attentive consciousness and argues that the ability to produce art happened due to neurological developments in *homo sapiens*. He identifies three cognitive processes critical to art production: 1) the mental conception of an image, 2) the intentional communication of this image, and 3) the attribution of meaning to the image (Mithen, 1998).

Humans gathered in caves to find shelter. Hunting animals for food and supplies were sacred and essential for human survival. By singing together in the dark caves, humans celebrated the physical animal and its spirit. Since the human lifespan and life expectancy was so short and insecure, spirituality and the spiritual questions of what came before and after life was of utmost importance (Raynaud, 2020).

The acoustics in caves

The caves had exceptional acoustic sound qualities with resonant spaces and natural reverberation. They contained alcoves where humans could sing and make interesting sounds. By imitating the sounds of animals, the shaman could lead the inhabitants of the cave to reach deeper levels of consciousness. The sounds were thought to help enhance spiritual awareness (Raynaud, 2020).

Within the caves, there was a close relation between music, art, and the aesthetic experience. It was a necessity to navigate through the small passages by singing, using sounds rather than vision to find one's way. Caves like Lascaux are well-known for their art paintings. Reznikoff (2005) has discussed a relation between the artwork and music. Humans used the acoustics and the resonance in the caves to guide them exactly where to paint their artwork, and carefully chose the spaces where the resonance was the greatest, meaning where the music would sound as good as possible. The more resonance, the more paintings on the walls. The voice and the hearing were hence used as a sensitive sonar device. Acoustically, a resonant space with a long reverberation time has a natural way of transforming speech into singing and idiomatically lend itself to singing (Reznikoff, 2005).

Early musical instruments

Through creativity, humans started to accompany their singing by making musical instruments. The first instruments were created from dead animals and wood. String instruments were made from a combination of wood and animal guts. By cutting finger holes in bones from dead animals, aerophones such as flutes were developed

(Blenkinsop, 2013). Musical instruments have also been carved from the radial bones of swans and griffon vultures and from mammoth ivory (Fancourt, 2017). Stretched skins from animals were used to create drums and tambourines. Musical instruments made from dead animals were believed to manipulate the spirits of the animals from the bodies the instruments were made of. When a sound was created from striking or blowing a musical instrument, humans in the prehistoric era interpreted it as if it were the soul of the dead animal that cried out. Musical instruments such as the bow and the flute are represented as art in the paintings on cave walls. The experience of art was further enhanced by creating the illusion of moving images by stirring a torch near the wall to illuminate the paintings (West, 2008).

Song and dance

Remnants of music's first age are available in some parts of Africa and Australia. The Venda, a Southern African Bantu people, has been studied by the anthropologist John Blacking. He describes how song and dance are basically intertwined in rituals as the most important means of socializing young people to be integrated into the Venda society and learn the practical rules of living and ethical values (Blacking, 1973).

Other anthropological studies indicate that live music and dance performances are inseparable in nonliterate societies, and that music and dance are at the core in rituals (Valkare, 2016). It is clear that in the prehistoric age, music and dance as a multimodal combination of auditive and kinaesthetic elements had a central role in ritual healing practices. It was powerful partly because it was experienced live on just one special occasion. It was also inclusive, as all members of society were welcomed to join in. With the invention of writing, and later notation and recording, that role was significantly reduced.

The second age of music

Between 8,000 and 3,500 BCE, the first complex civilizations appeared in Mesopotamia, Egypt, India, and China. The progress was due to settled agricultural societies. The first civilizations flourished around the rivers Eufrat and Tigris, the Nile, Indus, and Huang He. The growth in wealth led to increased specialization in different trades and professions, while new technologies were being invented, notably in construction, ceramics, and metal processing. The societies were hierarchical and dominated by secular rulers and sacred priests. City Halls and Temples were being created (Kjellberg, 2007).

Writing in relation to music, arts, and health

The first civilizations are categorized by the development of the written word. Writing was necessary to control and administer large societies. It started by drawing and writing with a stylus pen in soft clay. Writing made it possible to preserve and accumulate knowledge (Valkare, 2016). It also gave a perceptional idea of historical perspectives and was beneficial for health and medical purposes (Fancourt, 2017).

Rituals

The written word took over in rituals. Music became professionalized and somewhat separated from dance. In the Sumerian city-state of Ur, hundreds of musicians worked in the service of priests and secular rulers. Singing was fundamental in religious rituals, while state ceremonies and banquets were accompanied by music performed by court musicians, playing the lyre. Other instruments included harps, lutes, wooden flutes, reed pipes, tambourines, clappers and the sistrum (a metal shaker). The Assyrian kings maintained a court orchestra and choir (Valkare, 2016).

Garfinkel (2003) has studied historical artwork on ceramic pots from the early stages of agricultural societies. He has noticed that dancing is the most common theme. These findings indicate that dancing and music were the central part of ceremonial and religious rituals, with the intention of orally transferring knowledge from one generation to the next. After the invention of writing, data could be recorded with pen and paper. This transformation also meant a change of subjects on ceramic pots. Pots were now being decorated with depictions of banquettes. The central focal point was the hierarchical position of an elite clique sitting at a table wining and dining (Garfinkel, 2003).

Cultivated communication

When civilizations progressed around the Mediterranean, music developed in new directions. Ancient Greece distinguished itself by creating a rich mythology, abstract prescientific thinking, and empirically based observations of reality. The Greeks absorbed musical influences from neighbouring cultures and developed it. Not only did they play music, and enjoyed it for its pleasures and aesthetic values, but they also approached it in more philosophical and theoretical ways, discussing the relationship between music's ethical and aesthetical values. They explored key aspects such as the essence of music, the impact of music and cultivated the ability to dramatically communicate a narrative on the origins of music. They carefully studied music's acoustic characteristics and created scales and basic notation (Kjellberg, 2007).

Ethic and aesthetic

In ancient Greece, mythology was based on polytheism. The chief deity was Zeus, a powerful ruler and protector of both gods and humans. Zeus had many offspring, among them Apollo and Dionysos. Apollo was known as the favourite son, associated with the sun, light, purity and truth. Apollo was the leader of *mousiké*, a multimodal concept of spiritual arts that included music in relation to poetry, dance, drama, and pantomime. Apollo was a patron of the nine muses, who were female goddesses associated with the arts. The muses were daughters of Zeus and Mnemosyne. They accompanied Apollo and entertained the gods on Mount Olympus. The nine muses became a powerful source of inspiration for prospective human achievements in the arts (Anderson, 1994; Kjellberg, 2007).

The lyre

Apollo is attributed to the lyre. This instrument had several interesting connotations. It was associated with Athens and with the aristocrats. It was often being played indoors with soberness rather than loudness, in the Greek Dorian mode, accompanying singing, relating recitations of lyric poetry and narrative sagas, myths, and legends. In fact, the word "lyric" emanates from the lyre. It was also used for music therapy (West, 2008).

Famous lyre players included Homeros, well-known for the *Iliad* and the *Odyssey*, and Pythagoras, a philosopher, mathematician, musician, music theorist and music therapist. Pythagoras and his disciples used music systematically for therapeutic purposes (West, 2008).

Pythagoras developed ideas about music being related to the cosmos, in alignment with the stars, and claimed that the relationship could be calculated mathematically. He measured the length of strings and figured out the relations between musical intervals (Blenkinsop, 2013; Horden, 2008).

The aulos

Dionysus was associated with the sensual forces of nature, relating to profane culture, including wine and dancing. He was accompanied by Marsyas, a musician who played the aulos, a double reed instrument. The aulos was loud and vociferous and was primarily used outdoors, accompanying dancing, and drinking (Horden, 2008; Kjellberg, 2007).

The Dionysus cults were primarily associated with the Greek Phrygian musical mode, which was regarded as exciting and emotional, and the aulos was notorious for its ability to inflame the passions (West, 2008).

Instruments such as the lyre and aulos are being preserved as works of visual art on clay pots. The artifacts help us increase our knowledge and better understand the ancient Greek society (Horden, 2008; Kjellberg, 2007).

The symbolic conflict between Apollo and Dionysus is timeless. It represents a tension between lightness and darkness, the spiritual and the secular, the consonant and the dissonant, the ethical and the aesthetical.

Greek philosophers

Damon was proposing state control over music as a public health measure (West, 2008). Theories about the human response to music were being addressed through the teaching of ethos. In ethos, dichotomies were used to distinguish between ethic and aesthetic purposes of musicking, regarding aspects such as vocal vs. instrumental music, educational learning vs. playing for pleasure, in functional or non-functional contexts, non-virtuoso or virtuoso musicians, amateurs vs. professionals. It is interesting to note that amateur musicians enjoyed a higher status than professionals (Kjellberg, 2007; West, 2008).

Plato (c. 428–348 BCE) was very influenced by Damon's theories about music (West, 2008). Plato's main interest was to create a utopian society through an ideal state. It needed reliable guardians that would have to be brought up and educated solely for this purpose. In Plato's view, music and arts' only real value was the utility value they had in grooming the next generation of guardians (Bale, 2009). Plato focused on the power of music and the arts and understood the connection between art and human behaviour. Plato argued that music and arts could be used to educate and civilize people, to make them lead more courageous and harmonious lives. Therefore, music must be regulated. In his book The Republic (c. 375 BCE), Plato criticized the emphasis on professional virtuosi who played instrumental music for the pleasure of the audience. He argued that certain music should be forbidden. Plato wanted to forbid professional musicians and to discourage too much emphasis on technical skills. Furthermore, he wanted to forbid instrumental music and noisy aulos. Only the lyre and the kithara should be used to accompany vocal music (Horden, 2008; Kjellberg, 2007).

The Roman Empire

The philosophical and theoretical approaches to music continued when Rome became a powerful empire. The Romans occupied Greece, which opened for cultural exchange. The Roman mythology and approach towards music and the arts were merely a reflection of Greek theory (Kjellberg, 2017; West, 2008).

Music in ancient Rome

The Romans are not known as great innovators of music, but music was used in all walks of life: to add dignity and solemnity to rituals, ceremonies, and banquettes, during gladiatorial combat, at theatres as interludes of comedies and by buskers in the streets. Mosaic artwork of street musicians have been found at the *Villa of Cicero* in Pompeii (Blenkinsop, 2013). Musicians from all corners of the empire flocked to Rome. Professional virtuosi, mainly of Greek origin, sang and played at festivals. Dancers from Egypt and Syria made public performances of Pantomimi. Musicians and dancers were in great demand. Music in Rome was primarily consumed for aesthetic pleasure and entertainment (Fleischhauer, 2001).

Ancient Rome and health perspectives

During antiquity, the attitude towards illness, handicap, and dysfunctionality was that it was seen as an insult and that the responsibility lay with the gods. The result was cruel abandonment. Ironically, the situation was reversed when Rome's fourth emperor, Claudius – who suffered from spastic paralyses and epilepsy – became the most powerful man on earth. He was even declared a god, with his own temple in Colchester, the capital city in the Roman province Britannia (Graves, 1934).

The rise of Christianity

Rome invaded many countries, among them Israel. In the year 70 A.D., the Roman army sieged Jerusalem and destroyed the Temple. Meanwhile, Christianity, a new religion with a mixture of Jewish, Greek, and Roman ideas, spread through the Roman Empire. The Christians were adamant in their belief, and the religion grew steadily despite persecutions. It made great use of the written word to spread the message and the Christian Church would be important for the invention of notation.

The third age of music

Western Civilization

The Roman Empire eventually split into two parts (c. 395 A.D.). The Western part was led by the Pope of the Catholic Church. He provided spiritual guidance but no military power. A secular leader was needed. Charlemagne rose to the occasion. Both he and the church wanted to stabilize the Christian community. The papacy needed to control the liturgy and the music within the church. Many new congregations had evolved, with a wide variety of liturgical and musical traditions. It was important to establish a uniform

liturgical song. This challenge required music to be recorded and distributed in writing, hence the invention of notation (Valkare, 2016).

Invention of notation

With notation, music expanded in ways that previously had been impossible. Music now communicated in both time and space. It could be preserved in writing to the benefit of future generations. Notation is a two-dimensional system with information about pitch on the vertical axis and rhythm on the horizontal axis. This made it possible to take advantage of the vertical aspect, i.e., harmony. From a health perspective, notation made it possible for composers (cf. Beethoven) to write masterpieces despite disabilities like deafness (Valkare, 2016).

Creation and development

Notation was created and developed within the Christian church. Gradually, the knowledge spread, first to the courts and later to the bourgeoise middle-class (Valkare, 2016). The church did many good things, such as charity, taking responsibility to help the sick and the poor. The Catholic Church's attitude towards disability, poor health, and suffering, was that it indicated holiness and a closeness to God. People that were suffering was thought to be near and dear to God, and since they were tried and tested here on earth, they could go directly to heaven, without first having to go to Purgatory. Consequently, the church cared for and nursed the diseased, and helped the poor (Horden, 2008). Due to the biblical story of David the harpist curing King Saul from his melancholy spirit, the church was very positive towards music therapy, and thought it could soothe the mind, restore tranquillity and expand the heart. Music was understood to promote digestion, bloodletting, and the medical uses of bathing. Music was considered particularly beneficial to cure fevers, lovesickness, and various kinds of mental disorders (Horden, 2008).

Renaissance and reformation

Notation was highly prestigious and continued to be explored and spread during the renaissance. Secular leaders wanted music exclusively composed in writing to glorify their courts and therefore lured young church musicians to the profane sphere. Many musicians ambulated between various employers, within the church and outside. It was the age of humanism, and the world became more secular. Powerful leaders such as the house of Medici in Florence were patrons of science, literature, arts, music, and health. Dante Alighieri questioned the concept of hell, and Martin Luther, a German monk, and an amateur musician, protested corruption within the church, especially regarding the letters of indulgence (Blenkinsop, 2013).

Different views on diseases

The protestants had a different view on the diseased and the poor in comparison to the Catholics. In some of the fundamentalistic protestant sects, the attitude was that material wealth and prosperity was a sign of God's blessing. Consequently, if someone was suffering, it was a sign of not having God's blessing. This resulted in a decline in charity and health care (Horden, 2008). Aesthetically, the protestants had a simpler and more sparsely flavoured taste. Their churches and rituals were plainer, the music was not as elaborate and the congregation sang together in the native tongue, rather than employing professional choirs to sing in Latin. The Catholic Church wanted to accentuate this difference by making their own rituals even more lavish and spectacular. It was very important that the extravaganza was reflected in the music. Nobody did it better than the composer Giovanni Pierluigi da Palestrina, creating grandiose music by observing strict rules of music theory. This was all part of the counter-reformation. It had a huge impact on aesthetics, architecture, music, art and beyond that leads us into the baroque era (Kjellberg, 2017).

Aesthetics

The scientific and philosophical concept of aesthetics was established in the 18th Century by Alexander Baumgarten (1714–1762). He addressed his ideas in an unfinished book called *Aesthetica* (1750–1758). Baumgarten found inspiration from the ancient Greek words *Aisthesis* (sense or sensation) and *Aisthetikos* (sentient). Aesthetics is the science of sense knowledge. Baumgarten understood aesthetics as a spiritual ability to perceive many different sense impressions and combine them into a coherent whole. According to Baumgarten, aesthetics has an intrinsic value and is therefore autonomous. Immanuel Kant (1724–1804) addressed aesthetics in his work *Kritik der Urteilskraft* (1790). Kant's focus on aesthetics was on the preconditions for knowledge and a way to use one's judgement. Delight and pleasantness are aesthetic qualities that are relevant for the judgement of taste. Georg Wilhelm Friedrich Hegel (1770–1831) delimited aesthetics to art philosophy, and divided art into various artforms that he contextualized in different historical periods, with a sense of progression (Bale, 2009).

The fourth age of music

Creativity and innovation

In 1877, Thomas Alva Edison (1847–1931) invented the phonograph. This device made it possible to record, preserve and play back sound, hence kickstarting the fourth age of music. This is an age of sound technology in which we presently live. In 1831, Michael

Faraday discovered induction, i.e., electric current in a magnetic field. Samuel Morse invented the Morse Code, which became a standard for international communication in 1865. The electronic telegraph was established in the 1840s. This made it possible to send rapid communications between continents. In 1865, James Clerk Maxwell published *Dynamic Theory of Electromagnetic Field*. Maxwell established the connection between electricity, magnetism, and light as different manifestations of the same phenomenon. In the 1870s, Edison not only invented the phonograph but also put the first commercial lightbulb on the market. In 1888, Heinrich Hertz discovered radio waves. Guglielmo Marconi elaborated further on radio waves and created a wireless telegraph system. Marconi is recognized as the inventor of radio. Broadcasts started in the early 1920s (Manning, 2013; Valkare, 2016).

Electronic musical instruments

The phonograph was soon refined into the gramophone by Emil Berliner. This improved the sound quality and made recorded music more accessible to a wider audience. The first major hit was *Vesti La Guibba*, recorded by the opera singer Enrico Caruso in 1907. Around the same time, Thaddeus Cahill launched the Telharmonium, a gigantic synthesizer which was the world's first electromechanical musical instrument. It could be consumed through an exclusive subscription service via the telephone exchange (Manning, 2013).

Computers and digitalization

The second phase in the fourth age of music happened with digitalization. The history of computers goes back at to the early 1800s. Mechanical calculating machines came in use in the 19th century, pioneered by people like Joseph Marie Jacquard, Charles Babbage, and Ada Lovelace, Per Georg Scheutz and Herman Hollerith. A breakthrough in computer science occurred in the 1930s. In 1931, the world's first large-scale automatic general-purpose mechanical analogue computer was invented by Vannevar Bush. In 1936, Alan Turing developed the Turing machine. The world's first exclusively electronic-only computer was invented in 1937 by John Vincent Atanasoff. The earliest digital computer, Z3, was designed in 1941 by Konrad Zuse, who in 1950 launched the world's first commercial digital computer, Z4. A breakthrough in the commercialization and democratization of computers came in the 1970s. Microsoft was founded in 1975 and Apple Computer started in the year after. In 1981, IMB released Acorn, their first personal computer (Manning, 2013).

The modern digital lifestyle

The period between 2003 and 2010 was important in tipping the balance in favour of digitalization and providing the infrastructure for the modern digital lifestyle. The social networking service Facebook was launched in 2003, followed in 2010 by Instagram as a photo and video sharing social networking service. YouTube was launched in 2005 as an online video-sharing platform and, in the year after, Spotify started as an audio streaming and media service. In 2007, Apple Inc. launched iPhone as the world's first smartphone. Today it is difficult to visualize a world before the smartphone. All this made it possible for anyone with a decent computer and suitable applications to create, record, mix, master, release, distribute and promote music without having to play a single note on a traditional musical instrument.

Health and music therapy

The technology-based fourth era of music also has a huge impact on health and music therapy. The music therapy profession started by Frederick Kill Harford (1832–1906). Harford was an accomplished musician and composer, working as a minor canon at Westminster Abbey (Horden, 2008).

The Guild of St Cecilia

To promote his ideas, Harford used the media, both medical and musical press, publishing articles in The Lancet and *The Magazine of Music*. In 1891, Harford formed a group of music healers, which he named the Guild of St Cecilia, after the patron saint of music. The Guild consisted of violinists and female singers. Harford composed music and the Guild performed it at hospitals in the London area (Horden, 2008).

Harford used the telephone system as a means of relaying live music to more than one hospital at a time, thus bringing music therapy into music's fourth age of technology. Harford made effective use of media to promote music therapy. The phonograph was also greatly beneficial. The records that were played increased the efficiency of anaesthetics and enhanced post-operative recovery. The practice was soon adapted by dentists, in obstetrics, gynaecology, and children's operations. The medical benefits were huge and would not have been possible to offer most patients without recorded music (Horden, 2008).

Nordoff Robbins music therapy

In 1959, Paul Nordoff and Clive Robbins set up the Nordoff-Robbins Center for Music Therapy, working with children with a wide range of needs, disabilities and impairments.

Their working method consisted of Nordoff improvising at the piano and with his voice, responding to the sounds and reactions that he picked up from the children in the room. All sessions were recorded on analogue tape for later analyses. The aim was to monitor the development of the musical participation. This would not been possible without the recordings of the sessions (Horden, 2008).

Preschoolers and live classical music

On a similar note, at the Royal College of Music in Stockholm, we have made video recordings of groups of preschool children from various socio-economic backgrounds, listening to performances of live classical music, Beethoven's Piano Sonata No. 23, Op. 57 Appassionata, played by a highly skilled professional pianist (Bojner Horwitz et al., 2022). The kinaesthetic musicality is a new research area that we intend to explore further.

Marginalization of notation

The *Appassionata* was created in music's third age and would not have been possible to compose, nor distribute and interpret, without the invention of notation. But what about the status of notation today, in music's fourth age? Notation was pivotal for creating musical structure, to control polyphony and harmony, to expand the tonal system and to develop musical form. Notation also liberated music from the limitations of memory, made it possible for disabled people like Beethoven to compose despite deafness, increase availability through global distribution, pedagogy, performance practice, etc. The advent of recording made notation irrelevant for many of these purposes. The technology of sound makes it possible to preserve, amplify and manipulate it. Consequently, notation is no longer needed for preserving, distributing, or even creating music. Some composers in the fourth age of music use notation for its aesthetic values, as artworks that can be consumed exclusively as visual pieces of art. However, notation in a musical sense is still relevant for orchestral scores and arrangements. Valkare (2016) points out that music as an activity has been somewhat reduced in the fourth age; instead, it has increased as an object for consumption. Notation-based classical music is no longer relevant for many music consumers but lives on for a younger generation as soundtracks in film music scores and in computer games. Instead, genres that are not note-based, such as popular music, folk music and world music are more prosperous for the public. Those genres also tend to be more closely associated with dance. The launch of Music Television (MTV) in 1981, with its strong emphasis on music videos, consequently consolidated an increased relationship between music and dance in popular music that is still highly relevant today.

Discussion

The findings of this study indicate that arts have been central in every civilization throughout the world and in every culture. Health and healing rituals were expressed by means of art, music, dance, theatrics, and sculptures. Shamanic rituals may have functioned not only as symbolic but as health-promoting activities, helping to reduce anxiety and to regulate emotions. Rituals could also stimulate and release social bonding hormones like oxytocin and neuropeptides such as beta-endorphin. Musical activities, in particular singing, helped to bond social groups and create stronger communities, supporting the health of both individuals and communities (Fancourt, 2017).

Humans have always used the ability of art to transcend. When creating sacred places and buildings, art was placed at the centre, to change the level of human consciousness. Temples and churches have the purpose of helping people find peace and quiet and get in touch with deeper inner values through art, music, narratives, and architecture (Bojner Horwitz, 2011).

Throughout history, humans have used arts to be inspired, informed, and changed. At Dionysus cults, thousands of people danced and sang every night to achieve a state of ecstasy. Later in history, we saw the dervishes dancing until they attained a state of ecstasy or spiritual insight. This ecstasy was part of a healing process, and the word catharsis was used to explain this mechanism. It can be compared with today's club culture, and we can today measure oxytocin levels to follow the transcendental phases (Bojner Horwitz, 2004).

In the prehistoric period, humans had a holistic approach to art, music, and health. Rituals and rites of passages were very important for the transformation between the power of the artwork and well-being. Rituals are still very important for our existential understanding of life (Viper et al., 2020). We now realize how to take acoustic health effects into consideration. We also know that the handcraft in creating musical instruments were important aspects of the rites of passages of health. How they perceived the sounds of the instruments and its relation to the spirit of the animal, the aesthetical dimension of the artistic work and its reflections in the body, the mythology of shaman. In our postmodern time we may rely too much on the visual.

It seems that humankind's inclination towards art and music is genetically based. We have it within our bodies and our souls. Art and music releases dopamine and oxytocin, which makes us feel good. Art and music are also contagious and through mirroring neurons, we are smitten by musicking. In a great musical performance, the musicians and the audience are breathing together, like one lung. We get satisfaction, enjoyment, and

rewards from aesthetic experiences and this has strong positive benefits for our health and quality of life (cf. Valkare, 2016). This is how it has been, and always will remain, provided we take care of our artistic consciousness and continue spreading arts in health research findings.

The results from this chapter indicate that the curriculum of higher education can benefit from incorporating historical and musicological perspectives on arts in relation to health, aesthetics, and creativity. By doing this, we can increase our knowledge development and improve health through arts and aesthetics for the benefit of the next generation's sustainability. This can be achieved by singing, musicking and dancing to encourage creativity, joy and flow and thereby stimulate students' health.

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Flora Smyth Zahra

Pedagogies for flourishing in uncertainty and complexity

Exploring leadership, trust, and conflict resolution with clinical undergraduates via arts-based learning approaches

Introduction

Clinical students, particularly those in the Faculty of Dentistry, Oral & Craniofacial Sciences (FoDOCS) at King's College London, rely on haptics technology and learn through the course of their studies to improve their haptic perception in the clinical simulation facilities before treating patients (King's College London, 2021). Since its inception in 1972, contact improvisation, a form of improvised dance, explores the importance of communication through touch and physical contact (Paxton, 1979). Such embodied movement focuses on haptic communication and self-awareness through the non-verbal, sharing weight, leading, following, thinking through feeling, human to human physicality and movement. Although there is a wide spectrum of embodied practice in the performing arts, despite the embodied nature of clinical practice, there has been to date hardly any mention in the literature of how contact improvisation might extend into clinical education and what benefits, if any, embodied methodologies might have for these students (Sarco-Thomas & Zammit, 2020; Smyth Zahra, 2018).

Description of the project

Ongoing research within the Centre for Dental Education at FoDOCS focuses on clinical students learning from the additional perspectives of the arts and humanities. We are learning that integrating arts and humanities' 'ways of knowing' not only improves students' clinical ability to diagnose and deliver optimal patient care, but also nurtures their personal sustainability as they prepare to enter a highly stressed, litigious profession, contributing to both their personal and professional development and early leadership attributes (Smyth Zahra & Dunton, 2017; Smyth Zahra & Park, 2020; Smyth Zahra,

2022). The *Clinical Humanities & Wellbeing* modules are fully integrated, longitudinally through all years of both the dental (BDS) and dental therapy and hygiene (BSc) degree programmes at FoDOCS. To inform further development of the modules and explore creative pedagogies more widely at King's, a pilot intervention was implemented and evaluated as part of the ARTWHE project. The pilot, a collaboration between FoDOCS and the Faculty of Social Sciences & Public Policy (SSPP), was designed to explore emancipatory pedagogical approaches through embodied somatic practice and contact improvisation. In addition, it also included two visual arts sessions, with the intention of evaluating both, to evidence the value of creative pedagogies for clinical students at King's. Our research questions were designed to illuminate any potential benefits for student wellbeing through their participation in both performance workshops and critical artistic enquiry sessions. We also asked whether it might be possible to develop an arts-based study programme to help nurture the leadership attributes of both leading and following, conflict resolution, cultural humility and situational awareness. Ethical clearance was granted, and senior year clinical students were invited to participate via Faculty newsletters and word of mouth.

The pilot ran from the end of September 2021 to December 2021 and consisted of six ninety-minute evening sessions, after clinics. These were hosted by the engagement manager of the Exchange Space within SSPP and a contact improvisation specialist, followed by two visual art museum workshops commissioned from the Arts Cabinet organisation, which ran on two consecutive Saturday afternoons.

We had hoped for twenty research participants, however we encountered reluctance and potential barriers to participation. An initial introductory online session about contact improvisation only attracted two students neither of whom ended up attending the pilot. In common with previous experience, we also encountered the difficulty of recruiting busy students on demanding clinical courses to after- hours activities. Due to poor uptake and an inability to commit to all sessions (which may also have been exacerbated by the Covid restrictions), ethics approval was subsequently amended to also invite, in addition to the clinical students, others from SSPP. Eight students, all female (except for one), including dental and medical undergraduates, Masters and PhD students from SSPP were able to participate and attend most of the sessions.

The contact improvisation performance workshop sessions

During these six evening sessions, there was emphasis on: balance, back-to-back pressure and intuitive moving through the space. This occurred mostly in silence, leading, and following others, sometimes with eyes closed and arms linked, sometimes

randomly and on other occasions with more deliberate sharing of the space, at times improvised, playful at others, occasionally more choreographed. The emphasis was always on non-verbal communication, situational awareness and how the students related to their own bodies and those of others within the space. Participants were encouraged to reflect throughout the sessions.

The visual art sessions

The visual art sessions were held on two consecutive Saturday afternoons. The first Arts Cabinet workshop, **The Artistic Genius: Practices of Making and Unmaking**, took place at Tate Modern.

> "The Gallery space functioned as a laboratory and the art displayed as a form through which to enquire. The workshop was led by an art historian and students were invited to immerse themselves in the multiple interpretations of a works of art as well as engage with others in creative discussions about the possible meanings and understandings of the work. In addition, they were invited to produce visual materials and share their insights with the group – offering new perspectives for understanding visual work."
>
> (Arts Cabinet, 2022)

The second Arts Cabinet workshop, **The Continuous Prototype** was held at the Design Museum London.

> "The workshop was led by a curator of the museum and an architect. The goal of the workshop was to invite students to design non-stable structures and imaginary structures as process for examining work through time and action. Models produced served as a vocabulary to demonstrate and articulate ideas and ways of working collaboratively. The aim of this workshop was to engage in a process of thinking and doing, assembling and disassembling, as a way to engage with the possibility to work towards something unknown."
>
> (Arts Cabinet, 2022)

Evaluation methodology

The aims of the pilot exploration lent themselves more appropriately not to measurement and prediction but to description and interpretation, to an interpretivist, qualitative approach. Illuminative evaluation, 'rooted in social anthropology', defined as a form of naturalistic enquiry (Parlett & Hamilton, 1976, p. 84) is useful for uncovering nuances and surfacing the richness of data that emerge from small scale educational innovations. It allows you to see what actually happens when you try out something new. Not so

much concerned with outcomes, the intended focus is on the performance that takes place in the learning milieu or a particular context. As an interpretivist approach, it focuses primarily on how an educational project is perceived and experienced by those involved. It allows for multi-perspectives and is focused on the process rather than the outcome. It highlights how an intervention is experienced by the various stakeholders and participants. The originators offered the theatre as a useful analogy,

> "to know whether a play "works'' one has to look not only at the manuscript but also at the performance; that is, at the interpretation of the play by the director and actors. It is this that is registered by the audience and appraised by the critics."

> (Parlett & Hamilton, 1976, p. 100)

Design

Participants anonymously answered four written prompts before the commencement of the first session. Throughout the sessions as part of the contact improvisation process, students were encouraged to keep private journals, asked to explore and research their own thoughts in response to the movement sessions and experimented with creative ways of capturing their experience of the process, through reflective prompts from the lead practitioner. The visual art sessions also required the filling in of pre and post survey questionnaires. Data gathered included:

- video footage and photographs
- pre and post session survey questions
- a focus group led by one of the participants several weeks after the pilot sessions finished

Discussion and presentation and limitations of results

As previously mentioned, the pilot suffered from the notoriously difficult problem of asking clinical students to participate in any after-hours extra-curricular activities in the evenings and at weekends (which in itself flags the importance of including any initiatives deemed as important by Faculty, within the normal curricular day, particularly regarding student wellbeing). Such a low participant number is a major limitation of the pilot. Of those participants, only one was male with another leaving during the first movement session. This may highlight that for many, performance of any sort may be perceived as too threatening to participate in and contact improvisation specifically, as evidenced by the reluctance to attend the initial explanatory session may be deemed as

just too radical a departure from curricular expectations of many clinical students. The Saturday visual sessions also suffered from poor attendance and not all participants consented to the research element. Arts Cabinet produced their own evaluation report, which concluded that those who participated found both sessions worthwhile but that due to the small numbers it was difficult to draw conclusions (Arts Cabinet, 2022). Given the barriers to uptake and similar participant limitations, this illuminative evaluation was however able to review and interpret the data and make suggestions that inform the further development of the existing *Clinical Humanities & Wellbeing* programme. On familiarisation with the data and after initial coding, an inductive approach to analysis derived and named the following themes which were subsequently checked and verified with the research participant focus group held some weeks after the pilot sessions concluded.

Context and learning spaces

Although the students were initially totally unfamiliar with contact improvisation, some enjoyed the experiential nature of the movement sessions within the Exchange space,

> "Contact improvisation was something so unfamiliar to me and out of my comfort zone, but the less public nature of The Exchange allowed me to feel less uninhibited."

Others however commented that,

> "the art-museum may be more comfortable for those who would struggle to embrace the movement sessions."

It would seem that there are potential benefits to utilising both spaces for experiential learning, but that careful curation and facilitation is key to student engagement and participation. Knowledge gained from existing integrated art-museum activities within the *Clinical Humanities & Wellbeing* modules that run for up to two hundred clinical students per year would tend to suggest that in agreement with the student quote above, the majority may well be more accepting of visual arts and object research, and find performance-based experiential learning sessions more challenging.

Shifts in self-perception of the body and self-awareness

Participants reflected over the weeks of coming together and building trust with the group, that they noticed a shift in their own self-awareness, moving from,

> "being disembodied and cerebral to becoming more conversational with myself, seeing my body as an entity of its own and being receptive of it, more in control and aware."

One participant with a chronic hidden disability commented,

> "I thought of myself as quite weak and unable. I have since felt a big change because I was given the opportunity to challenge myself. I have now been able to see that I am strong and I am able."

The sessions appeared to raise the embodied awareness of the participants with one noting,

> "you are your body, it is not just an extension of yourself."

The group reflected together on the importance of bringing this newly found embodied awareness to daily professional and personal life as a way of noticing and mitigating against stress.

As a clinician at an early stage of professional identity formation, one student noted the benefit of newly gained self-awareness for clinical practice,

> "Being able to recentre myself in stressful or unfamiliar clinical scenarios and being able to pay attention more to what my body is doing (e.g.my positioning during treatments and any points of physical stress or discomfort), I'm able to evaluate if a change is needed to reduce the amount of strain I feel and decide when tension is needed or hinders that element of my practice."

The power of embodied communication

Given the particular timing of the pilot during the Covid pandemic, it was interesting how the participants noted how quickly the group grew to trust one another becoming comfortable with each other through embodied as opposed to verbal communication.

> "Despite the intimate contact, I was able to trust partners and to be my (awkward) self while doing so."

Thinking about their own wellbeing, one student commented that the movement sessions had highlighted that,

> "When life becomes stressful, taking a minute to connect to my body in order to be more in the moment and forget about the stresses is important."

Applied to professional practice, one medical student talked about the importance of considering embodied communication with patients to foster rapport and trust in the constrained timeframes in which doctors are working.

Another commented on how the workshops helped them

> "notice how I hold space" and become "more tolerant of others sharing my space" as "an important step in reducing hostility and conflict in the workplace. This is especially important as there will be people who don't hold the same views as you and you will still need to work with them."

A dental student realised the importance of the non-verbal and body language, reflecting that, particularly regarding patient care,

> "I learned about being sensitive to this much more."

Participants also commented on how they gained a sense of their partner's character by moving with them, and how if they worked with someone again there was a familiarity, that,

> "the body remembers".

The sessions appeared to highlight for some a higher priority for embodiment and the non-verbal, allowed for improved clinical communication and benefits to personal wellbeing, provided that participants were able to make themselves vulnerable enough to participate in the process.

> "These workshops have impacted my relationship to others in the sense that it has made me aware of non-verbal communication as an important way of connecting with other people, which is something I had never considered previously...."

> "I believe the movement sessions were a more effective way of exploring interpretation, self-awareness, and uncertainty as you were made to improvise throughout each session and attempt to focus on your own body and the way it can connect with others. However, this is potentially something that only works for those willing to let go and trust the process."

This student quote therefore highlights the level of vulnerability and trust in the learning process that is necessary for any transformative learning to take place.

Exploring different meanings of leadership and conflict resolution

The movement sessions drew on the premise of contact improvisation that no one individual leads or follows; that the movement is negotiated. Participants could explore this negotiation, listening and responding to each other's physicality and reflecting on the importance of negotiation and trust for conflict resolution.

"I thought of the importance of listening and responding to it as 'echo location', which was the idea that I listened (non-verbally) to the persons' movements and respond in an appropriate receptive manner."

"There is importance of consciously letting go of/ giving up some control/ giving to receive – the exercises involving balance and weight sharing only fully worked when people let go and trusted that their partner's weight would support them."

"I believe using physicality to help reflect on trust and conflict resolution is valuable as one can truly navigate how to action solutions or put trust in others when they are attempting to use more than words to express that. I've been able to appreciate that there is power in letting go at times and that you can learn more in a leadership role by letting others take temporary lead or balancing the amount of responsibility you take when carrying out tasks. This is because empowering others can strengthen a team and give moments of respite to the lead to come back stronger, it also builds trust when then, in terms can strengthen the entire group ethic and increase the group's efficiency."

"Being in this space has made me more tolerant of others sharing my space. Being more tolerant of others is an important step in reducing hostility and conflict in the workplace."

"Using the body to explore these aspects physically rather than intellectually can open new possibilities of understanding, can form new perspectives, challenge current ways of thinking and create alternative pathways which can affect our choices and reactions."

<div align="right">Jayne Peake, dancer and Engagement Manager of The Exchange.</div>

As an exploration of the leadership skills that underpin trust and conflict resolution in clinical practice, the embodied movement classes appeared to have added more value than a conventional seminar and may have had a more profound effect.

Conclusions

Despite the limitations in our context, this small pilot illuminated the possible benefits that embodiment and movement sessions such as Contact Improvisation may have both to student wellbeing and embodied communication development. Further studies drawing greater participant numbers and larger data sets need to be undertaken in this area to draw more specific conclusions. The pilot has informed future curricular development within the *Clinical Humanities & Wellbeing* programme at FoDOCS with regard to developing the advanced communication and leadership attributes necessary to establish trust and resolve conflict. This may also however be explored through

visual enquiry and museum-based activities and, indeed, the art museums may be less threatening to those who are less inclined to engage in performance and movement sessions. Development of any educational, arts-based intervention is by definition context specific. Embodied communication, self-awareness, negotiated movement and trust are important to both personal sustainability and professional identity formation. We would therefore encourage our partners in the ARTHEWE project to take this early work forward and adapt for their own contexts, curricula and student cohorts.

This project was granted King's College London Minimal Risk Ethical Clearance-Reference Number: MRA-20/21-25908

The evaluation team:

Jennifer Bates, PhD candidate Dept of War Studies, Faculty of Social Sciences & Public Policy

Dr Flora Smyth Zahra, Clinical Senior Lecturer Innovation & Interdisciplinarity, Clinical Humanities & Wellbeing Modules Lead, Faculty of Dentistry, Oral & Craniofacial Sciences

Dr Sudhir Selvaraj, Lecturer in International Development, Faculty of Social Sciences & Public Policy

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Liisa Laitinen & Liisa-Maria Lilja-Viherlampi

Mapping and conceptualising the key competences of arts & health professionals

The aim of this article is to map and conceptualise the key competences of professionals working within the multidisciplinary field of arts, health and wellbeing. The article is based on development work done in the Erasmus+ project *ARTHEWE – Multiform Pedagogy in Arts, Health and Wellbeing Education*. The development work was led by Turku University of Applied Sciences and focused on developing three study modules within the Master's degree studies in Creative Wellbeing: *Creative Wellbeing as an Area of Expertise* (5 ECTS)*, Contexts of Creative Wellbeing* (5 ECTS) and *The Process of Professional Growth as a Professional of Creative Wellbeing* (5 ECTS). In these study modules, social, arts and healthcare students work together as a multiprofessional study group. All three study modules deal with the core competences required for the development of a professional approach in the field of arts, health and wellbeing.

The somewhat ambitious objective of identifying the key professional competences of arts & health professionals was set in the early stages of the ARTHEWE project. As the project proceeded, many essential questions were raised. It was, for example, discussed, whether there can be common key competences for all arts and health professionals, despite their professional and educational backgrounds. Who are the arts & health professionals? Can this even be considered a single profession – and if yes, how is it defined? How can we tackle the issues of emerging professions and professionalism in the constantly and rapidly evolving field of arts, health, and wellbeing?

In this article, we discuss, drawing on a collaborative reflective process with the multiprofessional ARTHEWE team and Creative Wellbeing Master's students, the potential key competences for professionals working within the emerging field of arts, health and wellbeing in the Finnish context. Our analysis and representation of these competences are primarily to be considered in the framework of developing the curriculum of Turku

UAS' Master's degree programme in Creative Wellbeing. As such, it is not exhaustive, or in any way final, disposition of the theme. Rather, these reflections present a work in process, analysing what kind of knowledge, skills, abilities and attributes could be considered essential for professionals working in this interdisciplinary field.

Setting the context

The field of arts, health and wellbeing is an interdisciplinary field with professionals working both within the fields of arts and culture, social and healthcare, as well as youth work and education. Hence, professionals in this interdisciplinary field have manifold educational backgrounds and diverse expertise. They can be, for example, nurses, occupational therapists, social workers, youth workers, public and community health professionals, visual artists, musicians, music pedagogues, drama instructors or dancers, just to name a few. Professionals may also have hybrid backgrounds; education and practice experience from two, or more, fields. They also work in various settings, such as care homes, hospitals, schools and child welfare services. What these professionals generally have in common is the aim of promoting health, wellbeing and inclusion via arts, culture and creative activities. Usually, their work includes multiprofessional approaches and collaboration.

In Finland, the field of arts, health and wellbeing as a professional field is still young and continuously taking shape. Even though the field has professionalised rapidly during the last two decades, there are still manifold ways of understanding, defining and conceptualising this interdisciplinary area of practice, policy, research and education. (Laitinen et al., 2020) Currently, there are no distinct or established occupational titles or job titles, nor nationally established credentialing or certification requirements for arts and health professionals. No codes of ethics or standards of practice exist either, which could promote a competent and ethical practice of applying the arts in social and healthcare settings as well as in community settings (cf. de Boer, 2021, pp. 49–53). The absence of legal boundaries or regulations that would delineate those inside and outside of the profession is one dimension which makes defining professionals and professionalism in the arts & health field fuzzy (cf. Sonke, 2016, p. 32–33). Another dimension of this profession, which is still currently lacking, is well-defined areas of knowledge and expertise in this field.

Consequently, detecting who are arts & health professionals – or what exactly even is the field these professionals are working in – is not a straightforward task at all. When we in this article discuss the competences of arts & health professionals, we consider professional competences of a highly heterogeneous group. Depending on their

educational and professional background, and actual professional position, place of work and job description, professionals are expected to possess a varied set of competences.

Even though arts & health professionals may have educational backgrounds also in art therapies, such as music therapy, dance therapy or literature therapy, the perspectives of art therapies are outside the scope of this article. While there are many similarities in terms of rationale and methods when compared to other professionals working within the field of arts & health, there are also fundamental differences. Firstly, arts therapists work towards therapeutic goals involving their clients in therapeutic processes. Secondly, creative and expressive arts therapists also have distinct educational programmes, own associations, occupational titles and qualification requirements. We therefore concluded that their professional competences should be discussed separately.

It is worth noting that at Turku UAS, when aiming to understand and develop competences, the holistic conception of a human being (see e.g., Rauhala, 2007) is in the centre of our MA programme in Creative Wellbeing. For the theme at hand, this means understanding the complexity and interconnectedness of human experience and its expressions in different contexts and environments.

About the concept of professional competence

The concepts *competence* and *professional competence* have multiple definitions and uses. There are so many different and even conflicting understandings and interpretations of the term competence that the term has been described as a fuzzy concept (Holmes et al., 2021; Le Deist & Winterton, 2005). Moreover, in some cases and contexts, the concept of competence is difficult to distinguish from other parallel terms such as expertise, skill, capacity, and capability (see e.g., Holmes et al., 2021).

When exploring the key professional competences of arts & health professionals in this article, we adopt a multi-dimensional and holistic approach. In our analysis, we highlight the relational nature of professional competence, understanding it as something that is contextual and based on interaction. Even though we view competences as something that can be, to some extent, developed and put into practice on individual level, competences of arts & health professionals cannot be developed or put into use in a vacuum. People do not have competences independent of context, other people and a variety of resources (cf. Le Deist & Winterton, 2005). For example, to develop multiprofessional working competence, opportunities for interacting and working together with professionals from various fields is essential.

In our approach, professional competence is seen as multifaceted, including for example different modes of knowledge, such as scientific, tacit and embodied, as well as skills, values, attitudes and personal characteristics related to work performance. Separating the different dimensions of competency is however not straightforward at all. In this article, we do not even try to break down competences into detailed constituent elements of what each competency should comprise or get involved in extensive concept analysis. Instead, we give some examples of what they might entail, based on our empirical data, reflections with the multidisciplinary ARTHEWE team as well as previous research literature.

It is worth noting, that when considering professional competences in the constantly evolving field of arts, health and wellbeing, they cannot be considered as something fixed or static. Instead, constitution of professional competences is intertwined with the historical development of professional practice (cf. Sandberg & Pinnington, p. 1143). Consequently, we understand professional competence as something that is open-ended and socially negotiated, evolving over time.

Methods

Empirical data for the purpose of this article was produced together with 19 first-year MA students in Creative Wellbeing in spring 2021. The students in the group were already experienced professionals in their own field with minimum of two years in working life when applying to MA studies. The assignment for the students was to consider what kind of competences, expertise, skills, knowledge and knowhow they have, and need, when working as a professional in the field of arts, health and wellbeing. The students were asked to present their reflections in form of a collage, combining pictures and illustrations with complementary explanatory texts. Students used different techniques and materials for the collages, some cutting out visuals from magazines and newspapers, some drawing or painting, some using digital platforms and tools. One of the students produced the collage in a form of a short animated video. Fifteen of the nineteen students gave informed consent, allowing their work to be included as data for this article; our data hence consisting of 14 collages and 1 video. (Picture 1.)

Data analysis

The data analysis took place between September 2021 and May 2022. The data was first analysed using reflexive thematic analysis (Braun & Clarke, 2021), which highlights theme generation and knowledge production as an active and creative process.
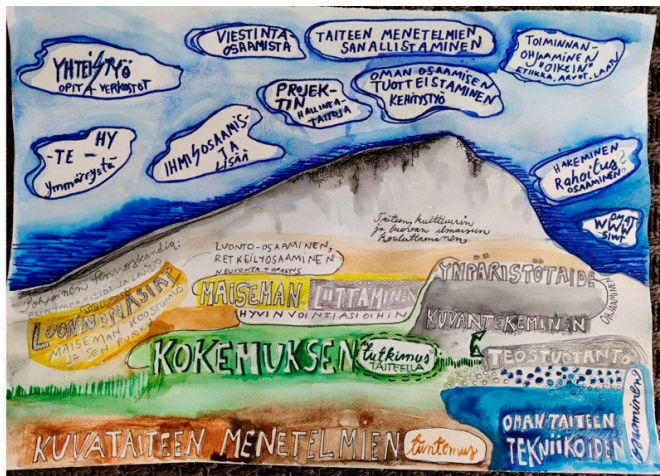
Picture 1. Students presented their reflections in the form of collages, combining illustrations with complementary explanatory texts.

As our data was rather limited, we carried on processing the potential key professional competences by organising three online workshops, where the tentative themes were elaborated further, and also new themes and critical reflections emerged through the discussion. Two of the workshops were organised together with the international ARTHEWE team as well as MA students in Creative Wellbeing. One workshop was organised with the multiprofessional team of educators of the MA programme at Turku UAS. A collaborative online platform *Flinga* was used to document discussions during the workshops. Opening the reflexive process of knowledge production for a wider group of arts & health professionals, educators, researchers, and students was fruitful in identifying the eight key professional competences discussed further in this article. It was also in line with our understanding of knowledge and meaning as situated and contextual, and each of our subjective approaches as a resource, rather than a threat to credibility in the process of knowledge production (cf. Braun & Clarke, 2021, pp. 334–335).

Outlining the key competences of arts & health professionals

In our tentative effort to map and analyse the key competences of arts & health professionals in the framework of developing the curriculum of Turku UAS' Master's programme in Creative Wellbeing, we discuss eight competences: *Field-specific competences; Emotional competence; Ethical competence; Sustainability competence; Reflective competence; Social competence; Multiprofessional working competence;* and *Creativity competence.* (Picture 2.) In addition to these key competences, we identified several more generic working life competences, related for example to expertise in project management and evaluation, communications and networking, as well as finances.

We do not identify clear boundaries for the eight key competences presented here. Rather, these competences are in many ways overlapping and intertwined. They are not evenly matched either; some of them, like sustainability competence or ethical competence, could be seen as umbrella competences, overarching all the other competences. We understand that many of these competences could also be seen as more generic working life competences, valid across different disciplines, contexts and practices.

Even though the question of how these key competences could best be developed through formal education is outside the scope of this article, it has been touched during our workshops. We acknowledge that some of the key competences are relatively easier to develop through education, than others. How can, for example, emotional competence best be trained in a higher education context? In terms of holistic understanding of a person and learning, we recognise the situational hermeneutic process of growth;

sometimes it is more a matter of facilitating growth, sometimes a matter of feeding the cognitive resources or promoting skills (see Rauhala, 2014, pp. 59–60). These competences are also only partly learned and developed through education, and to a significant extent, acquired during long-term on-the-job experience (cf. e.g., Preti & Welch, 2013, pp. 371–372; Sonke, 2021, pp. 66–69). This is especially because of the site-specific nature of the competences needed by professionals; variations in contexts, guidelines, protocols and cultures. It is worth noting that one's life experience, interests and attributes also play an important part in terms of developing professional competences.

In the following we briefly introduce the eight key competences. In the framework of the ARTHEWE project, and writing of this article, we were not able to provide detailed descriptions of these competences. Rather, we present tasters of what these competences could, among other things, entail. A richer analysis is needed in the future, both in the frame of developing higher education, as well as the working life needs and more systemic understanding of arts & health wellbeing as a field of work.

Field-specific competences

The basis for all professional competences is the solid practical and theoretical understanding of one's own field of expertise. For the professionals within the multiprofessional field of arts, health and wellbeing, this expertise varies depending on one's educational and professional background. For example, artists working in different social, health care and educational contexts need thorough understanding of their own art form, deep experiential knowledge on artistic processes as well as practical knowledge on the use of arts-based methods (cf. Lehikoinen, 2013, p. 54). When working with individuals and groups, they also need to have pedagogical skills, and sound understanding of artistic meaning making and interpretation. In addition to these, it is vital to have knowledge about the complexity of the environment, variations in protocols, procedures, guidelines and cultures within the institution one is working in (cf. Moss & O'Neill, 2009; Sonke, 2021).

Emotional competence

Emotional competence can be viewed as one of the core competences of professionals working within the field of arts, health and wellbeing. For arts and health professionals, skills like sensitivity, situational awareness and empathy are essential (cf. de Boer, 2021; Preti & Welch, 2013). Connecting with our own emotions and feelings, being aware of them as well as observing and carefully sensing the emotions and feelings of others is vital. In our analysis, self-empathy is also emphasised; treating yourself as well as others with care and respect is important for sustainable practice.

The key competences of arts & health professionals

Emotional competence

Sustainability competence

Multi-professional working competence

Ethical competence

Field specific competences

Reflective competence

Social competence

Creativity competence

Picture 2. Key competences visualisation. Picture: Mari Villanen.

The embodied nature of emotional competence was also identified in our discussions; emotions are to a significant extent expressed, represented, and regulated through the body and its movements and gestures (cf. Bojner-Horwitz et al., 2015; Borowski, 2021). It was also pointed out how significantly the arts can affect, and facilitate, the development of emotional competence. The role of arts in influencing people emotionally has been recognised both in practice as well as various studies: the arts can facilitate change in emotions, offer a context for emotions to be shared, explored and processed (see e.g., Bojner Horwitz et al., 2022; Laitinen, 2017a; 2017b).

Ethical competence

Different professional ethics guide the work of practitioners in the field of arts, health and wellbeing. Social and healthcare professionals, such as nurses, occupational therapists, social workers, and physicians, have specified codes of ethics that guide their practice. In our discussions, it was highlighted that the different ethical guidelines are essential and needed regularly in day-to-day work of professionals with background in social and healthcare. Professionals with background in arts and culture, however, lack common nationally established ethical guidelines, which would support working in this multidisciplinary field. Even though some general codes for ethics have been developed for arts in health professionals by the US-based *National organization for Arts in Health,* NOAH (2018), these ethical guidelines have not been translated into Finnish, and are not widely validated or adopted in use in Finland. The need to prepare nationally approved ethical guidelines for arts & health professionals was raised in our discussions.

In the absence of nationally prepared and adopted ethical guidelines, NOAH's codes of ethics have regularly been introduced as part of the MA studies in Creative Wellbeing, and the application of these principles has been encouraged. The codes of ethics presented by NOAH cover wide themes including respect, autonomy, safety, confidentiality, inclusion, competence, integrity and justice. They recommend, for example, carefully following the policies, protocols and guidelines of one's affiliated institutions, and assuring the protection of privacy, dignity, autonomy and the rights of participants. Also, maintaining confidentiality, and reflecting and understanding the potential risks, besides of the benefits and positive outcomes, is important. (see de Boer, 2021, pp. 52–53; NOAH, 2018).

Developing ethical competence is a continuous process, in which critical self-reflective approach is needed. First and foremost, arts & health professionals have the responsibility to do no harm (cf. de Boer, 2021, p. 64; Jensen, 2014; Sonke, 2021, pp. 70–71), and critical reflection on whether the artistic practices can in some situations be harmful to the

participants, is needed. Being aware of one's own values, which guide the professional practice, and being sensitive and respecting difference is essential when making day-to-day ethical decisions.

Sustainability competence

In our analysis, sustainability competence is a wide overarching theme, including environmental, social, economic and cultural dimensions. One aspect of this multidimensional competence, which was highlighted in our analysis and discussions, includes recognising and appreciating diversity, as well as expertise and skills in promoting equity, inclusion and accessibility. Knowledge of diversity is needed to be able to ensure equal access to arts and culture, all along the continuum of human ability and experience. (cf. de Boer, 2021, pp. 63–65). Also, skills and resources for creating safe and positive atmosphere are vital in all working situations.

An important aspect of sustainability competence, which was also highlighted in our analysis, is sustaining the work through personal and professional boundaries and self-care. It is known, based on previous studies, that the work of arts and health professionals can be emotionally draining (e.g., Koivisto, 2022; Preti & Welch, 2013; Sonke, 2021). Arts & health professionals regularly witness emotional situations by participants (patients, family members etc.), which can cause emotional stress or even result in compassion fatigue (de Boer, 2021, p. 65). Skills for setting and keeping boundaries are critical, and include self-reflection and understanding of the symptoms of stress, compassion fatigue and burnout. In addition to the personal reflective skills, also a more organised, institutional support system as well as training and supervision is needed to support professionals' ability to set boundaries.

Reflective competence

Self-awareness and critical thinking skills were considered as core aspects of reflective competence. Critical self-reflection, being aware of one's own standpoints and values, and being able to understand and reflect different perspectives and viewpoints, is crucial. An important aspect of reflective competence is openness to learning and openness to change; admitting that we are all in many ways in process.

The ability to be present with all of one's senses was stressed. This could be conceptualized as mindfulness and bodyfulness, or sensefulness (cf. Tarvainen, 2019, pp. 9–10). Flexible problem-solving ability was also highlighted, as professionals face complex problems in their work, for which there is often no one right solution.

It is noteworthy how reflective competence can in many ways be enhanced in and through the arts. The arts, such as visual arts, music, dance and drama, can have a role in promoting self-awareness (e.g., Bojner Horwitz et al., 2022), critical thinking skills and flexible problem-solving (e.g., Bowen et al., 2014; Gallagher & Rodricks, 2017; Lampert, 2006).

Social competence

Social competence, including social interaction skills and communication skills, is a vital aspect of professionalism in the field of arts & health. As the field at hand is interdisciplinary, and the work of arts & health professionals often includes interdisciplinary collaboration and multiprofessional working as well as operating in different organizational cultures, adapting to different professional discourses and different communication styles is essential. Dealing with people, their reactions and concerns, requires excellent listening skills, sensitivity and understanding of cultural competency.

It was discussed that social competence actually stems from the intrapersonal interaction, connectedness to one's inner self. The embodied nature of interaction was also highlighted, as non-verbal communication is often at the core of artistic practices.

Again, the role of arts in promoting social competence is worth attention. The arts have been found to enhance both verbal and non-verbal interaction and communication skills, skills for conflict resolution, enhancing feelings of trust and connectedness, and supporting intrapersonal skills, like self-regulation (see e.g., Averett et al., 2015; Bojner Horwitz et al., 2022; Laitinen, 2017a).

Multiprofessional working competence

Multiprofessional working competence refers here to competences needed when professionals from two or more professions collaborate, co-develop and co-create in a team-based approach. Multi- or interprofessional collaboration requires the recognition and understanding of the specific and shared expertise of professionals from different fields. At the core of collectively shared expertise, and collective expertise development, is the need to have structured communication channels that support the sharing and integrating of different knowledge, experience and values (cf. Boehm et al., 2019). Open and regular communication is essential when different professional cultures come together, with each having their own terminologies, working methods, processes, and concepts (cf. Ciriano et al., 2019).

Cross-professional respect, clearly defined roles and responsibilities, and team-based problem-solving skills are also essential when working in multi- or interprofessional teams (cf. Sonke et al., 2017). Also, the ability to adopt different points of view, the desire to learn from others, as well as a curious attitude support the success of multiprofessional work.

Creativity competence

In our analysis, a key component, when aiming at supporting creativity, and the development of creativity competence, is ensuring a safe and encouraging environment and atmosphere. A safe space, where new possibilities can be explored, divergent opinions expressed, new knowledge co-constructed, and mistakes made. Ensuring enough time for this process is also essential.

Even though creativity as a concept is elusive, and we do not try to define it here in detail, we see it entailing modalities such as playfulness and imagination, emerging new possibilities and invisible taking form (cf. Huhtinen-Hildén & Isola, 2019). It is also considered as a way to express oneself and connecting with others. Hence, creativity is perceived as an integral part of wellbeing. Instead of mirroring the myths of creativity only as effortless inspiration, it is acknowledged that creativity often also requires effort; hard work and concentrating (cf. Bojner Horwitz & Thyrén, 2022).

A creative attitude was championed in our analysis as part of everyday (working) life. In our understanding, a creative attitude is closely linked to a resilient mind and courage to see reality from different viewpoints. One concept that was reflected in relation to a creative attitude was *reality tinkering* (Tikkaoja, 2021). *Reality tinkering* causes an appreciative and participatory attitude towards the world. It operates along two different strategies, one of which aims to cause disruptions into the flow of everyday life, and the other of which aims to help sharpen one's perception of everyday details by concentrating on them. That attitude stems from a mindset *both – and* rather than *either – or*. (Tikkaoja, 2021, p. 10.)

Conclusions

The aim of this paper was to tentatively map and conceptualise the key competences of professionals working within the multidisciplinary field of arts, health and wellbeing. We have discussed a disposition presenting eight key competences: *Field-specific competences; Emotional competence; Ethical competence; Sustainability competence; Reflective competence; Social competence; Multiprofessional working competence;* and *Creativity competence.*

It is worth noting that this paper presents reflections based on development work done in the ARTHEWE project, and it was not designed as a research study. First and foremost, our disposition serves as a practical tool for supporting the further development of the MA curriculum in Creative Wellbeing at Turku UAS. Hopefully, it will serve as a point for further discussion and elaborations on the topic.

For future reference, we acknowledge that more detailed descriptions of the competences featured in this article would be in place. Also, some very valuable critical viewpoints and additional aspects emerged during our collaborations with the ARTHEWE project team, which could be taken into consideration. It was, for example, suggested that the key competences could be further reflected in dialogue with the Inner Development Goals competences framework (see Bojner Horwitz et al., 2022) or considered through different conscious levels: cognitive, emotional, motor, verbal, sensitive and aesthetical. We embrace these critical viewpoints and encourage future research and development projects to further explore, refine and contest the key competences of professionals working within the field of arts, health and wellbeing.

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Eva Bojner Horwitz & David Thyrén

The HeArtS (Health, Arts and Sustainability) platform

Building a sustainable and healthy working life with the arts

There are few studies on how engagement with the arts can nurture health in school systems and how this knowledge can prepare students, through higher education, to a more sustainable and healthy working life (Bojner Horwitz et al., 2021, Bojner Horwitz et al., 2022). Few studies link the United Nations' Sustainable Development Goals (SDGs) from the Agenda 2030 into higher education practice (Bell, 2019). Therefore, and the rational for our research is the need to generate and share knowledge on how students, teachers, and researchers can connect the SDGs to pedagogical practice, and how this relates to their sustainable healthy working life. *"Sustainable and healthy working life— engaging through music and other creative activities"* is the overall project name from which this research stems and which is a part of an Erasmus Plus programme.

Action towards sustainable working lives

There is a lot we can do to initiate action towards a sustainable healthy working life via educational programmes. We have unfortunately gathered a lot of facts about the worrying status of our society and our planet, but presenting facts alone is often not enough to motivate students to act towards changing their everyday practices (Bell, 2019; Bojner Horwitz et al., 2022). A good deal of imagination and empathy is required to be able to understand how different unsustainable practices may affect our societies in the future. One way of increasing knowledge and understanding about a sustainable healthy working life and long-term healthy solutions for our future generations is working with creative students within creative educational programmes. Understanding the preparatory needs of students and to enable them to make changes towards what they might need to develop their sustainable healthy working life have been our research focus. If this result could be used as a model for other educational programmes, we have created a win-win situation.

Asking creative students for advice

By starting with the transformation of ourselves, we navigate a way in to dealing with the complexity and challenges that are presented in Agenda 2030 for Sustainable Development. The 2030 Agenda encompasses 17 goals aimed at protecting the planet and achieving a higher quality of life (UNESCO, 2011). We argue that if we are unable to take care of ourselves, it is difficult to take care of others (Grape Viding et al., 2017). Inner transformation involves changes in people's way of thinking and believing. These mind-sets consist of worldviews, beliefs, cognitive processes, and different views that are rooted in our minds. We ask students for their views on how the arts could support their transition into new mind-sets necessary to the facilitation of developing towards a more sustainable healthy working life.

The role of healthy non-verbal activities

We tend to neglect the importance of the inner dimensions in personal sustainability work and many scholars argue that we forget about the embodied part of our emotions (Parodi & Tamm, 2018). Inner mind-sets mirror our behaviours and transformative changes, and this system thinking is a key ingredient that creates possible sustainable healthy change (Wamsler et al., 2018). We also see that these factors are crucial parts of the artistic process: when we move to music or play an instrument, we begin to reflect and think in new ways, we undergo transformation in our state of mind and strive to achieve a new balance. This balance includes adapting our movements, synchronizing our bodies with new states elicited by i.e., music, or collaborators around us. This embodied knowledge is important to develop and use when preparing for a healthy working life because of our bodies' capacities of communicating pre-signals and needs (Bojner Horwitz et al., 2021). The role of healthy non-verbal activities in academia is still subject to knowledge, where multimodal artistic practices focusing on embodied learning activities (e.g., music, art, dance/movement, and drawing) may be both important and beneficial (Bojner Horwitz et al., 2017a; Bojner Horwitz, 2017b).

Openness relation to new experiences and imagination

Research in artistic educational programmes has shown that art has a potential to enhance creativity, i.e., students with high exposure to dance, music, drama, and art outperform those with less exposure to arts-related activities on different creativity tasks (Burton et al., 1999). The openness to aesthetic experience and the appreciation of art appears from research to be linked to an ability to generate creative solutions

(An & Youn, 2018). By "creative", we mean ideas and solutions that are both appropriate to a problem and novel (Amabile, 1983). Elementary students who participated in a range of arts-based improvisational activities such as making music, acting, and dancing increased their skills in divergent thinking compared to those who participated in non-improvised movement classes (Sowden et al., 2015). Moreover, individuals with high openness to experience (measured to actively seek and appreciate experiences for their own sake), are imaginative and sensitive to art and beauty, and have rich and complex emotional lives (Costa & McCrae, 1992). Many studies have found that the more open an individual is to new experiences, the more they will engage in artistic activities, and more open individuals show a greater capacity for imaginative and divergent thinking, which is a more flexible and fluent processing style facilitating idea generation (Chamorro-Premuzic et al., 2009; Furnham & Avison, 1997; McCrae, 1987; McCrae & Costa, 1997; Rawlings et al., 2000). Greater openness to aesthetics has been shown to be highly predictive of self-reported creative pursuits and interests (Griffin & McDermott, 1998).

Music education programmes

There is a positive relationship between experiencing works of art and being healthy and creative and therefore we were interested to ask students from different Music education programmes in Sweden to reflect and share what *they need* to be able to better take care of themselves, what they *think about creativity* and to *ask them for advice when developing a preparatory healthy artistic platform for sustainable working life*. We propose that it is a useful starting point to engage in dialogue with students who are undertaking artistic academic programmes. Creative students may have insights that could add content and pedagogical methodological ideas useful for our knowledge building. Collaboratively, we can build a rich source of foundational knowledge about the creative process and how it might facilitate sustainable and healthy changes in future work.

Theoretical background and overall aim

The *"Agenda for research on the sustainable of public health programs"* (Scheirer & Dearing, 2011; UN, 2017), with the following variables: 1) Trust, 2) Capacity for learning, 3) Capacity for self-organization, 4) Diversity and 5) Common meaning, has inspired our work and built our theoretical background. To be able to understand how to build educational programmes that introduce and prepare students for a healthy and sustainable working life, we interviewed master students from the programme in Contemporary Performance and Composition (CoPeCo), students from the Teacher Education programme and students from the Music Therapy programme at the Royal College of Music in Stockholm, Sweden.

The overall project *"Sustainable and healthy working life—engaging through music and other creative activities"* is part of an Erasmus Plus programme, hosted at Turku University of Applied Sciences in Turku, Finland. The overall aim is to gather information from creative music students from three different music education programmes, to be able to integrate sustainable and healthy knowledge-based curricula within artistic higher education programmes targeting students' working life more specifically. This knowledge will help us build an educational platform for "arts & health" that facilitates students' sustainable future working life.

The research questions

1. How do students from three different academic programmes a) Contemporary Performance and Composition, b) Music Education and c) Music Therapy programme understand creativity and its relation to their sustainable healthy working life?

2. How can we use this knowledge when building a sustainable health platform in educational programmes when preparing for a healthy working life?

Method

The project started with the two researchers giving three lectures delivered to the students from a Contemporary Performance and Composition programme (nine international master students), Music Education programme (twenty-eight students) and Music Therapy programme (eight students). These lectures addressed the three pillars that comprise the framework for the project: 1) Agenda 2030 and the 17 sustainable development goals (UN Agenda 2030, n.d., UN, 2017) that target both inner and outer sustainability, 2) enriched learning environments (Bojner Horwitz et al., 2021), 3) multimodal practices focusing on embodied artistic learning activities (see below). After the lectures, two focus group interviews with a representation from all three music educational programmes were made. Questions related to key competencies in sustainable health were undertaken with the focus group participants.

Developing an interview guide and the following conducted individual interviews

The results from the focus group interviews were used to develop an *interview guide* for the following in-depth individual interviews. Five interviews were conducted with students taken from across the three different programmes—a purposive selection made

by the authors. These interviews explored students' *views on sustainable growth, creativity, health, and their future working lives*. Several themes were derived from the individual interviews through analysis using a phenomenological hermeneutic method (see Bojner Horwitz et al., 2017a). This methodology presupposes that embodied knowledge from the students, yielded in the interviews, could help us to understand the importance of developing space for reflection and contemplation in relation to a healthy and sustainable working life. In turn, these could contribute to building a platform for future use in artistic programmes and curricula.

Different embodied artistic learning activities

The following range of embodied artistic learning activities was presented to the students during the lectures and was the subject for reflections (see below). They were chosen because they represent different modalities i.e., music, arts, movement, drawing. The activities cover a spectrum of multimodal nonverbal perception, previously presented in scientific literature (Grape Viding et al., 2015; Grape Viding, 2021). This approach is built on a theoretical basis that combines the Embodiment theory, Emotional brain theory and Mirror neuron theory, which all represent parts of the theoretical groundworks of artistic learning (Bojner Horwitz et al., 2021).

1. Contemplative Inquiry in Movement (CIM) which is a guided contemplation focusing on a problem of interest. (Bojner Horwitz et al., 2013)

2. Self-figure drawing (SFD), a method used pre and/or post an activity in which the students draw a figure on a paper representing the feeling they have in their bodies right now. (Bojner Horwitz et al., 2006)

3. RASA box-emotional regulation, which is an old Indian method involving nine "rasas" (emotions) which the students "visit" and through body movements express (Bojner Horwitz, in progress)

4. Interpreting arts – training visual sight, where different pieces of art are presented and students analyze, observe and interpret perceptions in a group setting (Slota et al., 2017)

5. Knowledge concert concept, where the students visit a music concert and discuss different themes that are evoked by the music (Bojner Horwitz et al., 2021)

6. Music contemplation, where music inspires contemplative states of mind (Bojner Horwitz, in progress).

Focus group interview

Two focus group interviews were conducted with each class after the lectures. The purpose of the focus groups was to collaborate with the students to create an interview guide that could be used in the separate individual interviews. The audio from the focus groups was recorded and transcribed verbatim and the text was subsequently analyzed using a thematic analysis and derived into a Naïve Reading (see below) which, in turn, laid the foundation for the Interview guide.

The interview guide to the individual interviews and act of analyses

1. *What does "sustainable body" mean to you?*

2. *Could you please reflect on the quote: take care of your instrument in the first place and the body in the second place?*

3. *How do you maintain your creativity?*

4. *Could you reflect a little bit on the concepts of Human Being vs Human Doing?*

5. *Could you reflect on the idea that "Your body's well-being permeates the sound of what you create"?*

6. *Can you appreciate doing something you are not good at?*

7. *Do you lose balance when striving for perfection? How?*

8. *How do you interpret Agenda 2030?*

The analytical lens that was used to conduct and interpret the individual interviews was based on a phenomenological hermeneutic method (Bojner Horwitz et al., 2003, 2017a; Lindseth & Norberg, 2004). The text is seen as a source of meaning in relation to the phenomena in mind, in this case how the students understand creativity and its relation to a sustainable and healthy working life. The analytical act comprises of the following three steps: *Naïve reading* (Table 1.), *Structural analyses* (meaning units, condensed meaning units, subthemes, and themes) and finally, *The complete interpretation*.

The interpretative process is never complete and there is therefore no absolute truth. Analytical reflection takes place with the data as a whole material and strives to achieve a *"Reasonable conclusion"* on its content. The validation is the value of the interpretation itself. Ultimately, a valid interpretation of the data will lead to a better understanding of the phenomena of study (Grape Viding et al., 2015; Lindseth & Norberg, 2004).

Results

The following Tables represent results from the interviews; Table 1 presents the Naïve Reading from the focus groups and Tables 2–6 represent themes from the individual interview data.

Naive Reading – a summary of the students' needs in relation to the research questions.
Self-help techniques are required and desired to be able to: a) achieve creative states and b) handle stress
Distancing from the ego and leaning towards the eco is important for a sustainable working life
Creativity is a necessary part of a healthy sustainable working life
The meaningful instrument is part of a sustainable body
Learning involves making mistakes
Meaning is more valuable than perfection

Table 1: Naïve Reading – a summary of the students' needs in relation to the research questions.

Raw data	Condensation	Sub-themes
"Don't put all my energy in one place in the body"	Spread energy throughout the body	Whole body awareness
"People think that you can't be unsustainable and healthy at the same time, but you can."	Unsustainable and healthy body	Sustainable unsustainable body
"A body in harmony with your mind and your mental state"	Embodied mental harmony	Embodied harmony
"Taking care of your inner self"	Inner-self care	Self-care
"A body that can cope with everyday activities without becoming someone that needs to prevent things"	A body coping with everyday activities	Embody everyday coping
"Being honest with parts of your body that are negative"	Embodied honesty	Embodied honesty

Table 2: Theme 1 – Sustainability is a whole-body awareness

Raw data	Condensation	Sub-themes
"You need to reflect more when you are in a relation to an instrument"	The relationship to the instrument helps you to reflect	Relational instrument
"Starting to adjust the instrument and then you think of your body"	The instrument comes first and then the body	Tuning in health via the instrument
"It is easier to reflect on things that are outside (instrument) the body first"	Instrument helps inside reflection	Instrument relational awareness
"The body is the instrument"	Body and instrument are inseparable	Embodied instrument

Table 3: Theme 2 – The instrument helps to build sustainable health

Raw data	Condensation	Sub-themes
"Creativity is a multimodal mode of transformation"	Creativity engages many modes of modalities	Creativity is multimodal transformation
"Communicating creativity is a way to stay healthy"	Creative communication is taking care of your health	Communicating creativity is a way to stay healthy
"Making mistakes and willing to learn is to be creative"	Mistakes are part of creativity	Learning by mistakes
"Putting ideas on a long-term energy enthusiasm, so I do not get overwhelmed"	Long term awareness pacing	Long term energy enthusiasm
"I do not need to understand something for being creative"	Creativity is not something you need to understand	Creativity is above understanding
"Creativity is a value that is more important than cognition"	Creativity stands above cognition	Creativity stands above cognition"
"For me creativity is just to start to do something..."	Start doing means being creative	Doing creativity
"To let go of self-criticism" *Ask your students what they need before your ordinary class*	You don't need to think to become creative – just start doing	Creativity is doing
"Unbalanced mind is a way to trigger creativity"	When you are in a state of unbalance – creativity can be triggered	A balanced mind can hinder creativity

Table 4: Theme 3 – Creativity stands above cognition – Learning involves making mistakes

Raw data	Condensation	Sub-themes
"Human being is when you start to be aware of things"	Be aware of things	Develop the ability to increase awareness
"I find it easier to believe in things that I do than in what I am..." "When I distance from the ego and leaning towards the eco"	Doing eco is easier than being ego	Distinguish between ego and eco
"Human being for me is being more in the present and rather more forward than backward"	Being in the present	Focus on the present moment
"Human being is being in a space without external input"	Internal input is linked to being	Internal input is the core of being

Table 5: Theme 4 – Human being awareness

Raw data	Condensation	Sub-themes
"When we do things that we are good at, we have more pressure. We have more expectations and judgement about it."	Less pressure in doing things that we are not good at	Meaningful doing things you are not good at
"Opening your ears to new things, not to the things you already know"	Listening outside your comfort zone	Listening into the unknown
"Appreciate things that you are not good at"	Appreciate doing thing that you are note good at	Not good at appreciation
"Finding a vocabulary without words of judgement"	The words you use are important for your health	Finding a vocabulary that is non-judgmental
"Think about things that you are "good enough" at and not about things you are not good at"	The cognitive part needs to be positive	Positive cognition
"It is easier to let go of a performance / thing that you are not good at and this is part of creating meaning and health"	Letting go of things may generate meaningfulness	Letting go of things
"Doing something else with your brain is a good distraction"	Distraction is a good thing	Distract your brain
"I don't believe in perfection – it does not exist, so it does not make sense to strive because it does not exist"	There is no such thing as perfection	Perfection does not exist

Table 6: Theme 5 – Meaning instead of perfection generates health

The complete interpretation

The complete interpretation of the texts is the final step where all the texts are considered. In this last step, *the Naïve Reading*, the purpose with the study, the structure analysis together with the researcher's preunderstanding, are comprised. It helps us to consider how we can use this knowledge in a broader perspective when building a Platform for Arts in Health for students, teachers, and researchers to facilitate sustainable working lives.

The complete interpretation in this study is called: *"Educating in meaning instead of perfection—Building a Health-Arts-Sustainable (HeArtS) platform.".* The Table 7 presents the content of the complete interpretation. To be able to build a sustainable healthy working life with arts, the following is important:

Educating in meaning instead of perfection—Building a Health-Arts-Sustainable (HeArtS) platform.
Teachers need to create space for creative tools that are multimodal
Students need a guide on how to get in touch with what is inside of their bodies
Students need to meet and to connect with other people with new challenging ideas
Students would like to do things that they are not good at
To be able to change the society in a more sustainable direction, you need to start with self-awareness to be able to connect to collective awareness
Distancing from the ego and leaning towards the eco (ecological)
Students need to learn not to judge others, and instead to reflect together with others regarding sustainable health
Students need to find a vocabulary that contains words that strengthen sustainable health
Meaning is not created with doing things that you are good at

Table 7: Educating in meaning instead of perfection—Building a Health-Arts-Sustainable (HeArtS) platform.

Discussion and reflection

Starting from the perspective of the students has been one important factor in building a meaningful platform for developing a sustainable and healthy working life through engagement with the arts. We prepared the students through lectures about the agenda 2030, engaged students to help with defining the interview guide and we did deep interviews about the students' needs related to a sustainable and healthy working life. The goal was to develop an educational platform, here called HeArtS (Health – Arts – Sustainability).

The students articulated that we as educators need to better target the students' needs "in that moment" and for that we need to use pedagogical tools based on sharing and continuously and frequently ask the students for their needs. The students were sharing their needs for engaging more with exercises that strengthen body sensations, embodied awareness and to facilitate "collective creativity". If we do not succeed in bringing this creativity into the curricula, we lose an important portion of meaningfulness, motivation, and wellbeing for future working lives. The reading of pre-signals of stress and bodily behaviours that are unhealthy should be more and a better integrated part of future curricula of all study programmes. This could also avoid unnecessary dropouts from academic programmes. Procrastination and postponing assignments could via bodily pre-signals be detected earlier on (Bojner Horwitz et al., 2013).

It was interesting that initially, the participating students were sceptical towards the presentation of Agenda 2030, because the first Sustainable Development Goal starts on a somewhat negative note with a NO-word (e.g., No poverty). Immediately students interpreted this as a very capitalistic slogan, with an underlying context of selfishly striving for increased wealth, and not as a powerful trigger for actual change, to de facto end poverty in all forms everywhere. Suggestions from the students were that we instead need to: *"embrace the agenda via power and not via addressing NO-words"*. Using vocabularies that inspire and encourage change by focusing on positive aspects that strengthen sustainable health and empower action is a particularly important consideration that the input from the students clarified.

If we are to transform and develop the world into a more sustainable one, the content of the sustainable development goals needs more pedagogical empowerment. Without the colours of the agenda 2030, it will be *"more black and white kind of agenda"*, very polarized and powerless. A concrete advice from the students when working with sustainable health was to *"distance from the ego and leaning towards the eco"* (Table 5); this was a consensus from most of the students.

"Meaning is not created by doing things that you are good at". The students want a curriculum where the focus is on challenges: skills that you are not good at and therefore need stimulating. This will, according to the students, also have an impact on the areas you are already good at. If you are a musician and not a dancer, for example, one could schedule dance before music lessons to introduce new ideas into music composition. The curriculum is sometimes felt to be too "narrow-minded" according to the students, and needs to be more open, thus allowing for creative achievement in the long term.

The students want more collective self-awareness and body awareness training and sharing in their curricula. Emotions are socially and culturally bound and "contagious" in social networks: happiness, joy and excitement are known to spread far and wide, as do negative emotions (Cacioppo et al., 2009). Emotions are transferred between individuals even without verbal communication: emotion-specific vocal, facial, and postural expressions, mutual adjustment of attentional focus, and social appraisals function as a means of coding and decoding emotional information. They simultaneously trigger unintentional bodily synchronization of expressions and emotional sharing (Witkower & Tracy, 2019). When focusing on creativity as part of an entrance to sustainable health, emotionally contagious activities might serve as part of a form of compassionate "sprinkler system" to nourish creativity (Bojner Horwitz et al., 2021).

Our data indicates that creativity is elusive. It cannot be taught and is something very personal that comes from a spark within. What the curriculum and teachers can do is to provide a safe and encouraging environment with sufficient time and space and resources to allow students to grow in their own creativity. It is important for both teachers and students to distinguish between myths of creativity and creativity in practice; for example, the romantic concept of the creative genius that just seems to get inspiration effortlessly versus sitting down with a blank sheet, concentrating, and working hard in order to create. Another key finding for creativity to happen appears to be allowing room for errors. Making mistakes and constantly learning from those mistakes is important, as seen in our data. In conjunction with this, perfection is a word that our students use as something negative in that sense *"that there is no such thing as perfection"* (Table 6). It is *"a quality that doesn't exist"*, and therefore it is unhelpful to strive for it. Interestingly, striving toward an amateur status instead of professional seemed to be more desirable for the students, even though they have been selected for their outstanding musical skills and promise. See also Grape Viding et al. (2021).

Creativity is also linked to health and the body. Many students find that they are more creative early in the morning when they feel well rested and refreshed with a clear mind. One student pointed out that her creativity is interconnected to her being a woman and

that her creativity is at a peak at the end of each menstruation cycle. Furthermore, the environment, the weather and different seasons have a big impact on the creativity. Another student said that creativity is transient and that *"it is not possible to stay in a creative state all the time"* (Table 7).

Our results suggest several practical implications for a programme for students that seeks to facilitate sustainable healthy working lives. The results strongly imply that art-based curricula or the art intervention programmes increasingly practiced in academia can be effective for enhancing workplace creativity and thereby sustainable health. The link between creativity and health needs to be better integrated in higher education. We suggest that educational programmes should employ more art-related creativity training. We also suggest that we need more research on how to support the development of teachers' creative problem-solving abilities, especially in the context of new skills development. Most educational programmes do not provide any type of formal creativity training for employees working in key areas of innovation and creativity (Burroughs et al., 2011). Our results show that continuously working with Health-Arts-Sustainability (here referred to HeArtS) later in the work environment could enhance creative capabilities, thereby driving innovation into a healthier working life for students, researchers and for teachers. To spread and evaluate the HeArtS platform, through European implementation, is our next research step.

Limitation and ethics with the study

The study cannot imply that the results generalize beyond our group of students, even though we have research that points in this direction (Bojner Horwitz et al., 2022). The study only worked with arts students, i.e., arts students agreed that art-based curricula helped *them* to be more creative. We need to be aware of the fact that when choosing to engage with artistic education programmes, you often have an intrinsic motivation and some prior skills to be creative. So, would it be ethically correct to not ask arts students to participate in this study? For our purposes, that would not have been meaningful in relation to our research questions.

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Ieva Petkutė & Simona Karpavičiūtė

Piloting the Photovoice practice in the learning process to explore well-being and support community development

This article introduces Photovoice as a flexible creative pedagogy method with potential to be adapted in a range of contexts, to work with diverse audiences to explore aspects well-being. The authors of this article in 2021 and 2022 have piloted the Photovoice method in teaching-training delivered for a range of participants. The training programmes were focused on supporting participants' well-being skills and community development, as well as on the exploration of photography practice as an arts-based evaluation method.

This article has three parts: The first part introduces the origins of the method and practical aspects of the method's application in research. The second part introduces the authors' experience of adapting and piloting the method in teaching-training process. The third part discusses the potential of Photovoice in teaching-training environment, when aiming to leverage such aspects as: to increase self-knowledge and encourage self-reflection; to support self-care skills and community development.

This article is oriented towards teaching instructors and practitioners, who are interested in diversifying their teaching methods, aiming to create more inclusive and person-oriented learning processes or those who are aiming to create new learning modalities focused on well-being, self-care skills and community development processes among the learners.

Photovoice method: origins and practical aspects of application

Photovoice is a community-based participatory research method (Catalani & Minkler, 2010), based on visual research methodology with the intention to foster social change. It is used for community-based participatory research to document and reflect reality (Budig et al., 2018). The Photovoice application seeks transformative change through the simultaneous process of taking action and doing research, which are linked together by critical reflection (Ibid). Using ethnographic techniques that combine photography's creative practice, critical dialogue, and experiential knowledge, participants reflect on and communicate their community's strengths and concerns, to expose social problems and to ignite social change. This methodology provides a culturally grounded and contextually situated site for reflection on visual images, associated meanings, and social action (Sutton-Brown, 2014).

In the literature, Photovoice is often mentioned among other participatory and action-oriented research approaches, such as participatory health research (Wright et al., 2018), participatory action research, the arts-based qualitative research method (Delgado, 2015), the grass roots community assessment tool (Krieg & Roberts, 2007), as a data collection method (Santos et al., 2018), etc. The method overall manifests core characteristics of inclusion and collaboration with the members of the public in the process of creating knowledge about their experience and their environment.

As a data collection approach, Photovoice initially emerged as a process in which people – usually those with limited power due to poverty, language barriers, race, class, ethnicity, gender, culture, or other circumstances – use video and/or photo images to capture aspects of their environment and experiences and share them with others (Santos et al., 2018). Pictures then can be used, usually with captions composed by the photographers, to bring the realities of the photographers' lives home to the public and policy makers and to spur change. In other words, Photovoice expands the modes of data representation and the range of voices to help explore and explicate individuals and communities' social, economic, and political realities (Mukumbang & van Wyk, 2020).

The concept of Photovoice has existed for many years, but much of the theoretical background of the current methodology is derived from the work of Caroline Wang and M. A. Burris. In 1992, Wang and Mary Ann Burris developed Photovoice based on a combination of Paulo Freire's notion of "critical consciousness" (a deep understanding of the way the world works and how society, politics, and power relationships affect one's own situation (Jemal, 2017); feminist theory, which emphasizes the importance of voice; and documentary photography, which is often used to help bring about social change

(Wang & Burris, 1997). Wang and Burris invited a group of rural village women in Yunnan Province in China to document their lives and environment for an entire year. Groups of women were given cameras and gathered at regular intervals to view and discuss the pictures they took. At the end of the project, an exhibition of their photographs was hosted. The project helped to raise awareness in the general public and among policy makers about the challenges these women have been going through in a way that they could be addressed by the decision makers (The Community Tool Box, n.d.).

Currently this method is considered as an analytical, pro-active and empowering methodology to work with diverse communities, supporting individuals to reflect upon their strengths and challenges, to better understand their own situation, which then can be communicated to a wider society and specifically people who make decisions that have an impact on the life of the community. In this approach, participants' expertise and wisdom is seen as a value to be honoured and thus voiced to a wider community or decision makers to reflect participants' perspectives on structural systems.

The potential of the method is threefold: first, using ethnographic techniques that combine photography's creative practice, critical dialogue, and experiential knowledge, Photovoice allows participants (community members) to express their lived experiences by using photography; second, Photovoice aims to create dialogical space to understand how personal experiences are shaped by their environments or broader structural inequalities; third, it enables participants to voice and challenge these experiences together with researchers and other stakeholders, such as professionals and policy makers (Duijs et al., 2022).

The Photovoice application process to create knowledge

The Photovoice application, as typical for participative and action-oriented research approaches, seeks transformative change through the simultaneous process of taking action and doing research, which are linked together by the processes of learning and critical reflection.

Every step of the Photovoice practice application needs substantial engagement with the participants as co-researchers, who take the photographs and interpret their meaning for the researchers. This differs fundamentally from traditional research where the power often lies solely with the researcher. The engagement of the participants includes the following steps:

1. Participants, who agreed to be part of the research are invited to take part in an introductory session to learn about the Photovoice practice, explore the practice goals

and timeline, ethical considerations, and understand the commitment required. If the participants do not know each other, the introductory session is also an opportunity to connect and start building relationships. Such session is typically led by a facilitator and an artist. At this point everyone can raise questions or concerns they might have about participating in the practice.

2. Participants need to be comfortable using a camera, so that they can feel confident in using images to represent their experiences of the theme. Thus, in the introductory stage, having an experienced photographer to engage in the conversation is considered to help participants to become familiar with the camera as a tool itself; and to encourage thinking about what makes a better or more powerful photograph.

3. All of the participants are provided with a tape camera and information on how to use it. Tape cameras are used as it helps participants focus on the images rather than the ability to take many images which is possible using digital cameras or smart¬phones (although there is nothing to stop the researchers from using these instead).

4. During an agreed period, participants then take pictures that express their perspectives, views about and feelings around a question of exploration, in other words, a topic of community concern.

5. Once all participants have taken their photographs, they are invited for the second meeting to share and discuss their photographs. For this meeting the pictures are printed.

6. Participants of the process can select an agreed number of images to use as a stimulus in a group discussion. The discussion focuses on why the photographs were chosen, what makes them meaningful and what the participants think about each other's pictures. In the discussion it is a good idea to ensure that every participant has time to share their stories that emerge from their photographs (i.e., why a photo was taken and how it relates to the theme), especially because the discussion points usually refer to sensitive topics to share with others. There are two methods that are typically used to help the sharing and discussion of photographs – the SHOWED technique and PHOTO technique (Amos et al., 2012).

7. The discussion is recorded and transcribed. The summary report from the conversation should be reviewed by the group to ensure that it is reflective of the discussion.

8. As the photographs are discussed, some ideas come up repeatedly. These emerging teams create overarching themes that connect the participants' perspectives and/or experiences. To complete the discussion, the group of participants can be invited to

pull out the themes they heard emerge from their conversation and write captions for their photographs to introduce the meaning behind them. The captions are important when sharing the creative results with others. The writing of the captions can be done in different ways.

9. Selected photographs can be introduced to the public in several ways, such as a gallery exhibition, online exhibition, in a photography book, etc. It is important that all Photovoice practice participants have a conversation about how they want to share their photographs with the community.

The inclusive, empowering and participatory character of the Photovoice practice is increasingly seen as a desirable quality to be applied in various disciplines, including social work (Jarldorn, 2018), healthcare (Halvorsrud et al., 2021) and its delivery (Høgås et al., 2022) and anthropology (Shankar, 2016) to name just a few, to represent stories and voices of people, to understand experiences of marginalized or hard to reach communities.

Following the principle that "images can teach", currently the use of Photovoice indicates a wide range of possibilities in the teaching-training environment. The process of Photovoice offers a gentle way to engage with people with diverse needs and abilities, support them in the process of exploring their life and their experiences, and communicating them through photography action and conversations with other people.

Photovoice as tool to explore well-being and support community development: practical application

In 2021–2022, the authors of this article piloted the Photovoice practice in online teaching programmes with diverse audiences, in terms of their cultural background, profession, age, stage of their career.

This section introduces practical aspects of the Photovoice method application, leveraging the potential and challenges of the method application observed.

Objectives of the training programmes: to explore aspects of personal and community well-being; to support community development; to introduce Photovoice as an arts-based evaluation method.

The training was delivered four times. The participant groups in each training were as follows:

1. 27 international mid-career professionals working in the field of brain health, taking part in a year-long global fellowship programme at the Global Brain Health Institute (GBHI);

2. 15 graduate students of public health with different inclinations (precision medicine, public policy and environmental health) students at the American University of Cairo (Egypt);

3. 40 health promotion students at the University of West Attica (UNIWA) in Greece;

4. 38 museum professionals (administrative and hospitality staff, educators, curators, researchers, etc.) in a museum in Lithuania.

The participants of all programmes overall represented diversity of culture, age and professional background. The application of the Photovoice method for each of the audiences was identical.

The application of the Photovoice method in training

Instructors: the teaching team was composed of one course instructor, who was responsible for developing the content and leading the delivery of the training in collaboration with the teaching-training teams in each organisation where the training took place.

Teaching language: the training with participants from the GBHI, the American University of Cairo, and the UNIWA was delivered in English, which is not the native language for most of them. Also, the delivery of the training in UNIWA required substantial translation support. The training in Lithuania was led in Lithuanian, which was the native language for training participants there.

Technical tools: digital cameras; stable internet connection; Zoom account (online sessions); "Padlet" (a real-time collaborative web platform to upload, organize, and share digital content).

Photovoice application in the course included the following steps:

1. Conceptualization of well-being: following well-being is introduced as a sustainable condition that allows the individual or community to develop and thrive (WHO, 2001), and as an important aspect in personal–professional life that needs to have consideration and practical solutions in our daily life.

2. The introduction of goals and objectives in the Photovoice practice: the learners are invited to leverage photography and discussion as a tool to explore the challenging and supportive aspects to their individual and community well-being.

3. Introduction to the ethics of the Photovoice practice: The learners are introduced with the key areas of ethical concern, when implementing visual exploration practice, related to respect for others, privacy, anonymity and seeking informed consent of subjects that appear in the visual data, choosing an appropriate place and context, the use of sensitive information (Hannes & Parylo, 2014).

4. Taking photos that represent their experience: the learners were invited to take pictures exploring their reality in the timeframe of a week responding to two questions:

   - As a member of my professional community, what challenges my well-being?
   - As a member of my professional community, what supports my well-being?

Participants could take as many pictures as they like, but they are asked to choose up to four pictures (up to two responding to each question) that in their opinion strongly represent the issue, with a caption (title/comment), to share with the instructor of the training by email.

5. Group discussions about the photos: discussion in a virtual space took place in small and big groups exploring the aspects of the pictures. The small group discussions were facilitated using the SHOWED method (Shaffer, 1983). The method gives a framework for the discussion and includes these questions:

   - What do you See here? Describe the picture pretending someone can't see it.
   - What is really Happening here? Describe the actions and feelings in the picture.
   - How does this relate to Our lives? Describe how you feel about the picture and how your experiences are similar or different to what is shown.

- Why does this situation, concern or strength Exist? Describe the underlying meaning and root causes of what is in the picture and its impacts on you and your community.
- What can we Do about it? Describe actions that can be taken to solve problems or build upon strengths.

When discussing photographs and captions in small groups, everyone is given time to introduce their photographs and ideas about the theme of exploration. After each person introduced their work, all other members are encouraged to express sincere appreciation to their work by giving comments and ask questions that would help to better understand the photos. The inputs from other members must be focused on the person who is presenting their work. If there are questions from other members of the small group, the presenter can choose if they want to respond or not.

As all the members of the small group present their work, common themes emerge. These themes are later communicated to the main group to offer space to reflect on challenges and supports on individual and community well-being. The shared themes offer a framework for the wider moderated discussion about aspects related to well-being, such as:

- Can the aspects that challenge a person's well-being at the organisation be addressed? And how?
- Can the aspects that support a person's well-being become more accessible in the community?
- How can we as individuals become more sustainable in our community?
- How can we as individuals better support each other in our community?

It is advised that someone takes notes of the discussion. The notes may be later condensed into an action/commitment plan for the group/community for the upcoming year.

Benefits and the challenges of the Photovoice method application

The authors' experience of applying the Photovoice as a teaching method resulted in several insights about the potential and challenges of the method's application.

Observed potential of the Photovoice method application

- Expands ways of communication: The Photovoice process enriched the usual approaches to encourage discussion in a digital teaching-training space by sharing original visual material as a way to bring ideas/thoughts across; moreover, to express these ideas and thoughts in a more nuanced manner.

- Helpful when exploring challenging topics: conversations around well-being are sensitive, and therefore more challenging to explore. It is required that participants develop a certain level of trust to share genuine personal thoughts and experiences. Leveraging small and big group discussions, the method and process of Photovoice supported personal choice and freedom in terms of what and how to share. The tools to express personal / emotional aspects of well-being communicating through Photovoice provided a more equitable opportunity to access the discussion. The visual language was universal to bring such themes, as challenges in communication, work-related fatigue, feelings of isolation, etc.

- As an individual-level intervention: an opportunity to share experiences is sophisticated and empowering, a chance to make their experiences visible as well as an opportunity to share insights into diverse phenomena can empower participants and create a positive impact on participants' self-esteem, cultural identity; support health promotion.

- Accessibility: Participants can successfully implement the use of Photovoice regardless of the age, professional background or even their level of English, when the teaching was delivered in English. Giving space for every participant to share an equal number of visual material at a time helps to ensure equity in terms of time and the focused attention everyone received from the group. The application of visual material also makes the engagement in a discussion more accessible, despite challenges of using English not as a native language, and other liable difficulties of some participants when expressing yourself using only words.

- As a surveillance tool: the Photovoice practice, considering the process of taking pictures and critical reflection, is explored as a tool to evaluate needs, map the assets; as a way to identify problems and strengths and / or evaluate the given

situation. This experience substantially expands participants' knowledge about diverse ways to do evaluation.

- Supports the sense of ownership: having pictures taken by the learning process participants contributes to developing a better understanding of the topics, frames the conversations and supports participants confidence and ownership feeling in creation of knowledge.

- As a community building tool: the Photovoice practice offers a space to identify, represent and enhance aspects of community through collective learning experience. The process helps to synthesise challenges and possible solutions into convincing statements that have emotional charge and can be communicated and reflected upon within the community.

- Helpful in Covid-19 impacted learning environments: the application of the method offers an alternative and creative way to connect the in-person (taking pictures) and remote (sharing on Zoom) processes in a shared learning experience.

Observed challenges of the Photovoice method application

- Limited time to complete the task: some people had it hard to navigate their time among the pressure to complete their work commitments.

- The level of trust: When exploring more personal aspects, the application of the Photovoice method requires a certain level of trust created among the learners. In some cases, the participants did not feel there was a sufficient level of trust created to openly share their true experiences of how the professional environment impacts their health and well-being.

- Limit to photos to be shared: The application offers a freedom for a wide range of aspects related to the exploratory question to be brought up. The teaching-training space and the constraints of time requires to limit the intake of the photographs submitted for the session to a certain number.

- Avoidance behaviours due to ethical considerations: The need of seeking informed consent was the reason why participants deliberately omitted photographs with people or chose to take pictures without persons, such as shooting landscapes or compositions of neutral objects.

Further possibilities

- In the primal stage of introducing the methodology, the learners could be offered a few practical workshops to support confidence in photography and visual literacy, encourage individual aesthetic exploration and creativity.

- To expand the course further with workshops and activities to dive deeper into the themes that emerged in discussions (such as "hope", "empathy", "self-care", etc.) to engage in intercultural or intergenerational discourse.

- Future Photovoice applications in learning processes may benefit from a differently framed introductory session. The introduction could support trust development in the group through the application of other forms of creative activities and discussions to connect and get to know each other – this is important in cases when the training participants are considerably new to each other. In addition, the introductory session could not only detail the key aspects of photography ethics, but also include practical exercises in asking for informed consent – developing these skills may reduce avoidance behaviours.

Photovoice as a tool to support inclusion, accessibility and community development in the learning environment

By sharing and talking about their photographs, the participants of the delivered training programme communicated their experiences in their work / study community environments that have a supportive or challenging impact on their well-being.

In this section we introduce results of the learning process, leveraging such aspects as participants' feedback, training instructors' reflections and the themes that emerged in the training, illustrating them with participants' creative results – photographs and captions.

Ethical considerations

The Photovoice practice in teaching was applied leveraging the core principles and areas of ethical concern of the Photovoice practice (Photovoice, n. d.). Application of Photovoice method considers flexibility to suit the situation and needs of the participant. It is important to acknowledge that the person's situation affects their participation, yet the guiding principle is to support the participant's confidence and encourage them to represent themselves, their views and ideas to others.

The process of applying the Photovoice practice includes a range of experiences, such as learning to express opinions, to interpret and discuss images, to work as part of a group, to listen to others, to develop ideas, to decide what pictures to take and for whom, etc. In these experiences, the key areas of ethical concern include protection of participants' best interests; promotion of participants' well-being, supporting participants' control and decision-making, skilled facilitation.

The application of the Photovoice process in teaching as described in this article has been approved by the learning experience development teams at Global Brain Health Institute (Ireland/US), The American University in Cairo (Egypt), UNIWA, M. K. Čiurlionis National Art Museum. The learners who attended the course and whose photos are presented as examples in this article have approved the inclusion of their photographs and their captions with their full name, name or preference for being anonymous.

Instructor's reflections and participants' feedback

The application of the Photovoice method in teaching-training included individual and group processes. The photography task for every participant, individually, included a process with several steps:

- be introduced to foundational aspects of photography ethics, introduction to the process and the objectives of the training, aspects related to the privacy, ownership and use of the photographs produced by the training participants;

- reflecting on the person's current conditions, in terms of their well-being,

- reaffirming of one's agency – in other words, aspects that they can make an impact on, and those they cannot;

- reflecting on one's self-efficacy – seeing very concrete steps one is aware of and takes (or does not!) to maintain or support their health and well-being;

- taking photographs to reflect their awareness about the dynamics of their well-being;

- making a choice and choose up to four photographs to share with everyone else in their group.

Discussing the photographs in a small group included the following aspects:

- sharing participants' photographs;
- discussing the ideas behind the photos – what was meant to express, what was the idea of the photographer and what is the context behind the photograph;
- noticing and reflecting on some commonalities or differences that have potential to be explored further in their studies/work.

The feedback from participants was collected using a feedback form in two out of the four institutions where the training was piloted. The participants' feedback collected after the training and the lead instructor's notes offer the following insights into the use of the method to explore aspects of well-being:

- The application of the Photovoice method allowed the participants to get to know each other better in several ways: sharing and observing each other's photographs and discussions in small groups not only gave a possibility to have an insight into what is the most important regarding well-being, but also draw a deeper psychological portrait of each other. The discussion about the supportive and challenging well-being elements often went beyond the usual professional environment and gave a peek into more personal/intimate aspects of the identity of one's colleagues:

  > It was a really meaningful to connect with others in a more intimate, casual and personal way outside of our usual curriculum.

As the dominant themes from the small group discussions were shared with the main group, a number of themes matched, others were different. These themes have a potential to be later addressed in a further community building work, outside of this training course.

- The application of the method encouraged the participants to focus their attention towards the theme of well-being in connection to their physical environment and professional practice. The visual task was an invitation to research the multi-layered environments they are in and find the ways to express the experiences, conditions, practices that have meaningful impact on their well-being in them. Reflection on a number of psychosocial aspects of their own physical surrounding, putting one's body in a space, and choosing the clues (practical, emotional, psychological, etc.) within that space to express their thoughts, ideas, experience about well-being can be considered as a unique self-knowledge development process.

> Yes, I think that session gave me a moment to reflect about what matters in life at the end, it also added my understanding about myself and learning about everyone as well.

Taking pictures enabled the group to share their personal experiences of self-care and challenges; thus, also better understand work-related aspects that impact their well-being:

> A method for people to discover what they lack and what helps their well-being at work.

- The course was helpful in the process of community development. In group conversations to discuss the photos, a number of themes referencing to the challenging and supportive aspects of well-being emerged. Despite the diversity of contexts the training was delivered in, there were a number of themes that were mirrored across the different environments – be it the learning experience in the GBHI, teaching in the American University of Cairo, the UNIWA university in Greece or training for museum professionals in Lithuania. The conversations helped to support the feeling of connectedness and belonging, while at the same time acknowledging the differences:

  > My takeaway is that I am not alone.

  > Interesting how similar are the areas that affect our well-being and how diverse we are in the way we achieve our well-being.

- For some participants, the photography task helped to explore their interdependency with the community, and see this process as valuable to be supported, to be continuously evolving:

  > This type of training is a good way to look back at yourself, see your role and that of your colleagues in the community. Such training, I think, should be able to be developed as a continuous process.

  > These trainings helped me better understand my position in relation to the organization and the situation of the organization as a community, directions of future activities, possible challenges and strengths.

- When applying the method, it is important to pay considerable attention to create a safe space to share and reflect through balancing small and big group discussions, introducing certain "rules" for the overall process, such as respect, balancing time so everyone could have a word. Every person comes to the session with their ideas and creative results; this consequently helps to go beyond barriers of hierarchy, status,

difference in verbal eloquence and other potential capacities, etc. Connecting in a deeper level was explicitly appreciated by some participants of the training:

> I liked that we could feel free, positive. We all could feel equal and valuable individuals.

Core themes that emerged in the group discussions

Below are some of themes that emerged in the group discussions.

Hope

A number of participants of the training used photography to express feelings of hope, as an antidote to a range of constraints felt in their professional environment, such as the fatigue caused by remote work, the hardship of pandemic, etc. The imagery or caption has often had references to nature, which may appear not only as a place of refuge, but also as a resource of comfort, support and hope.

Image No. 1. Sarah: "Nothing in nature blooms all year long". In autumn 2020 I decided to transform an old compost/scrap heap in our garden into a flower bed. Last year this area was full of rotting leaves and chunks of masonry. This year I've been enjoying watching the bulbs I planted sprout and grow – it reminds me that there will be better times ahead.

Image No. 2. Sara: I felt so grateful and content when I captured this spectacular scenery. The earthy scent after rain has been always capable of putting my heart at peace and vanishing my anxious thoughts.

Image No. 3. Mollie: Screen Time

Challenge and support as part of the same

The reflection on what supports and what challenges learners' well-being in their professional community resulted with insights into how our attitudes are decisive when concluding something to be supportive to our health and well-being or the opposite – challenging. A few participants expressed acknowledgement that certain aspects of their professional practice simultaneously indeed have supportive or detrimental impact on their health and well-being – both of these impacts should not be overlooked and taken as two parts of the same coin.
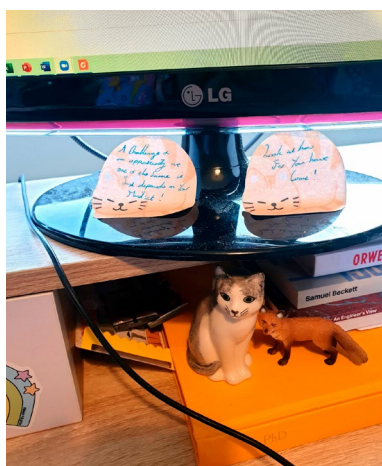
Image No. 4. Sarah: "When you need a reminder".
A challenge and an opportunity are one and the same, it just depends on your mindset' & 'Look at how far you have come.
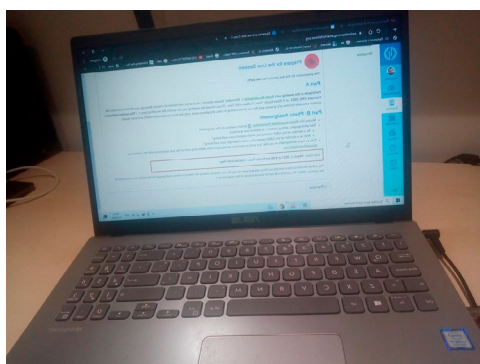

Image No. 5. Adolfo M. García: Work, a pit of self-denial, the poison against peace, boxes me into frustration and monotony, sucking the energy I should devote to others. Work, my cold, ever-present foe.
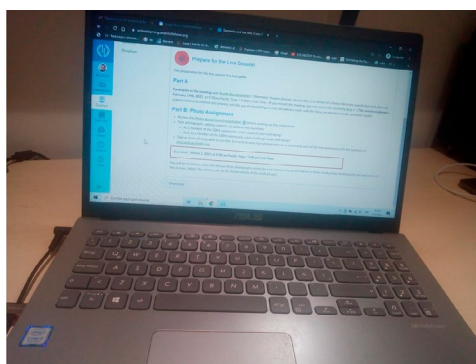

Image No. 6. Adolfo M. García: Work, a path to self-realization, the antidote against idleness, opens avenues of growth and creativity, allowing me to empower myself and others. Work, my warm, ever-present friend.

Expand perspectives

The photography task to think of one's well-being brought in reflections of one's "privilege" to have access to simple life comforts, that many people don't have. The empathic look to the reality that surrounds participant's situation resulted with sharing the images referencing the inequities, such as segregation, social hierarchy and social inequality, in their proximity.

Image No. 7. Anonymous: It is a challenge for me to discuss equity from my nice apartment and see so many homeless people every day and feel powerless to help.

The toll of the pandemic

The exploration of well-being aspects using photography for some learners opened a space to share and reflect on the impact of the Covid-19 pandemic on their working conditions, and other social, psychological and economic aspects of their daily life they felt at the time.
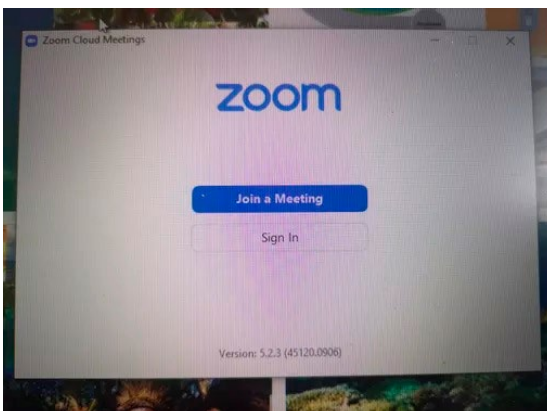

Image No. 8. Susanne: A lot of hours on Zoom each day for GBHI and my other job are strenuous. I miss making "real" connections, and I often do not feel well connected to the people on the other end. The impact on my wellbeing is a sort of sense of loss and grief over missed opportunities.

Image No. 9. Susanne: The COVID-19 pandemic with all the restrictions it brought to my lifestyle challenges my wellbeing on a daily basis. Uncertainty about the future (how much longer…), worry about the health of family members, not being able to meet friends and family, not being able to travel, which is a huge part of my life, witnessing the anti-covid-movement, the inequity around the vaccination roll out and the discussion around vaccine passports and other privileges… and knowing all of this has been caused by human behaviour exploiting the earth's resources… it is depressing and exhausting.

Image No 10. Sarah: "A game of mental health Kerplunk". In a seminar a few weeks ago, one of the speakers described the current covid situation as being like mental health Kerplunk. Kerplunk is a children's game where you take turns to remove plastic rods from a cylinder containing marbles, trying not to let the marbles fall – with every rod it becomes harder and harder to stop the marbles falling. Most of us have built strategies and habits over our lifetimes to maintain and improve our mental health (like the rods holding up our marbles), covid has been slowly removing these rods (a drink with a friend, hugging a parent) – this picture shows one or my rods, "swimming". Pre-lockdown I would swim at our local pool 2/3 times a week in the early morning. I underestimated how important this habit was for my mental health and without it (and many other things) I'm struggling. Our Gyms and swimming pools should re-open in April so my costumes will wait patiently in the draw until this time!

Practices to support one's well-being

In the course, the participants used photography to share reflections on very concrete steps they take to take good care of well-being in terms of nutrition, physical activity, etc.

Image No. 11. Primrose: A healthy breakfast usually with granola and yoghurt is a great start to my day and contributes to my well-being.

Image No. 12. Primrose: The scenery on my route where I take walks is refreshing! There are lots of green treas. The walks are always awesome.
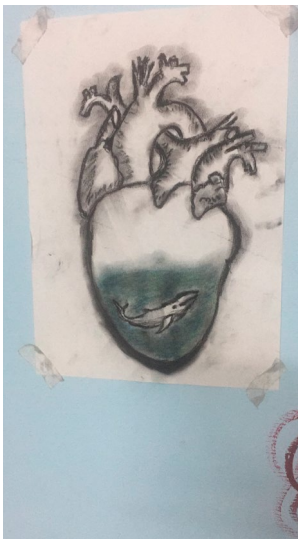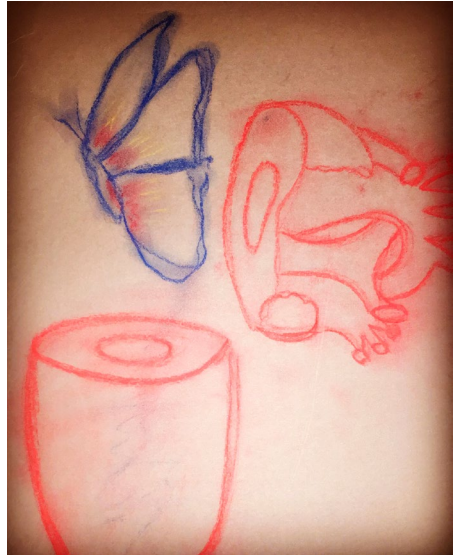
Image No. 13–16. Habiba Al Awady: Surviving graduate school in times of cancer and mental illness; the three drawings are things that I give to myself to support my wellbeing: the self-audacity to draw even though I'm not an artist; the picture is a thing that challenges my wellbeing (which is communicating with other beings while feeling bad for surviving).

Challenges related to work/studies

The course also offered a possibility to express the challenging work-related aspects, such as the workload, drawbacks of the physical environments, challenges related to lack of communication, work culture or emotional atmosphere in community.
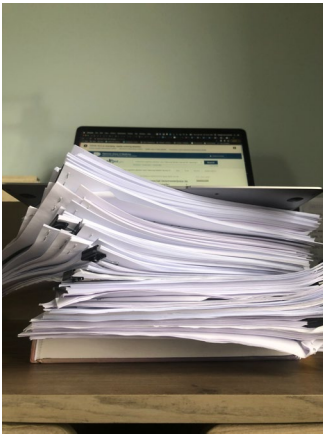

Image No. 17. Magda: Insurmountable mountain of papers, zoom and life in front of the screen – the onus of forging a frontier coupled with screen fatigue is tremendous and exhausting.

Image No. 18–19. Anonymous. Community … and on the other hand, the feeling of loneliness.

Image No. 20. Jonas. Everyone requires a lot of patience, attention and energy. It is challenging to focus or grow quickly. Time and patience. Sometimes uncertainty in objectives, horizontality, not verticality.

Image No. 21. Daina. We are each isolated in our own house (unit), department and usually only see the problems of our "box".

Image No. 22. Renata: Poverty in terms of infrastructure, etc., but not spiritual.

The further use of the photographs produced for the learning session can be twofold: on the one hand, the photographs can become a visual document of the participants reflections on a certain theme (e. g., well-being, community, etc.) to engage with the wider community in a broader conversation; on the other hand, the themes, illustrated by the visual material and participants' reflections, can offer direct guidelines for the further action within academic or professional communities.

Discussion

The experience of piloting the Photovoice action-based research method working with different learners' groups shows that if the method is suitable and flexible to be adapted to explore aspects of well-being, related experiences and ideas.

In the piloted learning programmes, the application of the Photovoice method encouraged reflection and supported participants' awareness of physical, emotional and psychological aspects of their environments and/or their own behaviours and what impact they have on their well-being. The collective Photovoice practice-based process offered a more accessible space to communicate (using not only words, but also visual language) and a bonding space for sharing and reflection.

It is evident that the application of the Photovoice method within training experience maintains many of the characteristics of the Photovoice as a research method. The adaptation of the method for training purposes depends on the objectives of the training, yet the core characteristics of the method, such as analytical, inclusive, pro-active and empowering approach to work with diverse communities, empowering participants to better understand their own situation, reflecting on their experiences and realities with peers (which acts as a community binding process), maintains in any learning context.

Depending on the objective of the training, the ethical considerations should always be regarded, as well as the acknowledgement that a person's situation affects their participation. In all times, considerable attention to ethical aspects of the process must be given. It will support the learners in the process of taking part in photography activity and reflecting on a result in a group; in addition, transparency of the further use of the photographs, etc. will help to strengthen participant's confidence and encourage them to represent themselves, their views and ideas to others.

Acknowledgements

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Pirita Juppi, Liisa-Maria Lilja-Viherlampi & Ilona Tanskanen

Process of Professional Growth in Creative Wellbeing Studies

Introduction: Process of Professional Growth in the Creative Wellbeing Study Programme
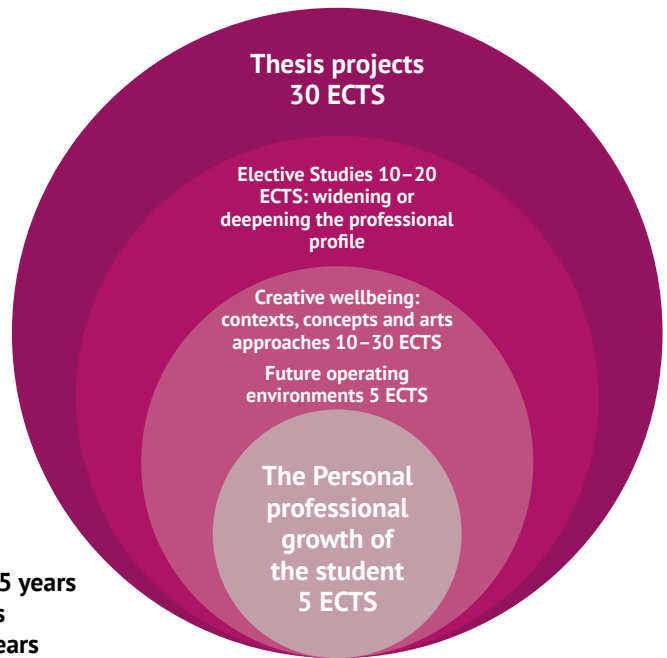
In January 2019, Turku University of Applied Sciences (Turku UAS) launched a Master's degree programme of Creative Wellbeing. It is a joint programme of two faculties, Arts Academy and Health and Wellbeing. The programme leads to a Master's degree according to a student's prior degree, either in Culture and Arts, or in Health Care or Social Services.

Creative Wellbeing is implemented as a flexible blended-learning programme that combines face-to-face learning on campus with distance and online learning. Creative wellbeing refers to the comprehensive, dynamic, and interactive interdisciplinary field of arts, health and wellbeing. Key elements of the developing field of creative wellbeing include research and development, life-long education, operating environments and contexts, work practices and services, policymaking, ethics, evaluation, communication, and media.

Our understanding of wellbeing is holistic and systematic and has its origins in the idea of eudaimonic wellbeing, which is connected to self-actualization and having a meaningful purpose in one's life (see Bauer et al. 2008). Creative wellbeing as a concept refers to the meaningful personal experience of one's own relationship to arts and culture, a goal of work in the field, and an interdisciplinary field of discourse.

The following picture (Figure 1) presents the structure of the Creative Wellbeing studies. In the very core is the process of personal professional growth of a student towards an expert of creative wellbeing. We see this transformative, narrative process as an essential element in reflective professionalism, and it is guided throughout the studies. In this article, we refer to this process as the Process of Professional Growth (PPG).

The Structure of the Studies in Creative Wellbeing

**Thesis projects
30 ECTS**

**Elective Studies 10–20
ECTS: widening or
deepening the professional
profile**

**Creative wellbeing:
contexts, concepts and arts
approaches 10–30 ECTS**

**Future operating
environments 5 ECTS**

**The Personal
professional
growth of
the student
5 ECTS**

- **Master of Culture and Arts, 60 ECTS, 1,5 years**
- **Master of Health Care, 90 ECTS, 2 years**
- **Master of Social Services, 90 ECTS, 2 years**

Figure 1. The structure of the Master's degree programme in Creative Wellbeing (60/90 ECTS) at Turku University of Applied Sciences.

The core element in the PPG is the study unit called The Process of Personal Growth as a Professional of Creative Wellbeing. Its learning objectives include:

1. Growing in professional self-knowledge, as a cumulative and practice-oriented process.

2. Growing consciously in reflective skills and methods; especially in autobiographical arts-based practices.

3. Reflecting different kinds of professionalism within the field of creative wellbeing.

4. Connecting oneself with the developing professional field of creative wellbeing and contributing to it.

In 2021, the implementation of the study unit consisted of the following elements that form a cumulative process integrated in the whole study programme:

1. The first study week: an intensive Digital Storytelling workshop.

2. Personal reflection through diary writing.

3. Reflective discussions and other reflective group activities.

We see the Process of Professional Growth as a very valuable and applicable pedagogic element, suitable for many kinds of degree programmes. During the ARTHEWE project, this process has been under intensive development in the context of the Creative Wellbeing study programme. In the following, we scrutinize the theoretical basis and rationale for the PPG, and describe the pedagogical practices applied so far. In addition, we explore the students' experiences of the process as they were expressed in the feedback collected during the year 2021. We also make use of the teachers' observations and reflections on the process.

Enhancing Reflexivity and Reflective Skills through Creative Autobiographical Methods

Transformative Learning and Identity Work through Autobiographical Practices

The Process of Professional Growth included in the Creative Wellbeing study programme has applied the pioneering work of Celia Hunt, who founded the Creative Writing and Personal Development MA at the University of Sussex (Hunt, 2013, x), more recently Creative and Critical Writing MA (University of Sussex n.d.). PPG includes journaling and other creative writing practices, and it is therefore very similar to the fictional autobiography practice, which Hunt calls (2013, ix) life writing. Life writing gives an opportunity to rewrite oneself (Kosonen, 2014, p. 99).

Autobiographical writing has a centuries-long history. Since 1990s, to some extent already since 1970s, there has been high activity in research as well as in practice of it. Self, identity, reflexivity and transformation have been present in autobiographical writing since the early years (Kosonen, 2000, pp. 14–17). It has been connected to such aims as spiritual and personal contemplation and renewal, as well as recovering from various types of crises and losses. Therefore, autobiographical practices have been widely applied for example in therapy, counselling, tutoring and autofiction. (Adams, 2021, pp. 9–11; Borkin, 2021, pp. 4–6; Hunt, 2013, pp. ix–xii, 3–4.)

Introspection and reflection are present also in the PPG of the Creative Wellbeing study programme. The purpose of it is analogous to the MA programme at the University of Sussex, namely transformation of professional identity, or more precisely, developing a more open, flexible, embodied and agentic way of being, a more critical stance, and an ability to act with integrity (see Hunt, 2013, p. 65). The aim resonates strongly with the learning outcome of transformative learning process (see e.g., Kroth & Cranton, 2014, p. 9).
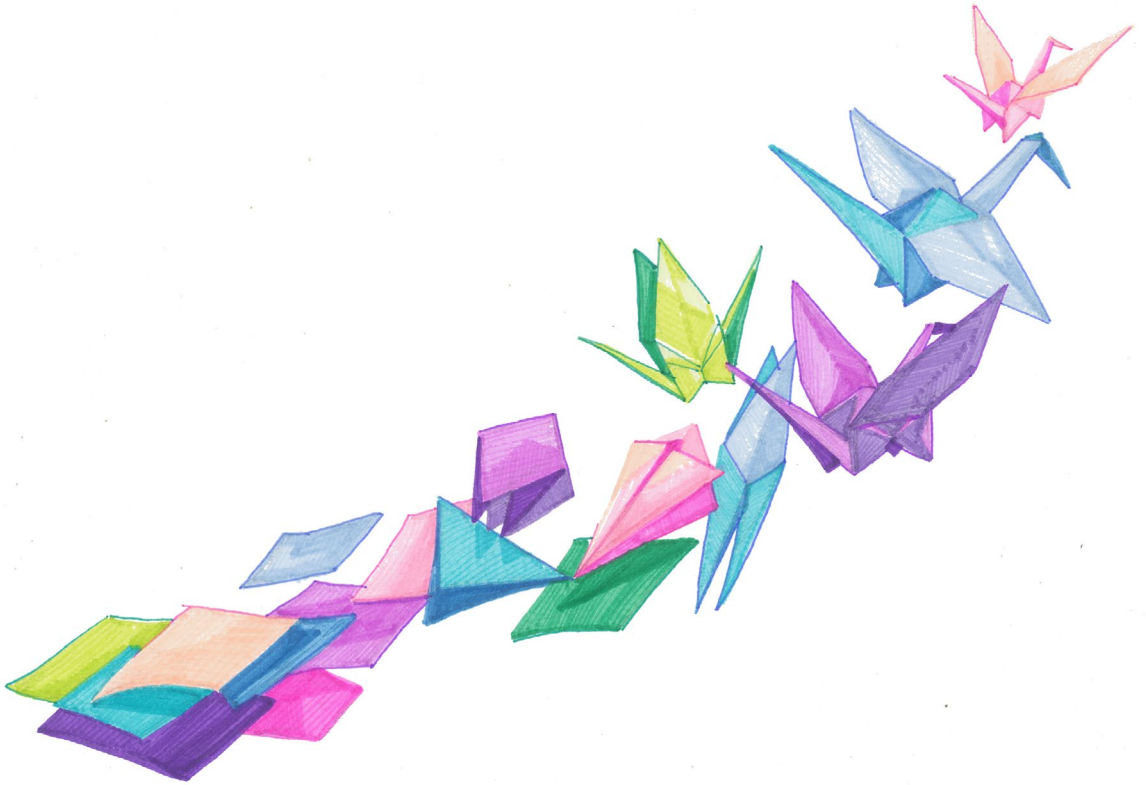
Students start forming a shared collective identity as they identify with the community-in-the-making of the Creative Wellbeing study group. Picture: Kirsi Karppinen

During the studies, the professional identity of Creative Wellbeing students is in movement, and the structured Process of Professional Growth offers a platform for identity work. Identity work is an essential part of transformative learning that aims at a fundamental change in meaning making (ibid., pp. 4–5).

Master's degree students at Turku UAS are adult learners and professionals in their own field, having at least a BA degree and two years of work experience. Many of the students are facing a turning point in their career, stemming from various personal and social changes. MA students are therefore doing professional identity work in form of recategorizing and retelling themselves. The questions of similarity, boundaries and difference will arise and need to be considered. In the boundary work to identify themselves with the new study community and a new kind of working life environments, the students may feel untrue to themselves. (See Ivanič, 1998, pp. 10–14.) Writing and other art-based activities offer a space to study new contexts, new discourses and practices, in an attempt to find one's own place. Through these activities, students narrate a new identity, where new competences take place. (Benwell & Stokoe, 2006, pp. 42–43, 130, 137–141; Ivanič, 1998, pp. 6–9, 12, 14.)

In addition to personal benefits, professional identity work is needed for increasing an emerging field's visibility and profile. Especially young professional fields, such as creative wellbeing, need to articulate their competencies and niche to persist. The professional identity of a field is formed in chorus of individual voices.

Reflexivity and Creative Writing

Reflexivity requires the ability to observe oneself as another – which especially diary writing, in other words journaling, and group discussions connected to it make possible. Self-reflection takes place in an inner narrative process, which remains private, and in form of telling stories to other people from different angles and in diverse contexts. (See Hänninen, 2000, pp. 56–57, 128–130.) The aim of the self-reflective process is to renew the inner story and identity (see Hänninen, 2000, pp. 56–57), which is enabled by the new perspectives and discourses developed through telling and listening to stories in group sessions.

The power of diary writing as a self-reflective instrument consists of several elements: Diary writing is simultaneously a practice and a ritual (DeSalvo, 2000, pp. 71–77), and it also includes meditation (Progoff, 1992, p. 22). It offers possibilities to act things out, to freeze time, to observe things from safe distance and pace, to express oneself, to reflect, and to take pleasure in writing (Lejeune, 2009, pp. 181, 194–196). It opens opportunities for continuity for self and life (Kosonen, 2014, p. 103), and is therefore a means to take care of oneself, others and the "world" (Kosonen, 2020, pp. 39–48).

Besides diary writing, other techniques of creative writing are applied in the PPG. Many of them originate from the set of methods called life writing, developed by Celia Hunt. It applies creative writing, fictional and poetic techniques focusing on self-experience, physical and emotional experience, personal memories as well as relations with others (Hunt, 2013, p. ix). Life writing makes use of creative writing exercises, including student-led as well as tutor-led learning groups, critical reflection on experience through learning diaries, and end-of-course essays and papers. All these activities aim at supporting students' reflexivity. (Hunt, 2013, p. xvi.)

One of the techniques is freewriting, which is a writing strategy where the writer commits oneself to write, usually for a given or decided time, striving for free associative language flow (Hunt, 2013, p. 6). It aims at open, truthful and authentic way of writing.

In the Digital Storytelling workshops, structured freewriting techniques are applied to facilitate writing of the script for one's digital story. In structured free writing, the facilitator gives the initial words after which the writers are free to continue wherever the pen or keyboard is taking them to.

Digital Storytelling as a Pedagogic Tool

One of the arts-based and autobiographical methods applied in the Process of Professional Growth is Digital Storytelling. The practice was originally developed by Joe Lambert, the late Dana Atchley and their partners in the 1990s in Berkeley, California. They established the Center for Digital Storytelling – StoryCenter since 2015 – that has had a key role in spreading Digital Storytelling around the world. (See Lambert, 2009a, pp. 1–10; Lambert, 2009b; Hartley & McWilliam, 2009, pp. 3–4.)

The classic model of Digital Storytelling is based on facilitated workshops typically lasting for three days (see Lambert & Hessler, 2018, pp. 71–85). Accessible digital media tools are used to create digital stories. Rather than digital media technology, however, at the heart of the practice is the art of storytelling (Hartley & McWilliam, 2009, p. 3; Lundby, 2008, p. 3), and the supportive group process during which the story ideas are shared and developed – the Story Circle, as the pioneers of the practice call it (Lambert & Hessler, 2018, pp. 78–80; Hardy, Jamissen, Nordkvelle & Pleasants, 2017, p. xv; Hessler & Lambert, 2017, pp. 20, 23–30).

A digital story combines visual storytelling based on still images (sometimes also video clips) with a recorded voice-over narration. Digital stories may also include text and other graphic elements, music and audio effects. The result is a short video, usually only 2–3 minutes of duration. Digital stories are typically based on personal life experiences of the storyteller and told as first-person narratives. These stories are shared with other workshop participants at the end of the workshop and in some cases also published online or presented to a specific target audience.

Digital Storytelling has been used in many different contexts and for various purposes, ranging from personal and professional reflection to community development and educational use (see e.g., Hill, 2004; Lambert, 2009a, pp. 91–104; Lowenthal, 2009). Digital Storytelling is an effective pedagogic tool. It develops multiple literacies – such as media literacy, visual literacy and digital literacy – and skills in storytelling, communication, collaboration and critical thinking (e.g., Czarnecki, 2009; Malita, 2010; Niemi et al., 2014; Robin, 2008). Digital Storytelling assignments allow students to apply theoretical concepts and scientific approaches to practice. Because of the personal and autobiographical nature of digital stories, Digital Storytelling supports critical reflection of personal life experiences. (Thornburg, 2011, pp. 43, 45–46; 2017, pp. 179–180, 183.)

Structure of a Digital Storytelling (DST) Workshop

PHASES OF THE DIGITAL STORYTELLING PROCESS

Pre-workshop preparation	Community building	Pre-production	Production	Screening

| Pre-assignment: Finding a meaningful photo, collecting images for the digital story. | Sharing a meaningful photo | Freewriting activity | Writing the script | Recording the voice-over narration | Editing the digital stories | Viewing the digital stories | Discussion and feedback |

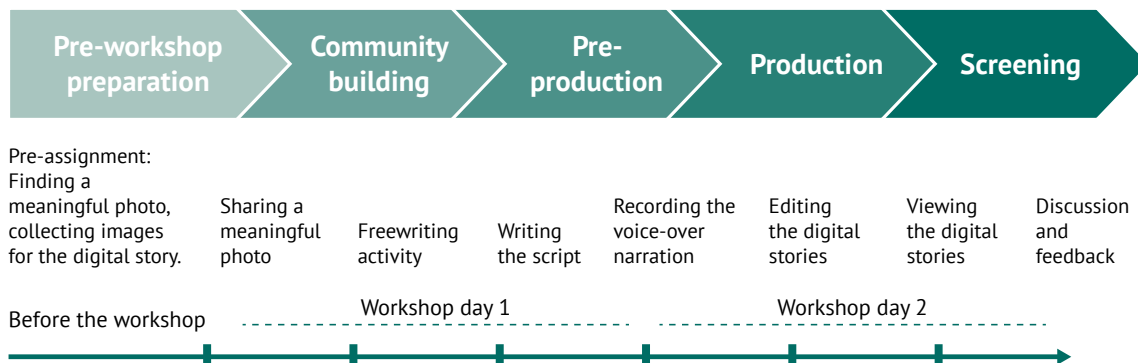Before the workshop — — — Workshop day 1 — — — — — — Workshop day 2 — — —

Figure 2. The structure of a 2-day Digital Storytelling workshop in the Creative Wellbeing study programme.

The Process of Professional Growth in practice

Digital Storytelling Workshop for Creative Wellbeing Students

In the very first study week of the Creative Wellbeing programme, the Process of Professional Growth starts with an intensive Digital Storytelling workshop lasting for two full working days. The workshop starts both, the personal process of self-reflection and identity work, and the interactive and supportive group process, essential for collective professional reflection.

Because of the COVID-19 pandemic, in January 2021, the workshop was implemented online using the Zoom video conferencing application as a platform for instruction and interaction. The web-based video editor WeVideo was used for editing the digital stories. Each participant worked remotely from their home or any other location they preferred. The structure of the online workshop followed the same basic structure we use in face-to-face workshops (see Figure 2).

Because two days is a fairly short time for a Digital Storytelling workshop, we ask students to prepare for the workshop by collecting photos related to their career path. Moreover, students are asked to find one personally and professionally meaningful image to be shared with the group at the beginning of the workshop.

The first online workshop day started with this community-building activity. Each participant in their turn –tutor teachers and workshop facilitators included – shared their meaningful photo using Zoom's screen sharing tool and told something related to the photo. Through the activity, the participants introduce themselves to the fellow

students and teachers, start to get to know each other and feel comfortable with each other. Simultaneously, sharing recollections about a specific moment, event, person and/or place seen in the photo serves as the first storytelling activity and as a "warm-up" for working on the digital stories.

After the community-building activity, students were introduced to the Digital Storytelling practice and the Process of Professional Growth in the Creative Wellbeing study programme. They were given general guidelines for the digital story: it should be a digital career story focusing either on their professional path that has led to this moment, on their present work and professional identity, or on their professional future ambitions. The recommended length of the story is ca. 2 minutes, which means that the written script should be limited to ca. 200 words, and the visual narration of the story requires ca. 20–30 images.

The first creative activity of the workshop was structured freewriting. Prompts provided for the Creative Wellbeing students directed them to explore meaningful choices and turning points in their career, their competences and strengths, and their future aspirations. Students continued writing for 5–6 minutes on each prompt.

After the freewriting activity, students were instructed to write the first draft of the script for their digital story, making use of the texts from the freewriting sessions if they wished. Students then shared their story drafts in small groups (3–4 students) in Zoom's Breakout Rooms, following the idea and model of a Story Circle. In their feedback, participants were instructed to focus on what they found touching and interesting, and what they would like to hear more of, and to avoid any good/bad type of evaluations or interpretations of the writer. At the end of the first day, participants polished their scripts and recorded their voice-over narrations using WeVideo and a headset with a microphone.

The second workshop day started with a WeVideo tutorial session, in which the students learned how to import images into WeVideo, how to combine them on the video timeline with the voice-over, how to use other elements available in WeVideo (such as music and transitions between images) and how to export the finished digital story. The participants then worked mainly independently on editing their digital story, but the facilitators were available throughout the day to provide support and assistance.

As usual, the Digital Storytelling workshop ended with viewing the digital stories created by the participants. They were instructed to show their appreciation for the stories by applauding or using Zoom's reactions, instead of giving feedback on the technical or

creative quality of the personal stories seen. The workshop ended with a discussion on the experience of creating and seeing digital stories and with a feedback activity.

Reflective Diary Based on Monthly Themes

The reflective diary writing begins during the first study week of the Creative Wellbeing programme. Students are encouraged to find their own way(s) of journaling. Diary keeping could consist of writing, speaking and recording, photographing, drawing, collage making, or any form of documentation and note making that the student finds suitable and useful. Maintaining journaling throughout the studies is emphasised, as well as keeping the diary regularly between the face-to-face meetings.

In the diary, students observe and reflect their emotions, feelings, psycho-physical notions, thoughts, insights, discussions and so on. Students receive a specific assignment or a reflection theme for each month, for example: "Read your notes and find mentions about your own wellbeing." The monthly themes for the students who started their studies in January 2021 were:

- My professional path so far (Digital Storytelling workshop)
- The diary
- Goals and goal setting
- Identity and transformation
- Telling (my) story
- Reflection of the first term
- Development project (thesis) in the process of professional growth
- My own experiences of (my) creative wellbeing
- My roles as a professional
- My resources – my statement for the future in my professionalism
- Expressing and communicating my professional expertise
- Appreciating my way and my process – recognizing my competence in a bigger picture.

Each student meets the tutor teacher during the first months of the studies. In the individual tutoring meeting the personal professional goals and the individual study plan are discussed, as well as the diary work. During the third term, there is another individual meeting with the tutor teacher, to discuss any topical questions related to the studies, and to remind students of diary writing.

Writing offers a space to study new contexts, discourses and practices, in an attempt to find one's own place. Picture: Kirsi Karppinen

As the final assignment of the reflective process, students write a summary about the entire process of personal professional growth during the studies. This is shared only with the tutor teacher, who gives feedback on it. At the end of their studies, each student also writes and publishes an expert article on a professional platform, written from the professional viewpoint. Usually, this article considers the development work done for the thesis. The diary may have had a role in the student's thesis documentation, too.

Reflective group discussions and activities

The personal diary work during the distance learning periods is accompanied by group reflection during the face-to-face sessions on campus. These group activities focus on the theme reflected in the diary during the previous weeks, and the type of group activity is chosen according to the theme. Group activities mainly take place in learning teams of five to six students. The learning teams are formed in the first week of the studies and remain as long as the participants continue studying.

Students prepare for the group activities by pre-assignments before the contact days. A reflective group session usually starts with a creative warm-up exercise aligned with the theme at hand. After a short introduction to the theme, students have time for reflection in learning teams. The summary of each team's reflections is shared with the whole study group and the teacher(s).

At the end of the first and the second term, there are half-day sessions for group reflection. There the focus of the reflection is on the whole term: what has your (studying) path been like so far, where are you now, where are you going? Creative working methods are used to promote reflection.

Students' experiences of the Process of Professional Growth

Feedback on the Digital Storytelling workshop

In the end of the Digital Storytelling workshop, we collected anonymous feedback from the participants using a digital whiteboard, Google Jamboard. We asked the participants to write feedback on four separate pages that had the following titles:

1. I liked
2. I found challenging
3. The most meaningful thing for me
4. My mood at the end of the workshop

In the following, we summarize briefly the content of feedback provided under each topic (each page). Example quotes are translated from the original feedback comments in Finnish.

I liked: The participants mentioned having liked learning new skills, tools and methods in the workshop. They also enjoyed the creative process: the chance of engaging in

artistic and creative expression. The importance of the group and community-building was clear in the feedback comments. The participants had enjoyed seeing the digital stories of other participants, and they felt emotional after the process of creating and seeing the stories. Stories provided a chance to get to know each other, and sharing stories created a warm atmosphere among the participants. As one participant expressed: "Even in remote working, you can get close [to someone]. And you can let [someone] close [to you]."

The participants expressed also appreciating the way the workshop was planned and organized: the well-structured process with a set schedule, clear instructions and a practical hands-on approach.

I found challenging: Challenges mentioned by the participants mostly concerned the technology used, the creative decisions related to telling their story, and the tight schedule of the workshop. For some it was challenging to adopt new digital media tools and techniques in such a short time. Some participants mentioned computer-mediated communication and remote work as challenging in general.

Creative challenges had to do with narrowing down the autobiographical narrative into a 2–3-minute story and finding images that would fit well with the verbal narration. In the short timeframe of the workshop, participants are forced to give up perfectionism and to complete their story by a given deadline. This can be hard for some participants, and it was mentioned in one feedback comment.

In two feedback comments, participants mentioned that they found it challenging to open about themselves and their lives to other participants. However, the safe space, structured process and supportive group helped the hesitant participants. As one of them mentioned: "The group was wonderfully supportive. It was important that the texts were first read in small groups, and we received constructive feedback on them."

The most meaningful thing for me: Based on the feedback comments, by far the most meaningful part of the workshop experience was the feeling of joining and belonging to a new community. The participants repeatedly mentioned the importance of the community, and of sharing, openness and trust experienced in it. Through the shared stories, the participants recognized similarities in the life events and emotions experienced by the group members. They also expressed being happy for having had the courage to share their own story with other community members.

Another meaningful aspect of the Digital Storytelling workshop was self-reflection – having an opportunity to contemplate one's life story and career path, and through that

achieve new perspectives and awareness about oneself. Participants expressed this by writing about "getting to know" or "facing" oneself.

Both of these meaningful aspects of the experience are closely related to re-evaluating and reconstructing one's own identity at the critical transition phase of starting a new study programme. Reflecting on the personal life story and career story up to the present moment supports construction and narration of one's individual professional identity. Moreover, students start forming a shared collective identity as they identify with the community-in-the-making of the Creative Wellbeing study group.

Mood at the end of the workshop: The participants mostly described their mood at the end of the workshop very briefly, with just one or two adjectives (see Figure 3). The intensity of the workshop is evident in the choice of adjectives: the most often used word was "tired". Feeling tired, however, did not seem to be a particularly negative thing, and this was communicated by using a combination of attributes, such as "tired but happy", or elaborating the type of tiredness felt: "a little tired but in a good way". Many participants felt that "they had given it their all" and were "relieved" after successfully completing the task. This intensive group process left participants also feeling "happy" and "satisfied".

In addition, many other positive feelings were mentioned: some participants felt peaceful, thoughtful or grateful; someone was excited, integrated or empowered. A couple of participants also mentioned being curious and eager to get to learn the group better.

Feedback Survey in December 2021

In December 2021, after one year of studies, the Creative Wellbeing students answered a Webropol feedback survey. All the nineteen students answered three questions: 1) what was professionally important and interesting for students in the study unit Process of Professional Growth as a Professional of Creative Wellbeing, 2) which topics and contents of the first year of studies were most relevant and meaningful, and 3) general feedback ("free word"). In the following we present a brief summary of the feedback, focusing on the contents that are most relevant from the perspective of the PPG. Some answers were in English and those citations are in the original form. Others were in Finnish and they have been translated.

The students gave very positive feedback on the study unit in question. When asked what were the most relevant and meaningful topics and contents of the first year of studies, this study unit or some of its elements were mentioned explicitly in 11 answers out of 19. The study unit received positive feedback also in the "free word" section. Students had

Figure 3. Words used by the participants to describe their mood at the end of the workshop. The size of the font is proportional to the times the word was mentioned in the feedback comments.

recognized the cumulative process during the studies in terms of personal experiences and growth combined with theory and applying theoretical viewpoints in practice.

The students appreciated the "compulsory" journaling and the structured, guided path of reflection in the study unit. Many students noted the importance of understanding and contemplating their own professionality, using the shared experiences of the group as a reference point. They saw the importance of connecting their own developing professionality with the new professional field.

> Important in the course was the reflection on the core of one's own professional skills, articulating of one's own competence and setting concrete career goals for the future.

> Appreciating your own professionalism and understanding its specificity.

The diary was seen as a concrete tool for gathering information on personal and professional development, but also as a tool for professional use later on. Development of one's identity during the one-year studying period was acknowledged.

> Following your own development and the path, as a whole, has broadened my thoughts. Development has taken place, although at times it seems that I'm not moving forward.

> Working on your own professional identity, understanding, perceiving, and accepting changes in in it. [was most meaningful and relevant in the studies.]

Students gave positive feedback on the creative and arts-based activities carried out in the face-to-face sessions. The pedagogical goal of the lecturer team is to apply experiential and arts-based approaches during the face-to-face sessions and in the learning assignments. Even though we have not yet reached the full potential of this pedagogical principle, and the need for more arts-based approaches was pointed out in the feedback, some students had already recognized the importance of these activities. They had received personally meaningful experiences that facilitated their reflection, as well as tools for further use.

> Noticing and understanding that a course can really be art based – we have done a lot of creative exercises and through those also learnt how they can be used in different contexts.

> The experiential viewpoint of my own experiences in considering the wellbeing effects of arts and culture in many courses has best promoted learning.

Students also mentioned the importance of learning from each other and networking. Working and sharing in multiprofessional groups was seen very useful. These are important aspects in growing – not merely as a professional, but also as a developer of the emerging field, and growing in the competence of interprofessional working.

Discussion and Conclusions

As the result of these development activities, analyses of the students' feedback, and reflection by the lecturers involved in tutoring the process, we have recognized certain areas that require further development.

Even though the Process of Professional Growth has been a structured process built within the study unit The Process of Personal Growth as a Professional of Creative Wellbeing, it would benefit of an even better structure in terms of the reflection themes and activities during the face-to-face sessions. Each of those reflection sessions should be well integrated in the whole process and in the knowledge basis of the study unit.

Outlining the entire PPG process to the students in the beginning of their studies is especially important. In the students' feedback, some of them referred to "the course" that they thought was about to be finished in December. The December session would indeed be the end of the regular face-to-face meetings and reflection sessions, but the process was intended to continue until graduation.

From the teachers' perspective, an essential element in the process is the part of the work that is done independently by students, namely personal reflection and processing. The role of the tutor teachers is merely to facilitate this process. On the other hand, identity is constructed in interaction, and here specifically the interdisciplinarity and interprofessionality of the study group is vital. The study group and the learning teams are the platform where the change, growth, takes place. The importance of the group was evident also in the students' feedback.

As for methods and approaches applied during the process, the lecturers agree that arts-based and experiential approaches should be applied even more than has been done so far. There are some practical challenges to be solved, such as the limited time available for the reflection sessions during the face-to-face meetings. We see developing pedagogy in Creative Wellbeing education as a very important task. Development work is not conducted only within the framework of research, development and innovation (RDI) projects, but also as part of the everyday teaching work that makes use of continuous reflection and evaluation and develops practical implementations with new groups of students. As students are expected to reflect on their whole journey and their professional growth during the studies, and also to evaluate the reflective process itself, summary reflections in the end of the studies are very informative and provide valuable feedback to the tutor teachers who read them.

One of the main tasks ahead is to integrate the results of the ARTHEWE project on key competences of the creative wellbeing professionals (see Laitinen & Lilja-Viherlampi, 2023) in the learning objectives and contents of the Process of Personal Growth as a Professional of Creative Wellbeing study unit in the next curriculum revision.

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Evanthia Sakellari, Constantina Skanavis, Liisa Hämäläinen, Jayne Peake, Mark Rietema, David Thyrén, Eva Bojner Horwitz, Ieva Petkutė & Areti Lagiou

Creative methods in health promotion and evaluation

Introduction

One of the Intellectual Outputs (IO5) of the ARTHEWE project aims at the development of an example post-graduate course entitled "Health and Well-being Promotion through Creative Methods" which leads to 2 ECTS. It is co-developed among the project partners, led by the Department of Public and Community Health of the University of West Attica (Athens, Greece). The aim of this post-graduate course is to engage post-graduate students in learning activities in order for them to learn strategies for health and well-being promotion for different target groups in the community. Furthermore, they will learn about the use of creative methods for evaluation.

The purpose of this paper is to discuss different aspects on creative methods in health promotion and evaluation. More specifically, the creative approaches in health promotion interventions and their evaluation are presented providing examples of creative evaluation that have been used within the ARTHEWE project.

Although creative methods do not only include arts-based initiatives, the present paper is focused on creative arts-based methods with an ultimate emphasis in the evaluation of health promoting activities with the use of arts.

Background

Effective health promotion involves the creative cultivation of physical, mental, social, and spiritual well-being and therefore, creativity should not be seen as a rare capacity of exceptional individuals (Cloninger & Cloninger, 2013). The W.H.O. has recently raised attention to the role of arts and its positive impact on health and well-being (Fancourt

& Finn, 2019). Arts as a creative method in health promotion refers to applying arts and creative initiatives to maintain or promote individual and community health and wellness. It can involve the introduction of art (such as paintings, music, sculptures) into a setting to enhance health in that environment (for example, music in waiting rooms to enhance mood). It also involves the development of partnerships between health and arts/creative organisations to promote health messages and introduce health policies (for example, smoke-free concerts, healthy food options at arts events and venues) (Davies & Pescud, 2020). In addition, the eco arts approach, with a partnership between artists, teachers and their local communities, can promote a holistic education including physical activities that connect learners to nature and real situations in local places (Inwood, 2008).

The most frequent definition of creativity in scientific literature incorporates the criteria of being novel (original) and valuable (Pichot et al., 2022). On the other hand, Weisberg (2015) has suggested to define it independently of its value, but as the production of goal-directed or intentional novelty. Creativity is defined as "the ability to produce or use original and unusual ideas" (Cambridge University Press, 2022).

In the context of a concept analysis (Hansen, Erlandsson, Leufstadius, 2021) of the term "creative activities", the following five attributes emerged:

1. consisting of elements of art and craft using mind and body,
2. being experienced as meaningful,
3. creating creative processes,
4. developing skills, enhancing occupational performance and managing everyday life, and
5. easy to modify for the individuals or the groups through different approaches.

Creative methods in health promotion

There are many creative methods used in health and health promotion (Theorell at al., 2015) that provide non-traditional effective tools to health professionals and there is evidence on their positive impact on people's health (Bojner Horwitz & Huss, 2016; Cloninger & Cloninger, 2013; Curtis et al., 2018; Jensen & Bonde, 2018; Theorell at al., 2015; Viding et al., 2017; Viding et al., 2015). Some publications address health problems, such as the use of arts-based interventions as (complementary) approaches for managing pain or preventing and treating substance use disorder (Leis & Morrison, 2021), while others as creative arts therapy, for example in the context of cancer (Raybin & Krajicek, 2020).

On the other hand, it is also reported that the loss of such activities may have a negative impact. For example, a study (Theorell et al., 2020) about the perceived losses from restricting choral singing during the COVID-19 pandemic found that choir singers have been affected by the COVID-19 pandemic aesthetically, emotionally, and physically. In particular, the strongest weight in terms of perceived loss was that of the social aspect of singing, while professional singers reported that they miss the aesthetic experiences, flow, and all the physical aspects (physical training, voice training, and breathing training) to a greater extent than the amateurs (Theorell et al., 2020). Even when delivered virtually, there is a positive impact in accordance with the results of a study among older adults residing in long-term care which found that virtual arts interventions lead to improvement of their wellbeing (Murphy et al., 2021). While arts-based health promotion approaches have been used across the world for different health issues, in sub-Saharan Africa, these approaches have been widely used as a way for researchers to pursue collaboration with communities to improve health in sub-Saharan Africa, particularly in response to HIV/AIDS, together with other communicable diseases (such as Ebola and malaria) (Bunn et al., 2020).

A recent review (Davies & Pescud, 2020) concluded that arts were found to have an impact on mental well-being, social health, physical activity, healthy eating, preventing tobacco use and preventing harm from alcohol. Meanwhile, an earlier qualitative study (Davies et al., 2014) on understanding the relationship between health and the arts has summarised the following outcome themes: mental health, social health, physical health, art specific outcomes, economic outcomes, knowledge outcomes and identity outcomes.

Creative methods in the evaluation of health promotion interventions

Programme evaluation is useful to determine the process and the impact of the health promotion initiatives and whether these result in the desired health-related outcomes for individuals and communities (Adams & Neville, 2020). To address the question of how a programme works, evaluators should capture not only programme outcomes, but also programme processes (Haji, Morin & Parker, 2013). Evaluation of health promotion interventions is important to provide evidence about the effectiveness of a programme, identify ways for improvement, justify the use of resources, and identify unexpected outcomes (O'Connor-Fleming et al., 2006). The W.H.O. (1998) recommends a mixture of process and outcome information is used to evaluate all health promotion initiatives.

Evaluation may include different types, depending on the questions we want to answer which are maybe specific to each programme. The most common types of evaluation are process evaluation and outcome evaluation. As explained by CDC (2011):

- Process evaluations or implementation evaluations document whether a programme has been implemented as intended, and why or why not? In process evaluations, you might examine whether the activities are taking place, who is conducting the activities, who is reached through the activities, and whether sufficient inputs have been allocated or mobilised.

- Outcome evaluations assess progress on the sequence of outcomes the programme is to address, assess the effectiveness of a programme in producing change. Programmes often describe this sequence using terms like short-term, intermediate, and long-term outcomes (U.S. Department of Health and Human Services, Centers for Disease Control and Prevention, 2011).

The evaluation of arts-based health interventions need to be evaluated, even if there are difficulties due to their complex and subtle character of artistic endeavors and the wide spectrum of art forms or the wide variety of different settings that these take place in, with a diverse range of individuals, and in response to the whole spectrum of health issues and points of intervention (Clift et al., 2010), still the arts-based health interventions need to be evaluated. This evaluation research is needed, not only to document and evaluate the benefits of arts and health projects, but also to provide a foundation for the future planning and up-scaling of arts interventions that are more securely evidence-based (Clift, 2012).

It is supported that standard questionnaires, tick box forms and interview techniques do not naturally enable a deep level of imaginative thought or complex recollection of events (Hield, 2012). Therefore, creative and arts-based approaches can be particularly powerful, including a rich variety of techniques, they may uncover hidden perspectives and strengthen participants' voices. They are also easier for making the results accessible to wider audiences beyond traditional academia or policy-making stakeholders (Daykin & the Creative and Credible Project Team, 2015). Creative evaluation methods may boost participation from all parts involved in the process and allow inclusiveness. A good example is the "Creative and Credible" knowledge exchange project which has been developing the knowledge, skills and resources of the arts and health sector around evaluation (Willis Newson, 2015). More about the possibilities for creative methods evaluation can be explored at the project's website: www.creativeandcredible.co.uk which includes resources based on stakeholders' experiences of evaluation (Daykin at el., 2017). They include a vast array of techniques including photography, film and visual arts, poetry and creative writing, music, drama and performing arts (Daykin & the Creative and Credible Project Team, 2015).

The experience of creative methods for evaluation purposes during the ARTHEWE project

Throughout its cycle, the ARTHEWE project has utilised different creative evaluation methods within the Intellectual Outputs developed by the partners. These may inspire others in the evaluation of their projects. Below, some ARTHEWE ideas are presented briefly for evaluation with creative approaches.

Virtual evaluation café

The evaluation café (Weitzenegger, 2009) shares common features with the world café concept (theworldcafe.com), allowing a powerful environment to discuss and provide feedback on a project or a programme. The ideas shared during the evaluation café will feed further development of the project/programme and its improvements. The participants can have a collaborative dialogue through this creative method on the open questions provided by the facilitator. The evaluation café method was conducted virtually, allowed the participants to freely use any form of expressing their feedback. Thus, creative approaches were encouraged to be used; they could be visual (photos, drawings) or textual, using creative writing reflection. Furthermore, the whole process allowed effective communications while maintaining a friendly atmosphere.

This evaluation café method was used for the evaluation of a newly developed course titled "Health and Well-being Promotion through Creative Methods" which took place in autumn semester 2021–2022 at the University of West Attica. Due to COVID-19 restrictions, the evaluation café was adapted to be conducted online and the current experience suggests using it when it is not possible to have the groups physically at one place, as it also gives some flexibility and allows creativity.

The process includes the following:

The facilitator introduced the aim and the practical issues to the whole group, emphasizing ethical aspects of their participation in this session. The group was divided into three smaller groups (using breakout rooms in the online platform) to promote the discussion among the participants. The participants were given the following questions to discuss: "What are your overall impressions from your participation in this course?"; "Which are the positive aspects of the course?"; "Which are the negative aspects of the course?". Each group had about 15 minutes for each question to allow time for everyone involved to express their ideas (it could take up to 20 if the groups are big). They all worked on a "padlet" with links provided by the facilitator. Padlet is a real-time collaborative online platform which allows writing text, uploading documents including drawings, photos or

videos. After 45 minutes, all the groups were back in the main virtual room when there was a summarizing session of about 10 minutes. The whole process supported a safe environment and this approach of evaluation was found useful by the students and helped them to express their feedback more freely.

Creative writing as an evaluation approach

At Turku University of Applied Sciences, a creative evaluation process was developed in December 2021. This was based on the idea that different methods produce different kinds of data and versatile data is needed when it comes to the themes of arts, health, and wellbeing. The goal of this creative evaluation workshop was to obtain feedback and motivation on the curriculum development and future implementation of the postgraduate course "Personal Professional Growth by Autobiographical Narrative and Creative Wellbeing as a Competence" which was run twice in 2021.

Methods used in the process of "plan, create, evaluate" were applied from the field of literary arts and creative writing. Using evaluation methods based on literature and creative writing allow space to use one's own voice. When we talk about creative writing, we talk about language, finding the words to formulate something from our thoughts and feelings. It is important how things have been said, not only what has been said.

The workshop was divided into two sections. The first part included working together to make poems and the second part was an individual writing task regarding the topics of Change and Journey. In the first part of the workshop, participants were asked to think about words they found important in the curriculum and to use them in poems they wrote together. In the latter part, participants were asked "what has changed in you or in your working and thinking (regarding the goals of the study modules)?". The texts written in the workshop gave valuable personal perspectives regarding arts, health, and well-being. Although the results are not presented here, it is good to keep in mind that sometimes the question is more important than the answer or as one of the participants wrote: "Wondering is a beginning of art and the base of culture and wellbeing. It enriches life."

'Dancing, Dialoguing, Journaling and Drawing' as ways of capturing the engagement in a process-based inquiry

This method evaluates the process rather than the state, or outcomes. It was included in the course "Pedagogies for flourishing in complexity", during autumn 2021 semester, which took place at King's College London (UK). This approach asks people to engage

with their own personal inquiry questions. How are they interacting and dealing with a group and uncertainty in the moment? Rather than having a specific goal-oriented outcome (for example I feel my body more or I feel less stressed), importance is given to how people engage with their stress, finding what helps and hinders them from being embodied in the moment. Participants are encouraged to take ownership of exploring their individual inquiry, and processing as a group. Some steps of how to lead this in a group setting are:

1. Frame the core themes/questions to the group so they can create their own enquiry, for example:

   • Safety/Risk – how do we embrace uncertainty?
   • Trust – how do you get others to trust you?
   • Leadership – what does this mean for you?

2. Develop exercises based on how these questions/themes develop for the participants. For example: Leading each other through space – Hand on partner's shoulder who closes their eyes and must trust their partner. In this exercise, we look at clear roles of 'leading' and 'following', continue with a theme of centre of gravity, relating, listening and also introduce an awareness of tone versus release and physical rather than verbal feedback. A warmup is required around relating, centre of gravity, listening and trust, when the partner closes their eyes.

3. Regular verbal check-ins in small groups throughout the session to map the journey

4. Regular whole group processing, which can be self-reflective through drawing and journaling and can also be embodied – checking in with body and moving with the questions held in the body. More specifics of journaling are listed below:

   • A 'scrapbook' of written notes, photos, video clips, music etc.
   • A body diary – participants would self-film, to incorporate movement responses and create videos as observational tools to see how it looks compared to how it feels.
   • A collective digital story to document the group journey, comprised of photographs, video clips, diary writings, movement and narration voiceover.

Listening to students. Evaluation in the learning environment through focus groups and individual in-depth interviews

Focus group interviews and follow-up individual in-depth interviews with students from various programmes at the Royal College of Music in Stockholm was the chosen method to learn from students, to enhance and develop the learning environment regarding key aspects such as creativity and health in relation to higher academic education curricula. The interviews were conducted as evaluation methods after lectures addressing Agenda 2030 work, enriched learning environments and multimodal practices focusing on embodied artistic learning activities (Bojner Horwitz et al., 2021). All interviews were conducted face-to-face at the Campus. We started with students from the Erasmus plus Contemporary Performance and Composition (CoPeCo) programme (http://copeco.net). This programme consists of nine international master's students with special competences and skills as composers and performers of contemporary cutting-edge avantgarde music. As a next step, we arranged another focus group interview with first-year students from the Music Education and Music Therapy programmes. 36 students took part in this collective focus group interview. 28 students were from the Music Education programme and eight students were from the Music Therapy programme. To gain more in-depth knowledge, after the focus group interviews, we identified three students to invite from the CoPeCo programme, one student from the Music Education Programme and one student from the Music Therapy programme to conduct in-depth individual interviews. All individual in-depth interviews were based on an interview guide that was built up from the findings from the focus group interviews and developed in relation to the WHO Agenda 2030 and the 17 sustainable development goals (SDG's) targeting inner and outer sustainability, enriched learning environments, multimodal practice in arts and health, and embodied artistic learning activity practices.

The interview guide contained the following seven questions:

1. What is a sustainable body for you?

2. How do you reflect on the quote: Take care of your instrument in the first place and the body in the second place?

3. How do you maintain your creativity?

4. Could you reflect a little bit on the concept Human Being vs Human Doing?

5. Could you reflect on the idea that "Your body's well-being permeates the sound of what you create"?

6. Appreciate doing something you are not good at – how does this sound to you?

7. Losing balance when striving for perfection – does this make sense to you? How?

Learning from the students' embodied knowledge helps us to understand the importance of developing space for reflection and contemplation in relation to a healthy and sustainable working life. The result from the interviews will help us develop and integrate more sustainable and healthier knowledge-based curricula within our artistic higher education programmes targeting students' working life more specifically.

Focus groups can also include a creative approach as an "activity based" focus group when providing, for example, the themes to be discussed in a visual way (e.g., photos, drawings).

Photovoice as an evaluation approach

Photovoice is participatory action research, based on visual research methodology with the intention to foster social change, used for community-based participatory research to document and reflect reality (Budig et al., 2018). Photovoice application seeks transformative change through the simultaneous process of taking action and doing research, which are linked together by critical reflection. Using ethnographic techniques that combine photography's creative practice, critical dialogue, and experiential knowledge, participants reflect on and communicate their community's strengths and concerns, to expose social problems and to ignite social change. This methodology provides a culturally grounded and contextually situated site for reflection on visual images, associated meanings, and social action.

The photovoice method is becoming increasingly applicable in creating more inclusive and accessible approaches in knowledge development. It was used in a newly developed *learning modality in the Global Brain Health Institute "Arts and Well-being for personal and professional growth"* as a suitable evaluation tool to empower participants to reflect on personal and community capacity of taking good care of yourself.

The process includes the following steps: 1) an introduction to the use of photography as a creative practice and evaluation tool to capture ideas, emotions, reflections that may be in a form of a workshop or a seminar; 2) fieldwork – participants are invited to describe/reflect upon their study/work environment responding to the explorative question defined in the teaching context; everyone is invited to take pictures of all the features related to the study/work environment as a member of the specific (e. g. university) community, and as a response to the questions, over a specific period of time;

3) Everyone is invited to take part in small group discussions, where the participants review their photographs and discuss them with other group members, exploring the emerging themes – how they are the same or different among the members of the group.

The photovoice as a creative evaluation method supports communication and exchange among the members of the group, thus supporting community atmosphere, opening a space to explore different or similar attitudes and opinions towards the same aspect.

Conclusions

Arts should be integrated in health strategies and it is essential to utilize interdisciplinary cross-sectoral collaboration for promoting health in the communities. Collaboration between arts and health sectors is needed to strengthen the arts-based health promotion approaches by the contribution of competence and expertise of each sector. In the ARTHEWE project, a syllabus and learning material are developed for a course entitled "Health and Well-being Promotion through Creative Methods", open access available and can be found at the project's website: arthewe.turkuamk.fi.

Furthermore, evaluation is essential for the improvement and sustainability of the health promotion interventions using creative methods and they should be designed and conducted in close collaboration of all stakeholders. In ARTHEWE, the project team has tested several creative methods, as presented above, which has been contributed to obtain rich feedback on the different activities implemented during the project. The project team used the different evaluation methods to move beyond the "traditional" ones to be benefitted as a method providing a safer environment during the evaluation process, as well as regarding the input of the participants which was more descriptive and therefore useful for the project's outcomes. Stakeholders can be inspired by the approaches described and include those in their practice as well as develop them further according to the needs of their target groups.

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