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Senses and Touching in Services and Care*

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In This Issue

| | |
|--|----|
| Unexpected Glow of Multi-Voiced Encounters15 | 6 |
| <i>Jonna Peltonen, Tarja Kantola & Reija Anckar</i> | |
| Digital Service Design for Service-Oriented Business Models | 8 |
| <i>Ari Alamäki & Amir Dirin</i> | |
| Elderly People’s Empowerment and Engagement in the Research and Development Process – A Case Study..... | 17 |
| <i>Paula Lehto</i> | |
| Experiential Learning with Multisensory and Digital Elements | 28 |
| <i>Annika Konttinen & Niina Moilanen</i> | |
| Eyes on Skin: Positioning Dance in Business Education | 41 |
| <i>Pia Kivaho-Kallio</i> | |
| Meta Study of Well-being – Flashes from Encounters15 Conference Contributions | 51 |
| <i>Ikali Karvinen, Barbara Hellige & Eva Laine</i> | |
| Presenting Porvoo Campus – Creating Business, Tourism and Wellness..... | 59 |
| Encounters15 in Pictures..... | 60 |

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CoCreation - leadership development
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Unexpected Glow of Multi-Voiced Encounters¹⁵

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Unexpectedness - how we came about

Little did we know when the fourth Encounters Conference planning started in December 2013 that the topic Unexpected would play such a vivid role, both in the content and the process of production. Nor were we able to see how far and widely the glow of the conference would reach. From the early beginning we were feeling unexpectedly lucky in many senses. We were thrilled with the topic containing service design scrambling it around different fields of healthcare, business and tourism. Also how everyone we discussed about it, was eager to tag along. We were fortunate to land all the keynote speakers and theme conveners we were wishing to get aboard on *Unexpected Encounters – Senses and Touching in Services and Care*. The four final themes were Service Design, Caring and Touch - Human Body in Health and Wellness, Integrating Education and RDI for Empowered Wellness and Lifestyle, and Movement and Art in Services and Care.

Novel way of thinking

When organizing the Conference we stepped aside maybe from a typical conference organizing pattern, especially in scientific conferences, and wrote the manuscript from a novel angle. To ensure that we would fulfill the scientific standards, we organized the conference call and selection of the contributions through double-blind review process. Our method of creating the content was to give our network and partners the freedom of joining the conference program with their own suggestions and also involving their possible ongoing activities. We emphasized the importance of multiple encounters, i.e. the presentation would carry beyond traditional presentation modes, and encouraging in building on the core of encountering. In addition to scientific paper presentations and poster presentations, we experienced a wide range of different workshops and even co-art sessions during the conference, enabling encounters between person to person, interdisciplinary, science and practice.

We were ambitious in integrating arts, movement, music and sound into the content of science. In an early stage an Art Advisor was named to ensure that arts are part of the content, and also that there's a right flow and pitch in every artistic performance during the conference. Bluntly said, art was not solely for entertainment purposes, but an important content of the program.

Unexpected paths

Unexpectedness was in the first place an intuitive idea for bringing new viewpoint to insightful encounters and service design and directions to it. Our idea of sharing the content and realization with our partners became explicit in an early stage. Planning the conference with partners like City of Porvoo, we were quickly in a whole new flow as we were connected to Porvoo Water Company, the city water supplier. They had recently launched the Porvoo River Project, which started to intertwine to the Conference. Also the project opened a new storytelling scope to the conference program, streaming into the conference in different forms of art work, dance performance and wellbeing. Additionally the Porvoo River Project became a research object, and during the event we collected data related to an idea of a "River in the Future".

Yellow without borderlines

Along with the Porvoo River Project we were soon introduced to a local community artist. She was soon inspired by the theme of senses and touching and had a vision of co-produced artwork that would open and pilot the conference. During the first night of get together she organized a session, where all the conference delegates would paint together two pieces of 1x2 m canvas. She involved some color theory and her choice was to use yellow, a color without any borderlines and expanding to light. A brilliant similarity to the conference itself. The similar infinity as the color yellow, can be easily experienced on the Porvoo Campus. All learning spaces are different from each other and mainly glass is used as walls. It reflects how learning and encounters happen without borderlines. This displayed a natural choice to host the Conference itself.

Future Encounters¹⁸

The yellow glow on the artwork reminds us daily of how we ought to be courageous and cross over different fields of science, and also co-operate effortless as two separate Universities of Applied Sciences. Encounters¹⁵ foreshadows on the forthcoming Encounters¹⁸. The date is set to be 13-15 of March, 2018 and will be hosted in Porvoo, Finland. Another known attribute is that students from our both Universities of Applied Sciences on Porvoo Campus, Haaga-Helia and Laurea, will again play a significant role bringing fresh and impressive thoughts to create the unique Encounters¹⁸.

To close these opening words we'd like to share a poem written by one of the students involved in Encounters¹⁵. He surprised us all and himself by writing and reciting these beautiful perceptions in his debut poem.

"Purple fading into red and blue:
On Porvoo Campus I see something yellow, too
Across the river something's happening,
People are smiling, slowly gathering,
Flowing in patterns, moving in lines.
One by himself can never realize
The symphony of movement, art and senses
And I'm just going to start the music, while Pia dances
Your ears, skin and eyes can teach you what sense is
Experiencing the world through these lenses
Look out the window if you don't know what to do
Buildings and structures might be blocking the view
But the place you are standing depends on you."

Written by Mr. Aron Kovacs, student, Haaga-Helia UAS



Digital Service Design for Service-Oriented Business Models

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Abstract

Today, digital solutions are integral and strategic parts of most service-oriented organizations. Similarly, the ICT (information and communication technologies) sectors are also moving towards service-oriented business models because of advancements in mobile and cloud technologies. Therefore, the service-oriented approach must be applied to innovating, designing and developing service solutions. This paper describes experiences from the digital service design and development processes in which several stakeholders were involved. This iterative design process resulted in several innovative mobile and cloud based services. The study results demonstrate that inventing or designing new digital services in cross-disciplinary teams by using the holistic viewpoint of the customer journey ensure better integration of business expectations and technological possibilities. The contribution of this paper is the experiments which result in innovative mobile and cloud based concepts, applications or services.

Keywords

Digital Services, Mobile, Tourism, User-Centered Design

Introduction

According to the Gartner research, ICT will develop more in the next 20 years than it has during the last 20 (Biscotti & Sommer, 2010). This might be an amazing research opportunity for today's decision makers and consumers, as we have already seen dramatic changes in digitalization in our society. However, the ICT sector is still moving towards service-oriented business models because of the latest developments in mobile and cloud technologies, internet of things applications as well as the popularity of social computing (Dubey & Wagle, 2007; Turner, M., Et al., 2003; Leeflag et al.,

2014; Porter & Heppelmann, 2015). The different devices, servers, applications, and software systems are connected to each other through cloud computing in the service-based ICT sector. Therefore, service design will play a significant role in the future design processes of new digital services, and the service orientation should change as digital services are innovated, designed, and developed. The traditional software development models, wherein required specifications are too often just listings of desired features and the development of user experience is only tied to usability and user interface planning, are lacking when compared with the service orientation approaches.

Digital solutions are currently an integral part of most service processes in almost all private and public sectors. Many public and private organizations are looking for means to increase productivity, save on costs, develop more automation approaches, utilize the Internet more efficiently, and refine ICT, which are also seen as a key facilitators for improvements (Ala-Pietilä, et al., 2013). The ICT sector also permits several new business models and services that are not possible without modern Internet technologies. Therefore, they have become strategic assets for many modern Internet-based companies, such as TripAdvisor, Zalando, Alibaba and Uber (Moritz, 2014).

Today, digital solutions are delivered as a service in most use cases. In addition to this, contemporary advancements in Internet technologies; mobile and cloud services; software development frameworks, such as Vaadin and PhoneGap; and rapid prototyping tools, such as Fluidui.com and BuildFire.com; have provided unique opportunities to develop faster prototypes and more robust mobile applications (see e.g. Grönroos, 2014; PhoneGap Community, 2015).

In the cloud service model, the application is delivered as a service over the Internet; in other words, it can be characterized as the online delivery of software where the software system itself is hosted by the service provider (Benlian, et al. 2009). Although the main elements of graphical user interface and navigation structure appear to be similar for all companies, the customers can actually create content unique to their systems and configure the software to some extent. Hence, the end users and companies receive business benefits from the cloud services, but they do not need to take care of hosting those services. That is why they are delivered as a service: the service provider is responsible for the technical tasks that are needed in running the cloud services.

In the user or customer-driven development models, value co-creation is an essential part of the innovation and design processes (Galvano & Dali, 2014). For example, the latest research on marketing and sales has placed much attention on value co-creation, where salespeople and customers design value proposals together

(Haas, et al., 2012; Alamäki & Kaski, 2015). In the ICT sector, value co-creation mainly takes place in user-centered design processes, where all stakeholders have been involved in the design activities or might potentially impact solutions proposals in all phases of the development process, not only in the beginning (Alamäki & Dirin, 2014; 2015).

Users as Designers

Digital service development is not a straightforward linear process, but instead requires several iterative experiments before the final productizing and commercialization. Blank (2012) believes that discovering customers' real problems and needs is the most important part in creating new and financially valuable solutions. He continues that in the iterative development model, going backwards is a natural and valuable part of learning and discovery, whereas the traditional linear product development model sees going backwards as a failure or waste. Finding the right customers and markets is often unpredictable, and software and digital service developers need to fail several times before they get it right (Blank, 2007; Ries, 2010). For example, the Angry Birds mobile game was initially only a fifty second game developed by Rovio Mobile corporation. Similarly, another game developer, Supercell Corporation, started first to build games for the users of Facebook before they pivoted in their strategy and focused only on table computer.

The participation of users in the actual innovation processes is a more effective way to acquire user knowledge than traditional data collection methods (Holopainen & Helminen, 2011). The service design method brings value in integrating the different stakeholders and their needs to the digital service development processes (Cook et al., 2002). It also ensures that the customer experience is reviewed, especially from the vantage points of the customer journey and touch points (Zomerdijk & Voss, 2010). The customer experience has a direct impact on the success of digital services and their commercial potential, as it has become the most significant critical success factor in the software business.

The usability and user experience considerations in mobile and cloud service development are becoming increasingly important in contemporary mobile and cloud application developments (Dirin & Nieminen, 2013; 2015; Nieminen, 2004). Digital service usability requires multi-level usability assessments, which form a complex, yet important process. This is accomplished by applying appropriate software development methods, such as user-centered design (UCD) or lean product development—and now the service design movement would provide new approach to this challenge. All of these methods consider users to be key stakeholders at various design and development stages. Hence, developers need to involve users continuously in the development process and refine the design concept into a serviceable system based on users' feedback (Gould 1985; 1997, Kujala & Kauppinen 2004).

The term 'user-centered design' is attributed to the writings of Norman during 1980s (e.g. Norman & Draper, 1986). The user-centered design of interactive systems has seen an increased importance in product development organizations, as it both cuts costs and improves usability. Furthermore, design methods should also pay special attention to the business benefits of this design method because it ensures that end users are involved in the same processes as business owners (Kaski, Alamäki & Moisis, 2014).

Unlike the user-centered design method, in which users are consulted continuously at various stages of mobile application concept development, the lean development principle is based on the value that the product provides to the consumer. Lean concepts originated from the lean manufacturing principles developed by Toyota, and lean software development originated with the writings of Poppendieck (2003). The lean model focuses on customer feedback and reduction of waste. Based on lean software development principles, waste is defined as any part of the development process that does not create value for consumers. The lean startup approach combines user-centered design principles with the lean method. In this approach, rapid experiments by real users with so-called 'minimum viable products' represent

valuable co-creative processes that aim to limit wasted codes and programming (Ries, 2010).

Research Objective and Methodology

The research objective of this study is to contribute the discussion and practices of digital service design. Therefore, this study focuses on the following research question; How multi-disciplinary design teams would enhance the integration of various stakeholders' perspectives and design viewpoints in the digital service design processes?

In order to increase our understanding of the digital service design practices and answering to our research question, we use case study approach (Benbasat, et al., 1987; Eisenhardt, 1989; Yin, 2009). The experiences described in this paper are based on development projects wherein various stakeholders have ideated and designed digital service concepts and prototypes either as a research project, student project, or in short one or two day InnoCamps. The design experiences in InnoCamps were collected through an action research strategy during and after the workshops. The results of the user-centered design process in the mobile guide for tourism companies project and the higher education course work experiences were originally published elsewhere (Alamäki & Dirin, 2014; 2015; Dirin & Alamäki, 2015), but this paper discusses them further because they look prioritize the viewpoint of the customer's journey.

Case Studies: Experiments from Digital Service Design Events

1. SoLoMo InnoCamp

In the SoLoMo (social, local and mobile) InnoCamp event, over fifty (n=50) ICT, tourism and service professionals shared their innovative new services for tourism sectors in 2013 in Helsinki, Finland. The participants were from city organizations, companies, and other public organizations. This happening was organized by The Centre of Expertise Program (OSKE) and

Haaga-Helia University of Applied Sciences. SoLoMo is a mobile service that utilizes social, local and mobile functions in digital applications and services. According to the oral feedback collected during and after the InnoCamp by using the action research strategy, participants were satisfied with the working methods and the overall results. The participants represented different professional backgrounds and worked in teams to improve the inventing and defining of relevant ideas and concepts for selected tourist segments. The target tourist profiles were acted out and presented to participants by illustrating their typical service journeys. As the result of these working team activities from the InnoCamp event, we came up with several new useful digital service concepts.

2. Digital Finance InnoCamps

Two Digital Finance Service InnoCamp events in cooperation with four private companies were organized by Haaga-Helia in 2014. Picture 1 depicts the team working session in the aforementioned event.

In the first Digital Finance InnoCamp event, which was organized in spring 2010, we had 80 participants, and 100 participants took part in the second Digital Finance InnoCamp event in the autumn of 2014. Participants consisted of ICT and business students, companies, and relevant city sector representatives, in addition to the instructors who facilitated the activities. The student feedback (n=17) was collected after the autumn 2014 InnoCamp event, which revealed that they appreciated working with professional experts and the multidisciplinary nature of the team work. Similar experiences were mentioned in informal discussions with the instructors who planned and managed the InnoCamps at both events. Several new concepts were created in the workshops, and the companies have selected the ones with the most potential for further review and prototyping.



Picture 1. A multi-disciplinary group working in the Digital Finance InnoCamp.

3. Mobile Guide for Outdoor Tourism Companies project

Similar cross-disciplinary concept development experience was gained in the mobile tourism project (Alamäki & Dirin, 2014; 2015). In this project, the participants were tourism and tourism-related companies (n=7), along with their customers (n=50), in addition to the tourism and ICT students and teachers (n=20) from Haaga-Helia University of Applied Science. Pictures 2 and 3 depict two different field test trips in the previously mentioned research projects. The stakeholders' cooperation ranged from designing of the application concept up to testing activities. As with the InnoCamps, these events provided significant multidisciplinary team work and co-creation experience for all stakeholders in several service design phases.



Picture 2. A field test trip where a mobile guide prototype was used by tourism experts, a partner company, and a German navigation consultant who reviewed concept with regards to European markets.



Picture 3. Testing concept and prototypes with tourism students in the snow-showing tour.

4. Mobile Tourism course project

Similar findings were realised based on submitted course feedback, where ICT students (n=21) worked in co-operation with tourism students (n=9) in designing mobile tourism applications to boost Porvoo tourism industries (Dirin & Alamäki, 2015). In this feedback survey, the visualized customer journey was also cited as being helpful when innovating and conceptualizing new mobile services.

Discussion

These cases show that involving stakeholders in the design process as equal partners promotes rapid development and more quickly integrates business expectations, user needs and technological possibilities. Thus, this study supports and validates the model presented in the Figure 1. We should invent, define and design new digital service approaches in cross-disciplinary teams by using a holistic, end-to-end process viewpoint for promoting user experience, business benefits and technological feasibility. The end-to-end approach in software development is closely related to the customer journey principle used in the service design literature.

In addition to cross-disciplinary co-creation, this paper highlights the importance of understanding the customer journey, i.e. the end-to-end process, as it has a lot of potential to influence user experience in software and digital service design. The design, development, management, and maintenance phases of digital services involve several stakeholders. This does not refer to the life cycle of digital products, but

to the service design and production processes, which include an assortment of user roles with varying orientations and interests. Digital service and software development would benefit greatly from a broader and more holistic viewpoint. Ramirez (1999) states that the customers are not just the consumers of products anymore, but they have an increasing role in the value co-creation.

The well-known saying ‘a chain is only as strong as its weakest link’ applies well to the usability of digital services ranging from those used in electronic commerce or financial and payment services to the playing of mobile games. It is especially relevant in the digital services sector, which is an integral part of physical service experiences, such as visiting in zoos, restaurants, or shopping malls. Therefore, the customer’s journey as a part of service design method is a robust principle that will ensure the user-centered perspective is considered. In applying service design principles you promote better integration of new technologies to the current service processes and their customer experiences.

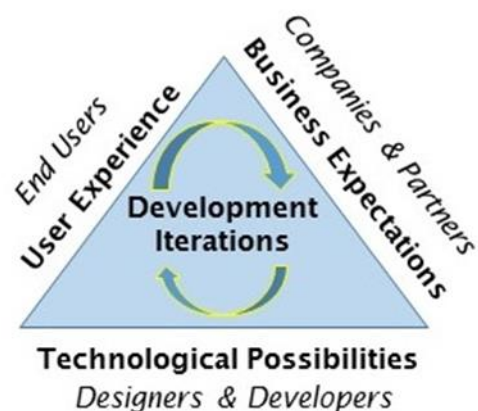


Figure 1. The key stakeholders and their contributions to the design process (Alamäki & Dirin, 2015).

The project results discussed here demonstrate that digital service development should adopt a broader perspective than the traditional use-case analysis and requirement specifications in the software development process. This paper emphasizes that highlighting the customer

journey as a planning viewpoint puts attention on the customer's essential needs from the holistic view. In addition, when designing digital services, we should put more emphasis on emotional and motivational factors, as they have become a critical success factor in the user experience (Alamäki & Dirin, 2014). Hence, we should not only speak about human-computer interaction, but also a human-computer-context interaction.

The stakeholders of the customer journey, i.e. different user profiles of digital service, vary from end-users, administrators, developers, salespersons and economic customers to business process owners. Therefore, the cross-disciplinary teams designing new digital services using customer journey-based planning predict better integration of end users' cognitive and emotional expectations, service processes, business requirements and new technological means.

Conclusions

The ICT sector is transitioning from the design and development of on-premises software towards service-oriented business models based on the latest advancements in mobile and cloud

technologies, as well as social computing. Therefore, the service orientation should change the way digital services are innovated, designed and developed. In the 1990s, desktop and on-premises software products were the most essential elements in digital value creation. During the last decade, the software as a service (SaaS) business model has become the key element of value exchange, and software products are mainly a part of service-based value creation ecosystem. Hence, digital service design and development processes should still be more customer driven, as the end users and customers are currently a party to value co-creation. This means that in designing new digital services, it is recommended that developers start by analyzing the customer journey and defining possible touch points where digital means could bring value. This approach is much more than just collecting and listing of technical requirements and drawing of work flow diagrams.

Technological features are only enablers in creating new types of service experiences. Thus, the key questions are 'How will users gain value?' and 'What drives their motivation?' We can find answers by continually involving all stakeholders in the customer journey in value co-creation.

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Elderly People's Empowerment and Engagement in the Research and Development Process – A Case Study

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Abstract

There is a challenge to focus on people's participation in the development of services, especially in the development of the health and social welfare services in our society. Also there is a challenge to take users' perspective more into focus in order to respond to people's needs and expectations. There is especially a wide demand for developing new digital and virtual services. Actors such as cities, companies, academic institutions, and professionals from public and private healthcare and social welfare fields, as well as users as clients, are needed for designing new services, especially with and for elderly people. Independent living and the accessibility and the availability of health services are important in ageing society. The core of the development of new services should be based on the voice of the elderly people and their active participation in the development process.

The purpose of this article is to depict elderly people's participation in the research and development process. Elderly people's role and participation will be analysed through the case study wherein elderly people's health and wellbeing were supported by the wellbeing technology piloted in real-life situations. The aim of this article is to present the findings of elderly people's participation in the mHealth Booster project as a case study. The research questions are: What are the needs and expectations of elderly people living at home? How can elderly people's participation be described through the case study? What are the main themes characterising participation?

The project was based on action research, living lab methods and user-driven methods. Using action research as the methodological approach is congruent with the living lab methodology, especially when the aim is to produce new knowledge or to develop new activities or interventions, for example health technology and service models with users in real life. In the project elderly people as users and health care professionals were in active roles in the development process of health technology and services. The main needs of the elderly people (the findings of the first phase of the action research) were: loneliness, a lack of mobility and physical activity, lack of safety, health problems and a lack of knowledge, ability and skills of self-care. During the process of the case study the data showed that participation was linked to such concepts as timing, mutual understanding, shared knowledge, rhythm and holistic schema.

Keywords

Action research, eHealth, elderly people, empowerment, engagement

Introduction

Almost every country in Europe is tackling the huge challenges of an ageing society and ageing population. The European Year for Active Ageing (2012) presented the Programme for Active and Healthy Ageing (The European Year for Active Ageing and Solidarity between Generations 2012). The contents of agendas in many countries focus on elderly people's health and wellbeing, active life and their possibility to live independently at home. From the senior citizens' point of view there is a need for eHealth and especially a need for new digital services (Digital Agenda in Europe 2012). The digital world is spreading rapidly everywhere and it reflects on all levels of society and people's everyday life. The ultimate question is how to get people's voice, expectations and responses heard and taken into account when developing the digital world around us. Elderly people as clients or patients in the field of health care and social welfare should be the focus when digital services or technological products are developed. Also working life, organizations and educational settings require new and updated competences, and digital and virtual learning methods and interventions.

There is a demand for developing more and more a digitalization that enhances and enables health care and social welfare services based on users' needs. Through research and development, it is possible to change the structures and processes in a healthcare and social welfare context towards user-centric service design. The plan and service design of the new digital services are based on following perspectives: human-centric planning, which means that users are involved in the development of the services and business transformation. Business transformation means changing from a service-provider perspective to a user-driven approach (Ojasalo & Ojasalo 2015). It is essential that the development of the services is strongly linked to a real-life context. For example through the iterative process in action research (cf. Kuula 2000, Coughan & Coughan 2002, Reason & Bradbury 2008) and through testing with end users and professionals. Underpinning human-centred design is empathy, which means that designers are able to understand and interpret the perspectives and expectations of users. Service design should

adapt a design-thinking approach, a practice approach and service innovation (Barrett et al. 2015).

Actors such as cities, companies, academic institutions, professionals from the public and private healthcare and social welfare fields and endusers are needed for designing new services to eHealth. Independent living, the accessibility and availability of support and services are important in an ageing society. In Finland, a number of reforms have taken place in the provision and allocation of social and health care services over the last decade. The Finnish government programme emphasizes user-driven, comprehensive and effective social and health care services and implementation best practices. The programme also commits to ensuring good care services for the elderly, providing preventive health services. Specifically, the aim is to promote home care, the support services, and the independent coping and living at home of the elderly. Health 2015, Public Health Programme, underlines that illnesses can be prevented and that the functional abilities of elderly people can be promoted and rehabilitated in order to support their autonomy. The "Act on Supporting the Functional Capacity of the Older Population and on Social and Health Services for Older Persons" (980/2012) notes that it is important to support the wellbeing and health, functional capacity and independent living of the elderly people in an ageing society. The act also underlines improving the opportunities to participate in decision-making, developing needed services, improving guidance for using services to respond to the individual needs of elderly people and strengthening their opportunities to influence the content and the way in which the services are provided.

In this article, elderly people's role and participation will be studied and analyzed through the case study called the "mHealth Booster project". Elderly people's health and wellbeing were supported by the wellbeing technology piloted in real-life situations in the project. The aim of this article is to present the findings regarding elderly people's participation, using the mHealth Booster project as a case study.

The theoretical background

A holistic view of the human being

The holistic view of man is a philosophical metaphor of Lauri Rauhala, a Finnish philosopher and psychologist. A human being can be seen as a holistic being (Rauhala 1988, 1998, 2005). In a holistic approach, the human being and the concept of man are described as the bio-psychosocial feature. A holistic being includes a physical being, a conscious (mental) being, a spiritual being and a situational being. All these dimensions are integrated and are defined as a holistic entity. The meaning of the human being as a whole has a strong relationship with the human, life and the world. The conscious being, the mental being, the physical being and the spiritual being are involved situationally in real life. (Rauhala, 1988, 2005, Hakula 2009) When elderly people are seen as individuals and as dignified persons, the value of holism is captured. This enables the voice of elderly people to be heard and taken into account uniquely and seriously. In this framework or philosophical setting the person is the focus and everything that is happening is based on the grounds of respect for the person. This means that actions, decisions and choices in real life are identical and congruent with the idea of man as a holistic being.

Living lab

A Living lab is a network that integrates user-centered research and open innovation

(Leminen, Westerlund & Nyström 2012, Leminen 2015). A Living lab is an environment that offers future directions for product development based on users' experiences. Product development can be connected to new products, services and applications through a co-creation process. Leminen and Westerlund (2011) define living labs as physical regions or virtual environments wherein public-private-people partnerships, companies, academic institutions and users create, test and validate new products and services in real-life situations.

The benefit for the companies participating in living labs is crucial because of the rapid growth of business markets (Leminen & Westerlund 2011). For the public sector, the involvement offers possibilities for societal innovations and totally new interventions in their service actions. A living lab methodology and user-driven methods integrate academic institutions in solving real-life problems and supporting co-operative networking with working life and with real clients. Living labs can be the contexts enabling research, development and innovation and where the projects are implemented.

Interest in knowledge

The critical and emancipatory interest in knowledge (Habermans 1974) is the basis of research and development when actors are seen as holistic beings in the context of real-life situations. The actors are active and participate in a research process to create, innovate and generate something new. (Table 1)

Table 1. Interest in knowledge (cf. Habermas 1974, Kyrö 2004, Niiniluoto 2002)

| | Technical interest in knowledge | Practical interest in knowledge | Critical interest in knowledge |
|-------------|--|--|---|
| Methodology | quantative | qualitative and triangulative | emancipatory |
| Purpose | to explain to measure to control | to describe to understand to grasp the meaning | to participate to create to co-create to innovate |
| Methods | surveys measurements | interviews, in-depth interviews, storytelling, pictures, videos stories, narratives | participative methods creative methods and tools participative observation pilots, demos |
| Task | reason - consequences | understanding the meaning of the phenomenon the transformation of the tradition | critical reflection sharing |

In the case study, the mHealth Booster project, the development environments were based on the living lab approach. The development environments were planned, implemented and evaluated with the users, professionals and entrepreneurs in real-life situations.

The mHealth Booster as a case study

mHealth Booster was a project funded by the European Development Fund (ESR) and the ELY Centres. The project was implemented by Laurea University of Applied Sciences between August 2013 and December 2014. The objective of mHealth Booster was to design and produce new development environments for and with the elderly people and professionals of the cities of Espoo and Vantaa in Finland. The development environments were physical spaces wherein different health technology products and services

were tested with elderly people, professionals, and companies. (Ryhänen, Lehto, Järveläinen et al. 2014).

The project was based on action research, living lab methods and user-driven methods. Using an action research as the methodological approach is congruent with the living lab methodology, especially when the aim is to produce new knowledge or to develop new activities or interventions: for example health technology service models with users in real life. In the project elderly people and health care professionals had an active role in the development process of health technology and services. In mHealth Booster, three user-driven development environments have been designed and implemented, wherein products and services can be tested together with the end users, companies, and experts. In addition to testing, the development environments were used for educating, guiding and instructing the experts and the personnel working with elderly people.

In the development environments of the City of Espoo, the users and experts could be guided through familiarize themselves with the health technology products and services. The environments in the City of Espoo were located in the Soukka Service Centre and in the Tapiola Health Centre. A preventive perspective was emphasized in all of the activities and test situations. Various thematic events and user trainings for clients and their significant others were also organized. The technology development environment in the City of Vantaa was the Technology Library, which is designed for active seniors and their relatives. The Technology Library was located in Tikkurila Library. In the Technology Library, the users and experts were guided face-to-face and they could familiarize themselves with the health technology products and services, and, in addition to testing the products on-site, the users could also borrow products for testing at home for a longer period. The idea was that all development environments are closely located to the elderly people in order for them to easily visit and participate in the demonstrations and testing of the products and services. (www.laurea.fi/mhealthbooster).

The purpose and the research questions

The purpose is to describe elderly people's participation in the research and development process through the case study. Elderly people's role and participation are analysed through the research process of the case study, the mHealth Booster project. In the project the elderly people's health and wellbeing were supported by the wellbeing technology piloted in real-life situations. The aim is to find out what are the needs and expectations of the elderly people living at home and how the elderly people participate in the study wherein their coping at home is supported by wellbeing technology.

The research questions are: What are the needs and expectations of elderly people living at home? How can elderly people's participation be described through the case study? What are the main characteristics of the participation ?

Action research as a methodology

Based on the literature, action research is seen as either methods or as a methodological approach (Coughan & Coughan 2002, Reason & Bradbury 2008). Action research is based on critical knowledge interests and its goal is to produce new knowledge and new forms of practice (Kyrö 2004). The basic principles of action research are practicality, actors' participation and the creation of new activities or interventions related to the concept of change. The cyclic process of the action research is strongly anchored in real life. (Aaltola 1999, Kuula 2000, Moore et al. 2012). The process of action research is systematic and includes a reflective way to get a deeper understanding of the content and the context, such as elderly people's health and wellbeing (Lehto 2011, 2013).

The mHealth Booster project was based on action research and user-driven methods. The purpose of the research was to study, develop, design and produce development environments utilizing health and wellbeing technology and to evaluate how the development environments increase the awareness of health technology and to support the wellbeing and health of elderly people in their everyday life. (Ryhänen et al. 2014). In mHealth Booster, action research was applied as a frame for designing the development environments with elderly people, professionals, and companies. The research produced new knowledge and activities in different phases of the action research process. Also, action research accommodated situations with the purpose of changing something and simultaneously increasing understanding and the knowledge of activities and modification during the project.

With action research, in the development environments of mHealth Booster the products and services were planned, co-created and produced with the actors. The participants of the study were elderly people (n=70), professionals (n=20) and entrepreneurs (n=26). The data was collected by interviews, focus groups interviews and documented during the workshops. The data was collected and gathered before, during and after the testing sessions or pilot situations at home. The aim of the data collection during the

first phase of the action research was to assess and identify the needs and the expectations of the elderly people and professionals in order to grasp the meaning of the users' points of view. The data was analysed using qualitative inductive content analysis (Dey 1993, Eskola & Suoranta 1998, Flick 1998, Silverman 2001).

Active participation and reflection during the process gave rich data and demonstrated the voice of the users and participants. By using data triangulation and multiple methods, it is possible to listen to users' feedback and experiences in order to change, correct and reimplement the project (Begley 1996, Silverman 2001). All the participants in the study were active and committed in testing or piloting situations. Data collection was conducted twice, through individual interviews, focus group interviews and workshops during the research process. Data analysis was done through grounded theory, using the Six C's and theoretical coding (Glaser 1978, Glaser 2013).

The findings of the study

Wellbeing technology (products and services) actions and interventions were chosen based on the analysed needs and expectations of the elderly people. As the needs and challenges, the following themes were identified from the data:

- loneliness,
- a lack of mobility and physical activity,
- a lack of safety,
- health problems,
- a lack of the knowledge, ability and skills for self-care.

These findings of the collected data were the criteria when the health and wellbeing technology products were chosen to respond to the needs and expectations of elderly people. The products and services of the companies were clustered based on the above mentioned findings of the first phase of the action research. The products and services were offered and demonstrated for the elderly people in the development environments. The design of the development environments was also based on the data collected during the workshops with the companies. For example, there were three

different companies offering solutions for supporting elderly people's safety at home or outside the home. In this case, for example, elderly people who had memory problems were first able to test the products in the development environment with their significant others and, after that, at their own homes. The piloting of the product or service in the home environment and in everyday life enhanced the assessment of the participation and engagement of the elderly people in real-life situations.

Users' empowerment and their voice being heard

The elderly people's active presence in the case study articulated features and characteristics of how to describe elderly people's participation and engagement. During the analysis of the qualitative data the following themes emerged: timing, mutual understanding, shared knowledge, rhythm and holistic schema. All these themes were captured in the context of participation as concepts during the analysis process.

Timing as a concept includes the integration of the actions of everyday life, such as congruence with the personal routines and habits of the elderly people. Decisions made by the elderly people themselves are the basis of the timing and reflect the deeper meaning of the engagement and participation of the elderly people. The elderly people needed time to familiarise themselves with new technology and services. Also they required time to reflect and relate their experiences and feedback.

Mutual understanding as a concept enables deeper relationships and an intensive interaction between the elderly people and other people. It means that whatever the issue is, it should be reflected together with other persons reflected in order to link the experiences, thoughts and desires in the context discussed. Mutual understanding is crucial when guiding and supporting elderly people in taking and using technological products or services. The basis is that there should be deep trust in the interactions and encounters with the elderly people.

Shared knowledge is the continuity of the timing and mutual understanding. The characteristics of the shared knowledge are the process and the acting. In order to deepen relationships and interaction, a unique encounter and a shared experience are required. These are essential parts of the nature of shared knowledge.

Rhythm as a concept is a multidimensional phenomenon. It can be described through both the mental and situational point of view. Mental rhythm means that the meaning of the new issue, thing or feeling is anchored through the real-life context or situation and is reflected together with actors.

The holistic schema is formed through the integration of the above described concepts. It

represents the main category, or even the main process, when explaining the engagement of elderly people. As the main process in the elderly people's engagement, the holistic schema means that elderly people are seen as active participants, they are the masters of their own thoughts and, feelings and, resultantly they offer and invite other people to involve their own life.

Conclusion

In order to understand the case study, the used methods, actions and activities, the outcomes and future aims are collected and summarized on the underlying table.

Table 2. A summary of the process and findings in the case study.

| Methods | Based on the action research actions and activities | Outcomes | Aims for the future |
|--|---|---|--|
| <ul style="list-style-type: none"> • Tools for the integration of the technology • Demonstrations • Tailor-made solutions • Triangulative data collection methods • Participative methods • User experiences • Workshops • Data analysis methods | <ul style="list-style-type: none"> • Action research • Planning, implementation and evaluation during and after the project with and for the participants • Consultations • Active participation during the project • Actors' involvement in the development of the environments • Commitment and involvement in testing and developing products and services | <p>The development environments in the service centre, health care centre and library (as the living labs)</p> <p>Product and service development</p> <p>eHealth competence</p> <ul style="list-style-type: none"> • Virtual/digital service competence • Health technology competence • Research and development-work • Service design • Learning outcomes • Empowerment • Participation • Social relationships • Contacts with peers, significant others and professionals • The voice of the users | <ul style="list-style-type: none"> • New products and services • User-driven eHealth service design • New business possibilities • eHealth: new virtual methods and tools for clients and professionals • New academic knowledge • Educational competences • Co-operation public, private and people partnerships |

Future challenges

There is still a huge challenge to develop and further clarify eHealth as a concept to respond to the expectations and needs of elderly people based on a user-centered approach. The main goal in the digitalisation of the services is to correspond with the availability of future eHealth services (Digital Agenda in Europe 2012).

The productisation of the health technology and new business models is still the important challenge in the health care and social welfare fields. For example, a successful transfer of health technology requires close collaboration with local authorities, service providers and especially with the users as the elderly people and their significant others in living lab contexts. The living lab methodology and action research are congruent when further research is planned in order to

develop new services, for the availability of services, and for the development of new service processes and client processes.

New solutions should combine health, social care and smart living systems and “age-friendly” environments in the living lab context. There is a demand to create and implement user-driven eHealth services, new and multiple apps solutions and other innovations that support individuals’ self-care in their everyday life and in the field of the health care and social welfare. The most important aim is that users, such as elderly people, are taken into account when new products and services are developed. Also there is a need to study the impacts of the developed services, of how elderly people are taken into the development process and how their participation supports their health and wellbeing.

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Experiential Learning with Multisensory and Digital Elements

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Abstract

The study focused on how learning can be enhanced with the inclusion of multisensory and digital elements in the first semester tourism studies. The theoretical framework featured the experience economy, digitalisation, interpretation and inquiry learning.

The objective was to find out if and how students perceive the multisensory and digital elements included in their studies enhance their learning. The method was content analysis of small group discussions and written sources of information.

The results indicated that the students were aware of the role of the senses in their learning process, some being able to describe it better than others. The digital elements were found positive and essential for future professional life, but also distractive and causing concerns over privacy by some. In conclusion, the students felt that both inclusions enhanced their learning process. It is important to find the right mix of both human and digital elements in the studies. .

Keywords

digitalisation, experience, multisensory learning

Introduction

Finding that perfect mix of human and digital interaction to create memorable and engaging experiences is what both the industry and educational institutions are looking for. Senses and digital elements are incorporated in many travel experiences (Dan, 2013, November 13; Garcia, 2014, November 6; KLM, 2014; Marriott, 2014, August 19; Skift, 2015) and travel marketing (e.g. Visit Denmark, 2014; Isacson,

Alakoski & Bäck, 2009). Regarding education, several studies (e.g. Kolb, 1984; Lonka & Ketonen, 2012; Pallab & Mukhopadhyay, 2004; Watson & Pecchioni, 2011) point out that learning can be enhanced by making it more experiential. Gamification, storification, collaboration and authenticity are key elements in immersive experiences (Pine & Gilmore, 2011; Pine & Korn, 2011; Tarssanen & Kylänen, 2009; Lüthje & Tarssanen, 2013). They make people more engaged and motivated, as well as can

increase the learning effectiveness of students (Cattafi & Metzner, 2007; Woo, 2014).

Digitalisation is a megatrend which is driving global change and being a force of innovation (Schmidt & Cohen, 2013). Including digital elements in education provides students access to a multidimensional virtual world and an impetus for critical thinking and enhanced learning (Watson & Pecchioni, 2011; Westera, 2011). Finland, of all nations, should lead the way forward with one of the world's highest ranking digital ICT infrastructure (World Economic Forum, 2015). Despite this, the latest study (DIGILE, Liikenne- ja viestintäministeriö, Tekes, Teknologiateollisuus & Verkkoteollisuus, 2015, March 17) of the dissemination of digitalisation in Finland, Digibarometri 2015, states that the country does not yet fully live up to the potential.

Digitalisation also needs more attention in tourism studies. There is now a sense of urgency, both at industrial (Kauppakamari, 2013) and governmental level (e.g. Kiuru, 2014, September 22; Ministry of Employment and the Economy, 2014; Ministry of Employment and the Economy, 2015; Stubb, 2014, September 6) as well as at the institutional level at universities and other schools (Fun Learning, 2014; Rovio, 2014), to develop digital solutions and methods that enhance digital technology in education. The tourism strategy of Finland emphasises the importance of digitalisation (Ministry of Employment and the Economy, 2013.) Students need to be part of the digital society and have an ability to learn new ways to interact and collaborate in the digital age as well as be educated for careers that do not yet even exist (Voogt, Erstad, Dede & Mishra, 2013). Many students today, belonging to the Millennial generation, are very active in social media, but their ability to use the media for professional purposes can be limited. By incorporating digital elements and platforms in their studies, students can be better equipped to join the digital work life and acquire "21st century competencies". Thinking in the lines of Pine and Korn (2011), digital technology can be used to enhance many learning assignments just as it can be used to enrich experiences. When all senses are included in the learning process, learning can be more memorable and transformative. Infusing the

senses and digital experiments in the learning process, the learning process can become multisensory and be perceived as an experience.

The aim of the study is to find out how students experience the senses – hearing, sight, smell, taste, touch and movement - and digital elements in their learning process. The research question in this exploratory study is if and how students perceive that learning can be enhanced by infusing digital elements and all senses in the process. By including aspects of the Experience Economy in their studies, students can become more aware of the learning, transformation and self-development taking place. The idea is that the results of the study can steer the development of the first semester tourism studies so that the semester can be improved further to equip students with the 21st century skills needed in their future work life.

This study has got inspiration from the megatrend of digitalisation as well as the tourism business (Experience Economy, service design, heritage interpretation) and the field of education (inquiry learning, RDI - Research, Development and Innovation activities, multisensory learning techniques and learning styles). They are all applied to enhance learning in the first semester studies of the students in Finnish degree programme in Tourism on Porvoo Campus. These fields of study are seen as inspirational sources for new forms of learning, where senses, experiences and digital elements are combined and engaged.

Literature review

Pine & Gilmore (2011, pp. 91-92) and Tarssanen & Kylänen (2009, pp. 13-14) state that in order to stage compelling, engaging and memorable experiences it is important to engage the five senses (hearing, sight, smell, taste, touch and movement). Experiences are often associated with the state of flow (Csikszentmihalyi, 1990), which is a condition when a person is so immersed in an experience that he or she loses all track of time or sense of place. In order to reach the flow state, the person has to have interest towards the issue and perceive it as a challenge, but still within his or her ability (Lüthje & Tarssanen, 2013, p. 61). Furthermore, according

to Pine & Gilmore (2011, pp. 56-64), finding a sweet spot for an engaging experience can be done with the 4E's: An experience has to be esthetic, escapist, educational and entertaining. All these can be applied to tourism education.

Tarssanen & Kylänen (2009, pp. 13-14) state that the more senses you use, the more memorable the experience is. Recently there has been a boom in experiential travel. Nowadays travellers are more demanding, ordinary products and services are not enough. That is why many service providers have started to stage experiences for their guests. According to the latest tourism industry reports (e.g. Skift, 2015), companies are looking for the right mix of human and digital interaction to create guest experiences. Experiences have come to the educational scene as well, as learning and education can be enriched by providing experiences.

Educational experiences are often associated with the highest form of change called transformation. Tarssanen & Kylänen (2009) define transformative experiences as positive, holistic and personal, which leave a permanent mark on a person, further, they cause some kind of change in a person. If an educational institution can cause that kind of experience and effect on students, they will have memorable experiences which enhance learning and transform the person during the studies. Similarly, it has been known for a long time that people learn better when they are actively engaged in the learning process and use as many senses as possible. Furthermore, they learn more if they are actively involved in creating experiences, not only taking part in them. Thus, being concerned with wellbeing of the students, the authors want to emphasise the importance of engaging people actively in the learning process and using as many senses as possible, be it a digital or a natural experience. As Pine & Korn (2011, p. 210) and Lühje and Tarssanen (2013, pp. 68-69) state, experiences are created through interaction between the experience stager (in this case the supervisors) and the person experiencing the event (in this case the student). Digital elements provide yet a new level and a tool of enhancing the experience.

An example of the popularity of gamification as a tool for engaging students is the cooperation between the University of Helsinki and the game company Rovio. Together, they have established the Playful Learning Center (PLC), which studies playful learning together with businesses. The center researches new learning solutions by combining the forces of Finnish education experts and companies. The idea is to enhance Finland's status as a leading nation in education (Rovio, 2014). Playful learning is not just for primary school pupils, but learning games can be used at the university level as well. All education institutions can gain insightful knowledge about engaging students by studying the secrets of gamification.

In our hyper-connected world, students are bombarded with huge amount of information from multiple sources and only those that manage to hold their attention, can make a lasting impression. One way to make a difference is to combine entertainment with education to provide edutainment (Beato, 2015, March 19; Pine & Gilmore 2011, p. 64), improving learning through pleasurable experiences and emotions, e.g. in form of videos and games. Pine & Korn (2011) suggest that in order to enhance experiences, it is important to mix the realms of reality and virtuality. They have developed a concept of the "multiverse" where there are different realms for partly virtual and partly real experiences.

Storytelling and involving all participants in active co-creation through service design has become popular in recent years in both education and business (e.g., Stickdorn & Schneider 2011; Tuulaniemi, 2011). Interpretation is one form of storytelling, also a technique used in service design (e.g. Miettinen, 2009), which evokes emotions, enhances experiences and deepens understanding. One of the first experts involved in interpretation was Freeman Tilden (1977, in Timothy & Boyd, 2003, p. 207) who believed that visitors to an attraction should be involved by providing them with inspiration that is somehow related to their own life experiences and which they find meaningful. Furthermore, good interpretation should be artistic and provoke people to take positive action and be actively involved in the experience. In addition, it should be a holistic, tailored approach and

provide stimulation for many senses at the same time. Similarly, Heath & Heath (2008, pp. 203-206) argue that when people can identify with the issues and feel an emotional connection, it is easier to learn. Problem-based learning (PBL), the application of inquiry learning adopted for the first term studies in DP in Tourism, has its roots in constructive learning (constructivism), situational learning, situated learning, experiential and contextual learning. According to constructive learning, the learners are not just passive receivers of information but they construct and build their knowledge. Experiential learning as proposed by Kolb (1984), also called learning by doing, advocates personal involvement – learning involves the student's unique personal experience. Lonka & Ketonen (2012, p. 72) suggest that new interactive technologies facilitate the process of collaborative knowledge building. They also state that the effects of active ways of learning can take a long time to develop. Thus, a study time (for a bachelor degree) lasting for over three years offers enough time for transformation (as described by Pine & Korn, 2011; Tarssanen & Kylänen, 2009) to take place.

According to Finnish learning scholars Hakkarainen, Lonka and Lipponen (2004), students need a lot of variation and they should be encouraged to create learning material themselves and thus create knowledge. When students use new technology and social media they invent new social practices and behavior. The role of the supervisors is to select the themes, master the goals of the studies, and steer the learning process to the right direction. The same principles are present in the PBL tutorials in the Campus curriculum. The students are active learners, who construct and build knowledge. The supervisors are responsible for offering triggers/assignments/projects, which offer inspiration for the students, and tasks which the students find relevant and meaningful and which make them want to take positive action and engage them actively in multisensory learning experiences which enhance their learning. (Hmelo-Silver, Duncan & Chinn, 2007; Konttinen & Moilanen, 2013; Muukkonen, Hakkarainen & Lakkala, 1999; Rätty & Laurikainen, 2015.)

Multisensory techniques are frequently used especially for teaching people with learning difficulties (Sirkkola, 2010). Similarly, it is useful for all learners to consider their learning style in order to find the most effective ways to study. In the beginning of their studies on Porvoo Campus the students take a VAK test (e.g. Fleming, 2001) which helps them to see whether they are visual, auditory or kinesthetic learners and they are offered suggestions how to learn more effectively. Of course, people very often have a mixture of learning styles. However, when understanding their preferred learning style(s), students can choose the types of learning that help them most. In addition, they are made more aware of their chances to be active in their learning process. By offering multisensory experiences the supervisors can help the students to remember the concepts better and enhance learning.

All the above mentioned aspects are at the core when planning the first semester tourism studies on Haaga-Helia Porvoo Campus.

Methodology

The data collection took place in the autumn of 2014. The participants were all the 45 first semester tourism students in the Finnish Tourism Degree Programme on Porvoo Campus. The method of the study was content analysis of small group discussions held by the authors and written sources of information (a probe, questionnaire and blog portfolios) by first semester tourism students. The idea was to find out about the role of senses and digital elements in the learning process. The pre-assignment for the development discussions, which were carried out in October 2014, was a questionnaire about the different senses involved in the assignments during the semester. The small group discussions supported by probes were carried out in November and the blog portfolios were written during September-December 2014. The sources of data collection for the study as well as the digital and multisensory elements included in the first semester curriculum can be seen in table 1.

Table 1. The sources of data collection

| Data collection | Multisensory elements | Digital elements |
|---|--|--|
| Questionnaire + development discussions | X | |
| Small group discussions + probe | X | X |
| Blog portfolio | | X |
| Multisensory and digital elements included in the first semester tourism studies (these were the elements that were expected to be included in the answers) | <ul style="list-style-type: none"> • Projects (organising events and study tours; staging experiences) • Workshops and sessions (customer service and sales workshop, feedback workshop, tours, PBL; especially senses oriented: Species of Spaces workshop with music, moving, dancing, touching) • VAK test | <ul style="list-style-type: none"> • Blog portfolio and blog posts (Wordpress) • Marketing and communications in projects and during Helsinki day (Facebook, Instagram, Tripadvisor) • Yearbook (LinkedIn) • Trend hunting for PBL tutorials (Twitter) • Digital learning platforms (Moodle, Leap) • ICT and Travel Technology |

To begin with, as a pre-assignment for the development discussions, the students were asked to fill in a questionnaire where they were asked to write down and describe three instances when at least three senses (hearing, sight, smell, taste, touch and movement) were involved during the semester and discuss what they learnt from the experience. These answers were then compared and categorised. Next, before coming to the small group discussion, the students filled in probes, adapted from a self-documentation method used in service design (Mattelmäki, 2006; Miettinen, 2009; Segelström & Holmid, 2012), by recording critical incidents they encountered during the beginning of their studies. This was then shared in the discussions in small groups. The discussions were carried out in groups of 4-5 students and each discussion took one hour, all in all 11 discussions altogether, including all the 45 students. One of the questions in probes again dealt with multisensory experiences, and another asked if the digital assignments throughout the semester had been seen as a tool to enhance learning. These answers were then analysed and summarised by the authors. Moreover, the students opened a portfolio blog and were advised to write, among others, a blog post to describe their learning approach and a post about social media as a tool to enhance their learning. The contents of these posts were

analysed, too, to find out what experiences the students found most meaningful for their learning. In the following, the results of the study will be presented.

Results

When analysing the answers for the probes and the questionnaires regarding which events, instances and critical incidents involved several senses and left an impression and taught the students something new, five occasions were mentioned most often. In them students were able to describe the senses that were involved and what they had learnt through them.

First of all, most students mentioned the semester project. The first semester studies include organising (planning and implementing) an event during which the students guide guests around the Campus, prepare and serve food for their guests. They plan the programme related to the theme and practise staging experiences for their guests. According to the students all senses were involved when planning materials, decoration, seating arrangements and trying out the delicacies made by the kitchen group. The students felt that they learnt a lot about cooking and various dishes, marketing (thinking about

what different advertisements look/sound like), serving dishes and drinks, organising events and co-operating in groups.

Similarly, most students also took up Species of Spaces workshop organised in the beginning of their studies. All senses were engaged when listening to music, moving and dancing around the Campus, touching the walls and objects (describing to each other how they feel), learning to know the work environment, getting to know each other. The students said they learnt a lot about their peers and the Campus building, learnt to relax, learnt more presentation skills and the importance of considering how to use various spaces when organising events and giving speeches. According to them the surprising experience made them to come out of their comfort zone. One student wrote: *"I was very nervous before the workshop I was going to organise at the event. Then I familiarised myself with the learning space I was going to work in, I felt the chairs and reorganised the furniture and decorated the space, checked the lightning and let fresh air in. I felt more comfortable after that."*

Furthermore, half of the students also mentioned the activity and sports day in the beginning of their studies which was organised in Vierumäki for all new students. Through various senses they learnt a lot about the activities, got to know each other better and learnt to trust each other.

Moreover, one fourth of the students mentioned Helsinki Day where stories are created when the students are let loose in the capital city and they can create itineraries for their chosen target group. Also, they carry out a mystery shopping experiment. They are encouraged to share images on Instagram and Facebook. The students stated that the senses of sight, smell, hearing, touch and movement were engaged when they walked around Helsinki and admired its attractions. They learnt a lot about the famous attractions, history, architecture and atmosphere of Helsinki. The students mentioned that the senses of sight, hearing, taste, touch and smell were used during Mystery Shopping: they visited restaurants and assessed the product (food) and customer service. They assessed the atmosphere in general (music, smells, decoration, furnishings, cleanliness,) food, appearance of the staff and service.

Similarly, Sales and Customer Service Day (including drama and role-play workshops) was mentioned by a quarter of the students. The senses of hearing, sight, touch and movement were stimulated and the students said they learnt sales skills face-to-face / on the phone, networking, socialising, communication in English (the importance of eye contact, body language and voice) and customer service through their senses.

In addition, a freshmen party, PBL tutorials, Porvoo guided tour, ICT lessons, and some other instances where students in addition to sight and hearing were able to use a third sense were mentioned e.g. clicking a mouse, using a keyboard, writing notes, tasting some sweets.

All in all, the results of the questions about multisensory experiences and small group discussions suggest that all students are at least able to distinguish the effect of different senses in their learning process. Some students make sharp observations and are really well aware of using their senses and the fact that it supports their learning and they are able to analyse and describe very thoroughly how it facilitates their learning. One student described it this way: *"I have started to look for experiences in my studies and life in general through sharpening my senses. I feel that if I involve more senses in my learning experiences I can learn more."*

However, there are some students who do not feel that they have learnt anything special by using their senses even if they remember and come up with the events and experiences. Some emphasise that they should become more aware of the importance of using all their senses and appreciate more and take more advantage of multisensory opportunities offered to them. The supervisors have a role to play as well, as one student wrote: *"I have a feeling that most peer students don't get the point of thinking about their senses, perhaps it would be worth explaining it more carefully to the people who don't find it important."* The results suggest that the assignments that have been planned to enhance learning function in the way they are planned, but the supervisors of the first semester can still support students more in becoming more aware of the importance of using all their senses and in reflecting on their learning.

Regarding the digital experiments, students were asked to write a blog post in their portfolio about how digital experiences had contributed to their learning and in a small group discussion they were asked what kind of experiences they have had with the digital inclusions in the curriculum.

During their first semester studies, the students are introduced to social media and taught to use it for professional purposes, e.g. following digital influencers and travel organisations on Twitter, creating a LinkedIn profile, posting images using appropriate hashtags on Instagram, posting study-tour-related stories and pictures on Facebook sites, writing Tripadvisor reviews as well as being encouraged to share other Porvoo Campus related material to their own networks. The main social media inclusion in their studies is the blog portfolio. In addition to being a learning portfolio, the blog has also other uses. The number of reports has reduced and the students have been asked to write informative and professional blog posts with sources instead of reports. Of course, the semester has other digital inclusions other than the social media assignments: They have ICT and travel technology classes as well as use digital learning platforms. The degree of digital experience varies greatly among the students. Some of them have personal blogs and are even experienced bloggers, others have barely used digital channels for school work. Therefore, the idea is to softly introduce more digital elements throughout the semester, start using social media for professional purposes and be ready for more challenging digital assignments in later semesters. The idea is that all of them will be better equipped to join the work life and be more digitally savvy.

The results of the content analysis of the probes, blog posts and discussions regarding the digital elements revealed that the digital experiences were divisive. The clear majority of students found the digital assignments useful for their learning process, but a small number of students disliked them strongly. A few students would have needed more information about the digital tools and platforms in order to feel confident about using them. As a whole, the students understood that it is important to be tech-savvy and know about the digital ways of communication and networking. Some stated

that doing assignments in a blog form motivated them and made the laborious process of writing a portfolio even interesting. They have perceived what an important role social media plays in the travel industry and how digital sources provide the newest information available. One student wrote that *“looking for information through social media was a strange idea at first, but it has turned out to be effective.”* Many stated that they have never used digital methods as much as during the first semester and they appreciated that so much information was available in a digital format as well as having laptops provided by school, making student life easier. Also, some stated that they had started to use social media for professional purposes, too, as one student put it: *“It is good to be active in social media already in the beginning of studies, and to know where the industry is heading and follow its movements and developments.”*

However, there were a few critical voices saying that there were too many social media and digital inclusions. Some were more accustomed to traditional paper and pen based study methods, and felt awkward with digital school work to start with. The overload of digital information and getting lost in the digital spheres were overwhelming for less than a tenth of the students, who also felt that the school was forcing them to be active in the digital media. They were looking forward to the school holidays as that would provide them with a possibility for a “digital detox”.

Nevertheless, the vast majority of the students liked the versatile digital assignments that allowed them to think and look for digital sources of information and learn critical thinking in the process. Facebook, Twitter, Instagram and the portfolio blog as well as the digital learning platforms were mentioned most as examples of digital encounters in studies. Looking for sources and sharing information at PBL tutorials as well as communicating in the semester projects were mentioned as the benefits of digital learning. The openness and transparency (due to the many glass walls) of Porvoo Campus were also mentioned as facts that enhanced collaboration and networking. Many students found more official sources of digital information sharing (such as the Moodle platform and email) to be

more reliable than their own Facebook groups where information seemed to disappear at times.

The biggest surprise for the authors was the fact that a third of the students put a password to their blogs, thus being against the principles of openness and sharing of digitalisation. Many had

concerns over privacy issues even though their opinions about the digital elements were otherwise positive or neutral. The combined results of multisensory and digital elements included in tourism studies and what students learned through them can be seen in table 2.

Table 2. The main results of the study

| Critical incidence | Learning and skills |
|---|--|
| Event project | cooking and various dishes, marketing, putting theory into action, group work, co-operation, planning and arranging an event |
| Species and Spaces workshop | presentation skills, trusting themselves and their peers, being aware of oneself, the importance of considering how to use various spaces when organising events, acting and giving speeches |
| Activity and sports day in Vierumäki | sport activities, getting to know and trust each other |
| Helsinki day & mystery shopping | customer service, famous attractions, history, architecture and atmosphere |
| Sales and customer service day | sales skills face- to- face / on the phone, networking, socialising, (the importance of your eye contact, body language and voice), communication in English, customer service |
| Digital elements (especially social media and digital learning platforms, blog portfolio) | understanding the importance of being tech-savvy and mastering digital tools; using digital sources teaches critical thinking and enables information sharing in PBL tutorials and in semester projects; social media seen as a valued source of up-to-date information, marketing and networking; started to use social media for professional purposes and intend to develop as users; engagement through visuals and networking |

Conclusions

As this was an exploratory study with just one group of students, it is not possible to draw far-reaching conclusions based on the data available. However, as the aim of the authors is to further develop tourism studies and the curriculum, it is vital to learn from the opinions and experiences of the students. Therefore, as the material was derived from several sources and it all contained views expressed by the students, some conclusive remarks can be made and the results of the study give indications of how students perceive the role of multisensory and digital elements in their studies and how they see them enhancing their learning process.

To sum up, a lot of praise was given to opportunities of practice-based and problem-based learning and group spirit in the context of digital and multisensory learning. The students

appreciated group learning opportunities and collaboration with their peers as well as the discussions with supervisors, as interaction enhanced their experience as suggested by Pine & Korn (2011) and Lüthje and Tarssanen (2013). The students acknowledged that the different digital and multisensory assignments helped them to digest the learning contents. The students appreciated the fact that digital learning was a part of their studies and reported increased usage of social media as well as intentions to start applying its benefits even more in their studies and networking with the industry. The beginnings of transformative experiences, as stated by Pine & Gilmore (2011) and Tarssanen & Kylänen (2009), were clearly already taking place. Somewhat surprisingly, there were also a few cynical voices among the Millennial Generation students, saying that dependency on the digital media was frightening and they were concerned about privacy issues, very much in line with the general public opinion.

All in all, the multitude of different learning assignments (including multisensory and digital approaches) was mentioned to enhance learning by many. The authors believe, based on this study as well as the previous 14 semesters of similar study methods, that incorporating the different senses and digital approaches in the curriculum increases the engagement of the students to study their chosen field. Based on the replies it is evident that more focus need to be put on learning professional digital communication methods and ways of being critical of digital sources.

Based on the results, some changes were already made to the following semester. A new session was introduced concentrating on principles of digitalisation, such as sharing and openness, in order to address the privacy concerns associated with writing a blog. This intervention resulted in less passwords to blogs. Also, even more engaging assignments were introduced to the studies, including InstaWalks and using a storification application in order to enhance the combining of visuals, voice and storytelling in

recording study tours and events. The most important achievement so far has been the fact that the entire team of first semester supervisors has become involved in designing digital and multisensory assignments, and the response from the students has been overwhelmingly positive. The process has started in earnest and more people are enthusiastically involved.

In conclusion, by studying the phenomenon and the results of this study in more detail as well as looking at the upcoming feedback from the following groups of students, the multisensory approaches and digital assignments can be even further improved and developed to give the students even better premises to join the digitalised world of work and appreciate the value of the senses in the travel industry. The ultimate question for both the tourism industry and the providers of tourism education remains the same: What is the perfect mix of human and digital interaction to create engaging experiences?

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Eyes on Skin: Positioning Dance in Business Education

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Abstract

This article examines dance as a pedagogical resource in a non-dancing context and is founded on the author's long-term experience of employing dance-based methods in business education. The value of dance can be regarded as both instrumental and existential in preparing students for professional life. In order to explore this further, an experimental dance and movement improvisation workshop, *Eyes on Skin: dance, dialogue and unexpected encounters*, was implemented during Encounters15 conference, with the purpose of exploring wordless communication and authenticity through ensemble work outside a traditional conference setting. Subsequently, three interviews were conducted to support the author's reflections on how to go beyond the instrumental purpose of dance towards recognizing the unique value of dance-based methods as means of developing perception and self-understanding. .

Keywords

arts, dance, business education, movement, pedagogy

Introduction

Upon entering the dance studio, the students are asked to perceive the space through their skin, as if the skin had eyes in all directions. Thus the body is understood as a three-dimensional entity embedded in space. Furthermore, the body is exposed to the immediate gaze of the other members of the group, resulting in heightened awareness of the self in relation to the other. There is no furniture for taking refuge behind, just open space to be explored and embraced. The moment when the group of random conference delegates becomes an ensemble moving together could be called sublime, as in Longinus' conception of the sublime being something of local rather than of global effect: "it comes at a single stroke, like

lightning, and is not achieved by content or structure on a larger scale" (Heath, 2012, 12).

The opening passage glimpses into a scene from the *Eyes on Skin: dance, dialogue and unexpected encounters in space* workshop, designed as an artistic intervention in an academic conference setting at Encounters15, Porvoo, Finland. Since the general theme for the fourth Encounters Conference was titled *Unexpected Encounters: Senses and Touching is Services and Care*, I set out to explore alternative ways of experiencing touch and senses, moving beyond the spoken word in a lecture room. What would happen if conference delegates were given the alternative of attending a dance and movement improvisation session organized in a dance studio and supervised by a professional dance teacher? Naturally, when it comes to the

notion of touching and sensing, dance improvisation provides the most immediate means of gaining access to the physical space of the other, thus maintaining a justified position among traditional conference paper presentations on the topic of touch. The *Eyes on Skin* workshop was based on my long-term learning experiments of employing dance as a pedagogical resource in business programs at Haaga-Helia University of Applied Sciences. Furthermore, the workshop also opened new perspectives to reflections on my own role as language and dance teacher within a tertiary level business university: why should we make people dance in a business school?

Traditionally, as a result of marginalization of the arts in European education, dance has been positioned at the very bottom of the hierarchy in an educational system that seems to favor subjects of immediate instrumental value: mathematics, science and languages (Robinson, 2011). Furthermore, there exists an internal hierarchy between the arts, where dance is placed at the bottom of the scale, far below music and visual arts. This is particularly apparent in the Finnish primary and secondary education, where music and visual arts are curricular subjects, whereas dance is excluded from the official curriculum altogether. On the other hand, my experiments with dance workshops in a business school environment have proven to be easily justified due to their immediate instrumental value as an effective tool for team-building in multi-cultural and multi-lingual groups, dance being acknowledged as a universal and non-verbal language (Kiviaho-Kallio and Berazhny, 2015). Robinson refers to dance as “a kinesthetic form of intelligence” and points out how speech in a foreign language is “usually accompanied by a dazzling variety of physical movements, facial expressions and gestures” (2011, 121). Accordingly, in a dance-based language class gestures and movements will help the students to embody a foreign language beyond the level of grammar and vocabulary, thus preparing speakers for more fluent and natural interaction in a multi-lingual business environment. On a whole, dance is regarded as valuable when teaching meta-competences such as interpersonal skills, stage presence and responsible self-management to future business professionals. Taylor and Ladkin have defined this approach as *Skills transfer*: “Arts-based methods can facilitate the development of artistic skill that can be usefully applied in organizational settings” (2009, 56).

Notably, in an educational culture with a preference for measurable results, the notion of *Skills transfer* may also be easily comprehended from a managerial perspective.

The introduction of dance and movement into a business school curriculum can also be examined in the context of an increased interest in the usage of art-based methods in management education, as presented by Springborg (2012). He chooses to focus on art-based methods as means of facilitating *meta-level learning*, where the unique contribution of art-based methods is that of facilitating “the meta-level learning processes of *making and expressing more refined perceptual distinctions*” (117). Springborg also discusses the role of language when employing art-based methods in learning, where language holds a less primary role when exploring experiences. Furthermore, the arts should not be restricted for instrumental purposes only, as it can contribute to the perception of experiences in a unique manner, as argued by Springborg: “If we keep sensing, we keep having the possibility to develop a more fine-grained and richer perception of the context we are part of. The moment we define a purpose, there is a risk that we stop sensing and lose this possibility of further perceptual refinement” (128). Accordingly, the *Eyes on Skin* workshop was based on non-verbal communication and perceptual refinement was enhanced by omitting verbal explanations of the purpose of the session in favour of creating a wordless movement experience together as ensemble.

This article is a reflection on the role of dance in business education and the discussion is based on my long-term practical experience of employing dance and movement-based methods in business programs at Haaga-Helia UAS (Kiviaho-Kallio and Berazhny, 2015). Previously, in my curricular work, dance has been allowed space mainly due to its instrumental value in team building activities and in teaching performance skills to future business professionals. However, the *Eyes on Skin* workshop brought a new perspective to my role as language and dance teacher in a business school, since the point of departure for this artistic intervention was to experience art for art’s sake, without defining any instrumental purpose. With the *Eyes on Skin* workshop I strived to return to the essence of experiencing dance in the moment, without any explanatory notes, perceiving dance as valuable

when actively experiencing it, as stated by Krantz (2015). The workshop design was mainly based on the modern educational dance model employed by Rudolf Laban (1988), where movement is perceived as universal to humans and where “spontaneity of movement” is preserved to adulthood (12).

Summing up the purpose of dancing in choreographer Mark Morris’ words when referring to the L’Allegro Movement Project, a community dance project bringing together Canadian 5th-6th graders with elderly people diagnosed with Parkinson’s disease: “Everyone who is dancing is a dancer”. Morris then continues as follows: “skipping is more fun than walking”, something that is intuitively understood in childhood, yet often forgotten in the immobile and static existence of adulthood. Would this statement be justification enough for including dance in tertiary level business education?

Perspectives on practising dance in a non-dancing context

Initially, we need to take a glance at the position of dance in a non-artistic context. Undoubtedly, when taking dance out of its usual dance studio or stage performance setting, the dancing activity is often initially perceived as *odd*. Incidentally, oddness cannot be pinned down to a definition, thus giving room for discovery (Heimonen, 2009). This happened at Lund University, Sweden, where first-year students of industrial design were exposed to a one-week dance workshop, eight hours/ day during their induction weeks. This workshop was part of Heimonen’s field work for her doctoral dissertation. One student described the feeling of oddness vis-à-vis dancing and movement improvisation as follows: “It’s hard to draw any conclusions out of this week, it has been really strange. I don’t know the meaning of these sessions but I think we all had a good time getting to know each other which is good of course [...] However, to come up with something feels great! Creativity in an odd way I guess...” (Heimonen, 2009, 136-37). In Heimonen’s approach, the purpose of dancing in a department of industrial design was not defined to students, thus employing an art-based method in accordance with Springborg’s argument for art used for the purpose of perceptual refinement rather than for a clearly defined instrumental reason. In

other words, the very oddness of the dancing activity results in heightened awareness.

Upon looking at practical questions in reference to art-based methods, scheduling seems to be one challenge in a non-artistic environment. Usually it takes time for oddness to turn from something ambiguous and maybe even uncomfortable into something enjoyable despite being odd, as noticeable in the student journals presented in Heimonen’s study. Since arts practice is time-consuming, it is easier for an educational organization to dismiss arts into what Taylor and Ladkin calls “flavor of the month”, something that spices up managerial development activities, yet not clearly defining these (2009, 55). Upon introducing dance and movement as a pedagogical resource in my own teaching at a tertiary level business school, I have come across this tendency of dance being regarded as a mere intervention occurring between serious study, or at its worst, as pause gymnastics for exhausted business students. Yet, my long-term experience of using dance as a pedagogical resource has revealed that dance has a profound and long-lasting impact on for instance team-building when introduced to new students during the induction weeks, however it should be allowed enough time in order to turn meaningful to the students. Despite direct student feedback supporting this assumption (Konttinen and Moilanen, 2015), it seems to be difficult to communicate these findings across the entire business school community, often leaving the dance teacher to work in isolation.

It seems that once the practitioner manages to get a foothold in the curriculum, he often finds himself defending the artistic approach as useful for some other competence outside the artistic spectrum, in accordance with the notion of *Skills transfer* presented by Taylor and Ladkin (2009). However, as argued by Springborg, this kind of instrumental approach misses the most unique value of art-based methods, that of perceptual refinement beyond words (2012). Thus there is a need to turn back to the essence of dancing and rather embrace dance as a means for self-understanding and for finding authenticity and the uniqueness in yourself. (Krantz, 2015). In Taylor’s and Ladkin’s presentation of arts-based methods this approach is defined as *Making*: “The very making of art can foster a deeper experience of personal presence and connection, which can serve as a healing process...”

(2009, 56). By designing the *Eyes of the Skin* workshop, my purpose was to move away from instrumental skills transfer by giving room for the creation of a movement experience without any initial explanations for why we were moving in a dance studio instead of listening to a paper presentation on touch.

The design of the *Eyes on Skin* workshop followed the principles of modern educational dance, with an emphasis on the “*process of dancing and its affective/ experiential contribution to the participant’s overall development as a moving/ feeling being*” as defined by Smith-Autard in reference to the Laban model of dance education (2002, 4). The workshop structure was based on a practical implementation presented by Heimonen (2009) in her movement improvisation workshops at Lund University. In the workshops Heimonen invited students to describe their holistic and subjective experience of dancing instead of the dance instructor providing rational explanations on why it would be beneficial for students of industrial design to practice dance during their induction week. Similarly, upon taking the decision of organizing the *Eyes on Skin* workshop in a dance studio instead of a traditional conference setting, there was a step away from an explanatory slide show towards knowledge acquisition by embodying non-verbal experience. In accordance with Heimonen’s approach, even music was left out from the workshop in order to give room for the participants to explore their personal rhythm and quality of movement, thus paving way for authenticity and heightened awareness of mind and body. Furthermore, the implementation was also influenced by contemporary dance choreographer Joonas Halonen’s course on perception and bodily expression (*Havainnon harjoitus ja kehollinen ilmaisu*) at the Finnish Theatre Academy summer school in 2014, where dance and movement was practiced as a conscious series of movements occurring “now” and progressing in time and space, described in my *Dancing English Teacher* blog (Kiviahho-Kallio, 2014).

The chosen approach for the *Eyes on Skin* workshop was in accordance with the title of the conference: *Unexpected Encounters: Senses and Touching in Services and Care*. The unfamiliarity of the dance studio space together with a non-determined group of conference delegates stood for the unexpected, and naturally, dance and movement improvisation involved all the senses and enabled the participants

to involve touch in a tangible way. As one of the conveners of the theme “*Movement and Arts in Services and Care*”, I wanted to ensure that there would be a natural setting for actual physical touch in a conference stating *Touching* in its title. As claimed by Elo, touch appears to be a very concrete, even mundane concept in the familiarity of physical touch (2014, 12). Yet, touch also carries a complex metaphorical dimension, Elo mentions Mark Paterson’s division into *immediate touch*, standing for concrete physical touch, and *deep touch* representing a metaphorical mental experience (13). However, in this paper I am not going to cover the dimensions of touch in any further detail, instead the focus is on the immediate and tangible experience of “*having eyes on skin*” in a dance studio. Of being able to communicate with a stranger, the other, through physical touch. Ultimately, touch has often been associated with skin as the border-line between the self and the other (Elo, 2014, 7).

Workshop design and methodology

Upon planning a dance and movement workshop for an academic conference, there were several open questions to be considered due to the parallel theme session structure. How many delegates would participate? What would be the preconception of dance among the participants? And, finally, even such practical matter as whether the participants would be dressed for a dance workshop or for a traditional conference needed to be taken into account in the planning process. On the morning of the *Eyes on Skin* workshop I arrived early at Porvoo Art Factory Dance School, where the conference organization had rented the smaller dance studio. When the representative for the school asked me about the number of participants, my spontaneous reply was “*about eight*”, since the room dimensions seemed to ideally host 8-10 dancers moving simultaneously. Eventually, eight delegates showed up for the workshop, which turned out to be the perfect number to ensure focus and intensity upon performing the activities. However, this isolated example also illuminates the challenge of introducing an alternative way of knowledge acquisition in a traditionally structured setting such as an academic conference. If 20 people had showed up for the parallel session, the

experience would naturally have been very different and the workshop would have needed to be redesigned.

The structure of the workshop was that of a contemporary dance lesson: warm-ups in space followed by group and pair activities. The end of the session was dedicated to pair activities, where part of the group functioned as audience, giving room for reflection and analysis of the emotional and artistic impact of dancing together. The activities were illuminated by employing Preston-Dunlop's choreological presentation of choreographic work, concretely described as *choreutic unit and manner of materialisation* (2014, 133-136). Manner of Materialisation comprises the following elements: spatial progression, body design, spatial projection and spatial tension. When these are combined into clusters, a piece of dance emerges. Manner of materialization represents basic aspects of choreographic work, therefore these concepts were introduced at the workshop to provide a concrete and easily grasped framework for non-dancers. However, as stated by Preston-Dunlop: "To understand them you have to do them not just read about them. Performing is the only way to make the words meaningful" (133). Thus, these are only briefly introduced in the following passage.

The workshop was introduced by a spatial progression and projection exercise, basically walking in space, followed by stopping and going. Progression is the continuous movement, the line progressing in space, whereas projection is "the energy line beyond the body" (134), in other words, the invisible direction of the movement. With eight people crossing an empty space, a rhythm and choreography soon emerged, just like in the opening scene in Jeromy Robbin's urban ballet *Glass Pieces* to music by Philip Glass, originally choreographed for New York City Ballet (1983). The transformation from mundane walking into the illusion of choreography never stops fascinating and always feels novel to the on-looker. This basic warm-up was then followed by pair work based on paying attention to the rhythm of a partner and simultaneously moving in space. In order to feel different rhythms, partners were exchanged during the exercise. The final and most intense part of the workshop explored body design and spatial tension. "Body Designs appear when the shape is in the flesh and bone of the body" (Preston-Dunlop, 2014, 134), in other words, it is an articulate shape in

space. Spatial tension again, is "an imagined line between two parts of the body or two dancers..." (135). Here the pairs were asked to do a movement improvisation duet involving clearly articulated body shapes performed in interaction with the partner. This exercise was performed under the gaze of half of the group serving as audience, thus enhancing the feeling of being present in the moment and taking possession of the stage as performer. This final more advanced exercise brought an additional nuance into the workshop, that of artistic and aesthetic experience, defined by Smith-Autard as "the art of dance model" with the conceptual basis of "appreciation through creating, performing, viewing" (2002, 28). As viewer, there was a fascination in seeing manner of materialization turning into choreography that could be appreciated as an individual work of art.

As a final note to the workshop and how to document such an experience, it should be pointed out that there were no cameras involved during most of the process, except for the very beginning when a few still pictures were taken. Video recording was left out altogether to ensure the full focus and concentration of the group. The workshop ended in a short introduction of the participants and brief exchange of thoughts. Two weeks after the implementation of *Eyes on Skin*, three participants of three different generations and nationalities were interviewed for the purpose of deriving some verbal reflections on the subjective workshop experience and its implications. At this point, with some time having passed by, the experience of the dance and movement improvisation workshop had become embodied in the muscle memory of the participants. The age of the interviewees was 20, 43 and 65. Two were interviewed face to face in an open interview and one submitted her reflections by email. The youngest interviewee was an Asian male student specializing in international tourism, whereas the two older participants were female university lecturers from Finland and Russia. The following questions were reflected upon:

1. How did it feel to step into the Dance School studio? What did you think about the space?
2. How did you feel about the group dynamics? What did you notice about the group?

3. What did you notice about communication through movement?
4. What did you notice when working in pairs?
5. Does dance and movement have a place in a Business School? Why?
6. What is your strongest memory from the workshop?

The outcome of the interviews mirrored my own reflections on my position as language and dance teacher in a business university. Having for several years used dance and movement mainly for their instrumental value as a skills transferring tool, I am open for considering a different perspective, where dance as method comes without the label of “we are doing this because...” In other words, we dance first, only afterwards do we discuss what actually happened to our perception of ourselves and others while dancing. Or, alternatively, we leave out the verbal discussion altogether and let the experience stay in our kinesthetic memory.

Reflections on the dance and movement improvisation workshop

When little, I was used to dreaming while listening to music, played at concerts or rehearsals, or just at home. Wherever it took place, I perceived impulses given to me by that music. This listening often resulted for me in absolutely new life ideas. So, when I felt it necessary to find a decision or do something new for me, I went to the concert to help my head bear the wanted ideas.

This experience has lately seemed to me as something gone away long ago. But attending your workshop I found out that the above mentioned feeling or attitude returned to me again. This time it happened due to watching and participating in movement activities and not through listening to music. (email, 6.4.2015)

The above quotation is from the email interview, expressed by the oldest participant of the *Eyes on Skin* workshop, Russian woman aged 65. These thoughts are in accordance with the views expressed by Krantz on dance as something existential and valuable in itself for bringing joy and a feeling of resting within yourself (2015). Similar thoughts were echoed in the reflections expressed by the Finnish female interviewee aged 43 in answer to the question “What did you notice about

communication through movement?”: “I went into what I was doing. The experience was deep” (face to face interview 2 April 2015) The experience of entering the dance studio was summarized as follows: “There was a feeling of closing the door behind you and being here and now: this again lead to the feeling of intensity, time stopping, being here and now. Leaving the phone behind...” Apparently, both interviewees felt the intensity in the moment of dancing, without the need to justify the activity in terms of acquiring some outer competence. Thus the value of the experience lay in perceptual refinement, as defined by Springborg (2012).

Notably, on a whole the youngest interviewee, Asian male aged 20, seemed to represent the most instrumental view by stating the following: “People need to be relaxed, people need artistic activity to stimulate their creativity. Arts help people to come up with something creative. It makes the school more interesting and people will be happy to come.” He also saw a need of business students being given some explanation on the benefits of integrating arts into business studies, moreover the activities should be fun and dynamic in order to engage the younger generation. Additionally, there was a concrete suggestion of organizing extra-curricular activities such as a music and performance ensemble that would meet outside class hours and strengthen the student community.

In reply to the question whether there is room for dance in a business school, the second interviewee (Finnish female aged 43) pointed out that students learn to encounter each other and to trust themselves in a dance workshop. Moreover, the benefit lies in the moment itself in such existential terms as “now we are doing this and experiencing how it feels like doing this.” Additionally, the interviewee thought that question on the benefits of such a workshop should be left to afterwards, when students would reflect on what kind of skills they could retain from dancing together. Thus, questions such as “is this how things are done in business life” should be left to later reflection rather than introduced before the initiation of the artistic activity. The first interviewee (Russian female aged 65) acknowledged the current status of dance and movement as being undervalued in the educational system, yet it should be regarded as an effective tool for contact-building and for widening perspectives on how to develop human interaction:

Every true professional seeks to widen his or her professional horizon. You cannot know everything, still other people engaged professionally in the same sphere can show you other directions you can choose. Normally, people directed at their personal development look for and want to acquire what they believe they are in lack of. Body language and non-verbal communication play an important role in business as well as in other human contact. (email, 6.4.2015)

Finally, in response to the Eyes on Skin workshop all three interviewees, regardless of age and gender, recognized the immediate joy of connecting to others through dance and movement improvisation. The two older interviewees, the Finnish and Russian university lecturers, mentioned life experience as source for courage and inspiration and how easy it was to get involved in the activities, to “dare to do something new and to find a medium for expression” (aged 43). The 65-year old participant stated the following in the email interview: “The richer the person’s inner world is, the more experience he will get from your class.” The youngest interviewee and the only representative for the Y- generation marveled at the ease of the group for dance and move together. He also felt that it seemed to be easier to engage middle aged people into the activities and he noticed a state of introspection and “looking into the soul” in his fellow dancers. Even if he was the only student among professionals from the field of tertiary-level education, business and health-care, he perceived the group as comfortable and easy-going and used the word “youthful” to describe it.

In conclusion, in reply to the question “What is your strongest memory from the workshop?” the pair work and mirroring improvisations seemed to have made the deepest impact on the participants. The 20-year old male interviewee mentioned the overall fun and feeling of immediate connection when mirroring your partner in duet work. The 43-year old female interviewee was strongly impacted by the rhythm and energy level by different people: how some people are calmer and slower and how to adjust your own faster tempo to this. In other words, “how to melt in?” Accordingly, the 65-year old female participant perceived “echoing the movement of the partner” as a way for building pair work in class and she emphasized that more time should be given for students to realize the necessity of these kinds of activities. “Words cannot express

everything while your exercises make students feel the partner” (email, 6.4.2015). She also reflected on this exercise in terms of her role as university lecturer in relation to her students:

The second investigation of mine was the inner understanding of how to organize my personal space. I also came to the conclusion that this feeling is of great importance for university instructors whose exuberance can ruin students’ desire to study. (email, 6.4.2015)

The reflections above summarizes the purpose of the Eyes on Skin workshop, that of exploring wordless communication, authenticity and the perception of space within a non-typical context for an academic conference. Notably, the participants were asked to tell their names and affiliations only at the end of the workshop, yet, the instructor provided no verbal summary on the purpose of the workshop and why the group had been dancing together for 1.5 hours in Porvoo Art Factory Dance School. Supposedly, the answer to this question had been recorded in the muscle memory of the participants and needed no verbal specifications, at worst only trivializing the experience itself. In the immediate words of one of the participants, an accomplished academic, upon finishing the workshop: “let’s stay dancing in this studio for the rest of the conference.” Maybe this illuminates how the participant was *touched by touch* in its most immediate form.

Conclusion

“Dance is the hidden language of the soul.”
(Martha Graham)

The Eyes on Skin workshop was implemented in an ideal setting, as part of Theme 4, “Movement and Arts in Services and Care”, at Encounters15 conference. The experimental approach of the conference supported the argument for securing a proper dance studio as venue, thus attracting a group of delegates genuinely interested in exploring non-verbal communication and authenticity outside a typical conference context. The “closed door” was a necessity to ensure a space void of outside distraction and enabling a workshop conducted in silence. As seen in the presentation of the workshop design and outcome, it turned out to be easy for the participants to enter a dancing mode, since they had a genuine wish to focus on

discovering their three-dimensional and mobile selves in relation to others. This again paved room for the art for art's sake approach, or what Taylor and Ladkin calls Making, thus perceiving dance as a form of existential self-expression valuable as such; that "hidden language of the soul" as expressed by American modern dancer Martha Graham. Finally, as also indicated by the interviews, the outcome of the workshop was an intensive experience of meaning-making through non-verbal means, with no immediate need for connecting the experience to outside competencies. Simultaneously, the workshop paved way for further reflections of my own role as dance teacher in a business school setting, moving the focus from skills transfer towards that of using dance for perceptual refinement.

Yet, as a first encounter with art integration in a business school context, the skills transfer-based method has turned out to be the safest and most convenient method, as it is rather easy for students to understand the importance of for instance good posture, open body focus and articulate body design when doing business. This is in accordance with the future demands of the working body in post-industrial economy, where embodied presence is part of professional competence (Parviainen, 2011-14). However, there should also be a possibility for a follow-up in smaller groups where art for art's sake is practiced for the purpose of

gaining a more embodied and kinesthetic experience of human interaction, without distracting the experience of heightened awareness with verbal labels. For instance authenticity is an important quality in leadership and communication and can be explored in a workshop like Eyes on Skin. Accordingly, arts-based methods should be regarded as a valuable resource in business education and could be used more systematically in preparing students for a career in business. Ultimately, in reply to the question, why dance should be included in a business school, I choose to end this article by quoting a passage from a learning blog written by a student who recently took part in one of my Dancing English Teacher dance and movement workshops, where perceptual refinement was in primary focus rather than skills transfer. At the end, is there a need for any other justification than the one expressed below? Indeed, "skipping is more fun than walking" (Mark Morris, L'Allegro Movement Project).

Awesome because... what should one to do when feeling a bit beat, bushed and bled dry? Dance of course? Yep... I danced! I boogie down, I cut that rug, I shimmied and shook [...] She [Dancing English Teacher] rumbaed me into rejuvenation, foxed trotted into me feeling fine and waltzed my way into well-being. Who knew that dance could have such an influence on one's moods. (learning blog, 15.11.2015)

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Meta Study of Well-being – Flashes from Encounters15 Conference Contributions

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Abstract

In this article we aim to describe the content of the concept of well-being. Well-being is a commonly used concept in today's society and it is associated with a healthier body and enhanced wellness. It can be argued that well-being is a kind of a new religion. In this context the body is seen as an object for the health and esthetic industry. One dimension of well-being in today's society is constant monitoring of the body. "Quantify yourself" is an approach to technically understand the body functions. Equipment, such as activity trackers are touching, monitoring and controlling us through the day and giving advice on how to live healthier. In this article we discuss the meaning of well-being. This article is based on the study made by using the descriptive analyses of the conference abstracts which were accepted for the oral presentations in the Encounters15 conference. Four abstracts under the theme "Caring and Touch - Human Body in Health and Wellness" were analyzed by inductive content analysis to answer the research question "What kind of meanings are the social and health professionals giving for the concepts of well-being in their abstracts for oral presentations?" It was found that in these particular abstracts well-being is represented as a multidimensional concept. Holistic understanding about human beings leads to the holistic understanding of well-being. Moreover, it can be said that art can enhance and describe well-being better than the traditional ways of describing it. It was also found that animals might have a deeper impact on human well-being than what is traditionally understood.

Keywords

Touch, Care, Conference, Content analysis, Well-being

Introduction

Well-being is a commonly used concept in today's society. It raises the interest not only among the healthcare providers, but widely among the public, too. Well-being is associated with a healthier body and enhanced wellness: Preventive medicine check-ups, food-combining, wellness weekends, voluntary laboratory tests and quantified self are the examples of signs of ways of new kinds of feeling and describing it. In this article, we aim to describe the content of the concept of well-being in a polemic and editorializing way. We also present the analysis of the concept of well-being performed by using the descriptive analyses of the conference abstracts which were accepted for the oral presentations in the Encounters15 conference, held in Porvoo, Finland, in March 2015. The leading question in this article is to find out what kind of meanings the concept of well-being has in today's society and how in practice the social and health professionals are defining the concept in their abstracts for the oral presentations in the conference where the central theme is encountering and, specifically, the themes of touch and care.

Literature review

Well-being as a new religion

Well-being is a kind of a new religion. This can be illustrated by saying that "The waiting room is full, the church is empty". By monitoring the debate, one can realize that society is addicted to the therapies and "mental state industry" (psychologists, wellness experts, and nutrition experts, among many more), which and who give us relief from suffering (Behrens 2012). In this context, the body is seen as an object for the health and esthetic industry. Suddenly, all humans are in the position of patients and need help to become healthier or prevent diseases by an active life-style. Moreover, a healthy body is only a body without pain, without signs of aging or signs of having given birth. This narrow image might cause the hate of body and life becomes a war against the "body realities". In contradiction to what we would value we can find out that the body is still always imperfect in one way or another. The way of seeing the body has become technical, which has an impact also on how well-being is defined. Well-

being and health are defined from outside of ourselves: Healthy is that which the health policy says is healthy and that is normative in society." This policy is formed in body politics which "is talk about the politics of the body", since "the human body is itself a politically inscribed entity, its physiology and morphology shaped by history and practices of containment and control" (Bordo cited in King 2004, p. 30)

Health and well-being as servants for economic growth

Since the 17th century, there has been a shift in the way the population is managed: from the repressive approach to a constructive approach. In the repressive approach, power is seen as belonging to the sovereign by his birth. He has the power over the people without arguments. The constructive approach of using the power is to run society by "bio-power". Bio-power gives a possibility to control the society and to assure that there are human beings as resources for the defence of the state, for the new kind of industrial and capitalist production. People are becoming manageable objects: the "Health, illness, death, birth of the population were emerging as important issues - as economic and political issues" (Gastaldo 1997 p. 115). This is directly connected to the need for labor force and economic growth. It was the starting point of empirical, quantifying knowledge to control the social body. Individual politics describes the body as the machine to integrate the body into the social and economic life (Gastaldo 1997 p. 116) and there is a need to teach the discipline for the body in schools and fitness programs among the others. This is what Foucault calls knowledge power: Quantifying and scientific knowledge. We've entered into the era where social and health experts are seen as the experts of body and they are defining the norms and values of how to become aware of the body, and its feelings and emotions. This leads us back to the analogy of seeing health as a new religion. If we break the rules or norms, we do not approach the clergy anymore. Rather, our "sins" are revealed to the professionals. In this new context, health is not what we can, in fact, experience by ourselves, but what can be examined by the professionals by palpating or by auscultating and what is needed to please society. Scientific and professional knowledge rules over the personal experience (Fuchs, cited in Hülksen-Giesler 2008, p. 65).

Quantified well-being versus fragile body

As a part of the new health and well-being paradigm, new approaches to measuring and screening the body are introduced. "Quantify yourself" is an approach to technically understand the body functions. Equipment such as activity trackers are touching, monitoring and controlling us throughout the day and giving advice on how to live healthier and boost the health. Nevertheless, the challenge is how to measure or how to define the state of health or well-being. Where does it have its limits? How much healthier can we get? What is enough? Where are the boundaries? By seeking the perfect body by monitoring it all the time we at the end lose the natural connection with it. The pursuit of well-being has become the enemy for it, since as Keil (1996) states that by losing the body by losing touch with it, the human being also loses his mind and intelligence.

However, there is another view to the body and the body experience and body knowledge. In this view, the human body is fragile, the body-self exists as a unity and is in dialogue with others (Frank 1995) and the imperfect body is the normal body. The deep insights of the body enhance the possibilities for the deeper mental processes, too. As an example, it could be said that if we have a cup of tea and suddenly we feel an outrageous happiness, like Marcel Proust described it in "In search of lost time", we deal with embodied memories (Leuzinger-Bohleider 2013 p. 14). These are radically subjective and context-related perspectives and cannot be monitored by equipment or be found with its help.

Caring in this perspective means also the ability to hear the stories of others and be touched by the stories. It differs totally from technical monitoring (quantify yourself) because in this case the body realizes that sometimes he is the caregiver and care receiver.

Touching in this context is not technical, but needs the use of body awareness and sharpening of all senses. The well-being consists of the abilities of being able to see, smell, taste, hear and feel. Then, for instance, by painting, we can feel well-being because we are using our hands, fingers and eyes and are aiming to create a painting which presents

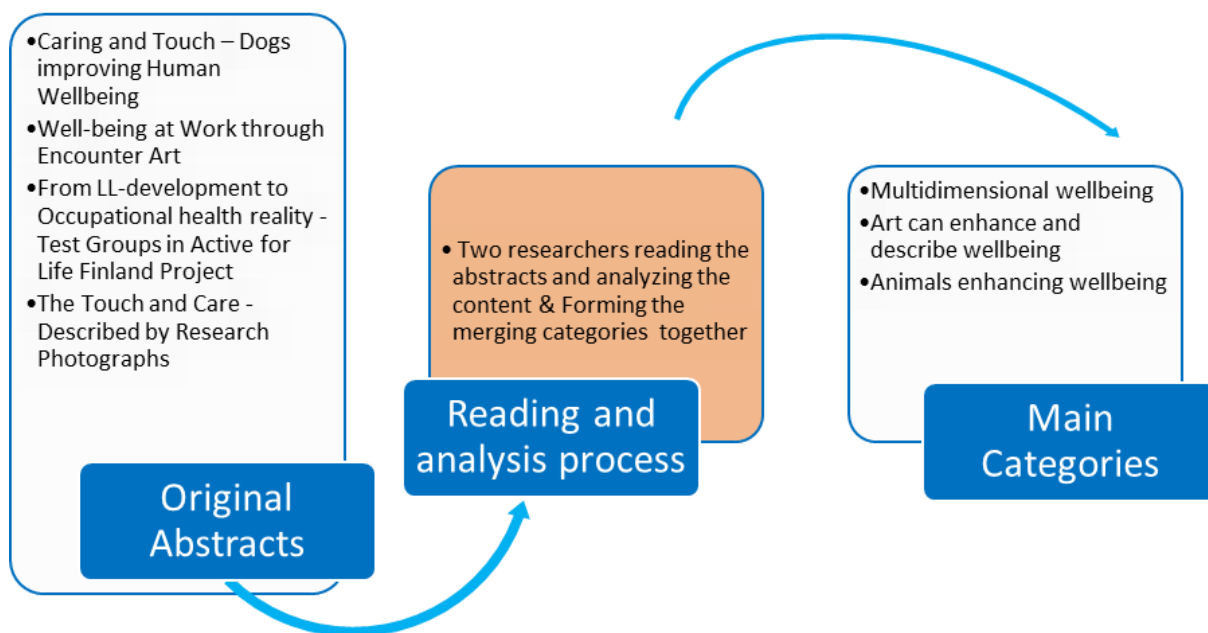
our feelings. By therapeutic touch we start to feel our body-energy which makes us aware of the body and well-being.

Methodology

Since the concept of well-being seems to be so complicated in modern society we developed a strong interest in studying how it is presented in the conference which has the "objective ... to bring new viewpoints to service design discourse including the holistic understanding of human being as a basis of service and care, as well as the significance of movements and arts in the field of service and care" (Encounters15). This study belongs to the research tradition of qualitative studies. As a research data, four different abstracts for the oral presentation are used and analyzed. In the result section, they are referred to as 'abstracts', 'material' and 'data'. Originally, the abstracts are written by the authors for the conference purposes and after the blind-review, they are accepted to be the basis of the presentations in the Encounters15-conference, held in Porvoo in March 2015. The chosen abstracts belong to the conference theme with a topic of Caring and Touch - Human Body in Health and Wellness. It can be said that the abstracts reflect the ideas of touch, care and well-being by the professionals in this particular field.

The researchers accessed the abstracts by using the public conference internet pages where the final proposals were available. Under this theme, four different abstracts were available and all of them were included in this study, even though one of the abstracts belongs to one of the authors of this article. No ethical challenges were experienced on that since at the time of the abstract publishing the author did not know yet that this study would take place. The leading research question for the study was "What kind of meanings are the social and health professionals giving for the concepts of well-being in their abstracts for oral presentations?" The research data was analyzed by inductive content analysis (see for examples Kyngäs & Vanhanen 1999, Silverman 2011, Tuomi & Sarajärvi 2009) by two researchers (IK & EL) and three descriptive main categories were found (See figure one).

Figure 1: Research process.



Results

Overall description of the abstracts

Four different abstracts were analyzed for this study (Table 1: Research data). Generally, it can be said that they were very different in their nature. All of them were written in the official conference language, in English. The length of the abstracts varied from approximately 250 words up to 850 words without references. One of the abstracts aimed to be abstract for the paper presentation, another one for the paper and workshop presentation, the third one for the workshop presentation and the fourth one for the presentation of the research photographs. The number of the authors varied from one to two per paper. Each paper included the lists of the references with three to seven references. The use of text citations varied a lot. The structure of the papers followed the normal structure used in such papers: at the beginning, the concepts used were

defined by the help of research literature and later on, the project or research was described with the information about how the presentation is contributing to the conference. Generally, it can be said that the written style of the abstracts varied from general academic style to the descriptive and more narrative style. It had been encouraged by the organizing committee that abstracts can, beside the conventional conference papers, be creative and novel contributions of varying kinds – something that enables the participants to learn and develop competence by using various novel ways. Two of the studied abstracts described the use of Encounter Art in the process of enhancing well-being at work. These abstracts happened to describe the same development and research project, but they reflected different dimensions of the project. In one of the abstracts, the relationship between human well-being and that of dogs is described. Lastly, the fourth abstract described the research where one of the data- gathering methods was photographing.

Table 1: The Research Data

| Entry | Type of the data | Authors | Title |
|------------|--|--|---|
| Abstract 1 | Abstract for Short paper and Encounter Art Workshop | Niiniö Hannele, Alanen Anita | From LL-development to Occupational health reality - Test Groups in Active for Life Finland Project |
| Abstract 2 | Abstract for Research photographs and their presentation | Karvinen, Ikali | The Touch and Care - Described by Research Photographs |
| Abstract 3 | Abstract for Workshop | Soisalon-Soininen Tuovi, Wiitakorpi Iris | Caring and Touch – Dogs improving Human Well-being |
| Abstract 4 | Abstract for paper presentation | Pusa, Tiina | Well-being at Work through Encounter Art |

Multidimensional well-being

In this meta-analysis, it became very evident that well-being is the multidimensional concept. It is suggested that well-being has several different meanings, depending on the framework where it is studied. Two of the studied abstracts described well-being as an essential part of occupational health:

“New aspect for well-being at work is how work creates happiness to one’s life” (Authentic quotation, Abstract 4, 2015)

Encounter Art was presented as a possibility to support well-being at work in the last years of the career. It was argued that art creates happiness in one’s life and it results in meaningfulness, mastery and a sense of coherence in one’s work. On the other hand, it can be said that in the chosen method, to enhance well-being at work was not as important as the process of creating it. In other words, well-being as an “end-state” is not as favorable as the process of building it. In the material, joy and pleasure were mentioned as the most essential phenomena in this process and these were mentioned to be esthetic in their true nature:

“Still, maybe in Encounter Art the most essential phenomena are the joy and pleasure generated by experiences of esthetic nature” (Authentic quotation, Abstract 1, 2015)

Art can enhance and describe well-being

One common and characterizing factor for three analyzed abstracts was the potential of art for both enhancing and describing the process of building well-being. This was stated in one abstract as follows:

“Group guides told in material that they experienced Encounter Art very suitable for supporting well-being at work” (Authentic quotation, Abstract 4, 2015)

As an example, it can be said that in the data it was mentioned clearly that art supports well-being by reducing stress, enhancing the experience of joy and happiness and the feeling of coherence. On the other hand, art can also create an experience of belonging together and getting something concrete done.

As mentioned earlier, in two abstracts, art was described as a method of enhancing well-being during work as well as maintaining well-being. In the third abstract, the use of research photographs was described as a possibility to describe deeply human well-being and its spiritual connotations. This abstract can be seen as a reminder of well-being as a holistic phenomenon, since the photographs were meant to be presented by following the themes of “Touched by human being”, “Touched by different approach to health” and “Touched by nature”. All of these three abstracts reflected in their own way the paradigm change from a traditional way of describing and studying well-being to a more comprehensive way of looking at it in a medical anthropological way.

Animals enhancing well-being

In one of the analyzed abstracts, the presenter had been searching how animals, and specifically dogs, might influence human health. In this case, the evidence was described how living with a dog was a lifestyle choice and how that might influence the occupational identity of its owner. The results also showed that dogs can be the comforting and motivating factor, specifically during the hard times of life:

“Many pet owners declare that their pets improve their well-being. Nowadays many studies support this founding...” (Authentic quotation, Abstract 3, 2015)

According to the shown evidence, the pet owners' risk to get ill is smaller and pets might bring joy, good spirit and quality to one's life. In the abstract, it was suggested that pets might be used in the variety of environments such as elderly care in enhancing well-being:

“Also functional capacity had been contributed: after dog's visits the elderly had wanted to walk and exercise more, their pains had diminished, the quality of their sleep had improved, and they had gained new friendships” (Authentic quotation, Abstract 3, 2015)

Conclusions

This study supports the understanding that well-being is a multidimensional and rich concept. The study promotes understanding of well-being as a holistic state of human being. For instance, work has an enormous impact on the overall experienced well-being. However, not only relationships and the content of work are important for the self-identity and well-being - also the experience of creating art together with colleagues seems to enhance well-being. As humans, our inner and true self becomes unified through its relationships with others. We need to be in dialogue with other human beings, by nature and in balance with our beliefs to feel whole and have a sense of well-being.

There are different approaches to well-being and how to enhance others' well-being. One can influence others by the true encounter which moves our inner human being. We describe this by saying that one can touch the soul of fellow human beings by different kinds of touches and enhance their well-being.

The studied abstracts outline the importance of art, interaction and animals for human well-being. That is far away from the quite technical understanding of well-being which is promoted by the welfare industry in the modern society. The analyses abstracts described also alternative ways of promoting well-being by touching - by Art, (Abstract 1, 2 and 3) and photography (Abstract 3), by nature (Abstract 3) and by other creature including other human beings and dogs (Abstract 4), and by interactions and narratives (Abstract 3).

This study has its limitations. The first limitation is related to the limited study materials. In short abstracts, the authors might not be able to describe well enough their ideas behind the phenomena. Moreover, they did not produce their abstracts for research purposes as a priority. Secondly, the researchers might interpret the phenomena by using their own prior understanding. The analysis process is not free of misinterpretations. Furthermore, the reader of this article should read the original abstracts to understand the context fully.

In conclusion, it can be said that well-being as a multidimensional phenomenon needs to be supported in a variety of ways, too. Professionals in the field needs caring competence which belongs to the field of tacit knowledge, in contrast to medical power knowledge or the health policy power (Street 1992). The tacit or silent caring competence enables us to support well-being but also at the same time work with the imperfect and fragile body, which is in fact, according to Frank (1995), the normal body.

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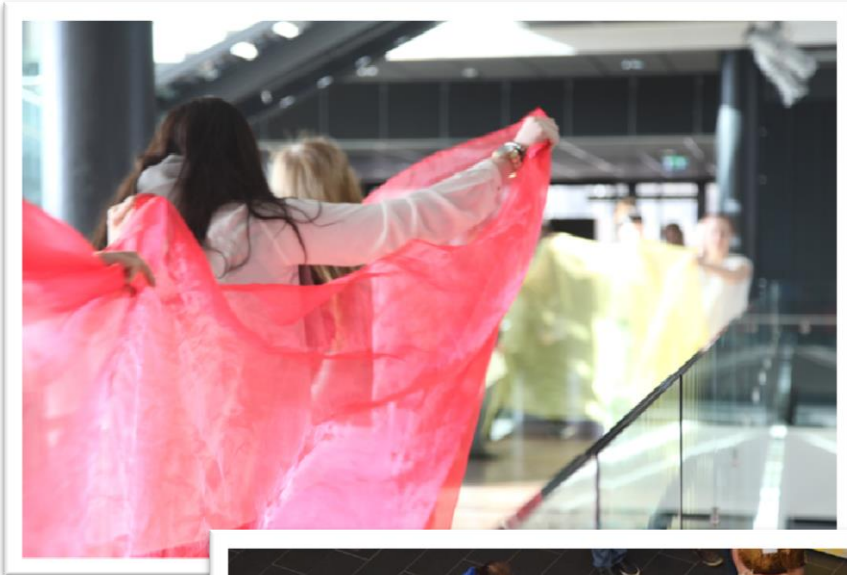
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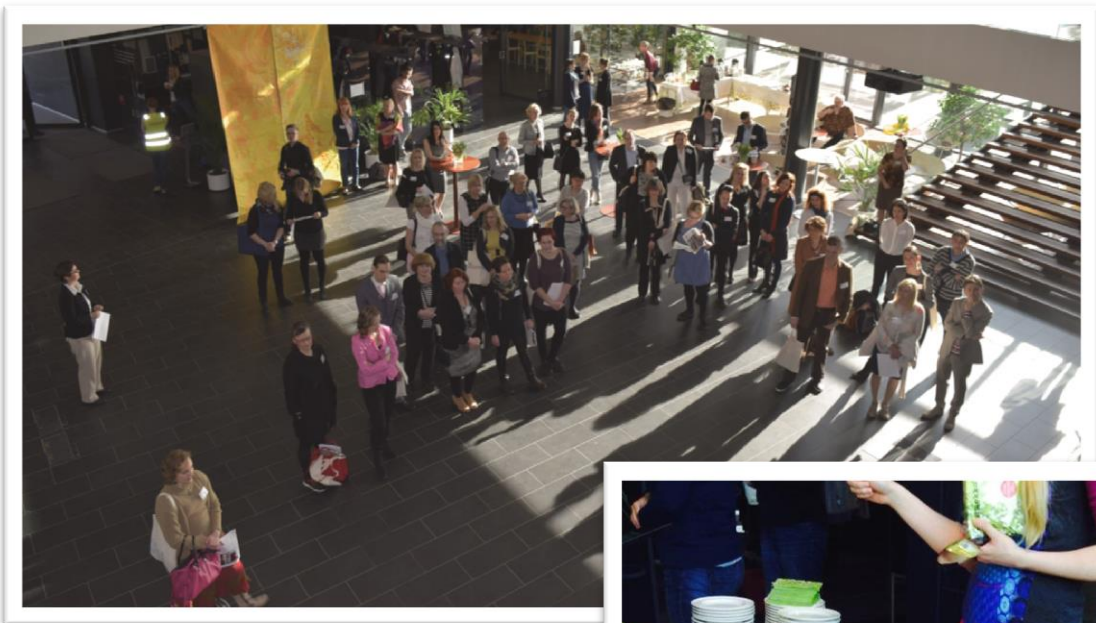
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Encounters15 in Pictures





Proceedings of the Previous Encounters conferences

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This double-blind peer reviewed issue is an outcome of the Encounters13 Conference. The conference was titled Passion, Flow & Transformation and it focused on methods on sales and service development with themes on creative/innovative research methods, learning methods in transformation, sales and service development and passion in practice.

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Encounters11 Conference: Campus Encounters - Bridging Learners Conference - Developing Competences for Next Generation Service Sectors, March 13-14, 2011, Porvoo, Finland

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Interdisciplinary Studies Journal

Contents

| | |
|--|----|
| Unexpected Glow of Multi-Voiced Encounters ₁₅ | 6 |
| Digital Service Design for Service-Oriented Business Models | 8 |
| Elderly People’s Empowerment and Engagement in the Research and Development Process – A Case Study..... | 17 |
| Experiential Learning with Multisensory and Digital Elements..... | 28 |
| Eyes on Skin: Positioning Dance in Business Education | 41 |
| Meta Study of Well-being – Flashes from Encounters ₁₅ Conference Contributions | 51 |
| | |
| Presenting Porvoo Campus - Creating Business, Tourism and Wellness | 59 |
| Encounters ₁₅ in Pictures..... | 60 |

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