



**Nordic Arts & Health Conference, 21st May 2019**

**Clinical Research Center, Malmö**

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## Programme

**08.00 – 08.45 Registration**

**08.45 – 09.00 Welcome**

**09.00 – 09.40 Keynote: Professor Norma Daykin (University of Tampere): *The international field of arts, health and wellbeing: developments and future directions for research, policy and practice***



**Norma Daykin** is a social scientist with an extensive track record of research and evaluation in the field of arts, health and wellbeing. She is Professor in the Institute of New Social Research at the University of Tampere, Finland, visiting Professor at the University of Winchester, UK, and Professor Emerita, Arts in Health at the University of the West of England, UK.

Professor Daykin's research has examined the role of music and arts across the life span and in many settings, including health, social care, education, justice and the military. She is currently a coresearcher on the ESRC funded What Works for Wellbeing Culture and Sport Evidence Review ([www.whatworkswellbeing.org](http://www.whatworkswellbeing.org)). Professor Daykin has twice received the Royal Society of Public Health's award for innovative and significant contributions to arts and health research and was a founding editor of *Arts & Health: An international journal for research, policy and practice* published by Taylor & Francis.

Norma is also a musician whose work is informed by her experience of leading community music projects. Hence her work extends beyond research to policy and practice development. She has coproduced the ESRC funded 'Creative and Credible' project, is the author of Public Health England's Arts and Health Evaluation Framework and has served as an advisor to the UK All – Party Parliamentary Inquiry into Arts, Health and Wellbeing.

### 09.40 – 10.00 Skåne Dance theatre: *Dance for Parkinson*

Skånes Dansteater have been running Dance for Parkinson workshops since January 2016. The workshops started from an initiative from the SDT dancers Patrick Bragdell and Laura Lohi whom had been inspired by Mark Morris Dance Group in Brooklyn New York and their program Dance for PD. The Dance for Parkinson workshops have since been running twice a month and the numbers of participants keeps steadily growing. Apart from the dance workshops the project also offers participants access to other events and activities at the theatre such as for example general rehearsals. Some of the participants have also had the opportunity to take part in a dance film project and performances. During this seminar we will present the experience we have gained and our aspirations for the future. We will also share some of the research conducted by Victoria Larsson, a doctor and researcher who have followed the project since the start, on how dance affects people living with Parkinson's both physically and mentally.

### 10.00 – 10.20 Coffee Break

### 10.20 – 11.10 Presentations and panel discussion: *Practitioners*

5 mins presentations x 5 + 25 mins discussion

<b>Name</b>	<b>Abstract</b>
<b>Stefan Klaverdal</b>	<p><b><i>Artist-in-residence</i></b></p> <p>During 2017 I was fortunate enough to be appointed the first ever artist-in-residence at the rehab clinic and a primary health centre at the hospital of Ängelholm. I worked there for 6 months with the goal of interacting with staff and to some extent the patients. In that period a number of artistic experiments was conducted, leading to works of sound art, music, and more. Being a composer and sound artist, my main form of expression is sound in all its forms, and having some experience from permanent installations at the hospital in Lund, I developed further on my ideas in Ängelholm.</p> <p>I experimented much and created a fair number of works that both was shown in public spaces and was used in treatment. I also made a questionnaire on existential topics that became the foundation for several works, such as a few songs that also were performed during the period. The residency was much appreciated and led to both new artistic and therapeutically thoughts.</p> <p>The host for the residency was Hälsostaden Ängelholm, in collaboration with Medicon Village and Region Skåne.</p>
<b>Ellinor Ingvar-Henschen</b> (Child- and Youth psychiatric ward in Malmö)	<p><b><i>Discovering health through singing- from personal experience to clinical practice</i></b></p> <p>Emerging from a deep personal experience how the physical and mental work with the singing voice can reduce stress, strengthen the sense of the Self and facilitate identity work, MA and soprano Ellinor Ingvar-Henschen has developed a method to meet young people in their care at the Child- and Youth psychiatric ward in Malmö.</p> <p>Ellinor, basically an educated opera singer, was during her childhood sexually abused by a close friend to the family, actions she dissociated</p>

	<p>until the age of 26. Until then she suffered from enigmatic depressions, anxiety and panic attacks later diagnosed as PTSD. During her own recovery, she paid much attention to how factors that emerged during singing - body sensations, mental pictures and memories - helped her in her healing process. In laying the puzzle of her history and rebuild a new, integrated, identity. The unique access that the singing voice has to the body's inner muscles and the brain's neural roads is a resource for all kinds of medical branches to discover she claims, psychiatry not the least. Later on Ellinor studied music therapy and took a master in music and health, exploring the field from a neutral point of view as a researcher and practitioner. In this presentation she will tell parts of her own story, theorizing around concepts like dissociation, trauma and the complexity with abuse from a loved one. The other half will contain a report from clinical practice, presenting an entrance to her developed method.</p>
<p><b>Sara Stayne</b> (Child and Adolescent Psychiatry In-patient Care, Stockholm)</p>	<p><b><i>On changes in expression and activity of the brain during therapeutic art making in a clinical setting</i></b></p> <p>This presentation is the in-depth analysis of the therapeutic process of a young girl with a severe eating disorder, chosen from a diverse group of patients (with 83 different psychiatric diagnoses) who all participated in the same open art therapy group. The case is part of a retrospective study presented in a psychotherapy graduation dissertation from the Swedish Institute for CBT/Schema Therapy. The study was conducted in the Stockholm County Council Child and Adolescent Psychiatric In-patient Clinic and included 102 patients – the total number of participants of the group over a period of two years – between the ages of 10 and 17. The art-based assessment instrument used in this case is that of the Expressive Therapies Continuum (ETC), a model that incorporates diverse strands of knowledge and approaches to art therapy. During the presentation we will go through and look closer at each component part of the assessment – as explained by Lisa D. Hinz (2009), referring to the earlier works of Vija Lusebrink (1990) – as well as the treatment that follows. The presentation will show how patients are enabled to broaden their expressive repertoire and become more flexible in their information processing and life choices.</p>
<p><b>Taru-Anneli Koivisto</b> (University of the Arts Helsinki) &amp; <b>Liisa-Maria Lilja-Viherlampi</b> (Turku University of Applied Sciences)</p>	<p><b><i>Mapping innovative pathways within professional music practices in care and healthcare in Finland</i></b></p> <p>The aim of this presentation is to explore innovative music practices regarding music in care and healthcare in Finnish contexts over recent decades. To develop the field as well as conduct research and provide education for music practitioners, this dynamically emerging field requires the interest of multiple stakeholders in order to collaborate at the political, administrative and structural levels. Theoretical underpinnings of this paper are based on understanding, that Finnish society and other societies worldwide face diverse challenges with regard to societal sustainability, ageing populations and the integration</p>

	<p>of citizens. To face these challenges, efforts made in support of equality, lifelong learning and cultural rights have also been acknowledged in the field of the arts and of arts education. Subsequently, these notions have been incorporated as objectives and justifications in practical applications of music. In this paper, the methodological lens of educational narratives, professional agency as a way to develop the field, and narrative literature review are used to analyse the past, present and future practices in the field of care music, and music and well-being. The analysis is framed through reflecting multiple piloting projects that have emerged in the field. These cumulative processes have played a significant role in local knowledge formation within the last two decades. In addition to calling for cross-sectoral, interdisciplinary collaboration, this development has required active participation and agency from individual practitioners. As a conclusion, the authors outline the concepts of professional music practice and knowledge formation in the field.</p>
<p><b>Nanna Wibholm</b> (Familiecentret Gentofte Kommune) &amp; <b>Lisbeth Frølund</b> (Roskilde University)</p>	<p><b><i>Coherence, community and imagination: Sustaining an art therapy group in a Danish health care setting</i></b></p> <p>This paper explores a method of collage in an art therapy group developed at Oasis treatment center for traumatized refugees in Copenhagen. The group is on-going (since 2010) and takes place weekly in a studio for art making with a wide range of collage materials. The main question we address is: <i>What are the guiding artistic, therapeutic and organizational principles that support the development and method of the art therapy group at Oasis?</i></p> <p>We consider a 9-year sustainability remarkable given that art therapy practices are not well-established in Denmark. To explore this question we apply three concepts - <i>coherence</i>, <i>imagination</i> and <i>community as witness</i>. <i>Coherence</i> refers to the unfolding of meaning, identity and self-agency over time. <i>Imagination</i> broadly frames the ability to see multiple possibilities and thereby reorientate from stuck responses to trauma (van der Kolk 2014). <i>Community as witness</i> concerns telling and healing as communalizing suffering.</p> <p>The paper relates these concepts to:</p> <ul style="list-style-type: none"> <li>- Establishing and sustaining long-term continuity in this particular group, with a focus on Oasis's art studio as feminine and the art history of collage.</li> <li>- Collage within therapeutic practice.</li> <li>- Integrating collage with a community approach to witnessing.</li> </ul> <p>In the discussion, the Oasis art therapy group is the backdrop for considering potentials and challenges of the arts in health care as well as educational settings. Finally we invite future perspectives on creating sustainable arts therapy groups.</p>

## 11.15 – 12.00 Presentations and panel discussion: *Researchers*

5 mins presentations x 5 + 20 mins discussion

Name	Abstract
<p><b>Kristina Ziegert</b> (Halmstad University), <b>Elenita Forsberg</b> (Halmstad University), <b>Lars Kristén</b> (Halmstad University) &amp; <b>Bodil Klingvall</b> (Halmstad University)</p>	<p><b><i>“The happiness with dancing give power to life”- qualitative analysis of Dance for Parkinson with a salutogenic perspective.</i></b></p> <p><b>Purpose:</b> This project has its starting-point in dance project with people with which participate in Dance for Parkinson. Group-based dance program in leading of professional dancer has a good impact for health. The purpose was to understand why individuals with Parkinson’s (PD) participate in a community- based therapeutic dance, and to explore experiences of perceived emotional, social and physical wellbeing of participants.</p> <p><b>Method:</b> The study included a three-stage process: the first stage included qualitative observation of dancing. The second steps included qualitative data from diaries, collected after every dance class with 14 persons with PD. The last steps was interviews included all participate in dance class after last dancing. We using thematic analysis to findings.</p> <p><b>Results:</b> We finding the main thematic. <i>The happiness with dancing give me power to life.</i> Three categories emerged from the analysis; <i>Balancing of complex situation in everyday life, Working with my health condition and Maintaining with dancing participants.</i> Participants communicate through music and dance to enhance connection with others.</p> <p><b>Conclusion:</b> The dancing class was the most important activities in their life. This study provides unique insight into the experience of participating in a dance program from the salutogenic perspective, and thereby enable people with PD to feel secure in managing their lives.</p>
<p><b>Monika Löfgren</b> (Karolinska Institutet)</p>	<p><b><i>Rehabilitering med kultur för patienter med långvarig smärta i behov av språktolk – en utvärdering</i></b></p> <p><b>Bakgrund:</b> Kulturaktiviteter har positiva effekter hos patienter med långvarig smärta avseende symptomens svårighetsgrad, mående och livskvalitet. Till exempel har musik och dans i studier visats minska smärtintensitet, depression och livskvalitet. I Sverige har kulturaktiviteter prövats som behandling i ett flertal studier och projekt med positivt resultat. Med utgångspunkt från erfarenheter i dessa projekt arbetades ett program med kulturaktiviteter fram för deltagare med långvarig smärta i behov av språktolk. <b>Syfte:</b> Ett samarbetsprojekt mellan Smärtrehabiliteringen på Danderyds sjukhus och Kulturförvaltningen Stockholms läns landsting syftade till att utforska om kulturaktiviteter kan inverka på symptom och livskvalitet hos deltagare med långvarig smärta i behov av språktolk. <b>Metod:</b> 26 patienter (20 kvinnor, 6 män) deltog i Rehabilitering med Kultur under 6-8 veckor. Programmet bestod av kulturella aktiviteter såsom hantverk, dans, sång och att göra film, konsertbesök och besök på museum. Specialiserade kulturpedagoger ledde programmet. Data samlades in med utvalda formulär avseende bakgrundsdata,</p>

	<p>livskvalitet, nedstämdhet, oro, smärta och förmåga att hantera livssituationen. Deltagarna fyllde i frågeformulär före rehabiliteringen, vid rehabiliteringens avslut och vid ettårsuppföljning. <b>Resultat:</b> Preliminära resultat visade förbättringar efter rehabiliteringsprogrammet i hälsorelaterad livskvalitet (EQ5D index) (p=0.023), nedstämdhet (HADS) (p=0.033), oro (HADS) (p=0.040). <b>Slutsats:</b> Rehabilitering med kultur kan vara en framgångsrik metod för personer med långvarig smärta i behov av språktolk. Långtidsuppföljning är av stor betydelse för kunskap om resultatens varaktighet.</p>
<p><b>Jack Champ</b> (Kingston University)</p>	<p><b><i>Creative Recovery Kit</i></b></p> <p>Around 30% of individuals in alcohol treatment in England drop out prior to finishing. This suggests an opportunity to develop novel designed strategies, especially to engage the most resistant, entrenched and challenging drinkers. A group which is responsible for a substantial strain on public service funding by their impact on emergency and social care services. This design research adapts existing tools to innovate in the alcohol recovery field. Initially a cultural probe was deployed with service users to inspire new intervention ideas. This used a mixed method qualitative approach and involved creative arts based participatory workshop activities with staff and service users at a rehabilitation facility in Brighton, UK. The collected data and sessions were thematically analysed, with the results suggesting potential therapeutic value for those who engaged with the process. Service users reported that whilst challenging, completing the creative tasks was an enjoyable alternative exercise, which helped highlight where their addiction had taken them and to frame their ongoing recovery. Building on this discovery, a revised tool called a Creative Recovery Kit was developed and piloted. This aimed to further harness creativity in a structured treatment setting, to allow participants to find new ways to understand, be creative with and design their own recovery. This version was developed to assist in the building of creative confidence and to develop recovery capital. Therefore, to provide a smoother pathway out of addiction and reduce the chance of relapse, by connecting participants with existing creative support groups in the wider recovery community.</p>
<p><b>Jarmo Perttunen</b> (Tampere University of Applied Sciences) &amp; <b>Matti Ruippo</b> (Tampere University of Applied Sciences)</p>	<p><b><i>The Well-Being of the Musician</i></b></p> <p>The loading factors of working life can prevent and complicate the career of the musicians. For professional musicians, work-related stress and stage fright can be an obstacle to career development. Therefore, correct and timely targeted measures will bring economic savings to society. The aim of the project is to study the association between chronic and acute forms of physical and psychological stress and cardiac autonomic modulation during playing and furthermore to find methods to promote the well-being of the musician. The study explores how the concert physically and psychologically influences the musician and how recovery after the demanding concerts takes place. The main problems of this study are: 1) to study self-rated emotions and psychological</p>

	<p>reactions before, during and after concert. 2) To study the connections between the concert with heart rate (HR) and heart rate variation (HRV) before, during and after the concert. 3) To study is the recovery of the concert satisfactory. In addition, to study how fitness test results and appropriate interventions affect the overall well-being and health of the musician. Professional musicians are selected as subjects. Studies have already been made, e.g., at the Tampere Chamber Music Festival. The main responsibility for this research is Tampere University of Applied Sciences (TAMK), which focuses on developing pedagogical research and pedagogy. TAMK has a unique Piano Pedagogical Laboratory, which serves as a space for teaching piano pedagogy and as a platform for co-operation and action between national and international research projects.</p>
<p><b>Max Liljefors</b> (Lund University)</p>	<p><b><i>Art and Existential Health</i></b></p> <p>We know that aesthetic experiences can have positive effects on health and wellbeing, but how can art interventions be integrated in healthcare practice? This paper will propose two factors that can contribute to such integration. The first is an improved methodology for mediation of artworks, which combines skills from art pedagogy and occupational therapy. Here the paper will draw on experiences from two research projects art interventions for patients with Parkinson's disease and for patients in geriatric care. The second factor is a theoretical framework that can facilitate a shared understanding of, and dialogue about, the value of the arts in healthcare, among experts from the aesthetic sciences and the health sciences, as well as patients, healthcare staff, and decision-makers. This paper will propose that the concept <i>existential health</i> can serve as basis for such a framework and will elaborate two of its central aspects, <i>participation</i> and <i>agency</i>. The paper will argue that artworks are not magic objects, which by themselves, automatically, provide aesthetic experiences and positive wellbeing effects. To produce such effects, artworks need to be actively approached with an open attentiveness and to be absorbed into the mind of the beholder. Patients suffering from various disorders can require special help to achieve this, and therefore, a methodology for mediation should combine expertise about art with expertise about caring for and communicating with the patient groups in question. To facilitate this, experts from different disciplines should seek a joint view of the benefits of the aesthetic for wellbeing.</p>

**12.00 – 12.45 Lunch break**

12.45 – 13.30 Breakout session 1

1. Breakout sessions 45 min x 4		Room
<p><b>1A</b> (15 mins presentation x 2 + 15 mins discussion)</p>	<p><b>Creative skills and coping</b></p>	<p><b>Green</b></p>
<p><b>Gitte Lönstrup Dal Santo</b></p>	<p><b><i>ART speaks of YOU - using art to connect with personal resources</i></b></p> <p><i>This workshop will facilitate a research- and practice-based method that helps participants connect with personal resources in a completely intuitive way: by means of ANY work of art that speaks to them. Most people suffering from stress and depression aren't in touch with their resources and haven't been for a long time. But these are important in making the positive turning point towards recovery. An easy-to-follow five-step process with clear instructions and questions allows users to connect with their personal resources and life values, in which their deeper sense of purpose, meaning and inner motivation is rooted. Focusing on resources rather than problems/symptoms, this method is aligned with the Salut-Genesis theory and puts it into practice (1987). The five step process, which exists as a free app for iOS, has been developed on the basis of GLDS's PhD (2010) in neuro-aesthetics, visual memory theory and Art History as well as on practical methods from coaching and humanistic psychology. Coincidentally, there is also a striking parallel to meta-cognitive psychology, which is producing significant results of recovery from stress and depression: a parallel that lies in training people's attention to focus on the beauty of the exterior world around them.</i></p>	
<p><b>Aase Hilde Brekke,</b> (Norwegian Resource Centre for Arts and Health)</p>	<p><b><i>Performative Crossover methods</i></b></p> <p>The aim of this article is to examine how Performative Crossover Methods (PTM: Performativ Tverrfaglig Metodikk), developed by performance artist and independent researcher Aase-Hilde Brekke, can be a contribution into the school system and the Schools of Music and Performing Arts (SMPA) in Norway, in order to implement creative skills and coping with life. PTM is based on methods from a synthesis of visual art, Performance Art, physical theater, where we explore our personal ideas, imagination, and use various methods in order to start a process and develop actions, symbolic statements and performances. PTM can as well be a creative method for developing artistic work, better communication and a tool for preventive health care with a focus on working with</p>	



	<p>children and youth with special needs. In order to reach out and strengthen the art didactics towards a more inclusive school where students with different qualifications can participate, the paper examines how an teaching-artist and artist as researcher approach to the crossover teachings changes the ideology and methods in teaching also related to the theories in the book <i>See it Again, Say it Again; The Artist as Researcher</i>, by Janneke Wesseling. How can this affect the way of teaching and which knowledge does crossover work produce for “future skills”? The discussions refers as well to action science. The paper includes examples of practical work and a theoretical framework for the discussions.</p>	
<p><b>1B</b> (15 mins presentations x 2 + 15 mins discussion)</p>	<p><b>Caregiving and caregivers</b></p>	<p><b>Blue</b></p>
<p><b>Helen Waage</b> (Norwegian Resource Centre for Arts and Health) &amp; <b>Katrine Homdru</b> (Norwegian Resource Centre for Arts and Health)</p>	<p><b><i>Music – based caregiving to patients with dementia</i></b></p> <p>The educational program for music-based caregiving (MBC) has been developed on behalf of the Norwegian Directorate of Health, and provides in-depth training on how music, song and movement can be used in caregiving for people with dementia. The program teaches health care professionals how to apply simple music-based tools as an integrated part of daily care and nurturance, especially within elderly and dementia care. Teaching supervisors at <i>The National Resource Center for Culture, Health and Care</i> in Norway, Helene Waage and Katrine Homdrum will give a practical introduction to some of the key elements in this educational program. The workshop will switch between presentation, practical exercises, and discussions in groups and plenary. The following subjects will be noted:</p> <ul style="list-style-type: none"> <li>Music-based caregiving – What and Why?</li> <li>The sound environment – how to raise our consciousness</li> <li>Identification of personal musical preferences</li> <li>Caregiver singing</li> <li>Rhythm as support for movement and exercise</li> <li>Music initiatives and activities – within groups and individually</li> <li>Implementation – success criteria and challenges</li> </ul>	
<p><b>Gerda Hempel</b> (Leader of Artbizz), <b>Karsten Auerbach</b> (visual artist),</p>	<p><b><i>'Rethink the involvement of relatives - with visual arts'</i></b></p> <p>Experience the work and outcome of a fine artist, facilitating change of perspectives in caregivers' work with brain-disabled children/youth ... and especially their parents. Case: Specialcentret in Ribe (DK) works with admitted brain-disabled children and youth. In 2018, they carried out a partnership with fine artist Karsten Auerbach. His task was to help pedagogues change their</p>	

<p><b>Margit de Place</b> (centerleder for Specialcentret) &amp; <b>Sally Holm</b> (afdelingsleder i Specialcentret)</p>	<p>perspective from primary caregivers for the children to facilitators for the parents – to help them to new competences in handling their own children, as they grow up. Karsten entered an intense dialogue, research and visual facilitation; spent days and nights on the institution; illustrated perspectives and common concepts among the staff; interviewed the parents and got essential statements about the long-life sorrow and other obstacles that create an invisible barrier between the two. Hear and see how Specialcentret and Karsten’s partnership developed, gave voice to the parents, help the caregivers to find new common ground, optimize their communication and address the Bay of Sorrow and beyond. We welcome your perspectives to the outcome of this case.</p>	
<p><b>1C</b> (15 mins presentation x 2 + 15 mins discussion)</p>	<p><b>Dance, music and health</b></p>	<p><b>Yellow</b></p>
<p><b>Åsa Åström</b> (Balettakademien Stockholm) &amp; <b>Åsa Elowson</b> (Balettakademien Stockholm)</p>	<p><b><i>Dance for Parkinson in relation to visual arts</i></b></p> <p>In this workshop we will highlight different methods to work with a group of dancers with Parkinson’s Disease based on questions like: How can you translate visual art into movement? Is there a connection between the two art forms? Are there methods for what these two expressions enables at an individual level. To find tools to bring light on the ability to express oneself through movement/dance with the starting point in the visual art. The group started four years ago at Balettakademien in Stockholm and has collaboration with the Contemporary Art Museum in Stockholm.</p> <p>Together with an art teacher, we have explored how art can influence movements. Based on the method Dance for PD, the group get awareness of dance/movements, to be continued explored in relation to the visual art in the actual exhibition hall. There the visual art will be individually translated into dance.</p>	
<p><b>Margrethe Langer Bro</b> (The Danish National Academy of Music)</p>	<p><b><i>Cancer and music</i></b></p> <p>Purpose: Chemotherapy is associated with both somatic and psychological side effects. Music might ease these problems. Several randomized controlled trials have investigated the effect of music, but the results are inconclusive. We aimed to examine whether live or pre-recorded music listening decrease anxiety during chemotherapy in newly diagnosed lymphoma patients. Methods: A total of 143 patients with non-Hodgkin and Hodgkin lymphomas were randomly assigned into three groups</p>	

	<p>receiving either 30 minutes of patient-preferred live music (n=47), 30 minutes of patient-preferred pre-recorded music (n=47) or standard care (n=49) during up to five outpatient chemotherapy sessions. The primary endpoint was anxiety measured by the Spielberger’s State Anxiety Inventory. Secondary endpoints included blood pressure, pulse rate, nausea and vomiting, serum catecholamine levels pre- and post-intervention to measure arousal levels, and health-related quality of life. The Musical Ability Test was used to link musical ability to the primary endpoint. Results: When adjusting for age, sex, diagnosis, number of sessions and baseline anxiety the linear mixed model, showed a borderline statistically significant reduction in the primary outcome anxiety in the live music group compared to standard care (7% (95% CI, -14% to 0%, p=0.05), while the effect of pre-recorded music was non-significant (5% (95% CI, -12% to +3%, p=0.18). No intervention effects were seen in secondary outcomes. Conclusion: Our findings suggest that patient-preferred live music reduces anxiety among patients with malignant lymphomas undergoing chemotherapy. Musical ability among this group of cancer patients seems not to be a determining factor for effect of music intervention.</p>	
<p><b>1D</b></p> <p><b>Norma Daykin</b> (University of Tampere), <b>Heidi Fast</b> (Aalto University), <b>Liisa Jaakonaho</b> (University of the Arts Helsinki), <b>Anu Laukkanen</b> (University of Turku), <b>Kai Lehtikainen</b> (University of the Arts Helsinki) &amp; <b>Taru Koivisto</b> (University of the Arts Helsinki)</p>	<p><b>Panel discussion:</b> <b>Cultural Wellbeing as boundary object</b></p> <p>Cultural wellbeing is a relatively new concept that has been addressed in reference to arts, health and wellbeing recently in Finland. While attempts have been made to define the concept, many researchers and practitioners use it rather flexibly to discuss health and wellbeing benefits of art. Meanwhile, too little attention has been paid to the different uses of the concept. Locating this workshop within artistic research, arts educational research, cultural studies, disability studies and arts sociology, we will challenge the concept of cultural wellbeing by examining it as a ‘boundary object’, which has a plastic quality and can be multiply interpreted in different contexts and by different speakers. Further, we will discuss how it can bring together, coordinate and shape different social worlds. Based on our experiences as researchers and practitioners, we will critically reflect upon our own understandings concerning the boundaries that we draw around this concept, the permeability of these boundaries, and how we navigate in this conceptual mesh. In the workshop:</p> <ul style="list-style-type: none"> <li>● Heidi Fast reflects upon cultural wellbeing with respect to the creation of sensibility in the context of psychiatric healthcare.</li> <li>● Liisa Jaakonaho discusses contradictions and tensions within and around the concept of cultural wellbeing in the light of disability studies.</li> <li>● Anu Laukkanen examines the uses of the concept “cultural wellbeing” in Finnish advocacy, policy and research texts.</li> </ul>	<p><b>Aula</b></p>

	<ul style="list-style-type: none"> <li>• Kai Lehtikoinen addresses cultural wellbeing in reference to capability theory.</li> <li>• Taru Koivisto reflects on the framing of well-being and ill-being in healthcare contexts and conceptual scarcity on interpretations of cultural wellbeing in hospital settings.</li> </ul>	
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### 13.40 – 14.25 Breakout session 2

2. Breakout sessions 45 min x 4		Room
<b>2A</b> Roosa Halme (Ko-koo-mo)	<b>Block theatre performance and presentation</b>  <b>Performance: <i>Block theatre – waking up the imagination and rebuilding possibilities</i></b>  Geometrical wooden blocks come alive and lead the audience into different worlds supported by puppeteer, music and sound world. <i>"In block theatre a play grew up towards magic. Everyone from little children to senior citizens were watching the play intensively without any stop."</i>  <b>Presentation:</b> Many therapeutic qualities of the Block Theatre have been emerged during the sessions in different institutions. Being neutral, the blocks give builders a free hand to express anything they like. The block do not impose any preconceived ideas regarding such things as gender or whether a block represents something positive or negative. Users can ascribe such qualities freely as they choose, and to decide what things they want to tell with the blocks. In one case of youths who were accustomed to working alone, the blocks encouraged them to collaborate and establish social contacts. The blocks have helped senior citizens to perceive and process memories, enabling some even to find new memories from the recesses of their minds. The blocks have also enabled people to overcome verbal obstacles, social insecurity and disruptive behaviour.	<b>Aula</b>
<b>2B</b> (30 mins presentation + 15 mins discussion)	<b>Literature</b>	<b>Green</b>
<b>Anders Ohlsson</b> (Lund University) <b>&amp; Thorbjörn</b>	<b>Shared reading and pain rehabilitation</b> The presentation will first introduce Shared Reading (SR), which is a literature promotion initiative where small groups (8–12 people)	

<p><b>Forsild</b> (Lund University)</p>	<p>come together weekly reading and discussing literary fiction and poetry for approximately 90 minutes. A facilitator is responsible for the selection of texts, for reading texts aloud during SR group sessions and for encouraging group members to share their immediate thoughts and personal feelings whenever they want during the reading or in the pre-planned pauses. Secondly, we will present a pilot study for the research project SHARP, which explores the effects of a SR-based intervention among people with chronic, non-cancer pain. The intervention provided is in line with the pain rehabilitation programme at Lund University Hospital. This programme is based on Acceptance and Commitment Therapy (ACT), which is rooted in Cognitive Behavioural Therapy. A major aim is to help people to live fuller lives in the presence of pain, by shifting their focus from pain control to adopting a goal-oriented approach, by developing new mental perspectives and enriched language repertoires and by identifying new life values. Finally, the paper will present audio data from a book talk in a SR group with special focus on instances of group members taking others' perspectives, such as those of literary characters or fellow group members.</p>	
<p><b>2C</b> (15 mins presentation x 2 + 15 mins discussion)</p>	<p><b>Theatre and social circus</b></p>	<p><b>Blue</b></p>
<p><b>Emma Lundenmark</b> (Fanzingo)</p>	<p><b><i>Theatre for patients with psychosis</i></b></p> <p>A collaboration between Scen Totalnormal (Fanzingo) and Norra Stockholms psykiatri (financed by Region Stockholm) to find methods through theatre to reduce the stigma from being diagnosed with psychosis. Since October there is a group activity on the reception for new-onset psychotic disorders, Northern Stockholm psychiatry, using methods from the field of theatre dealing with self-stigma. Project leader Emma Lundenmark wants to talk about how useful this has been for the patients, sharing experiences and growing in self-esteem, letting their own experiences become the collective play AMAZING. Two nurses are also involved in the project and perhaps one of them could come along.</p> <p>People who has been diagnosed with psychoses especially schizophrenia often suffer from stigma. The reception for new-onset psychotic disorders are using NECT (Narrative Enhancement and Cognitive Therapy: A New Group-Based Treatment for Internalized Stigma among Persons with Severe Mental Illness) and practices of theatre have been developed from the idea of this. Totalnormal (totally normal) is from the beginning a radio program, for and by people with experience of mental health</p>	

	issues since 2008. We have also worked with theatre since 2016 (before we made a play dealing with suicide).	
<b>Marjukka Colliander</b> (University of Tampere)	<p><b><i>Paradoxes of Imprisonment and Potential of Cultural Projects in a closed Environment</i></b></p> <p>Inmates were offered the opportunity to participate in a Social Circus workshop in a Finnish closed prison in 2016. This workshop was studied using ethnographic methods, which involved participative observations and in-depth interviews, which were conducted with six participants. The research was focused on the individual experience of Social Circus activities and cultural interventions, in general, in a closed environment. Data was analysed with a method called ‘nexus analysis’, which focuses on the interaction between the individual and environment from three perspectives: historical bodies, interaction order and discourses in place.</p> <p>Results showed that any positive effect of an arranged cultural activity (in this case, the Social Circus) was created in and dependent on the interaction of the individual and their environment. The Social Circus intervention could have positive effects if participants were selected based on interests, as well as if workshop leaders planned activities carefully and used pedagogical designs to regard for the physical, mental and cognitive capacities of inmates. The prison is perceived as a repressive, restrictive and retreated environment. As a result, circus activities appear to be low in importance to prisoners. As Goffman might say, Circus workshop is a ‘<i>little island of vivid, encapturing activity in a dead sea</i>’. (Goffman 1961) However, the activity and growth of the individuals are tied to the place, actors and interaction.</p> <p>Consequently, if cultural interventions are expected to have positive effects, for example, to rehabilitate inmates and reduce recidivism, it is particularly important that conditions in the prison support the inmates’ physical activity and mental growth, in general.</p>	
<b>2D</b> (15 mins presentation x 2 + 15 mins discussion)	<b>Building bridges and collaborations</b>	<b>Yellow</b>
<b>Eeva Mäkinen</b> (The Well-being Power Plant of Eastern Finland)	<p><b><i>The Well-being Power Plant of Eastern Finland (VOIMALA) renewing education and work-life</i></b></p> <p>VOIMALA network of collaboration aims to develop well-being services utilizing cultural possibilities, and to generate related multi-professional know-how. VOIMALA reinforces cooperation between R&amp;D, education and work life. The partnership</p>	

	<p>agreement of Well-being Power Plant was signed by nine prominent organizations, including Kuopio University Hospital, University of Eastern Finland and City of Kuopio. The partnership enhances existing know-how and develops new procedures within the network. Know-how has been acquired by the TAKUULLA (Certainly) projects, introducing music and dance to maternity clinics, kindergartens, schools, hospitals, psychiatric centres etc. The best way to affect attitudes is practical application of art and culture activities into the structure (Takuulla Pilots), and enhancing the “bigger picture” (VOIMALA). The Well-being Power Plant is also creating an innovative multi-professional culture. The future work-life faces major challenges, new professions will be developed and approximately one third of existing professions will disappear. There is a need for new hybrids of education and professionalism. The network increases collaboration between social, health, cultural, educational, child- and youth work sectors and creates multi-professional service units to advance health, well-being and social participation. Utilizing health- and culture-based methods as a part of social and health services is strengthened especially in those client groups, whose cultural basic rights otherwise are in danger of not being fulfilled. In 2018–2020 the focus is in collaboration between social, health, well-being and cultural fields. Cultural well-being needs to have a role in the social and health-care sectors.</p>	
<p><b>Maria Bee Christensen-Strynø</b> (Roskilde University),  <b>Lisbeth Frølund</b> (Roskilde University) &amp;  <b>Louise Phillips</b> (Roskilde University)</p>	<p><b><i>“Co-creating knowledge dialogically. Dancing with Parkinson’s: A dialogical/collaborative research project.”</i></b></p> <p>Conducting research that crosses the arts with health care involves building bridges across disciplines, practices and forms of knowledge. According to the literature, there are many challenges that arise from tensions in relations between university researchers, citizens with illness, relatives and professionals, when they create knowledge together. This presentation will discuss these tensions in the light of relational ethics and knowledge, and present a collaborative research design that addresses the arts and the power dynamics between different knowledge forms. We will also discuss how the arts in research can create space for the experiential knowledge of patients and relatives rooted in sensory, aesthetic and bodily knowing. We use a dialogic communication theoretical framework that combines Bakhtin's dialogue theory and Foucault's theory of power / knowledge. We also draw on the fields of narrative, graphic medicine and critical disability studies. The research design that we will present is a collaboration between Roskilde University, the Danish Parkinson's Association and Tivoli Ballet School and is supported by the Velux Foundation's HumPraxis program. It is a collaborative design in which people with Parkinson's disease and relatives, researchers, and dance instructors will co-create knowledge on the basis of experiences in dance courses. Their dance experiences will form the basis for the co-creation of knowledge through the use of creative methods</p>	



	that open up for visual, narrative, bodily and aesthetic ways of experiencing and knowing. The co-created knowledge will be communicated through graphic stories as well as other forms of (academic) writing and research dissemination.	
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**14.25 – 14.40 Coffee break**

**14.40 – 15.30 Breakout session 3**

<b>3. Breakout sessions 50 min x 4</b>		<b>Room</b>
<b>3A</b> (20 mins presentation x 2 + 10 mins discussion)	<b>Researcher and artist collaborations</b>	<b>Green</b>
<b>Georg Drakos &amp; Åsa Åström</b> (Balettakademien Stockholm)	<i><b>Obstacles, opportunities and exchange of collaboration</b></i>  In recent years, we have been able to state that medical humanities are a growing field with many specializations in health and care. One of the major public initiatives in Sweden was initially called "Culture on Prescription" and included various types of cultural activities aimed at people with diseases or disorders of more or less chronic nature. The idea was not that cultural activities could cure diseases or completely liberate people from chronic disorders. Expectations were more realistic. The focus on cultural activities in health care was to be able to improve the health of the groups and individuals to whom the activities were directed. The cultural activities would not offer an alternative to the usual care or rehabilitation but offer a complement. How can cultural activities in the long term become an integral part of the regular healthcare business? It is in the nature of this matter that this type of business involves several professions and places demands on collaboration at several levels. The paper is based on our collaboration in a trial operation in Stockholm called Rehabilitation with culture. Åsa N. Åström led the activities with dance. Georg Drakos participated as a researcher. In our joint presentation, we want to discuss obstacles and opportunities to create forms for mutual exchanges between actors involved. For this purpose, we will demonstrate a common framework with a focus on performance that can be applied in the implementation of cultural activities as well as in the meetings between health professionals and patients.	



<p><b>Jack Champ</b> (Kingston University)</p>	<p><b><i>Designing participation</i></b></p> <p>As researchers and practitioners we are regularly engaging others in a variety of processes and activities. How can we design this interaction creatively to be the most rewarding for participants and practitioners alike? This is especially important when using creativity in the health field due to the need to develop empathy, navigate ethical considerations and overcome engagement barriers. During this workshop participants will work together to define best practice and novel strategies for participant engagement. The session will be informal and firstly participants will have the opportunity to share their own experiences of working with individuals in research or practice. Following this the group will work in teams to complete several fun and lively ideas generation sessions based around creative activities (drawing, creative writing and storytelling) intended to encourage innovative responses and thinking. These workshop activities form part of an ongoing PhD project which is focused on developing creative tools to assist those in recovery from addiction and mental health issues. The session has been designed so that attendees can take away new methods and ideas which could be used in their own work.</p>	
<p><b>3B</b> (13 mins presentation x 3 + 11 mins discussion)</p>	<p><b>Evaluation and Arts Research Pedagogy</b></p>	<p><b>Aula</b></p>
<p><b>Leah Burns</b> (Aalto University) &amp; <b>Masood Masoodian</b> (Aalto University)</p>	<p><b><i>Strategies for collaborative evaluation in Arts and design for health and wellbeing with older adults</i></b></p> <p>Evaluation of the contributions or impact of art and design within applied health contexts frequently relies on anecdotal, survey or questionnaire-based evidence gathered upon completion of an art/design intervention. Leaving evaluation until the end makes it difficult to include art/design participants, audiences or users in defining evaluation criteria. What are the things that they require from an arts/design intervention if it is to have a positive health impact for them? Co-design and community-engaged arts practitioners recommend seeking out these criteria during the development of an intervention; consciously choosing evaluation methods that are appropriate for capturing whether or not these criteria are met; and integrating these evaluative methods throughout a project. This workshop will share strategies for developing an integrated evaluation plan for art/design health and well-being interventions. Participants will be invited to try out evaluative tools that we have developed in collaboration with older adults as part of a visual storytelling project aimed at improving the health and well-being of aging populations. The</p>	

	workshop will begin with an introduction to the topic, followed by hands-on activities, discussion/analysis of the methods used and their potential application across contexts with groups of all ages.	
<b>Paula Kangasniemi</b> (Aalto University)	<p><b><i>Introduction to Instruments Resilience Scale RS-14 and Mental Wellbeing Scale (SWEMWBS)</i></b></p> <p>Resilience is now receiving increasing interest from policy and practice in relation to its potential influence on health, wellbeing and quality of life and how people respond to the various challenges of the ageing process especially in Finland. Resilience could be the key to explaining resistance to risk across the lifespan and deal with various challenges presented from childhood to older age, such as being ill/health. The concept of resilience may fundamentally be understood as describing the individual process of facing significant adversity or the adaptation to it. There are several measurement of resilience in adults. One of scales is called The Resilience Scale RS-25. I shall present Heidi Lasoi et al. (2013) study The Finnish Resilience Scale RS-25 and its short version RS-14. Heidi Lasoi et al. used RS-Scale among brain injured people. I considered to use RS-14 in palliative care patients, but I shall intend use the scale: Short Warwick-Edinburgh Mental Wellbeing Scale (SWEMWBS) instead of RS-14. I want to discuss the item: measurement and wellbeing.</p>	
<b>Alexander Komlosi</b> (University of the Arts Helsinki)	<p><b><i>Performative Well-Being: An Evolving Art Research Pedagogy</i></b></p> <p>What would an art research pedagogy of <i>performative well-being</i> give and mean to us? What would it be and what could it become? How could we, and our worlds, transform through it?</p> <p>Performative well-being (PWB) is a new critical question that is the inspirational core of an evolving psychosomatic artistic pedagogical-research-training methodology for adult learners. I am currently researching and developing this methodology at the Center for Educational Research and Academic Development in the Arts (CERADA) at the University of Arts Helsinki with student co-researchers.</p> <p>Our art education-research (art-based research) focuses on diversifying and evolving a research pedagogy methodology with and for adult learners through which students can research and study performative well-being in a supportively critical manner primarily through solo improvisational practice. Our work is based on the principles, practices, and pedagogy of an action-based open solo improvisational discipline called (Inter) acting with the Inner Partner (IwIP). Our research is situated in the field of professional art in Finland, in art university pedagogy at the Theatre Academy, University of the Arts in Helsinki, and as part of NGO educational work concerned with the therapeutic effects of art. In this paper presentation, I will present the origins of our research, its evolution to date, questions raised, and possible trajectories for the future. I will also present a five-minute video sample of IwIP practice, our</p>	

	primary art research-education method.	
<b>3C</b> (20 mins presentation x 2 + 15 mins discussion)	<b>Sound and sound arts</b>	<b>Blue</b>
<b>Ari Koivumäki</b> (Tampere University of Applied Sciences)	<b><i>Revealing soundscapes –project</i></b>  Finnish Society for Acoustic Ecology is planning a research project exploring the diversity of soundscapes and the qualitative aspects of the sound environments and the ways in which the people experience their environments. EU directive for noise (2002/49/EY) sets rules to EU states where and how the silent areas should be reserved for future inside urban regions and in the country sides. Additional qualitative knowledge is needed. Making justifications based on quantitative methods with only decibels describing the nature of a soundscape is not enough to make sense of our acoustic environment. TAMK will collaborate this project as in previous years. One research method is to create sound walk routes. We do not experience our sonic world from the outside or in front of us, but through it, in accordance with it, as part of it. Acoustic environment is full of meanings, which are interpreted depending on the situation we face, and the objective we have at the moment. The sound event acquires its meaning through its social and environmental context. This is why we hear different things and give various meanings to them according to our personal sensations, emotions, and memories. This research project is aiming to create routes and places worth listening throughout the year in Tampere region, to reveal the multifaceted soundscapes and to activate our thoughts, our minds and change our mindsets to understand the value of the perceptions made in the lived, mundane environment.	
<b>Eduardo Abrantes</b> (Roskilde University)	<b><i>Resonant Communities – On-Site Intersections Between Sound Art and Mental Health</i></b>  This paper seeks to explore the therapeutic potential of sound art strategies when applied and developed in contexts of mental healthcare. It draws from materials gathered during the early preparation phase of <i>Resonant Encounters – Intersections Between Sound Art and Mental Health</i> (2019-2021), an ongoing research project hosted at the Department of Communication and Arts, Roskilde University, and taking place at the Amager Psychiatric Center, in Copenhagen. There is a long history of how sound, particularly musical sound, has been present in palliative approaches to mental health. <i>Sound art</i> as an artistic category includes not only what one might find in music therapy - such as rhythmic, song and choral exercises – but also more experimentally	

	<p>driven approaches. These include sound mapping of the environment's soundscape, exploration of sonic properties of materials, sound collages, performative co-creation of sonic landscapes, active listening, as well as an attention to non-verbal elements in language, and even to the experience of noise as a potentially raw material for sonic creation. In everyday clinical environments, where the individual and the collective wellbeing are often at odds, sonic strategies provide flexible, non-intrusive and highly adaptable forms of exercising awareness, activating curiosity, engagement, and interaction – essential skills to carry one throughout recovery and in society.</p> <p>Thus, this paper explores how sound art's therapeutic potential is particularly relevant in a clinical setting understood as a <i>community of care</i>, including both care-seekers and care-givers, their entwined everyday interactions, and the resonant architecture they inhabit.</p>	
<p><b>3D</b> (13 mins presentation x 3 + 11 mins discussion)</p>	<p><b>Arts therapy and creative mindfulness</b></p>	<p><b>Yellow</b></p>
<p><b>Gärd Holmqvist</b> (Skaraborgsinstitute)</p>	<p><b><i>Art therapy – a way to inner change and improved health</i></b></p> <p>The overall aim of this thesis was to investigate the ability of art therapy to contribute to inner change and improved health in the individual. The thesis design was primarily qualitative, except for study I which was a review. In study II, interviews were carried out with women about their experiences of inner change and whether these were exhibited in selected painted images. In study III, two open questions were sent to art therapists about what they perceived as an inner change in the patient. Study IV entailed a secondary analysis of the interviews from study II. Based on a theoretical perspective, the occurrence of vitality affects and basic affects and their importance for inner change were investigated. The results show that art therapy can contribute to a lasting inner change that involves identity change, changed behaviour and improved health. Women who did not experience an inner change found that art therapy provided support in everyday life. The thesis contributes to increased knowledge of inner change and improved health through treatment with art therapy. By showing that inner change occurs, describing what, is experienced and perceived as inner change, and by confirming inner change by theories, the thesis may demystify the myth of artistry that often surrounds art therapy and make it clearer.</p>	
<p><b>Elisabeth Engström</b> (Existensia)</p>	<p><b><i>Creative mindfulness for health and well-being</i></b></p>	

	<p>Creative mindfulness uses expressive arts, such as music, pictures and movements, to bring one's attention to experiences that occur in the present moment. This technique is useful for reduction of stress, worry, anxiety and for improving self-knowledge and general well-being. The technique is used to bring feelings, perceptions and sensory consciousness to our attention, to increase our consciousness about our current mental state, and to find alternative interpretations or methods to modify unfavorable feelings or perceptions.</p> <p>Main focus of the workshop will be exercises to increase the awareness about senses and stimuli, with starting points in creative arts. After initial breathing exercises, painting and music will be used in exercises to increase one's consciousness about the present moment and for reducing worry and mental stress. After the exercises, we will have time for reflection over the exercises and for discussion about possible therapeutic applications of this technique.</p>	
<p><b>Marion Falk</b></p>	<p><b><i>Embodied the image and let it transform</i></b></p> <p>When we meditate we are able to visit the deepest parts of our self's. We can let an Image and a feeling emerge through the body and give it a shape. The image might be about physical or emotional pain, the spiritual world or a conversation with self'. In this workshop we will use clay and painting to express body feelings and allow the Image to transform. By being the witness to each other we will bring the experience to the surface and make it visible. The unknown will be recognised and acknowledge.</p>	

**15.40 – 15.55 Arts and Health at the WHO Regional Office for Europe: *summarizing WHO European Regional Office for Europe's current engage in exploring the evidence base for how the arts can improve health and wellbeing.***

**Nils Fietje**, Research Officer, WHO Regional Office for Europe

**15.55 – 16.05 The political perspective: *Arts and Health in Primary care***

**Birte Sandberg**, Chairperson Board of Primary Care Region Skåne (member of Centerpartiet/Centre Party)

**16.05 – 16.15 Reflections of the day by Nils Fietje and Birte Sandberg**

**16.15 – 16.30 End of the day – good bye!**

The conference is hosted by the Clinical Research Center, Primary Care, Malmö and organised by the Nordic Arts & Health Research Network, in collaboration with: Taikusydän – Arts & Health Coordination Centre in Finland (Arts Academy, Turku University of Applied Sciences), Centre for Culture & Health (Aalborg University), Norwegian Centre for Arts and Health (Nord University), Volda University College & Royal College of Music in Stockholm. The conference is funded by the Nordic Culture Point.



**NORDIC-BALTIC  
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