



Heidi Hyrkäs

Experiences of social inclusion in and through Encounter Art®

– Creative group activity in social rehabilitation

Metropolia University of Applied Sciences

Master of Health Care

Creativity and Arts in Social and Health Fields

Master's Thesis

26 November, 2023

Tiivistelmä

Tekijä: Heidi Hyrkäs
Otsikko: Osallisuuden kokemuksia Kohtaamistaiteella®
Sivumäärä: 100 sivua + 4 liitettä
Aika: 26.11.2023

Tutkinto: Sosiaali- ja terveysalan ylempi AMK-tutkinto
Tutkinto-ohjelma: Luovuus ja taide sosiaali- ja terveysaloilla
Ohjaajat: Lehtori Sanna Kivijärvi
Lehtori Nea Vänskä
Lehtori Krista Lehtonen

Sosiaalisen kuntoutuksen tavoitteena on torjua syrjäytyneisyyttä ja edistää osallisuutta. Osallisuuden kokemukseen vaikuttaa yksilön kokemus merkityksellisyydestä, kuulumisesta, osallistumisesta sekä toimijuudesta. Osallisuuden kokemus voi vahvistua luovaan ryhmätoimintaan osallistumalla, jonka avulla elämänhallinta ja usko omiin mahdollisuuksiin voi lisääntyä. Tämän laadullisen tutkimuksen tarkoituksena oli kuvata, miten Keski-Uudenmaan hyvinvointialueen sosiaalisen kuntoutuksen asiakkaat kokivat osallistumisen Kohtaamistaiteen® ryhmään osallisuuden kokemuksen näkökulmasta. Tavoitteena on edistää asiakkaiden osallisuuden kokemuksia luovan ja taidelähtöisen toiminnan avulla. Tutkimusmenetelminä käytettiin puolistrukturoitua teemahaastattelua ja kvantitatiivista kyselyä (Osallisuusindikaattori), jonka tuloksia ei analysoitu tilastollisin menetelmin, vaan pyrittiin kuvaamaan osallistujien kokemus ryhmään osallistumisen mahdollisesta vaikutuksesta. Tutkimusaineisto analysoitiin induktiivisen sisällönanalyysin avulla.

Kohtaamistaiteen® ryhmätoimintaan osallistuminen koettiin merkityksellisenä osallisuuden kokemuksen näkökulmasta, koska se rohkaisi vuorovaikutukseen ja toimintaan tasavertaisesti ja hyväksyttynä. Ryhmätoimintaan osallistumisen koettiin mahdollistavan vastavuoroisen tuen ja sai aikaan uusia taitoja ja itsensä kehittymistä. Arvostavan palautteen myötä saattoi vaikuttaa ja huomata hyvän ympärillään, myös itseä ja omia toimia arvostaen. Ulkopuolisista rajoitteista vapautuminen rohkaisi kokeiluihin, ja mahdollisti pääsyn luovuuden tilaan. Resilienssi vahvistui yllätyksiä ja epä-mukavuutta sietäen sekä valintoja tehden ja suunnitelmaa muuttaen. Kohtaamistaite® ryhmässä koettiin yhteenkuuluvuutta ja kuulluksi tuleamista. Korjaavien kokemusten, uusien näkökulmien sekä toimijuuden lisääntymisen myötä toivo ja usko omiin mahdollisuuksiin lisääntyivät, luoden elämään mielekkyyttä ja hallittavuutta. Kohtaamistaiteen® ryhmään osallistuminen koettiin lisäävän sosiaalisen kuntoutuksen asiakkaiden osallisuuden kokemuksia. Tämä lujittaa käsitystä siitä, että asiakkaiden osallisuuden kokemusten lisäämiseksi tavoitteelliset luovat ja taidelähtöiset menetelmät tulisi sisällyttää kiinteäksi osaksi tulevaisuuden sosiaali- ja terveyspalveluja.

Avainsanat: Kohtaamistaide®, luova ryhmätoiminta, osallisuuden kokemus, sosiaalinen kuntoutus, taidelähtöiset menetelmät

Abstract

Author: Heidi Hyrkäs
Title: Experiences of social inclusion in and through Encounter Art®
Number of Pages: 100 pages + 4 appendices
Date: 26 November 2023
Degree: Master of Health Care
Degree Programme: Master's Degree Programme in Creativity and Arts in Social and Health Fields
Instructors: Sanna Kivijärvi, Senior Lecturer
Nea Vänskä, Senior Lecturer
Krista Lehtonen, Senior Lecturer

Social rehabilitation aims to prevent social exclusion and promote social inclusion. The experience of social inclusion is influenced by the individual's experience of meaningfulness, belonging, participation, and agency. The experience of social inclusion can be reinforced by participating in creative group activity, which may build opportunities and controllability to life. The purpose of this qualitative study was to describe, how the clients of Wellbeing services county of Central Uusimaa's social rehabilitation services experience participation to the Encounter Art® group from the experiential perspective of social inclusion. The aim is to promote clients' experiences of social inclusion by using creative and arts-related activities. Semi-structured thematic interviews and a quantitative ESIS (Experiences of Social Inclusion Scale) were used as the research methods, the results of which, were not analysed by statistical methods, but aimed to describe the participants' experience of the possible influence. The analyse method of the data was an inductive content analysis.

Participating in Encounter Art® activity was experienced meaningful as it encouraged to interaction and functioning together, equally with others and accepted as such. Participating in group activity enabled mutual support and developed oneself by creating new skills. By getting appreciative feedback, one could influence, notice the good and the value of oneself and own actions. Freedom of external limitations encouraged to experiments, which gave the opportunity to reach a state of creativity. Resilience strengthened through tolerating surprises and discomfort as well as making choices and changing the plan. In Encounter Art® group the sense of belonging and being heard was experienced. With remedial experiences, new perspectives, and an increase in agency, hope and belief in one's own possibilities increased, creating meaningfulness and controllability in life. Participating in Encounter Art® group was experienced to increase the experience of social inclusion of the clients of social rehabilitation. This fortify the notion, that goal-oriented creative and arts-related practices should be integrated as an integral part of future health and social services, to increase clients' experiences of social inclusion.

Keywords: Arts-related activities, creative group activity, Encounter Art®, the experience of social inclusion, social rehabilitation

Contents

1	Introduction	6
2	Social rehabilitation promoting the experience of social inclusion	10
2.1	Principles of social rehabilitation	10
2.2	Rehabilitative work activities as part of a social rehabilitation	13
2.3	From inclusion to experience of social inclusion	15
2.4	Social rehabilitation and Encounter Art® in Keusote	20
3	Possibilities of creative activities and Encounter Art®	22
3.1	Creative activities enabling of the experiences of social inclusion	24
3.2	Encounter Art® - background and the work process	28
4	Implementation of the study	32
4.1	Research task and questions	32
4.2	Research methodology	32
4.3	Data collection	34
4.4	Semi-structured interviews	38
4.5	Exploring Experiences of Social Inclusion Scale (ESIS)	39
4.6	Data analysis	41
4.7	Research ethics	44
5	Findings	47
5.1	Encouraging interaction	47
5.2	Receiving and giving support	50
5.3	Developing oneself	53
5.4	Noticing the good	55
5.5	Being free from limitations	58
5.6	Practising resilience	60
5.7	Experiences of Social Inclusion with ESIS	62
6	Conclusions and discussion	69
6.1	Discussion of the findings and conclusions	69
6.2	Trustworthiness and quality of the research	80
	References	85

Appendices	101
Appendix 1. Tiedote tutkimuksesta	101
Appendix 2. Suostumus tutkimukseen osallistumisesta	107
Appendix 3. Kohtaamistaide® ryhmäsuunnitelma	108
Appendix 4. The ESIS claims	115

1 Introduction

I believe the social change starts at an individual level. For a change process to move forward, an individual must feel that there is some meaningful in life in which one wants to belong to and has an opportunity to influence on. Support measures in the social and health sector in Finland focus often on an externally guided evaluation, aims and discussion about causes and consequences. This does not always contribute to the set aims if an individual lacks resources. Self-esteem, a sense of competence and their desire to influence things in own life may increase when a person has a strong experience of social inclusion. However, this requires personal resources such as hope, skills and possibilities. (Isola et al., 2017.) In addition to the importance of verbal reflection, would there be additional tools to help the person in need to get more resources in their life? This research proposes that creative and arts-related activities may have potential as a way of working in the health and social services alongside the traditional practices.

The need for social services arises when people experience loneliness, lack of social inclusion in local communities or are in an unequal position in society. At worst, lack of social inclusion can lead to social exclusion from society. (Isola et al., 2017.) Unemployment has been found to have serious effects on a person's psychosocial functioning and mental health (Paul and Moser 2009). In addition, an unemployed person often experiences more loneliness on average (Moisio & Rämö, 2007, 392–393). Long-term unemployment, substance abuse, health problems, poverty, deprivation and exclusion from education and employment have created challenges that require enhanced support and guidance, as well as different actions to promote social inclusion. (STM, 2017, 56–57.) The aim of social rehabilitation is to support the client's social functioning ability, life management and promote social inclusion. Social rehabilitation aims to strengthen the client's own resources and ability to cope with everyday activities (Kähäri-

Wiik et al., 2007, 205.), and can play a significant role in strengthening an individual's ability to work and function as well as experience of social inclusion. Social rehabilitation aims to promote equal access for all members of society to interactions, activities and structures that form a basis of everyday life. (STM, 2017, 56–57.)

The Prime Minister Petteri Orpo's Government in Finland aims a wider utilization of culture and art in preventive social and health services by increasing the co-operation between the Ministry of Education and Culture and the Ministry of Social Affairs and Health in Government Programme (Valtioneuvosto, 2023, 92). Act on Cultural Activities in Local Government (166/2019) regulates the organization of cultural activities in municipalities, as well as related aims, tasks, co-operation, and participation of residents. The aim of the law is e.g., to support citizens' opportunities for creative expression and activity in arts and culture. In addition, through the legislation, it is aimed to promote equal opportunities and participation for the entire population and to strengthen their well-being and health, inclusion and communality through culture and the arts. (Laki kuntien kulttuuritoiminnasta 166/2019, 1 – 3§.)

Previous research of McLean et al. (2011), Lewis et al. (2016), and Fancourt and Finn (2019), has focused mainly on the effects and experiences of creativity- and arts-related activities on health, well-being and quality of life. Hacking et al. (2008) and Wilson et al. (2017) found that involvement in art enhanced social inclusion, helped with mental health problems and empowered people. In addition, their studies have shown that creative and arts-related activities provide human contacts, hope and purpose in life. By participating in these activities, it may increase interaction and resources such as self-esteem, resilience and relationship skills which are important drivers in life.

Despite the good results on well-being, and the quality of life in general, there is a need to have more research especially on how the use of creative and arts-related activities influence on individual's experience of social inclusion. In this study, the term inclusion is considered as a phenomenon and a social concept.

The concept of social inclusion is not discussed as a right to services guaranteed by society, as an active citizenship or as a matter of civil rights but viewed as an individual experience; as a subjective, personal, and emotional experience that arises from social interaction. The concept of the experience of social inclusion in this study is based on an approach which is guided by Finnish Institute for Health and Welfare's, THL, project to coordinate the promotion of social inclusion, Sokra-project. The experience of social inclusion arises, when an individual has a sense of belonging to a group, community or society and a subjective impression of the capability to influence the course of their own life. (Isola et al., 2017.) The key to experience social inclusion is trust, commitment, and the possibilities of being heard (Särkelä-Kukko and Rouvinen-Wilenius, 2014, 9). In addition, participating in creative and arts-related activities may enhance meaningfulness, possibilities and the experience of social inclusion, to a participant's life (Huhtinen-Hildén & Isola, 2018, 11). Isola and Leemann (2021) claims, that efforts must be made to increase the experience of social inclusion in society. When the experience of social inclusion is strong, it supports an individual to proceed in their life in general and creates hope and trust.

This study delves in social rehabilitation setting in Wellbeing services county of Central Uusimaa (the Southern region in Finland, abbreviated as *Keusote*). In Keusote's social rehabilitation, where the creative and arts-based practices have not yet been included in the structures as a regular, goal-oriented, and versatile way to promote the experience of social inclusion of the clients. Therefore, Encounter Art® method was chosen to be piloted for the group activities in social rehabilitation, in spring 2022. Encounter Art® is a goal-oriented creative activity in a group setting where the person is seen as a community member. Central to the process is to support personal and social growth, increase self-awareness and agency, inclusion and participatory in community. The creative art process is guided and structured in such a way that also an unskilled participant can participate and enjoy the esthetical experience and the appreciative encountering of the finished artworks with other members of the group.

(Rankanen & Pusa, 2014, 10–15.) The essence of the Encounter Art® is interaction that takes place in a group, encountering others with dignity and valuing the created works with appreciation (Ahos & Pusa, 2014, 17–18).

The purpose of this study is to describe, how the clients of Keusote's social rehabilitation services experience participation to the Encounter Art® group from the experiential perspective of social inclusion. The aim is also to promote Keusote clients' experiences of social inclusion by using creative and arts-related activities. The subject of this Master's thesis is topical because the importance of participating in and experiencing creative and arts-related activities for well-being, is widely studied, and increasing cultural well-being of citizens is a goal set in the Government Programme.

Chapter 2 introduces social rehabilitation as a mean to promote the experience of social inclusion. Chapter 3 considers the possibilities of creative activities and Encounter Art® for experiencing social inclusion. After this, in chapter 4, there is presented the implementation of the research. The results of the study are examined in chapter 5, after which conclusions and discussion are made in chapter 6.

2 Social rehabilitation promoting the experience of social inclusion

In social rehabilitation, intensified support is provided for a client through social work and social guidance. According to the Social Welfare Act (1301/2014), the content of social rehabilitation includes e.g., social guidance and rehabilitation counselling, coaching for everyday- and life management, activities in a group settings and assistance in social interactions. The general objectives of services in social rehabilitation are to combat social exclusion and to promote social inclusion. (Sosiaalihuoltolaki 1301/2014, 17§.) To promote social inclusion, one must have an experience of social inclusion, which is one of the key factors of well-being. (Leemann et al., 2021).

2.1 Principles of social rehabilitation

In general, through rehabilitation it is aimed to improve and maintain a rehabilitee's physical, mental, and social functioning, to promote and support life management and independent performance of daily activities. Social rehabilitation aims at strengthening the ability to function socially and is social work implemented by means of social guidance. (Kuntoutuksen uudistamiskomitea [Rehabilitation reform committee], 2017, 12.) In earlier decades, when the work of humans was mainly physical, the rehabilitation system focused on rehabilitating the body. Nowadays, when the change in work culture requires more social interaction and mental work, the focus of rehabilitation has also shifted to the direction of psychosocial work and social rehabilitation, which emphasises the nature of social functioning as relationships between individuals, groups, and their environment. (Nieminen, 2018, 11.) Järvikoski and Härkäpää (2004) suggests that a person's life course is the result of the interactions between an individual and one's environment. In addition to individual aspects, factors in society and environment affect a person's life course and rehabilitation. This way of thinking considers social factors and the living environment, the rehabilitee's own experi-

ence and opportunities for influencing and participating in the rehabilitation process. Interactions are significant for social rehabilitation, regardless of whether the partner is in the role of a peer or a professional (Mattila-Aalto, 2013).

Interaction with others is generally considered necessary for well-being. (Cacioppo et al., 2011; Wigfield & Turner, 2010, 115). Tsoukas (2009) considers interaction as dialogic, being an activity between people; communication, and exchange of messages with and without the help of language, through which dialogue becomes a goal-oriented activity that is future-oriented and the achievement of a common goal. According to Hari and Kujala (2009), the human brain and mind are formed and function in constant interaction with other people. In addition to physical presence, a memory of another person can influence behaviour and approach. Social interaction includes communication in all its forms, which is influenced by participant's personality, development, and attachment factors, as well as perceptions, social relationships, and peer pressure. The quality of the interaction is also affected by social emotions such as envy, regret and pride. Along with verbal communication, the body also communicates unconsciously. Based on facial expressions, gestures, body position and tone of voice, one can intuitively interpret what kind of attitude and feeling prevails in the situation. Information about one's own or the other's experience can be obtained through non-verbal interaction as it is reflected back from another. A shared experience is achieved when both parties mutually confirm the other's experience, and even though the experience is shared together, it may be different experience for both. (Stern et al., 1998.)

Social rehabilitation, then, is a form of rehabilitation and social services. Social services are organized to support citizens in coping with everyday life, which includes daily or regularly repeated routines, such as self-care, managing at home, education, work, social interaction, and communality. The general aims of social rehabilitation are to strengthen a person's ability to function socially, to promote social inclusion and to prevent social exclusion. Social rehabilitation services are commonly offered in adult social services and mental health and substance abuse services. Clients are most often directed to social rehabilitation due functional ability problems such as challenges in life management and

the risk of social exclusion. (Nieminen, 2018,13–20.) In social rehabilitation, individual support is combined with functional support. The aim of the service can include, e.g., learning life management skills, practicing functions that promote education or employment, or support for working in a group. In social rehabilitation, individual support is combined with functional support. (STM, 2017, 56–57.) Social rehabilitation can include various services from rehabilitative social work and rehabilitative work activities to adaptation training and various functional methods, all of which aim to support the participation and rehabilitation opportunities of citizens with reduced work and functional abilities (Hinkka, Koivisto and Haverinen, 2006; Tuusa and Ala-Kauhaluoma, 2014).

The report of the Finnish Red Cross, SPR (2023) states, that loneliness affects over every second person living in Finland. The reason for experiencing loneliness is usually considered to be a lack of social relationships, which the unemployed people and those with poor health experiences often than others. Loneliness is considered one of the major factors affecting health and a risk factor for social exclusion. (Moisio & Rämö, 2007.) According to Ministry of Economic Affairs and Employment of Finland, unemployment has been increasing and there is a significant number of long-term unemployed people in relation to open positions. (Työ- ja elinkeinoministeriö, TEM, 2023). Unemployment has been studied to be harmful to a person's psychosocial functioning and mental well-being (Paul & Moser, 2009; Lappalainen et al., 2018). Paul and Moser (2009) examined in the meta-analysis, that the unemployed persons perceived their health weaker than the employed. Unemployed persons were reported to have an increased risk of depression, anxiety, psychosomatic symptoms and decreased self-confidence; thus, it confirmed the assumption that unemployment causes psychological distress. Lappalainen et al. (2018) found in their study that depressive symptoms of the unemployed persons were increased compared to the rest of the population and unemployed clients who were under special health care were most often diagnosed with mental health disorders. More than one in ten was diagnosed with a mental health disorder as their primary illness and after musculoskeletal disorders, mental health disorders were the second largest reason for primary care in Finland. (Lappalainen et al., 2018.)

Persons suffering from a mental health problem may often isolate themselves from the outside world and may have difficulties in taking care of oneself and recognising the basic needs. The flexibility for changes, resilience, is a psychological ability to surviving and reorientation. The ability to be resilient can help one face new and challenging situations in everyday life and it may strengthen self-confidence. A resilient individual has stress tolerance and problem-solving skills and is able to change direction or seek help when faced with difficulties. (Lipponen et al., 2016, 242–244; Walker et al., 2004.) That is why the importance of social rehabilitation comes to the fore also in mental health work. Social rehabilitation emphasises an individual, rehabilitee-centred model, which considers the rehabilitee's own possibilities: individual goals, supporting independence, resource orientation and social networks. (Kähäri-Wiik et al., 2007, 205.)

Social rehabilitation should aim to influence positively on the client's attitudes and expectations, thus, strengthening the client's self-esteem, life management and job search and working life skills. An unemployed person with a weak job search motivation is best served by strengthening the client's life management e.g., improving self-confidence, taking responsibility for one's own life, strengthening social relationships and supporting daily rhythm and regularity. Rehabilitative work activities, as part of social rehabilitation services, responds well to the spirit of the law as one mean of rehabilitation. (Kuvaja, 2012, 27.)

2.2 Rehabilitative work activities as part of a social rehabilitation

Rehabilitative work activities are a social service in accordance with the Social Welfare Act (Sosiaalihuoltolaki 1301/2014) and a service that promotes employment in accordance with Unemployment Security Act (Työttömyysturvalaki 1290/2002). Act on Rehabilitative Work (Laki kuntouttavasta työtoiminnasta 189/2001) stipulates, rehabilitative work activities must include services that promote a person's life management and functional capacity. Services include individual and group activities that can be implemented in a variety of operating environments. Rehabilitative work activities are coordinated with the social services, public employment services and other supporting services that the per-

son needs. The law is based on providing rehabilitative work activities to persons who have been unemployed for a long time. The content of rehabilitative work activities is to be dimensioned according to the client's capacity and function such, that it is meaningful and sufficiently demanding. (Laki kuntouttavasta työtoiminnasta 189/2001, 13a§, 13b§.) In practice, the functional capacity of those participating in rehabilitative work varies greatly. For others, rehabilitative work is very close to normal work and for others, the content of rehabilitative work activities may be accustoming to regular day rhythm and guided activities in a group. (Lindqvist et al., 2001, 46–48.)

Rehabilitative work activities as part of social rehabilitation provides meaningful activity and the possibility of learning new skills and the structuring of everyday life. It is a socialising activity, in which, experiences of becoming valued, responding to rehabilitative needs, a culture of action and guidance, support the individuality of the participant. When the participant can influence one's own participation and affairs, it increases the experience of controlling own life. A community approach allows the participation in society by giving participants opportunities to influence and take responsibility for doing common things. At the individual level, meaningful goals for the future and activities that support them, strengthen the experience of social inclusion. (Mäntyneva & Hiilamo, 2018, 24.) In rehabilitative work activities, social inclusion develops through factors that increase client's well-being. It requires considering clients' experience as a basis for operational planning, balancing the use of power so, that employees and clients co-create certain operations equally together, and dignified, fair treatment of clients. (Luhtasela, 2009.)

In the following, there will be explored to the concept of inclusion and how the concepts of social inclusion and the experience of social inclusion are understood in this study.

2.3 From inclusion to experience of social inclusion

The philosophy of inclusion originates in educational settings (Kiuppis & Sarro-maa Haustätter, 2015) and the basis of the concept is creating a fulfilling and rewarding life for people with incapacitation (Danforth & Rhodes, 1997). According to Renzaglia et al. (2003), inclusion is a philosophy or way of thinking that calls on communities to accept and respect everyone despite the diversities. The belief that everyone is being included, feel safe, diversity is valued and that everyone can learn from each other is essential to the philosophy of inclusion.

The concept of inclusion has become increasingly popular in Finland during the 21st century, but over time it has been associated with different meanings and expressions in different fields. For the concept of inclusion, it is challenging to find an equivalent in other languages in the same sense. (Nivala & Ryyänänen, 2013, 9–10.) In English language, inclusion has been described with other concepts, e.g., participation, citizen engagement and involvement (Rouvinen-Wilenius, 2014, 53). According to Isola et al. (2017) it has also various meanings attached such as, relatedness, togetherness, coherence, representation, democracy, and governance, thus, inclusion is a multidimensional concept that is difficult to precisely define and interpret. Isola et al. (2017) continues suggesting, that while efforts are being made to promote inclusion on a wide scale by different parties in society and social sciences, it can often be unclear what inclusion means and what kind of participation it is associated with. The interpretability and multidisciplinary nature of inclusion is assumed to be a resource, which is used to build a common understanding between different administrations and methodologies.

In Finland, the Ministry of Social and Health Affairs, discusses inclusion in the context of equal services and active citizenship meaning being involved, influencing, caring, and participating in collectively constructed wellbeing (STM, 2014) The Ministry of Justice perceives inclusion as human rights and democracy (OM, 2014) while the Ministry of Education and Culture emphasizes mean-

ingfulness of life and opportunities to influence (OKM, 2016) Nevertheless, inclusion can be understood as a wide-ranging concept, which essentially belongs to the social-pedagogical concept when describing the relationship between a person and communities and between a person and the society (Nivala & Ryyänen, 2013). When the concept of inclusion is examined in a social context, inclusion is belonging to something, being part of a community and participating equally, social inclusion (Leemann et al., 2015).

The origin of the concept of social inclusion comes from sociology and has been used in theoretical discussions for a long time as the opposite of social exclusion. These concepts are often used in thinking about civil rights, social solidarity, social inequality, and the rights and possibilities of participation in society. (Eräsaari, 2005.) To discuss social inclusion, there is a need to determine social exclusion. One definition of social exclusion is by the Child Poverty Action Group: social exclusion is “the dynamic process of being shut out, fully or partially, from any of the social, economic, political and cultural systems which determine the social integration of the person in the society” (Walker 2013). Social inclusion is the counterpart of social exclusion, which is linked as a phenomenon to citizenship and civil rights (Bromell & Hyland, 2007). From a social policy perspective, the term social inclusion is used to emphasize the importance of commitment and attendance in society as a way of improving the quality of life and reducing social exclusion. (Cordier et al., 2017, 2–3).

In addition to the societal aspects of social exclusion, according to Sheppard (2006), one of the characteristics of social exclusion is broken or damaged social ties. Thus, social exclusion can be the result of unemployment, poverty, mental health problems and substance abuse; all reasons that prevent the individual from participating fully in the functions of society. The multidimensionality and different perspectives of social inclusion can be described as a changing process that fights poverty and social exclusion. It enables participation in society, offers opportunities and resources, promotes skills, abilities and thereby guarantees a dignified life. In social policy, social inclusion is attached by different factors, such as social relationships, social functioning, and the experience

of social inclusion. (Leemann et al., 2015.) The key is understanding social inclusion and exclusion. Social inclusion means opportunities to take part in community life and it is one of the health-related social elements that is most closely associated to mental health. (Walker et al., 2005, 92–93.) Social inclusion is strongly related to participation in the regular social interaction of the community, which is characterized by caring, fellowship, confidence, and mutuality (Parr et al., 2004). Whereas social exclusion is often associated with experiencing several different levels of disbenefits (e.g., stigma, deprivation, solitude) and is concurrently a cause and a consequence of mental health (Morgan et al., 2007). The concept of social inclusion has been considered using both objective and subjective aspects. (Coombs et al., 2013). The objective elements of social inclusion usually refer to tangible sources and the depth of an individual's participation in different areas of life, such as education, competence, livelihood, habitation, and services. The subjective view therefore refers to the satisfaction of the necessities and emotions of being included, focusing on how people experience social inclusion. (Leemann et al., 2021.) Filia et al. (2019, 413) have stated similarly, that social inclusion is related to the feeling of an individual, is connected to family, friends and/or community and has the means and opportunity to take part in social activities in society. To be socially inclusive, the community seeks to integrate all its members equally into the community, to prevent social exclusion, and to support the participation of its members in activities with others and to influence in the services of society. However, it is important to notice, that when the individuals' experience of social inclusion increase, it can eventually enable participating civic activity and pursuit influencing the functions of the society more broadly (Leemann et al., 2021).

Social inclusion is based on volunteering and an equal and dialogical relationship between people. (Turja, 2011.) According to Särkelä-Kukko (2014, 34–36), social inclusion requires opportunities to be part of and involved in the community. It develops in interaction as a person participates in the life of a community in ways, that is meaningful to themselves. Sharing experiences and ideas strengthens relationships and a sense of belonging between community members. In addition, it is important to have the possibility to express one's opinion

and influence the affairs as part of the community. The promotion of social inclusion in social work has sought to support the social inclusion and participation of groups at risk of exclusion in communal environments and with supported formats of rehabilitation and employment. (Cordier et al. 2017). Although social inclusion has been considered a connection to the surrounding community and a way and opportunity to participate in social and societal activities, the concept of social inclusion is considered inconsistent and there is no consensus on what social inclusion means (Filia et al., 2019). People at all ages desire to be heard, seen and accepted. There are many ways to participate, be socially included, to experience the sense of belonging and gain acceptance. The experience of social inclusion is related to the experience of meaningfulness, the opportunity to influence the course of one's life and the opportunity to live a life that looks like one's own. These are all connected to well-being. (Kukkonen & Isola, 2021.) Leemann et al. (2015, 5) states that the concept of social inclusion has different views, which generally relates to society or are individual experiences. As an individual's experience, social inclusion is a personal emotion which varies between individuals. It is a sense of belonging to the community and influencing the course of one's own affairs and is created through participation. The most common way to promote the experiential nature of social inclusion is through participation. Though, it is important to remember that social inclusion as an experiential process is a broader concept than participation. The experience of social inclusion is considered subjective, strongly emotional, and situation-related, and it cannot be formed without a group or community. Thus, the experience can vary for different clients, depending on how meaningful the issue or situation is to them. (Hanhivaara, 2006.)

The concept of experience of social inclusion in this study, is based on the approach of Finnish Institute for Health and Welfare's, THL, project to co-ordinate the promotion of social inclusion, Sokra-project. The experience of social inclusion describes people's belief in their own possibilities of action, influence in their own lives and living environment, as well as experiencing meaningfulness and social interaction. The experience of social inclusion has been understood to have a connection with other phenomena, such as participation, loneliness,

perceived health, ability to work and function, quality of life, employment and education, economic situation and livelihood, and poverty. The experience of social inclusion is mainly affected by the person's experience of belonging: belonging to a group or community that is considered important, the experience of meaningfulness: the meaningfulness of own daily tasks, the experience of controllability: the possibility of pursuing things that are considered important and the experience of participation: the opportunity to participate in common activities and influence one's own living environment. (Sokra, 2023, 27–30.) The experience of social inclusion is manifested in making decisions related to one's life and operating towards manageable and predictable environment. The emergence of the experience of social inclusion requires the opportunity to participate and influence the course and activities of one's own life. The experience of social inclusion is a changing emotion: if the resources decrease and the experience of social inclusion begins to fade, the possibility of social exclusion increases. In order for the experience of social inclusion to be realised, it requires resources, presence and accessibility and is created in the interaction between people. (Isola et al., 2017.)

In this study, the concept of social inclusion is not discussed as a political or societal concept and phenomenon, but as a *social* concept and phenomenon. The terms inclusion and social inclusion are used, both of which come from the same tradition, but the forms of conceptualization vary. Inclusion is understood as a phenomenon, that opposes discrimination and strives for equality. It is understood as a premise, that allows everyone to feel accepted, valued, and safe (Renzaglia et al., 2003). Thus, the concept of social inclusion is not viewed as about services that are safeguarded by society or active citizenship, but in social context as an emotional and subjective phenomenon that arises in social interaction. It is seen as an individual emotion, an experience of social inclusion, in which the individual feels that one has been heard in social relations, is part of a meaningful group or community, considers own actions and life meaningful and worth of influencing.

2.4 Social rehabilitation and Encounter Art® in Keusote

The Wellbeing services county of Central Uusimaa, Keusote, is responsible for social and health services and the organization of rescue operations and specialised medical care in municipalities of Hyvinkää, Järvenpää, Mäntsälä, Nurmijärvi, Pornainen and Tuusula. About 200 000 residents live in the Keusote area and it employs about 4200 people. The social and health services of the Keusote are organized into social welfare and health care service areas: services for the elderly, services for the disabled, working-age adult services, and services for children, adolescence, and families. Social rehabilitation and rehabilitative work activities are part of the mental health and substance abuse services for working-age adults and takes place under the social welfare services. (Keusote, 2023d.) Among Keusote, there is a strong will to strengthen clientele's inclusion and good possibilities to participate of developing the services. (Keusote, 2023c.) The client involvement is the foundation of service experience. Experiences of social inclusion can arise in regular encounters and interactions, when the client feels heard, understood, and valued. The client has genuine opportunities to make choices in their own service processes and to take responsibility for their own well-being. (Keski-Uudenmaan SOTE kuntayhtymä, 2019, 10.)

The clientship in Keusote's social rehabilitation is based on an individual plan, made together with the client. The plan aims to promote and maintain a person's life management and quality of life. In addition, the goal is to improve functional capacity and to promote inclusion. (Keusote, 2023e.) Rehabilitative work activities take place under social rehabilitation. In the rehabilitative work activities, client is enabled to learn and strengthen a variety of skills and competencies. As resources and working-life skills accumulate, the client has a possibility to clarify career choices towards studies or work according to individual aims and abilities. (Keusote, 2023b.)

At the moment, creativity- and arts-related group activities are not used systematically, "written into the structure", as a specific working tool in Keusote's social

rehabilitation. Although cultural well-being is presented in the service map of the well-being area (Keusote, 2023f) and it is considered important to strengthen the client's cultural-well-being (Keusote, 2023a). Strengthening client involvement is an essential part of functions as well. Regular client feedback is collected, and the clients have the opportunity to participate in the development of operations. (Keusote, 2023c.) Annual co-creation days is held in Keusote's social rehabilitation together with clientele and employees. Based on the client feedback, there was a strong will to experiment creative and arts-related activities as an additional working method of rehabilitative work activities, and Encounter Art® group launched in the spring 2022 in Keusote's social rehabilitation. The Encounter Art® method was chosen because one of the employees is an educated Encounter Art® facilitator and Encounter Art® groups can be facilitated only by an educated person.

The social rehabilitation unit in this study is one rehabilitative work activities unit in Keusote-area. In the unit, it is possible for the client to participate, individually in the group, to different activities indoors and in nature with a variety of crafts e.g., work in a woodwork room, paint and create various handicrafts and at the same time promote interaction with others, practise life management and everyday skills. The aim is to help the client get and recognize own individual resources, promote functional capacity, and increase the experience of social inclusion - topics which are essential for individual's well-being in a path towards the work life, other rehabilitation services or possible retirement. Clients are long-term unemployed people and may have various challenges in their lives such as mental, neurological and neuro-psychiatric symptoms, physical health problems, substance abuse, loneliness and social anxiety - things, that limit their daily lives and reduce their opportunities to participate fully in society. Many of them may have low experience of social inclusion, because of limited social contacts or participation in activities. In this specific unit of social rehabilitation is considered, that more goal-oriented creative and arts-related activities, as an option alongside traditional rehabilitative work activities is required, especially for those clients who willingly want to try different ways to rehabilitate.

3 Possibilities of creative activities and Encounter Art®

The utilizing of creative and arts-related practices as a working method in health and social services has not much been studied from the perspective of the experience of social inclusion, but many studies have been conducted on their favourable influences on perceived health, mental health, welfare, quality of life (Hacking et al., 2008; McLean et al., 2011; Lewis et al., 2016; Fancourt & Finn, 2019) and social inclusion (Wilson et al., 2017; Gallant et al., 2017).

A scoping review by Fancourt and Finn (2019, 9–28), found strong evidence for the importance of the creative activity in improving physical and mental health and well-being and as part of care and healing. The personal possibilities can grow when one participates in art and cultural activities. In addition, gaining of support, and resources to promote health and well-being in a holistic way in everyday life can play a positive role in preventing many diseases and promote both physical and mental health and well-being. Creative activity can reduce loneliness, promote inclusion, and increase social capital. Social factors are known to have a significant impact on health and loneliness has been identified as a significant health risk and it is linked to the development of mental illness and premature death. Participation in creative activities has been combined with better stress management. This is significant because stress is associated, among other things, with the development of diseases, such as cardiovascular disorders.

According to literature review by McLean et al. (2011, 3–5), cultural participation has been found to reduce the risk of developing depression and to protect against the development of dementia. With participating art activities, the elderly people can have a positive effect in increasing self-esteem and self-confidence, as well as in building identity. People with dementia, inclusive arts has been found to help enhance cognitive skills as well as communication. Lewis et al. (2016, 3–5) indicates that the processes of mutuality strengthened in the context of participatory arts activities and community learning from the perspective

of mental health and mental well-being. Participatory artistic activity may generate resources and abilities that support mental welfare and recovery from mental health problems such as social support, mutual acceptance, and the building of a shared agency which can be relevant in the healing process. Hacking et al. (2008) found that participation in arts increase empowerment and influence on mental welfare and social inclusion. Whether improvements in empowerment and mental health can be attributed to participation in the arts, the results showed that arts-based practices can benefit people with mental health needs.

The Pan American Health Organization (PAHO) declares in Lima Declaration on Arts, Health, and Development (2009), arts to be powerful for health promotion and repair: creative practices may enable people to rework critical and problematic situations and promote alternative, positive future. Hence, Corbin et al. (2021, 345–356) indicate, that on community level the use of artistic approaches may strengthen the side-lined voices while uncovering the hidden aspects of health and wellbeing. They proceed to argue that the use of arts and creative activities do not only aid the improvements but also provide a wider perspective of issues related to health and well-being, that may not have had prior recognition or focus.

According to Raivio (2018) and the final report of the Sosku-project (Development project for social rehabilitation) in Finland, the aims of social rehabilitation can be significantly promoted with the help of creative activities. Such practices were experienced to broaden the lives of the social rehabilitation clients participating in the project, by giving regularity to everyday life, increasing social interaction, and leading to more planned and goal-oriented co-operation, as well as strengthening the agency of the participants. In the creative process, there can be stages such as tuning in, distancing, wording, reflecting, feedback and approval. The creative tuning created in the process helps one to gain distance from one's own experiences. After that, the experiences could be expressed in words, movements and in the form of other creative output, for example. Reflecting on experiences together in a safe atmosphere creates for participants the experience of themselves as an accepted part of the group. It may help to see one's own life story in a new light and may open new possible life paths.

(Huhtinen-Hilden & Isola, 2019.) However, Känkänen (2020) notes, that discussing is always not the most natural way to process things. Art can provide a creative and private space where it enables the exploration and processing of thoughts and feelings and enable connection to oneself. Through artistic work, it can be easier to view difficult issues from a symbolic distance and with the help of art, challenging emotions can take shape and become visible. Viewing from a distance may help one to see things in a diverse way and formulate thoughts. Thoughts can change while working on the art or gain a new meaning and enable the processing of one's own experiences.

Using creative and arts-related approaches, e.g., as part of social work, requires expertise from the facilitator of the activity, because participants always experience and interpret art from their own social and cultural reference framework (Vanhanen, 2017, 66). When using arts-related approaches, it is important to consider emotional reactions and changes caused by working with art. Art can reveal difficult experiences, vulnerability and psychological stress, especially if a person gets into an area of discomfort. The reception and processing of different reactions and experiences should be considered before planning of the process such, that different emotions can be encountered in a safe environment. (Lehikoinen & Vanhanen 2017, 10–11.) Art and cultural activities have the potential for effects that promote well-being. However, these effects will not realise if the equal opportunities for participation in art and culture lacks or there is not art and cultural activities offered. (Kaattari & Suksi 2019, 11.)

3.1 Creative activities enabling of the experiences of social inclusion

Creative activities can support communities to be more inclusive and by utilizing them, may enhance the individual's experience of social inclusion. With the help of creative and arts-related practices, it is possible to increase the subjective experience of social inclusion by offering an experience of active participation in a meaningful creative group activity. (Lewis et al., 2016, 3–5.) Gallant et al. (2017) confirmed that participation in art activities plays a significant role in the development of the community experience of individuals suffering from mental health

difficulties and in creating steadiness and continuance. By participating in art activities, the participants spread awareness and understanding of their needs in the communities and their contributions as well, which creates knowledge, dispels prejudices, and promotes social inclusion. Wilson et al. (2017, 268–277) investigated, whether the improvements of well-being and social inclusion through arts-related activities were sustained in the long term for those with mental health problems. At the six-month follow-up, a significant increase was observed in the experience of well-being and social inclusion. This reinforces the notion that participating in arts is an effective way to promote the well-being and social inclusion also for those with mental health problems.

Huhtinen-Hildén and Isola (2019) notes, the experience of social inclusion can be reinforced in creative group activities when the participant is enabled to access current resources or discover new ones, have the ability to control their emotions, feel belonging, become heard and feel connected to others as well as perceive their own life as meaningful. Participating in creative group activities may increase the means of self-regulation, interaction, trust and the expression of emotions, which may increase confidence in the opportunities offered by the environment, and in the future, increase of agency and the experience of social inclusion may be strengthened. According to Isola et al. (2017) and Leemann et al. (2015), the experience of social inclusion consists of individual's sense of belonging, participation, and agency.

Belonging has been realized to be a basic human need that almost all people wish to achieve (Maslow, 1954; Baumeister & Leary, 1995; Deci & Ryan, 2000; Nivala & Rynnänen, 2013). According to Maslow (1954), the need to belong is an important part of the hierarchy of needs and is one of the five basic human needs, along with physiological needs, safety, self-esteem and self-actualization. Nivala and Rynnänen (2013) confirms, the sense of belonging into something and the experience of one's own meaning as part of some community and society is the basis of human well-being. However, the self-determination theory developed by Deci and Ryan (2000) suggest, that human has three basic psychological necessities: self-determination, capacity, and communality. Accord-

ing to them, if these needs are not being fulfilled, people's well-being decreases. The theory is based on a view of a person as an active actor, who does not passively react to the environment, but is self-directed and self-realizing. A person independently searches for challenges and goals in one's life, through which life can be more meaningful.

In turn, Baumeister and Leary (1995) emphasize the natural human need to belong to a certain group and to feel communality. They bring forth a vision where humans have an innate need and motivation to create lasting and meaningful relationships. Communality can be interpreted as based on the inherent need to feel connected to other people, which includes interacting and the experience of caring for other people. Lack of affection has been linked to several harmful effects related to health, adaptation, and well-being. A sense of belonging can be defined as the subjective feeling and is defined as when a person feels a sense of belonging with their living environment. It can include not only people but also physical places. (Hagerty et al., 1992.) According to Allen (2020), most people feel a need to be connected, which can sometimes be a changing or short-lived connection to other people, places, and experiences.

The concept of participation is considered in this study as basic level, where participation means the participation of individuals in decisions that affect their lives. (Oswald et al., 2018). Meaningful participation depends on whether people are willing and able to participate and express themselves. Participation can have influence on the development of confidence and self-esteem of groups at risk of exclusion, as well as on the reformation of attitudes and influencing society. (Gaventa & Barrett, 2010.) Participation is an activity that can contribute inclusion, but which itself cannot be synonymous with inclusion (Nivala & Ryyänen, 2013, 27). It allows the opportunity for an individual to make one's own contribution to the life of communities and to influence making decisions regarding one's own affairs (Bromell and Hyland, 2007). According to White (2006), participation in creative and arts-related activities can enhance one's self-esteem and confidence which strengthens the experience of having the possibility to affect the course of own life and the future. Two types of participation in arts have been described: participation can be passive participation as

an audience or receiver of the final product of the creative activity and can also be active participation in the creation and implementation processes of these activities. (Barraket, 2005.) Participation enables an experience, based on emotion and cohesion, in which a person can influence and be engaged in matters concerning oneself and one's environment. Social inclusion is interaction, and the experience of social inclusion can arise when a person understands that through participation one may gain opportunities to achieve benefits. Participation is a process and a means to promote social inclusion and it can be part of an experience of social inclusion. (Leemann & Hämäläinen, 2016, 590.)

Participating in a creative group activity can bring a sense of meaningfulness and one's own experience or output is an important part of a common whole. Creative group activity allows connection to emotions and to other participants in a space where it is possible to experience equality. For example, music, visual art, writing, dance and drama provide opportunities for self-expression and co-operation. Creativity may strengthen the immaterial resources in people's lives, that increase well-being, such as confidence or the ability to express feelings. It also responds to different needs by releasing and creating emotional experiences. Creative group activities can increase interaction and provide opportunities to share what is experienced together. Participating allows the experience of social inclusion and enable the opportunity to reflect on different experiences, which may increase confidence in oneself, and the possibilities offered by the environment, and strengthen the agency. (Huhtinen-Hildén & Isola, 2018, 8–13.)

The concept of agency has been examined through different sciences such as anthropology, psychology, educational and social sciences (Eteläpelto et al., 2013). In this study the concept is examined through a social science perspective. Giddens (1984) emphasise, agency is consciously acting in a different way in a situation where an individual has options and power to act in the way one chooses and influence the course of events in life. Power is an essential condition for agency in the sense, that to accomplish something, an individual needs power, and a lack of power means a lack of agency. Giddens' definition strongly emphasizes the intentional role of the individual as a conscious and willing actor

who produces and brings about consequences on a community and the level of the society. In turn, Archer (2003) concludes that a person lives in a world where one encounters existing social structures and cultures. The individual agency of a person is in a reciprocal relationship with these structures, where actions and their consequences intertwine and are always reshaped. The social and cultural background and the psychological structure of the individual affect the level of the agency, where the individual orients oneself to actions and plans of agency that one considers important, meaningful (Archer, 2015).

According to the views of James (2010), Wolf (2010) and Thomas (2002), a sense of meaningfulness can arise when one feels a deep attachment to people, objects, or activities worthy of affection. They emphasise the subjective experience of active participating in an activity that feels important and gratifying and consists of the objective perspective of being involved in an activity that aims to do significant and dignified matters. Activities that are rewarding to some extent and give the opportunity to flourish and be committed to involves the desire to participate without seeking self-interest. What makes one's life significant, is that one can participate in activities that are important and gain experiences of success that can influence further in the living environment. Kauppinen (2012) continues, the subjective feeling of pride, hope and self-confidence is strengthened when a person is allowed to feel that way, and sometimes even to be admired and inspired by someone else. This increases the experience of meaningful life.

3.2 Encounter Art® - background and the work process

Encounter Art® is based on the Clinical Art system developed in Japan in the 1990's and was originally developed for elderly memory disorder patients. Clinical Art's rehabilitative perspective was based on research results that showed that a certain amount of stress combined with the joy of creation may increase persons' functioning. Also, during meaningful creative activity, the working itself, activates brain areas, which are important for memory function. Through development work in Finland, efforts have been made to develop an approach suita-

ble for Finnish service needs and structure for Finnish system. At first, in Finland, the approach was called Active Art from which eventually Encounter Art® was created in 2010, to describe the nature of the interaction, sharing, and encounters in a group. In the same year, Laurea University of Applied Sciences began to offer specialization studies in Encounter Art®, through which the approach spread from the elderly care to other areas of social field to early childhood education, child protection and student well-being. (Niiniö, 2012, 85–92.)

Encounter Art® is an approach, not a form of therapy. It differs from art therapy in that it does not seek to analyse the results of the work or to seek meaning in any way. Instead, what is central to the process is, that every creative work is valued and good is sought and found in everybody's work. In Encounter Art®, every person is seen as a part of a community. The method is goal-oriented creative- and arts activity in a group and emphasizes the use of all senses. Aesthetic experiences as well as surprises create experiences of joy and pleasure. Central to the process is to support personal and social growth, increase self-awareness and agency, inclusion and participatory in community. The creative art process is guided and structured in such a way that also an unskilled participant can participate and enjoy the esthetical experience and the appreciative encountering of the finished artworks with other members of the group.

(Rankanen & Pusa, 2014, 10–15.) Aho and Pusa (2014, 17–18) emphasise the essence of Encounter Art® is appreciative interaction that takes place in a group encountering others with dignity and valuing the works. Each group session follows the same structure even if the topics and themes change (Appendix 3). According to Leinonen and Koistinen (2014, 48), the Encounter Art® structure proceeds in such a way, that every session begins with 'warming up', after which it enters on to creative, 'artwork' phase and at the end 'appreciation' of the finished artworks together (see Figure 1.)

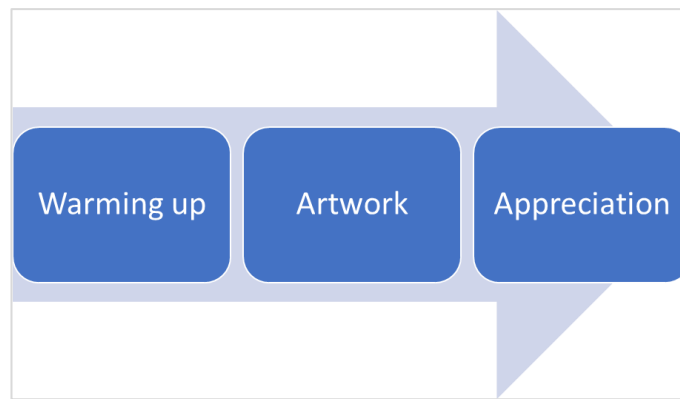


Figure 1. The process of Encounter Art®-session

The aim of warming up, is to make the group members prepare for upcoming artwork phase and to feel liberated and safe. The purpose is to achieve a calm, unhurried and successful space for creative work, encounter, and appreciation. Functional multi-sensory methods are used for this, which support the participants' sense of belonging. The instructor can choose themes related to movement, nature, or music, which stimulates the senses with the help of movement, touch, sounds or different smells and flavours. (Ahava & Vuorio, 2014, 44–46.)

Artwork phase is characterized by structured progression under the guidance of facilitator, including participants' own aesthetic choices. The structure of the work proceeds in such a way that it is possible for the participant to reach a pleasant result. (Suomen Kohtaamistaide ry., 2019.) Artwork phase consists of different stages that are planned in advance. In addition to verbal instructions, the facilitator illustrates the work steps with concrete examples, so the participants can see what is being done and how different materials can be used. The stages support the process from start to finish. The participants do not know what the finished work should look like and can focus peacefully on the work created through their own choices. The facilitator's task is to support the participants and to have an encouraging attitude towards their work. Everyone should experience that the work they do is important just the way it is. Interaction is supported by individual, pair, or group work. (Leinonen & Koistinen, 2014.)

After the artwork phase, the group members gather together to view the completed works in turn to give and receive feedback in appreciative way. Appreciation helps to see the finished work from different angles, from the perspective of

peer participants. Different shapes, movement, colours, and properties can be found in the works. The purpose is not to find a certain meaning in finished works, but it is important to be accepting and emphasize good experiences. This may increase the group's interaction and sense of belonging. In the exhibition organized at the end of the Encounter Art® group sessions, the support and acceptance of the community bring a sense of dignity to the participants. (Ahos & Pusa, 2014.) Respect for human dignity and the equal treatment of participants are central to Encounter Art®. The aim is to strive for an operating culture that increases social inclusion, where creating and encountering each other appreciatively is important. (Suomen Kohtaamistaide ry., 2019.)

In summary, participation in social rehabilitation can enable an individual's experience of social interaction. In this study, creative group activities, following the approach offered in Encounter Art®, aim to bring the participant a sense of belonging within the community and through meaningful activity bring broader meaningfulness in life. These experiences may reinforce an experience of social inclusion and promote agency (see Figure 2.)

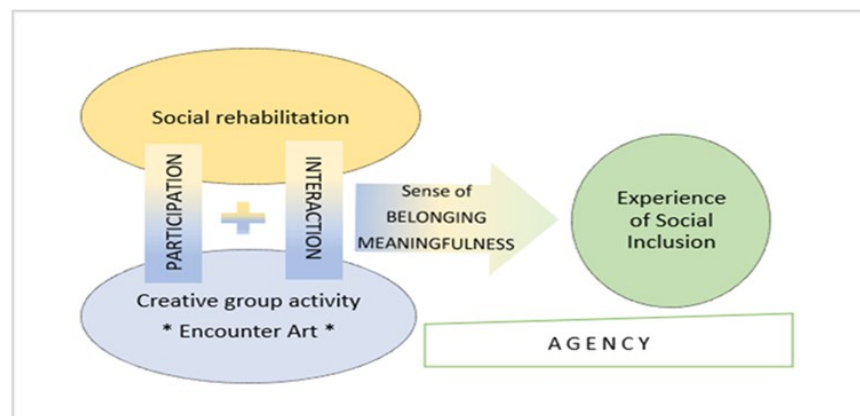


Figure 2. Creative group activities may strengthen an individual's experience of social inclusion.

4 Implementation of the study

In this chapter, the research design, research task and question along with methodological starting points will be presented. The subchapters describe how the data collection proceeded and how the results of the analysis were reached. Finally, the research ethics in this study will be reviewed.

4.1 Research task and questions

The overall aim in this study is to promote clients' experiences of social inclusion by using creative and arts-related activities. In this qualitative study, the research task is to explore and describe the experiences of social rehabilitation clients participating in the Encounter Art® group from the perspective of the experience of social inclusion. The research questions for the study are as follows:

- 1) How the social rehabilitation clients experience the participation in Encounter Art® group?
- 2) In what ways does participation in Encounter Art® group influence the clients' experiences of social inclusion?

4.2 Research methodology

To explore the potential of creativity and arts-related approaches in the context of social rehabilitation when it comes to the participants' experiences of social inclusion, there is need to find a suitable for understanding the participants' experiences. (Cordier et al., 2017.) In this study, the data collected consists of qualitative, themed interviews, where the participants are allowed to describe experiences from Encounter Art® group sessions (research question 1). In addition, the data is collected with a quantitative survey, Experiences of Social Inclusion Scale (ESIS), the results of which, are not analysed by statistical methods, but allowing the participant to describe one's experience of possible influence or change (research question 2). The perspective of the research is experiential and is based on the individual's subjective experience of the phenomenon.

The basis for qualitative research is a person and the meanings related to one's environment and the research material is experiences, narratives, or meanings. The goal of qualitative research is to resolve, what the phenomenon that is the subject of research, contains. When planning qualitative research, it is essential to think about from who the research material will be collected from. It is also necessary to justify why the persons were chosen as research participants. The participants are usually selected according to who knows best about the phenomenon being studied. The willingness of the participant to take part in the research is essential. In qualitative research, the phenomenon is described from the perspective of the participants. (Kylmä & Juvakka, 2007, 16–17, 58–59.) The aim of the research is to describe the phenomenon and to understand people's perceptions, experiences, and the meanings they give to matters from their own perspective. (Juhila, n.d.)

“Qualitative methods are commonly used in exploratory or descriptive studies” (Leavy, 2017, 124). Qualitative research examines meanings that are interpersonal and social, and from which, wholes of meanings arise. The aim is to understand a person's own descriptions of their perceived reality. These descriptions are supposed to contain the things, that a person considers to be meaningful and important in their life. (Varto, 1992, 23–24, 58–59.) The question is not whether the experiences and views of the subject are true, but how the subjects make their own lives and experiences understandable and what kind of a meaning things take on in their lives. The researcher wants to find a way to the experiences and feelings of the researched. It is important to spend time and effort to create a good and trusting relationship with the subjects and create situations, where the atmosphere is as immediate and confidential as possible. (Juhila, n.d.) Qualitative research usually has few participants. The goal is to focus the research specifically on the quality of the phenomenon under study. Despite the small number of participants, a lot of material is usually accumulated. The data is collected using methods that are as open as possible, and there can be several different of them. In qualitative research, it is accepted that there can be several realities depending on the perspective of the participant. In qualitative research, meanings are brought out and there is no single truth about the

phenomenon under study. (Creswell & Creswell, 2014, 295–296; Kymä & Juvakka 2007, 58–59.) According to Spratt et al. (2004, 5–10), the study can be supplemented by choosing other methods in parallel. Different methods used in a multi-method study can be a compound of both qualitative and quantitative methods. Quantitative methods include numerical metrics and usually produce objective and measured information gathered. By using different methods, diverse and complementary results can be obtained from the research subject.

4.3 Data collection

This Master's thesis delves in social rehabilitation setting in the Wellbeing services county of Central Uusimaa (Keusote). In Keusote's social rehabilitation creativity- and arts-based practices have not yet been included in the structures as a regular, goal-oriented, and versatile way to promote the experience of social inclusion of the clients. Therefore, Encounter Art® method was chosen to be piloted for the group activities in spring 2022. The aim was to gather 5-8 clients who were willing to participate in Encounter Art®- group, from the one working unit clientele and to examine the subjective experience of the client in Keusote's social rehabilitation. The research permit was granted from Keusote on March 2022.

Participants were selected in order of registration and the registration period opened after all clients in the working unit were equally informed about the opportunity. The clients were told that participating was voluntary and if the client does not want to participate the research, they still have the right to participate in the Encounter Art® group. The registration period started on March 2022 when all clients of the unit were equally sent a reminder text message of possible to register and notified that the registration was possible for one week time, until the group's start date. All the clients of the unit were informed that a maximum of 8 person who registered first, will be selected for the group and all clients of the unit had an equal opportunity to participate.

The criteria for participating the research were participation in the Encounter Art® group and being a client of Keusote's social rehabilitation and/or rehabilitative work activities at that moment and in this specific unit. The participants were Finnish, working aged, females and their age at the moment of the study, varied between 30-59 years. All the participants were long-term unemployed clients of Employment and Economic Development Office (TE Office) and clients of social rehabilitation and rehabilitative work activities in Keusote. The participant selection was purposeful sample and were the ones who participated in the group and agreed to participate to the research. Participants recruited from the particular social rehabilitation unit's client base on a voluntary basis and the sample represents the clients of that unit. Since they participated in the group, they were also experts in providing the answers to the desired questions. Due to the Covid-19 restrictions, it was not possible to offer the opportunity to participate to the group to all clients of social rehabilitation in the Keusote area, because the safety distance and hygiene regulations at that time. These allowed a limited number of people to stay in the unit at the same time compared to normal times. The facilitator of the Encounter Art® method and the researcher work in the same unit as employment coaches for rehabilitative work activities, therefore the clientele was familiar and vice versa. The researchers position in the Encounter Art® group was an assistant.

Before the beginning of the study, all clients of that unit (23 persons) were told well in advance, daily and equally about the opportunity to participate in an Encounter Art® group and of the study. The clients were informed by myself and my colleague; the educated facilitator of the Encounter Art® -method, daily for two weeks in March 2022 at a joint morning meeting. They were told about the possibility of participating in the group and the study. At the same time, clients were briefly informed about the Encounter Art® method and how to gain more information of it (website). The advertisements were placed on the walls of the unit, informing them of the starting time of the group and the possibility of participating in the study.

Six (6) persons volunteered to participate in the group and the study. The participants were personally informed about the study and GDPR and informed consent was obtained individually from all of them (6) before the beginning of the group. (Appendices 1, 2.) The group sessions were implemented 8 times between March to May 2022 (10 weeks), and there were meetings about once per week. The group session lasted about 2 hours per session and included themes and techniques of the principles of Encounter Art® (Appendix 3.) When choosing the techniques for the content, it was considered the special features of the clientele: not all techniques are suitable for everyone due to challenges in their capability. Possible difficult experiences of the clientele's past were considered in advance; thus, topics were not discussed on an intimate level in the group. Due to the Covid19- situation, the placement of the participants at the table was considered about in terms of a suitable distance. According to consent of the participants, the final group meeting in May 2022 was also the opening of the Encounter Art® exhibition, where all the artistic productions, made during the time of the group, were on display. The opening of the exhibition was celebrated, and there was food and beverages available. Artworks were appreciated, discussed and the event had a respectful atmosphere. The exhibition was open in the unit to other social rehabilitation clients, staff, and visitors for two weeks.

The data collection started by gathering information using the structured survey, Experiences of Social Inclusion Scale (ESIS). The data was collected by asking the participants to complete the ESIS survey twice: before the start of the group sessions (pre) and after the end of the group session (post). The ESIS survey on paper was given to participants for answered. At the same time formulating the questions for individual themed interviews were planned. In June 2022, individual and voice-recorded themed interviews started with six participants who volunteered. When developing the themes, there was an effort to consider the principles of Encounter Art® and aspects related to experience of social inclusion as an attempt to form a whole between these two concepts. The participants and the researcher discussed briefly about the topics beforehand, and the

themes were defined in advance to obtain information also for scheduling reasons: the theme-interviews were conducted during the clientele's rehabilitation work activities day, and there was no desire to take too much time from the clients' own work activities, although the impression occurred to the researcher, that the clients also considered participating in the interview important. The themed interviews were conducted in June 2022, and each session began by researcher discussing beforehand with the participants of the concept of the experience of social inclusion. The interviews lasted approximately one hour per session; the shortest lasting 56 minutes and the longest 1 hour and 10 minutes. The interviews and filled ESIS surveys on paper of the 6 participants were named with pseudonyms such as A1, B2, C3, D4, E5, F6. They were named in the same way, as in order to link the surveys and interviews to the correct respondent.

To answer the research question 1, the interviewees were allowed to describe their experiences of the themes in their own words. They were asked to verbally describe their own experience based on the themes and were allowed to speak as long as they wanted. At some points the interviewer asked clarifying questions related to the topic, but the situation of the interview was held more like an open interview, and it concentrated on participants own description. To answer the research question 2, the interviewees were allowed to describe their own experiences on the pre/post ESIS claims; in what way they perceived the influence. Before each interview, the researcher emphasized to the participants that although the researcher is also in the role of an employee of the unit, they are allowed to share their own, authentic experiences. It was emphasized to each interviewee individually and together that it is important for them to be able to tell their experience just as it is, without having to be aware or change their narrative to please the researcher. The researcher's effort was to create a confidential and accepting atmosphere, where the interviewee could tell their own experiences openly. The situation in the interviews felt confidential, and the fact that the researcher was a familiar person to everyone could have a positive effect on that.

4.4 Semi-structured interviews

An interview is aiming to map the experiences of the participants. Interview is a widely used research genre in various disciplines. Usually, interview methods use discussion as a learning tool of experiences. People are inherently conversational, so interview methods are based on something that people are used to participating in. (Leavy, 2017, 134, 139.) The purpose of the interview as a data collection method is to understand the meaning of situations and events from the perspective of the participants and the perspective they understand (Spratt et al., 2004, 10).

In this study, the data was collected by themed interviews that had the hallmarks of semi-structured interview, though the aim was to allow the interviewees to talk as much they wanted of the considered topic. According to Tuomi and Sarajärvi (2018, 65 – 66), the choice between an open interview and a themed interview should be made carefully and to think about how the themes guide the interview, or whether it is better to do an open interview. A themed interview aims to find meanings and additional answers to the questions in accordance with the research problem. In addition, the questions are designed according to what is already known about the phenomenon under study. The interview proceeds based on clarifying questions, and the analysis emphasizes people's interpretations and assigned meanings to things. Themed interview is a topic-by-topic discussion in which the researcher has defined the topics to be discussed, the themes, in advance. The theme is a general topic of discussion, and they are based on a preliminary view of the phenomenon under study. (Kananen 2017, 88.)

To answer the research question 1, the interviewees were allowed to describe their experiences of the themes in their own words. Themes for the interview were formed in such a way, that they contained elements of conceptual framework emphasising to the principles of experience of social inclusion and of Encounter Art® method. The themes for the interviews were: Experience of participating in the Encounter Art® group (in general), Experience of the Encounter

Art® - process (warming up, artwork, appreciation), Experience of functioning in a group (interaction) and Experience of own opportunities (agency). Individual themed interviews conducted to gather as much data as possible about the personal experiences of individuals. In group interviews, the opinions of other participants may disturb and influence the expression of the opinions of the quieter participants. In the individual interview, everyone gets the opportunity to tell their own experience, in their own words. From the detailed answers of the interviewees, the aim is to build a whole, describing the experienced phenomenon. (Kananen 2017, 90.)

4.5 Exploring Experiences of Social Inclusion Scale (ESIS)

Cordier et al. (2017) examined, that promoting social inclusion is an aim of social policy, as well as in the interventions of health and well-being. Regardless of the absence of a commonly agreed definition of social inclusion, the study highlighted three common themes that have emerged from previous studies: participation, sense of belonging and civil rights. With the definition of social inclusion being so broad, a type of measurement was needed that considered all complicated features of the concept of social inclusion. That raised the need to develop tools for measuring the experience of social inclusion on the individual level.

In 2021, Finnish Institute for Health and Welfare, THL, developed a quantitative measuring tool for evaluating the individual's experience of social inclusion. The experience of social inclusion can be measured by the Experiences of Social Inclusion Scale, ESIS. Leemann et al. (2021) conducted the study on the psychometric properties of the Experiences of Social Inclusion Scale, ESIS, and analyses suggested that it is an accurate tool for measuring experiences of subjective views e.g., experience of social inclusion. A structured, quantitative ESIS survey consists of exact questions equipped with answer options. ESIS focuses on perceived topics of the individual and can be used to explore the connections between subjective and objective views of social inclusion, such as participation in various activities. ESIS comprehensively measures the experience of

social inclusion and is related to emotions of belonging and being heard. A person who experiences social inclusion is able to influence one's own life. The person who experiences social inclusion becomes part of the common good: one can both produce the common good and get to enjoy it. In addition to opportunities and resources, it is essential to believe in the existence of opportunities. ESIS describes people's experience of relevance, belief in their opportunities for action and social interaction, and opportunities to influence their own life and living environment. The lack of these is an indication of a low level of social well-being and quality of life. The answers to the claims lie on a continuum (Likert 1-5), one end of which represents the experiential lack of social inclusion (1) and the other, the experience of social inclusion (5). The results of ESIS have been shown to be related to e.g., health, ability to work and function, mental disorders and quality of life. The ESIS survey consists of ten claims (Appendix 4.), which map the respondent's feelings of belonging, the significance of activity and the possibilities for action. (Leemann et al., 2021.)

Recurrent use of ESIS can support the service provider to measure the changes in the service user's experiences of social inclusion and the questions about the experience of social inclusion can be used to support informal discussion in client work. If there are more than one measurement times, the influence or change in respondents' experience can be examined. ESIS and its applications are recommended to be used, e.g., in population research, as a measure that produces follow-up data in studies, in the evaluation of operations, and as a stimulus for discussion. In Finland, ESIS has been used in well-being surveys of the adult population, surveys of those experiencing poverty and out of working life, as well as school health surveys of young person's, who have experienced sexual harassment, cruelty, or bullying at school. ESIS can be used internationally and widely in different operating environments because it is not tied to a specific service system or culture. It has been translated into different languages (English, Swedish, Russian, Northern Sami, Arabic, Somali) and has so far been used in Finland for people aged about 14 and older. It is not yet known how the ESIS works for children younger than this but work on the development

has begun. The results of the validated ESIS are generally defined and analysed with quantitative methods. To analyse the structured ESIS, Finnish Institute for Health and Welfare, THL, has defined a formula to calculate the results. (THL, n.d.)

A structured survey is part of the data collection method of quantitative research, but they can also be used in qualitative research. The information obtained as a result of the survey can be used in a qualitative study for comparison and as a supplement to the description. Structured questions can be used in qualitative data to substantiate the phenomenon and with their help the research object and the phenomenon are connected to reality. (Kananen, 2017, 93 – 94.) To answer the research question 2, the quantitative ESIS was used in data collection to help participants describe the perceived influences of the participation in Encounter Art® -group on the experience of social inclusion. In this study, the ESIS responds were not calculated numerically, but the pre/post claims and possible influence or change was discussed from the perspective of participant's own experience. Therefore, since this is a qualitative study and there is a small number of participants, the aim is not to obtain a generalizable result of the experience of the entire population, but to make a conclusion of the whole and describe the participants' experience, based on the grounds of the themed interviews and ESIS responses.

4.6 Data analysis

The analyse method of data, in this empirical and qualitative study, is an inductive content analysis. According to Tuomi and Sarajärvi (2009), the goal of inductive content analysis is to distinctively describe the phenomenon under study and is based on the collected information. The aim is to organize the material in an explicit and compact form, but without losing the information it contains. In inductive analysis, what emerges from the data, is brought out in its most central form. In practice, this means moving gradually from actual expressions supported by data to more abstract concepts. The final goal is an interpre-

tation, where the entire data is described by one common conceptual expression. The purpose of the analysis of qualitative data is to create a meaningful whole, which makes it possible to produce a rich and reasoned interpretation. The aim of content analysis is to help organize the material in a concise and clear format without losing the key information inside. The task of the researcher is to try to create a clear and unified set of information from the fragmented material, which enables to draw conclusions about the phenomenon under study. (Huhtinen & Tuominen, 2020, 148–149.) According to Hirsjärvi and Hurme (2001), the themes set in advance in the interview are not necessarily the same as the themes that, by analysing the material, arise and turn out to be essential in structuring the content of the material.

Qualitative content analysis targets on text; what matters and topics the material “tells” about and what the interviewees talk about. Qualitative content analysis can be conducted inductively (data-oriented) or deductively (theory-oriented). In this study, inductive qualitative content analysis was used, and the process can be described as a three-steps: reduction of data, grouping of data and creation of conclusions and theoretical concepts. In reduction, the data is transcribed interview material, which is reduced in such a way that everything irrelevant to the study is removed from it by condensing the information or dividing the data into smaller particles. By coding, expressions relevant to the research problem are searched. Before starting the analysis, the analysis unit should be defined. It can be a single word or sentence, a part of a sentence or a whole that contains several sentences. The definition of the unit of analysis is guided by the research problem and the quality of the data. In grouping, the coded original material is carefully reviewed and concepts describing similarities and/or differences are searched for. Concepts that mean the same thing are grouped and combined into a category and named with a title that describes the content of the category. Conclusions and theoretical concepts begin to form when the information relevant to the research is separated from the original expressions. (Tuomi & Sarajärvi, 2009.) Leavy (2017) suggests similarly, that decompressing audio recordings into written form is a way to process audio material into a form to be analysed. To get an overview of the entire material, the content analysis

usually involves reading the material several times. After that, it is possible to outline and define the units of analysis, start coding and grouping based on similarities and differences of the meaning units, then finally make an interpretation. (Leavy, 2017, 146–147.)

Writing the conceptual framework and the research report started soon after the research permit issued and continued uninterrupted whole time. The individual theme interviews were voice-recorded after which the audio was transcribed. The audio-data transcribed into written form by listening to the audio recordings one at a time. 68 pages of A4-sized written data were accumulated (font Calibri, size 11 and line spacing 1,5). The content of the speech was included in the written data as basic transcription that the filler words are removed, and the speech was formed into understandable, full sentences. Basic transcription produces an exact transcript of the description, but excludes repetitions, breaks, filler words ("like") and pronunciations ("ah", "uh"). In addition to speech, there may be significant expressions of emotions (laughter, upset), which are not included in the basic transcription. (Kallio, n.d.) Analysing the data started in October 2022 by transcribing and translating the audio file into written form, after which reading the entire material multiple times. Then at March 2023 started reducing, coding and categorising the expressions with the help of the spreadsheet program. At the same time reading parallel the data several times to extract for analysis those answers and sentences that described experiences related to the experience of social inclusion as well as focusing the principals of Encounter Art®, aiming to sort out if there arise the participants considered meaningful. During the summer 2023, the analysis was completed, and by the end of October 2023 the findings and discussion were formed.

The overall aim in this study was to promote Keusote clients' experiences of social inclusion by using creative and arts-related activities. In this qualitative study, the research task was to explore and describe the experiences of social rehabilitation clients participating in the Encounter Art® group from the perspective of the experience of social inclusion. In this study, the units of analysis were the sentences or their parts that the interviewee experienced were meaningful

in participating in the Encounter Art® group. The units of analysis were strongly related to the concept of experience of social inclusion. The aim of analysing the data was to describe the meaningful experiences of the participants as explicitly as possible and find entities, which were repeated in the collected data. With content analysis the topics and themes, the participants described meaningful in relation to the research task, started to emerge (see Table 1.)

Table 1. An example of the implementation of content analysis.

New relationships, functioning together, feeling accepted, equality, trust, safety. <i>Belonging</i>	Expressing emotions, appreciation, shared experiences, peer support, influencing. <i>Being heard</i>	Experience of success, remedial experiences, new perspectives, hope, self-worth. <i>Meaningfulness</i>	Voluntariness, meaningful activity, new skills, making choices, to complete. <i>Agency</i>	No expectations or evaluation, letting go of own control, experiments. <i>Possibilities</i>	Surprises, tolerate discomfort, change the plan. <i>Controllability</i>
ORIGINAL EXPRESSION	REDUCTION	GROUPING	CATEGORY		
...and you never knew where the work would lead...	did not know where the work would lead	uncertainty	TOLERATE DISCOMFORT		
...you get to make art that doesn't need to be planned...	to make art that does not require planning	no plan	NO EXPECTATIONS		
...that I was able to release my feelings for making art, which was due to my difficult life situation. It felt really meaningful to me personally, because I have always had a bit more difficulty expressing things by speaking...	was able to release emotions from a difficult life situation into artwork, felt meaningful, speaking has been much difficult	the release of emotions through art was meaningful, an alternative to talking	EXPRESSING EMOTIONS		

4.7 Research ethics

The research task is to explore and describe the experiences of social rehabilitation clients participating in the Encounter Art® group from the perspective of social inclusion. In the purposeful sample, the researcher selects the research subjects at own discretion in the way one deems best, but reasonably. The purposeful sample is suitable for studies that do not seek to generalize the results

(Vilkka, 2007, p. 58). Because of the purposeful sample, the sample size was small and consisted of the clients of one specific operating unit in the Wellbeing services county of Central Uusimaa, Keusotes social rehabilitation. The purposeful sampling was chosen, due the Covid-19 situation and safety restrictions. At the time, when this research and group activity were originally planned in the fall 2021, it was impossible to even think and offer group activities for the individuals, which currently were not in the unit's service. Voluntariness was ensured by telling all the clients (23 persons) of the unit about the opportunity to participate in the Encounter Art® group and the study for two weeks in advance. In the information given to them, it was emphasized that participation was voluntary. In addition, a written announcement was made, which was on display in the unit for two weeks to get more assurance that the information reached all the unit's clients. The advertisement informed about the becoming Encounter Art® group and the content of the research. The clients were informed that the registration starts a week before the start of the group and that the first 8 registered customers get to participate in this group.

Six participants signed up for the group and they all wanted to take part in the research. All participants signed a consent form (Appendix 2.), in which were explained the practices based on voluntariness in accordance with the Finnish National Board on Research Integrity, TENK, guidelines and that everyone can interrupt participating in the research if they wish, without jeopardizing their status as a client. (TENK, 2012.) Information about the study was given to each participant verbally and written. The written release provided more detailed information about the study, participation in it, and how personal information and research data are handled securely. (Appendix 1.) Participation in the study was completely voluntary, the interviews and questionnaires did not contain intimate questions, and the participants' bodies were not subjected to medical research, or any physical or mental harm was not caused to the participants. Since the participants were of legal age and not under guardianship e.g., were capable of making their own decisions regarding their own lives and taking care of themselves, ethical advance evaluation was not needed.

Six persons participated voluntarily in the semi-structured themed interviews and to answer the ESIS surveys (pre/post). Surveys were conducted pseudonymously, and no other personal information collected, except the informed consent and the voice, which was recorded. The analysis phase proceeded reading and analysing the text without thinking about who the narrator is. The effort of the researcher was to outsource oneself from the role of an employee of the unit to the role of a researcher, the purpose of which is to make interpretations based on the content of the text, not on the basis of the informant. Because the researcher works at the unit and knows the clients at some level, it was important remembering to maintain an objective position as a researcher and focus on analysing the data as data without own feelings affecting the process. Thus, the participants were recruited from the clientele of one unit and the purpose of this study is not to generalize, but to study the experiences of the participants and to try to understand the phenomenon. The audio recordings were recorded with the researcher's personal decommissioned work mobile phone, which was equipped with a voice recorder. Audio recordings and the transcript of data were stored carefully, and other people had no chance to access them during the process. The group sessions and interviews conducted in Finnish and there was possibility of doing grammatical errors in understanding the meaning of words, expressions and translating them from Finnish to English, but as a researcher the grammatical topics were checked to the right manner. Eventually, in November 2023 the Master's thesis was finalised and the data was destroyed.

5 Findings

In this qualitative study, the research task is to explore and describe the experiences of social rehabilitation clients participating in the Encounter Art® group from the perspective of the experience of social inclusion. This chapter presents the findings of the research and responds to the research questions. The research questions for the study are as follows:

- 1) How the social rehabilitation clients experience the participation in Encounter Art® group?
- 2) In what ways does participation in Encounter Art® group influence the clients' experiences of social inclusion?

In the following, the findings are presented of the themed interviews (research question 1) and an overview of the responses of the ESIS surveys from the perspective of the participants' experience (research question 2). The semi-structured interviews and ESIS survey experiences formed a whole, from which six themes emerged. These themes respond to the research questions and describe the experiences of participants in Encounter Art® group activities from the perspective of the experience of social inclusion. The formation of the clients of social rehabilitation experience of social inclusion was influenced: encouraging interaction, receiving and giving support, self-development, noticing the good, being free from limitations and practicing resilience.

5.1 Encouraging interaction

By taking part in the Encounter Art® group, the participants experienced how important it was for them to get out of the house and participate new activities. The participants described that the experience of participating in the Encounter Art® group was significant, because they got the opportunity to participate in activity where they meet other people. They experienced it was supportive and encouraging to have a possibility to take part in activities where to gain new social contacts, have a possibility for interaction and working and functioning together

in a group with others. In what follows, the research participants' quotations are presented in relation to forming new relationships and functioning together with a group.

I've been feeling lonely lately. Now I have been able to be in the company of others and it has felt good. Doing something together was a meaningful experience. I felt, in that group you can do creative teamwork. (C3)

Yes, it is important to get out of the house to visit somewhere, do something and be together. If it was only 24/7 at home, it would be boring. I feel that what we have done here is important. It's inspiring to get something new in life and meet new people. (D4)

It was nice to be in this group. A rather short and small moment in life, but I thought it was great that we were in it together and that we were doing the works. At that moment, my thoughts were pretty closely focused on what I was doing, in that group, being together. It encourages and moves forward... that we are in a group and not alone. (E5)

I experienced the interaction as positive, different wonderful personalities and I felt like belonging to a group. The feeling of belonging to a group and the group itself gave me support. I don't necessarily go out of my way to be with people, but this experience is again that, I like being here in the company of others. (B2)

The participants experienced that there was an atmosphere of equality in the group. They considered it important to be treated equally and that all participants were in the same situation, equally unsure of what was to come and worked together according to the same instructions and without comparison to others. No one was elevated above others, and in the group, everyone could be free to be oneself and with own thoughts together and approved just the way they are. Below are the quotes from the participants regarding equality, acceptance and cohesion experienced with each other.

We were all in the same situation and it was equally new for everybody. It was nice that there was no comparison to others, everyone was on the same line, and nobody knew what to do next. You couldn't easily see who had more talent. (F6)

No one tried to stand out too much or withdraw too much... everyone just blended into that group. I didn't feel like I was a little worse or better than others. Everyone was at the same level. (C3)

The people were so open-minded; I was myself and I feel that others were too... there was no need to hide what each one is, and everyone brought their own self to the group. We probably had an exceptionally good team, or somehow the attitude was... you were able to be in that situation without having to pretend or be anything else. At least I felt good to be myself. (A1)

It was serious teamwork; you could feel that we are the same group, and we are working on the same topic. It was much easier to be when you didn't have to be constantly tensed and thinking about what to say or what to do. I was allowed to be myself. (D4)

The participants described that there was a free and safe atmosphere in the group. The small size of the group was also perceived as something that increased safety and trust among participants. Being in the group felt natural, and there was experienced trust among the other members of the group. According to many, the trust was felt to have been born quite quickly, although for some, it might have taken a little longer, growing each time. The facilitator's calm style of giving instructions was felt to help encouragement and the emergence of confidence. Experiences of being together, feeling safe and doing meaningful action together made the participants commit to the activity. In what follows, the research participants' quotations are presented in relation to trust, safety and commitment in a group.

Somehow everyone was fully involved in it... everyone brought their own self and then the atmosphere became such that you could just enjoy what you were doing. And there was such a free atmosphere in this group. I usually get really nervous in the company of people and I can't easily tell what comes to my mind... I feel that maybe after a few times it got easier. (B2)

In my opinion, there was a very warm, relaxed and accepted feeling and such that it was safe to tell things. Everything was acceptable and permissible, and I felt that those things remained there... The small group size certainly helped, but on the other hand, the fact that it was such a safe space, and there was an opportunity to receive appreciative feedback and no one needed to be afraid that they wouldn't be able to come again. (F6)

Even though I didn't know the group members at first, but when we started to open up in the appreciation round, the atmosphere completely changed even the first time. In a way, we started to trust each other right away and that things wouldn't spread outside. No one questioned what was being done. It's important, because then you'll be comfortable and happy to come there. In particular, that you'll be happy to come again. (D4)

I think a little too much. But then I realized that maybe it's worth believing. Because of my own old experiences, I often doubt what others say, so it took some time before I believed that maybe these others are serious and that maybe they say what they really think. I haven't been ready to give my own control to another person before, to be guided by the other person... It was a bit exciting, but I had complete trust to the facilitator. Her calm and convincing expression helped. (C3)

5.2 Receiving and giving support

The participants of the Encounter Art® group found it meaningful how they had the opportunity to participate in an unusual activity that allowed them to express their emotions without words, through creativity. It was described that conversation is not often the most natural way to release feelings, but with the creative activity things processed subconsciously, or the moods of the moment appeared in the work "as if by themselves" or "accidentally", sometimes without intentionally intending to do so. Expression of emotions through art was perceived as "purifying" and almost therapeutic experience. In what follows, the research participants' quotations are presented in relation to expressing and releasing emotions.

Sometimes big thoughts come up and I have the feeling that sometimes they came to the work without me putting the thought into it. I felt that in some of the artworks, those thoughts came into them. (B2)

I was able to express my feelings, and it felt really extra meaningful to me personally due to the fact that when I've always had a little more difficulty to express some things by talking, I got more out of myself than I would otherwise... It was almost even a therapeutic experience due to my life situation at that moment. I put the innermost feelings of my soul into those artworks (A1)

This was quite a purifying experience. It can sometimes be difficult to put into words one's own feelings if there were some things on one's mind, and how it was reflected in one's own work, even if one did not think about it that way on purpose. Then, when we talked about the work, it did sometimes occur to others that "oh, that feeling shows through so strongly", what kind of feelings there were and what came out of those works. (F6)

If you always knit socks, you just do it, and you don't have to think much. When knitting socks, you can't reveal the innermost part, but when you get to give all of yourself to the art, and that inner release comes... that's where the emotions come out and you can't do that alone at home when knitting. It would be terribly important not to always have to talk, because usually talking about feelings is much more difficult. (D4)

The participants found it meaningful to be able to get appreciative feedback at the end of each group sessions. This was perceived as giving support and it was realized during the appreciation round, where there was no need to be afraid of offending anyone with own words. The participants experienced the appreciation round as an empowering event where they could give honest feedback to others in an appreciative way. It practiced the courage to speak out one's thoughts without fear of offending others. In addition, receiving appreciative feedback from peers was perceived as encouraging and increasing self-esteem. Despite the positiveness, sometimes receiving appreciative feedback was accompanied by feelings of uncertainty due to previous life experiences and there were difficulties to choose adjective to describe the work of another. In what follows, the research participants' quotations are presented in relation to appreciative and honest feedback.

Getting positive feedback was really important for me... I think that positive feedback came quite a lot from peers here. In the beginning, it was a bit difficult to accept even good feedback. I feel that it also helped here, that if someone says something positive, then I can take it differently: "Yeah, it's wonderful that you see something good in it". It was also quite encouraging for me that I dared to speak and tell how I experienced the work of others. (B2)

There was no feeling that you couldn't say something during the appreciation round or fear that the other person would get hurt...you were able to say things honestly. Sometimes it was difficult to find

words to describe... that you could see something really great in someone's work, but then you couldn't always choose one word how to describe it. (F6)

...when appreciative feedback was given and only one word was allowed to be used, sometimes choosing that one word produced great difficulties. I think it was terribly difficult because each piece of art was so different and so personally made. All of them were so great. (D4)

It felt good to receive positive feedback and it lifted the mood. The positive feedback is encouraging. It brings the feeling that I'm good and I'm accepted, and I feel like I'm good for something. I can. Yes, it encourages you to do other things as well. If a person tries best, there is always something positive about it... that you wouldn't always be looking for what needs to be improved. (E5)

Giving appreciative feedback to others was quite easy for me but receiving feedback... It was difficult for me and only now have I noticed why it was difficult. I feel like I can't do anything. My skills have always been doubted and then I'm left wondering: "was she really serious when she said those nice things about me." (C3)

Sharing experiences in an appreciation round was perceived as peer support; encouraging for self and helped to understand the other, but on the other hand, also as a form of influencing. By sharing own experiences, one often could help and "accidentally" influence on the situation or state of mind of another person positively, even if it was not intended to do that on purpose. In what follows, the research participants' quotations are presented in relation to shared experiences and peer support.

I personally feel that it's nice if someone feels good about what I do. I feel that I have been able to help others and have also gained appreciation for what I do. Yes, it encourages to move forward. (E5)

...and then sometimes people experienced my work in the same way as I, even though I hadn't told anyone what I had done. Now that I think about it more, there was one person from this group who I talked to for a couple of hours after the group, I pretty much used my own experiences to help her. (A1)

After all, we discussed things in the appreciation round... it has been really helpful, even though I haven't thought about it so con-

cretely, until now. It may have been of great importance that someone has had positive experiences of it, and how important it has been that I may have helped others, even though I myself have not realised that I am doing so. (F6)

5.3 Developing oneself

The participants found it significant that they have the opportunity participate in the activity voluntarily and that the activity felt meaningful to them. In addition to voluntary participation, attitude towards the activity and the atmosphere in Encounter Art® group were perceived to be agreeable when instructions were calmly given as guidance, instead of orders. In what follows, the research participants' quotations are presented in relation to participating voluntarily in meaningful activity.

It is important for participation that there are people who want to participate. It wouldn't make any sense to make everyone participate, even those who are not interested... at that point, I don't think it would work at all. You have to have the desire to participate in it. I personally got a meaningful activity in my life in the group at that moment and it was something to look forward to. (A1)

Volunteering is important. In a way, I had freedom in that and there was no compulsion to participate. (E5)

I've been allowed to do what has seemed meaningful to myself. If the activity wasn't interesting, then I wouldn't participate in it. Then it wouldn't matter at all. The approach for that activity is a completely different when instructions are given as guidance instead of orders. (D4)

There has to be some kind of motivation to participate, and to be at some level in your own rehabilitation that you can be receptive to instructions... that you are open and have the courage to experiment. Then if there is someone in that group who is completely against the instructions, then it will affect the energy of the entire group. (F6)

In the Encounter Art® group, they experienced to learn and gain new skills, which many planned to use in their own lives in the future. Learning together in the group and from each other experienced to awaken the desire to learn more.

Participating gave regularity in life and increased activity level outside the group activity as well. The Encounter Art® group session lasts a certain time, within which the works are concluded by signing and framing the artworks, even if one might feel that the work is still unfinished. The importance of having limited time to work and learning to complete arise; how important it is to get finished something started, sometimes even by deciding that it is finished. Below are the quotes from the participants in the study regarding learning new skills and completing the work started.

Even the techniques that were used, some of them were new, and I was left with the feeling that it would be nice to try it by myself, dare to try something when you notice that this one went well too. Then there is the time that at some point it starts to be enough. What you can achieve in terms of time until then is enough...that you should be ready little by little. That limited time, it's quite good. (E5)

Here we tried something different, we didn't always use brushes or sponges...new techniques that I never thought could be done, and which were nice and fun to try. Different tools and techniques were mixed up a bit and you had to think in a completely new way. I learned a lot from that and got ideas and inspiration from other people's work as well. (F6)

Yes, that group gave me new experience. It was rewarding because it was versatile and then there were so completely new techniques. I learned something new. After a long break, I'm excited to try making art at home. Doing it is more relaxed than before. (B2)

Being in the group felt like a flash of light in my life at that moment, and the importance of participating in the activity was emphasized a lot at that point. My life situation was quite dark when the group started, and the group became like a focal point at that moment in the middle of all the turmoil. I felt that the regularity brought by the group was important. (A1)

I have realized that even an incomplete and unfinished product can be finished by deciding that it is ready now. There is no need to improve to perfection... there is permission to move on to the next one, because the constant checking is overwhelming. In the group, signing the works and framing them helped to make the work finished...learn to let go of projects so, that they don't always remain just projects. (C3)

5.4 Noticing the good

In Encounter Art®, there is no need to know how to draw, paint or "create art" technically, but through experimenting, everyone's artwork is shaped into a unique work of art that is valued. Instead, the aim is to create experiences of success through the structured activities aiming, that the participants would achieve the most satisfied outcome for themselves. The participants perceived that these experiences of success brought joy. In the group, they got access to their hidden sides in themselves or found creativity in themselves that they did not know existed. In what follows, the research participants' quotations are presented in relation to experiences of success and changing perceptions.

It was such a wonderful thing when everyone had finished their works and there was a good feeling about what came of them. The joy of success. At least that's how it felt to me. (B2)

Everyone's work, even though no one is an artist or went to any schools, were surprisingly great. Even an artist who had attended art schools would not necessarily have been able to create something more beautiful with those instructions or by one's own means. It was nice to see what kind of work comes out and how the other person does it. And to see that person's thought in that work...I would never have been able to make this kind of art by myself. (E5)

Then the fact that I knew how to create something visible on paper. I never would have believed... I don't have any artistic skills, but here I didn't have to know how to do anything artistic in advance. Yes, I felt that something artistic was found in me then. I found aspects of myself that I had lost, that is, the creative and enthusiastic side of myself. I was able to get excited and create again. (D4)

Yes, it was such an eye-opening experience. It opened up my old self, and brought back my young self, which was open to new things. I didn't know I was so open minded though. It was a surprise even to myself that I was so open to this experiment...that I found things about myself there that I had lost a bit. I wasn't quite sure that they even existed anymore. (C3)

In addition to the experiences of success, the appreciative feedback heard from other peers was felt to help change rooted perceptions of themselves and made one think in a more compassionate direction to oneself, also reminding, that

there is not necessity to be perfect. The participants described how other participants "saw" or sensed emotions in artworks made by another differently, through their own reality. The Encounter Art® group was felt to open a path to new perspectives for participants. Shared experiences, appreciative feedback and different views made it possible to expand one's own thinking and gave the opportunity to understand things from an alternative perspective, a new perspective for oneself. It was experienced to open and expand one's thinking more positively direction and helped to see the good in oneself and in others. In what follows, the research participants' quotations are presented in relation to new, positive perspectives.

Sometimes I was surprised that how different ways you can see... for me that was the most interesting. It was somehow a good feeling, and even if someone sees a completely different thing, I think it's just great to hear, how differently others experience the same work. (A1)

And it was lovely how different things everyone sees in the artworks. Things you might not have seen in your own work by yourself. It's kind of wonderful how different experiences and views there are. I got strength and encouragement. It really matters a lot in terms of moving forward. It brought me the desire to learn to relate more positively to myself. (B2)

I was able to open the barriers that I have built up in myself through previous life experiences. Then the fact, that I don't have to be perfect. Each participant saw the artwork in a slightly different way. New things were constantly found in the works during the appreciation round, and then when those works dried or were viewed from different distances, they looked completely different. It expanded my own experience. I think it's great when you see things differently. (C3)

I was quite confused at first. I might have been a bit negative about my own work at first, but then when I heard the comments of others, I couldn't help but smile. It was great that others saw a lot of different things that I saw in my works. And when I heard other people's comments about my own work, it broadened my own thinking as well. (D4)

It was fun to hear other participants' comments about my own work and how they see, through their own experiences, something different in your work than you see yourself. Then you start looking at

your own work in a completely different way, until you find it too. (F6)

It was really a big deal for me, that when everything doesn't go according to own mind, you still can get something new and refreshing instead. Things can go just fine, even if they don't always go the way you've thought...it can even be better than the original own plan and you can be really satisfied with that too. (E5)

Participating to a group perceived a significant factor that contributed to the creation of remedial experiences, improvement of self-image and sense of worth; that they are good at something in the eyes of others as well. The participants described participation in the group was supportive and lifted the mood. In what follows, the research participants' quotations are presented in relation to corrective experiences, improved self-image and sense of worth.

The group brought... can you say support? Yeah. Maybe this group started to repair me... I have also begun to have good thoughts and feelings... everything is not just black. I have received enough support and empowerment that I am trying to begin taking care of myself. (B2)

It brought back a good feeling and self-esteem. I can be myself. I realised that I am the one who decides and what is good for me. (C3)

I liked to hear other people's points of view, as it's very rare these days that anyone takes a closer look. Very few really focus and say what they genuinely think. It gave me a boost of self-confidence through my own work and thereby influenced my inner feelings. (A1)

It can be a really healing experience compared to, for example, what it was like in childhood, when you were treated in a certain way at school and told what you should be like. How do we see ourselves as adults then? My own experience is that I got a low grade in art at elementary school, so that means I'm no good at making art. My world of thought has indeed changed and now I realise that is not true. (F6)

I left with a happy mood after the group sessions, and yes, I felt much more liberated then at home. I can take things more calmly now. My mind is more refreshed, I try to take things positively, which means that life has become easier. (D4)

5.5 Being free from limitations

Participating in the group enabled to have own time and do good just for oneself. Allowing time for oneself was perceived important, having the possibility to work freely, to do meaningful activities for oneself without external limitations or rules set by others. There was no need to ask anyone's permission to enjoy and "fool around". In what follows, the research participants' quotations are presented in relation to be freed from limitations. In what follows, the research participants' quotations are presented in relation to have time for oneself.

I feel that maybe I have found a little bit of myself... that I can do something just for myself in the future. (B2)

It became important to me and brings that well-being, good feeling... that I have something nice of my own, something I can focus on and do. It's just for me. I can take time for myself if I want to, I don't have to ask anyone for permission to do so. I used to think: can I do that or do I have permission to do that? It's so much easier to notice that I can also just be crazy and creative... or believe, that I'm creative. (C3)

You don't do that to anyone else...It was time for me. I realised that I can do things the way I want to do and do them only for myself... there was just such playfulness, such childishness. Sometimes we adults completely forget that we are a little too serious. You don't have to be, you can fool around a bit sometimes... there was more freedom. (F6)

In Encounter Art®, there are no pre-set requirements or expectations of what the work "should" be like. As well, there is no compulsion to succeed but the freedom to create and let the work modify along the way. The participants stated that it was important and sometimes liberating to be able to work in peace without a specific plan, expectations, or awareness of external evaluation. Sometimes getting deeper into the work was felt to be difficult because it was not told in advance what the end result "should look like": one's own mind could fight against the idea that nothing pre-defined is required from the end results and they are not criticized or compared. In what follows, the research participants' quotations are presented in relation to work without external expectations and evaluation.

I really enjoyed the fact that you didn't have to have plan: just let go and see what happens. Even if you had an idea about what you are doing, it still became completely different, and the work shaped at the same time... you didn't need to know what you were doing. (A1)

It was kind of wonderful when you could just work in peace. The fact that there are no expectations, and you don't have to think about what will come of this or is there any point in this? You were allowed to work without the pressure of success. Or tension. (B2)

Although there was no specific outcome sought there, but in your own head, there is the thought that "I have to succeed!" We've been taught from a young age that someone evaluates and there is the pressure to accomplish and execute it perfectly. Even though, you were told to do what your own mind is producing, you still think about whether this must become something specific and is there a certain outcome expected. (C3)

In this way of working, I felt really free when there were no expectations or exact goals...or anything like somebody giving a number or a grade. There was no external requirement, even though there were some kind of preconceived notions in my own thoughts... but if you start to think that no one demands, if you just could think differently, then something different will happen. It doesn't always come out fine or great, but something really good can slip in between. (E5)

The good thing was that you don't know what the instructions are going to be, you also can't assume what the end result should be like. That requires creativity and experimenting new things. There will be successes and failures and since there are no grades given in here and no way that someone's work is better than another's. At first it was challenging to go forward, that you really had to let go of your own control. Understand, that you are not the one in that situation who knows what to do. (F6)

Encounter Art® consists of structured instructions given, which cannot be controlled by the participants. Everybody's creative work is modified according to the changing instructions. Along the instructions, participants were encouraged to do experiments for their own work. With the changing instructions and experiments, the participants had to confront letting go of their own control and were exposed of being "thrown" into the unknown. This was perceived as challenging, when there was no possibility to guide the progress of one's own work in the way one wanted. The participants experienced entering a state of creation

or liberation. They got access concentrating on the moment; the time felt faster and there was nothing else moving in the thoughts, except letting the hand move. In the following, the quotes from the research participants are presented in relation to the courage to experiment and let go of one's control to liberate.

Sometimes I felt annoyed: "If I had known, I wouldn't have done it this way and now I did this completely wrong..." but then I had to let that thought stay, and just continued experimenting with new instruction given... that gave me the courage to try new things. (E5)

...the new instruction may have been scary at first, but then when you kind of gave everything of yourself, then there came a kind of liberation. (D4)

I was allowed to be childishly curious, to focus and experiment, to see what happens. Although it came as a bit of a surprise that how this feels like. It felt like nothing was moving in my brain and I just did it... at that point you've let go of everything that's bothering you and then you just focus on what you're doing. (F6)

It required such throwing yourself into the unknown... even though some things seemed a little silly at first, but you still go ahead and do it according to the instructions. Even though, there was such a small threshold that had to be crossed. I got into such a state of creation...let the hand move and went along with it. I got a touch of my own doing. It's personally important to me that I'm in the state of what I'm doing and creating...that I get into that state and immerse myself in what I'm doing. I just went with the flow. (A1)

The fact that the atmosphere was like you just could throw yourself into it. (B2)

Usually, I must accomplish and then everything has to be perfect. I'm not going to try anything if it doesn't work the first time. Now maybe I gave myself permission to experiment a little. The group uncorked something in me, so to speak. Time ran out quickly and when it was time to finish, I wondered that we had only just begun and getting up to speed. It's that kind of relinquishment of control. (C3)

5.6 Practising resilience

The process of Encounter Art® involves proceeding in such a way that the participant does not know what the next instruction entails. The process proceeds

in stages and the given instructions are meant to create surprises. The phasing of the instructions affected the choices made, which also had to be changed in order to progress one's own work. Receiving and exposing surprises was perceived as thought-provoking; on the one hand delightful and rewarding, but on some occasions challenging and difficult. Even the finalised artworks could be experienced as a surprise, because one never knew in advance what kind of result the given instructions and own choice made would lead to. That tested their ability to tolerate awakened emotions caused by surprises: uncertainty and disappointment. Discomfort was experienced along with the surprises, and the participants had to make choices and changes to the plan as the work progressed. Making choices was sometimes perceived as challenging. In what follows, the research participants' quotations are presented in relation to exposure to surprises, tolerating discomfort and challenges of making choices and changing the plan.

At the beginning, surprises felt quite depressing: "Oh, we've done such a great artwork and now we have to crumple it up." It was kind of disappointing at first, when I had created what I thought was a great work and then a piece of that was cut out. First there was disappointment, but then when you saw it in the end result, it was completely different. It turned out great! I think it was really nice and rewarding, when there were those surprises... you never knew the end result. (D4)

I have a hard time making choices and decisions. Actually, in this group I understood how difficult it has been for me to make even a small choice or decision. (C3)

Those instructions came gradually, not all at once, but first we got to something with the first instruction and then switched to another instruction... there was always a sense of surprise, what next? And how that work began to take shape with each new instruction... I had to be on my toes a bit. You focus on the idea you have in mind and think about how to finally implement it and then if your own idea and the received instructions do not meet each other...It caused going to the discomfort zone where you had to challenge yourself on a deeper level, endure and tolerate uncertainty. (F6)

The surprises were indeed a "raising experience". I had my own advance expectations and made choices that I could continue in the way I wanted. Then, in the middle of working, all changed with the

new instruction, and I could no longer go to the direction that I had earlier in mind. There was some resentment at times... tolerating it was like stepping outside my own comfort zone. (E5)

5.7 Experiences of Social Inclusion with ESIS

In the following there is presented the participants' responses as a summary of the pre/post answers of the ESIS survey claims of the research question 2.

Participants' responds to ESIS survey statement 1, I feel that what I do every day is significant: The content of the Encounter Art® group was experienced to be meaningful and regular participation in the group was felt important. Participating in meaningful activity was experienced to created more opportunities to act outside the group as well. The participants' sentiments express:

My self-esteem has been low, and then after the group: the complete opposite. It felt so good to be in this group and it has been meaningful to do things. I would like to have meaning and be part of society, to accomplish something visible. (C3)

I participate in the group for myself. And yes, it has been meaningful that I have known that it is weekly and then we get to do something like this. (F6)

It was a difficult situation in life and it was really hard to keep myself together. There weren't many things that even seemed normal. I found it really difficult to even have small talks with the neighbours...somehow, I saw this as a positive, that I go somewhere regularly and do something meaningful to me. (A1)

I have been able to do what I like. It's such a liberating feeling... Somehow, my mind has become more positive about it, and I've been able to do something at home as well... I've also started to go to volunteer work. A lot has come that means a lot to me; more things have come into my life. (D4)

Participants' responds to ESIS-survey statement 2, I get positive feedback on what I do: Participating in Encounter Art®, was experienced to broaden own thinking in positive direction. The positive feedback was experienced to have increased compared to life outside the Encounter Art® group. This was perceived as refreshing, encouraging and it was noticed to give strength to life. In a

broader sense, it was experienced that if positive feedback could be received continuously, it would have a stronger effect on the person in the longer term.

The participants' sentiments express:

The fact that I received positive feedback about what I did was really great and refreshes me long after I have something to look back on. You can learn from it how to meet people in general and how to relate to their actions and look for the positive in there. It was a very short time and a small moment in life, but I'm sure no one will forget it immediately or ever, that they were in such a group. (E5)

There was a lot of positive feedback, and it has increased, so yes, the level of positive feedback... very rarely do you get so much positive feedback. (A1)

It's the main thing that you get some feedback...it also encourages yourself to continue and try harder and then you also get more excited about other things as well. (D4)

That you get such positive feedback about what you do. Compared to that, if you feel all the time that you only get negative news in life, for example from the authorities.... After all, it carries you much further and lifts your mood, and after that you can cope much more in everyday life. If that feedback were continuous, then there would be even more of an impact. (F6)

Participants' responds to ESIS-survey statement 3, I belong to a group or community that is important for me: The sense of belonging to the group members was experienced to have increased, despite the fact there was no need to be accompanied by other people. Even though the group gathered for a short time, it was experienced more meaningful relationships came into life and they have given strength. The participants' sentiments express:

The sense of belonging to a group has increased, even though I personally do not find groupwork necessary for me. (C3)

There has been a significant change for the better. More important people have come into my life here in the group and also in the voluntary work in where I have started working. (D4)

I don't necessarily go out of my way to be with people, but then again, this experience... I like being here with others. Overall, this group has been a really big deal for me. Most important of all. (B2)

After all, this group has clearly been full of things that take you forward and bring more strength than take away. (F6)

Participants' responds to ESIS-survey statement 4, Other people need me: The sense of need was raising thoughts about whether it is necessary to feel needed by people, other than oneself, or whether it is enough to feel needed by, for example, one's pets. The challenges of one's own life situation and current emotions at the time also affect how needed one feels. The participants' sentiments express:

In that group it wasn't like I was terribly necessary to anyone but myself. (C3)

Somewhat disagree. I have very challenging situation...it's just that feeling now. I just feel that way. (B2)

I feel, that I am needed when I can help by telling someone about my life or myself, my own experiences... that I can share these things and my own experiences with others. In my life, I am needed by my animals and my children... I don't feel that I am needed by other people. (D4)

I've been thinking that I would like to succeed more, even if I help a family member, I would like to be of more help... I have my own limitations in life, and I often don't manage to do as much as I would like. I don't always feel as needed as I would like, but that feeling had apparently gotten better... however, I feel more needed by other people. (A1)

Participants' responds to ESIS-survey statement 5, I can influence the course of my life: During the Encounter Art® group, it was experienced that life has gained more direction, even progress. The participants experienced a change for the better during the group, hope awakened and the thought of how they, in addition to their peers, can influence and guide the course of their own lives as well. The ability to influence one's own life, seek help and to start investigating the health condition were felt to have strengthened. However, changes experienced no to happen in an instant and to a large extent, but by taking one small

step at a time affect the implementation of changes. The participants' sentiments express:

Somehow, it's the life situation that has a lot of influence now... I haven't been able to do anything for a long time... but on the other hand, now that I think about it more closely, I have been able to influence. I have sought help for myself and recently there has been some hope ahead. (B2)

I've always had the problem that others define my schedule and I just follow along. The others will then inform you how. I'm just now slowly taking this life of my own under my own control, and I have to work on it because this is my life. (C3)

I have moved on in my own life. I am much more positive. I can think more positively, and I don't stress about everything anymore... I can think a little more rationally, and I don't get stuck on things. Of course, regularity has come into my life, but there is still some learning to do. That's the only thing I can influence in my life at the moment. (D4)

Life is ups and downs... different day may have different thoughts and feelings. Sometimes you think that I can... and sometimes life just goes according to what has come up. Those changes in your own actions usually don't come with a very big change, but little by little. (E5)

Participants' responses to statement 6 of the ESIS survey, I feel that my life has a purpose: The participants experienced they have a purpose in life, which was however fortified by participating in the group. Valuing of their own health and resilience to seek help also reinforced. In addition, it was experienced to have brought a strengthening in self-esteem and influencing of own life as well, little by little. The participants' sentiments express:

Relating to this group, that even if it's a small thing to do, it's still very significant, because everything that was done brought that good feeling and self-esteem back. (C3)

I think that when I persistently sought help, which was really difficult at first... I almost couldn't keep going and I was about to give up, but I got help in the end. In that way, my life has become purposeful. I'm trying to stick to something and move forward. (B2)

I don't know much how to plan life ahead and I feel like I've somehow gone on a wild ride. Apparently, I've discovered that I can influence my life somewhat more. It probably comes quite a lot through my own everyday life and my own life, and it accumulates from small things. I've obviously been able to influence a little better and get a direction in life. It's still lost, but I've got a direction. (A1)

At the moment I feel like I have the intention of finding out about my health. Then you find out what you can start doing or what you can't do, that is, find out what will happen next. That's the purpose of my life right now. (D4)

Participants' responds to ESIS-survey statement 7, I can strive for things that are important for me: By participating in the Encounter Art® group, the participants gained the courage, power and "spark" to start doing meaningful things for themselves outside of the group activities as well. The understanding that meaningful action in life is important for human, is justified and permissible amplified and created hope, even though previous life experiences still influenced one's own belief a little. The participants' sentiments express:

The group inspired the idea that when I hadn't done anything for a long time and I've always had a strong need to express my feelings creatively... it maybe brought that little spark inside me again, that it would be nice to be able to do something creative more in the future. Now I was inspired again to do something that I like... which hits the same place inside as art or music. (A1)

Joining volunteer activities has been a meaningful thing for me, that I have dared to go there at all. And the fact that I survive one day at a time is the most important thing at the moment. When the day is over, then I can sigh with relief that this day went well. (D4)

I can take time for myself if I want to. I don't have to ask anyone for permission anymore, although sometimes I still might ask: "Well, is it possible for me? (C3)

I've had a bit of a feeling that I'm not that important. It is not for me to aim for anything. It's been a bit tough at the moment. I haven't been able to do anything for a long time, but this group has been essential in terms of moving forward. I feel that I got such a spark from here... for many years I haven't done much, picked up a pen or an art brush. It has seemed insignificant before this. (B2)

Participants' responds to ESIS-survey statement 8, I get help when I really need it: The claim that you can get help from others within the group if needed was experienced to have increased in a group and this was perceived as empowering, although asking for help was still perceived as challenging. The participants' sentiments express:

I don't know if I can necessarily ask for help. Maybe I'll just let it be and accept that if no one offers it, so be it. Not then. However, here I have received so much support... learned something about myself and empowered. (B2)

It's not perfect, but yes, it's important that you are ready to receive help. Sometimes you have to ask for help and it's not always easy. But at the moment there is a feeling that when you know how to put it into words or bring it up, you usually get help. Sometimes it may even require spelling it out for someone to understand, but I am getting help in my life right now. (A1)

In my own life, it hasn't come true, but in this group, I especially felt that there would be similar people in it, who would definitely come to help. If I didn't understand something, they were there to help right away. (C3)

Participants' responds to ESIS-survey statement 9, I feel trusted: The participants experienced they were trusted, even sometimes they had also experienced doubts. The sense of trust was perceived to increase positiveness, encourage to try and strengthen self-confidence. Sense of trust was perceived as a changing emotion in different stages of rehabilitation. The participants' sentiments express:

I consider myself trustworthy...Yes, I feel that in the circles I live in, they do trust me. (A1)

I have developed a bit mentally. I have now more confidence in me and it also promotes good feeling. The fact that I am trusted and can trust myself feels good and encouraging...encourages me to move forward and try harder. (D4)

I feel that I am trusted in this group, but in the past... I have always been questioned in my childhood. It has become such, that I feel no one believes that I can do something. (C3)

If I think about the beginning or middle of the rehabilitation period, this answer would not really be this high. My situation is now different compared to others; I will soon be employed. Of course, it certainly affects one's own sense of credibility. In that sense, the situation is currently quite good. (F6)

Participants' responds to ESIS-survey statement 10, I can influence some things in my living environment: The participants experienced that they have gotten access of influencing and have been able to influence in Encounter Art® group by giving ideas and appreciation to another and influencing of themselves by taking care of oneself. It was experienced that one's own actions and choices made has an impact on what happens and how one can approach things through own behaviour. The participants' sentiments express:

This is where I get mostly influence. My life situation is kind of challenging at the moment... then you just have to try to take care of yourself a little. (B2)

I have been quite well received here and even though my ideas are sometimes such, that even I am surprised that someone actually catches my idea. (A1)

Of course, I can influence my own actions in my living environment... that's how I can influence. Here, I can influence things through my own wishes and experiences. And through my own behaviour. (D4)

I have been able to participate influencing in this group, for example. We have discussed in the appreciation round and practiced giving feedback. (F6)

6 Conclusions and discussion

In this chapter, conclusions are drawn based on the findings and the trustworthiness of the research is analysed. Finally, suggestions for future research are presented based on the findings of this study.

6.1 Discussion of the findings and conclusions

The overall aim in this study is to promote clients' experiences of social inclusion by using creative and arts-related activities. In this qualitative study, the research task is to explore and describe the experiences of social rehabilitation clients participating in the Encounter Art® group from the perspective of the experience of social inclusion. The research questions for the study are as follows:

- 1) How the social rehabilitation clients experience the participation in Encounter Art® group?
- 2) In what ways does participation in Encounter Art® group influence the clients' experiences of social inclusion?

In the following, the findings are presented of the themed interviews (research question 1) and an overview of the responses of the ESIS surveys from the perspective of the participants' experience (research question 2). The interviews and ESIS's experiences formed a whole, from which six themes emerged.

These themes respond to the research questions and describe the experiences of participants in Encounter Art® group activities from the perspective of the experience of social inclusion. The formation of the experience of social inclusion was influenced: encouraging interaction, receiving and giving support, self-development, noticing the good, being free from limitations and practicing resilience. They are presented next in the Figure 3.

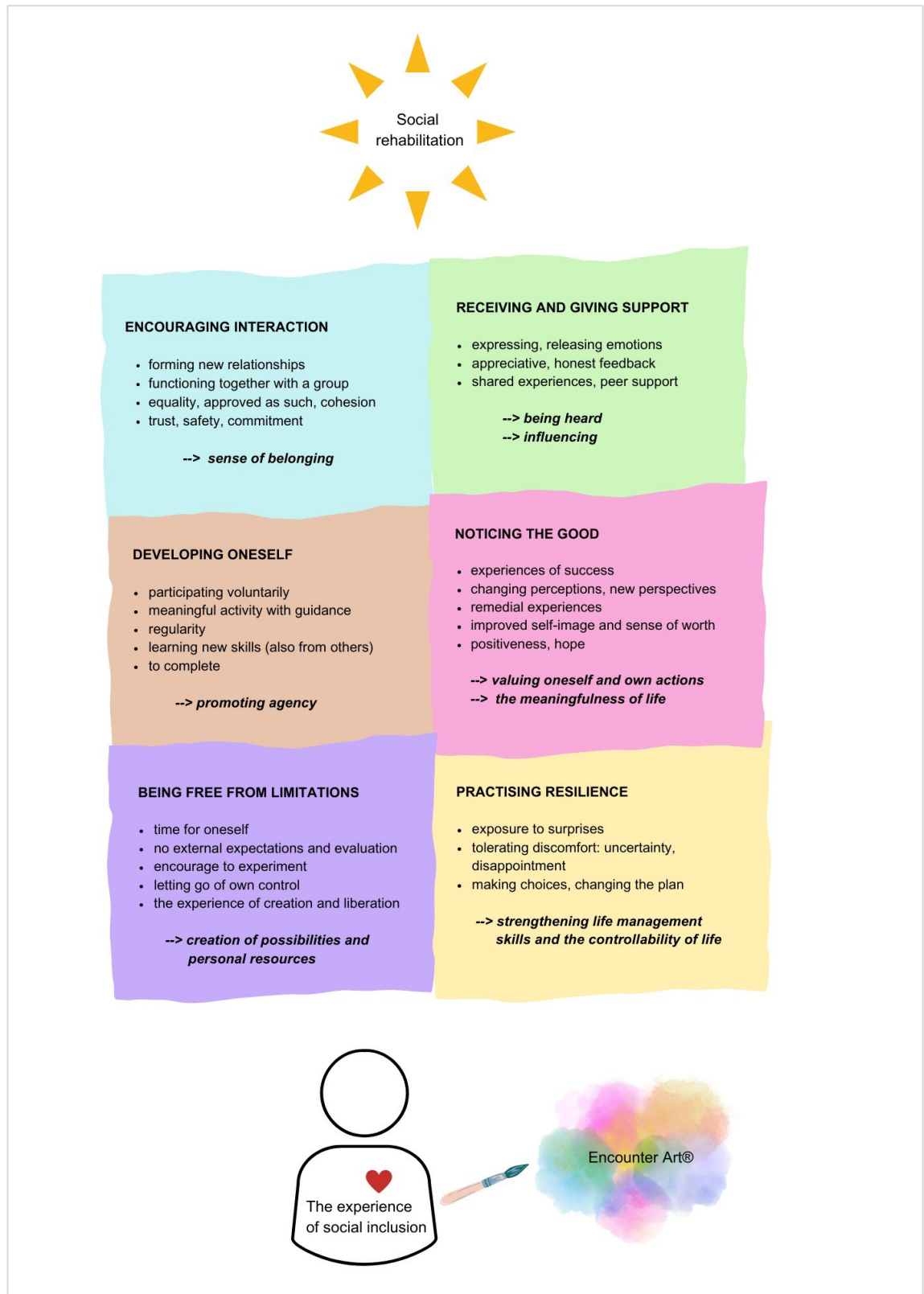


Figure 3. Participation in Encounter Art® creative group activity in social rehabilitation was experienced to enhance the experience of social inclusion of the client.

In summary, participating in the Encounter Art® creative group activity in social rehabilitation was experienced meaningful as it encouraged to equal interaction and functioning together with others, enabled receiving and giving support and developed oneself by creating new skills. By getting appreciative feedback, one could notice the good in oneself and own actions, which influenced improvement of self-image. Achieving freedom from external limitations created possibilities and personal resources and encouraged to experiments, which gave the opportunity to reach a state of creativity. In addition, practising resilience through tolerating surprises and discomfort as well as making choices and changing the plan influenced controlling of own emotions and strengthening of life management skills. In and through Encounter Art®, participants experienced the sense of belonging and being heard and had the possibility to influence. Structured and phased instructions and appreciative feedback caused emotions from confusion to disappointment and uncertainty to experiences of joy and success. It brought new perspectives, remedial experiences and hope, reinforced agency and created possibilities and life management skills, which deliver controllability and meaningfulness to life. Thus, participating in the Encounter Art® group in social rehabilitation was experienced to increase the experiences of social inclusion of the clients.

This research benefits the health and social services such, by using creative and arts-related practices, in this case Encounter Art®, as an additional part of healthcare and social welfare, it is possible to gain additional value to strengthen the client's experience of social inclusion and thereby also increase the well-being of the individual. Through creative and art activity, new possibilities for expressing emotions are unfold, and it is possible to reach a contact surface to one's own possibilities, strengths, and resources. Utilizing Encounter Art® or other suitable goal-orientated creative and arts-related activities in health and social services, more systematically and regularly, have an influence in a way that strengthens the experience of social inclusion of an unemployment client experiencing e.g., loneliness. In social rehabilitation, participating and experimenting with creative and arts-related activities to create and find one's capabilities and resources, is a safe platform to practice. When social interaction,

self-development, sense of self-worth, resilience and life management skills are strengthened, reinforcement on experience of social inclusion occurs. As well, hope and belief in oneself, one's own abilities and possibilities grow, and in the longer term, may also influence to the improvement of work and functioning ability. When the experience of social inclusion is strengthened in an individual's life, it can expand into the field of society and influence further to the growth of employment. Thus, this study proposes, Encounter Art® has a strong potential as an additional tool to assist the clients of social rehabilitation to achieve and increase the experience social inclusion in their life.

The experience of social inclusion is a key part of well-being. The experience of social inclusion is an emotional and subjective phenomenon arising in the interaction between individuals, which social rehabilitation aims to enable. (Leemann et al., 2021; Mattila-Aalto, 2013). The experience of social inclusion is mainly affected by the person's experience of belonging; belonging to a group or community that one is considered important (Sokra, 2023). Särkelä-Kukko (2014, 34–36) and Leemann et al. (2015) notes, the experience of social inclusion is emerged when also trust and commitment appear, and equal participating of an activity is realised. In this study, participating in the Encounter Art® group in social rehabilitation was experienced encouraging interactions. Participants gained new relationships with whom to function together in a group and it enabled social interaction. Safe atmosphere experienced to prevail, and trust, equality, and approval created cohesion and commitment to the group and influenced on experiencing the *sense of belonging*.

Leemann et al. (2021) states, that when experiencing of social inclusion, an individual perceives of being heard in social relations and has an opportunity to influence. Thus, the experience of social inclusion is affected by the experiences of being heard and influencing one's own life (Sokra, 2023). By participating in the Encounter Art® group, it was experienced that receiving and giving support was realised. The participants got a way to release and express own emotions through art. Honest and appreciative feedback gave the opportunity for shared experiences and to help and influence the life situation of a peer.

This was also manifested in a reciprocal way; helping the peer person's mood or current life situation gave oneself the experience of influencing. Through appreciative feedback, shared experience and peer support, the experience of *being heard* and the opportunity to *influence* was realised. Although in this study, the influencing did not extend beyond the group and beyond the individual's own circle of life or further to the community level, it can still be considered that the practice of influencing on an individual level among peers as a support for one's own and peer's well-being was realised well. It is beneficial at first to practice influencing on an individual level, and when one realises the benefits of influencing, the desire to influence can expand further at the level of society.

Rehabilitative work activities as part of social rehabilitation, enable social inclusion through meaningful activity and provides the possibility of learning new skills. (Mäntyneva & Hiilamo, 2018, 24.) The experience of social inclusion is affected by the experience of participation, the opportunity to participate in meaningful activities (Sokra 2023). In terms of the experience of social inclusion, participation in creative group activities enables strengthening the agency (Huhtinen-Hildén & Isola, 2018). Participation in the Encounter Art® group was perceived as a meaningful guided activity and it enabled self-development. Participation in the creative group activities was voluntary. There was also the option not to participate in the group, without this affecting the client's position in the service of social rehabilitation. In the Encounter Art® group, voluntary participation was experienced to be very important in terms of group dynamics and of one's own development. Learning, also from the work of other peers, as well as, completing and experiencing that one is able to finish the project, was perceived as important in terms of self-development and agency. Participation in Encounter Art® group activity brought regularity, new skills and taught to complete things started. The development of oneself and discovery of resources created confidence in one's own abilities and promoted *agency*.

In addition, social rehabilitation should aim to influence positively on the client's attitudes and expectations, thus, strengthening the client's self-esteem (Kuvaja, 2012, 27.) Leemann et al. (2021) states, that experiencing social inclusion one

considers own actions and life meaningful and Sokra (2023) states similarly, the experience of social inclusion is affected by the experience of meaningfulness of own activities. However, Kauppinen (2012) notes, that the subjective feeling of pride, hope and self-confidence is strengthened when it is allowed to feel that way, and sometimes even to be admired and inspired by someone else. This increases the experience of the meaningful life. Participation in the Encounter Art® group enabled participants noticing the good. The participants had experiences of success and the appreciative feedback received from other peers perceived to form remedial experiences, through which the participants could also find new aspects of themselves, restoring the self-image. Huhtinen-Hilden and Isola (2019) indicate, reflecting on experiences helps to see one's own life story in a new light and may open new possible life paths. Rooted and in many ways distorted perceptions of oneself changed into compassionate direction and new perspectives came into thinking. Self-esteem and a sense of self-worth were improved, and positivity and hope appeared in mind, which influenced to the belief in one's own capability and the *valuing of oneself and own actions* of which *supports the meaningfulness in life*. The ability to notice the good in self is important for the sense of self-worth and strengthen of valuing oneself. When an individual hears good things about oneself from other peers or receives praise for own actions and achievements, one can start to notice good things happening in oneself and living environment as well. Self-esteem, a sense of competence and the desire to influence things in own life may increase when a person has a strong experience of social inclusion. This requires personal resources such as hope, skills and possibilities. (Isola et al., 2017.)

In terms of the experience of social inclusion, participation in creative group activities enables the creation of possibilities (Huhtinen-Hildén & Isola, 2018). Along with resources, it is essential to have belief in the existence of the own possibilities (Sokra, 2023). In the Encounter Art® group, participants described the experience of being allowed to participate in an activity out of the ordinary that was perceived as meaningful. In Encounter Art® group activities, joy was experienced, and it enabled time for oneself without worries and responsibilities,

being free from limitations. The participants experienced the absence of external expectations and evaluation important, and it encouraged to do experiments. Encounter Art® enabled discovering personal strengths and possibilities for create through encouragement to experiments and letting go of own control. Focusing on following the structured instructions and letting go of own control led to accessing into a state of creativity and liberation. Freedom and courage to experiment influenced on *creation of possibilities and personal resources*.

The aim of social rehabilitation is to support the client's social functioning ability and life management and promote social inclusion. Social rehabilitation aims to strengthen the client's own resources and ability to cope with everyday activities. (Kähäri-Wiik et al., 2007, 205.) Social rehabilitation should aim to influence positively on life management skills (Kuvaja, 2012, 27). The experience of social inclusion is affected by the experience of controllability (Sokra, 2023) and an individual who experiences social inclusion is able to make decisions related to one's own life and thereby operate in a manageable and predictable environment. (Isola et al., 2017.) The ability to be resilient can help one face new and challenging situations in everyday life. A resilient individual has stress tolerance and problem-solving skills and is able to change direction or seek help when faced with difficulties. (Lipponen 2016; Walker et al. 2004.) Along with joyful surprises, the participants described that they also experienced frustration and discomfort in the Encounter Art® group. By practicing and tolerating these emotions in a confidential and safe environment through the means of creative activity gave the participants' the keys of persistence, resilience, to control the challenging emotions. With the surprises and structured instructions of which the participants could not affect, practiced the participant to make choices and change the plan, if necessary. Each work was shaped by changed instructions and own choices. Making choices was experienced to be challenging at times, which many found difficult in their own lives as well. Practising resilience influenced to controlling own emotions. Through tolerance of surprises and discomfort, the ability to make choices and change the plan influenced on *strengthening life management skills and the controllability of own life*.

According to my experience as an employee in health and social services, previous and partly current support measures in Finland focus often on an externally accomplished evaluation and aims set as well as discussion with a client about causes and consequences. This does not always contribute to the set aims to the rehabilitation if the client lacks resources or has few means of expressing them. The participants in this study, had the opportunity to express their emotions through creativity, in addition to verbal reflection. However, discussion, as often only way of processing feelings, was found by many as a challenging way to get access to emotions. The participants experienced important to be able to express their inner emotions through creativity, instead of conversation, through which, the clients are generally encountered in the social and health sector. Individual support, based on verbal conversation, is not always the most effective or beneficial solution for client, which was experienced in this study as well. People are versatile: for some, verbal expression is easy, but for other it can be challenging. Through creative activity, it was possible to get access to emotions, which waited for release and might limit the life at the time. Working with art was perceived as a purifying and almost therapeutic experience, and it was perceived as giving additional opportunities to release emotions, becoming heard and “get a voice” without spoken words as well.

In this study, influencing and the expression of own opinions were practiced by appreciative feedback. A lonely person with few social contacts may have harmful actions and thoughts that prevent one from experiencing social inclusion. With the assistance of a meaningful activity person in distress can get rest from potentially anxious thoughts. Meaningful activity allows one to discover own competence, and with the social network around, can create self-confidence and gain new perspectives on thinking. With the help of creativity and arts-related activity, in this study Encounter Art®, participants experienced the discovery of strengths through creativity. Receiving and giving mutual appreciation was considered meaningful in this study as well. It was perceived as supporting and an opportunity to influence and was meaningful, especially when received from the peers. Positive and appreciative feedback encouraged, created hope

and made the clients look forward to life. Sometimes the participants had to endure disappointments and discomfort, however, the works they created were not judged or evaluated but they were appreciated together. As experienced in this study, the appreciative nature of Encounter Art® is especially supportive for the participants who are struggling with the negative circle of challenging situations, such as unemployment and/or loneliness. The importance of receiving positive feedback emerged most strongly from the data. As the findings show, there was strongly reminded, how receiving positive feedback is especially important for a person who finds one's life challenging.

In the services of social rehabilitation and rehabilitative work activities, it should increasingly be possible to offer creative and arts-related activities if the client so desires. To be able to become rehabilitated towards working life, there is experiences of meanings and successes needed and a permission of a client to search and find personal resources in peace, through supported but meaningful actions. In addition, what experienced important, was that participating in the activity was voluntarily. In this study, the participants were unanimous that volunteering to participate affects how one can commit to the service and it also influences what kind of benefits it brings to the person. If the person is not willing to participate in the service, it is difficult to even think that the goals set for the service would be realised. The responsibilities of rehabilitative work can seem restrictive if the person does not participate in the service voluntarily, does not know in advance what one's own resources are or if the tasks are externally set and they are not meaningful to execute. Tasks aimed to create individual strengths, should be meaningful to the clients as well and require voluntary participation, client involvement and equal and an appreciative encountering of the clients. Otherwise, the objectives of the service may be challenging to achieve.

As noted earlier in Figure 2, participation in social rehabilitation and together with creative group activity may increase interaction and enable the sense of belonging and meaningfulness. As the individual's agency progress, it may strengthen an individual's experience of social inclusion in life (see Figure 2.)

Same results were obtained in this study as well. However, based on the experiences of this study, it should be added, that participating in Encounter Art® group activity in social rehabilitation was experienced meaningful as encouraging to interaction and functioning equally with other peers, enabled receiving and giving support and allowed the possibility to influence. Participating in meaningful activity created new skills, helped to notice the good and get remedial experiences, strengthened self-image and hope. Freedom of external limitations and own control encouraged to experiments, which gave the opportunity to reach a state of creativity and gain possibilities and resources. In addition, participating in Encounter Art® group practised resilience and life managing skills through tolerating surprises and discomfort, making choices, and changing the plan, which reinforce the controllability of life. In terms of this study, when all of these manifested together, the experience of social inclusion increased. (see Figure 3.)

Hence, more different forms of services are needed alongside the traditional forms of social rehabilitation and rehabilitative work activities. Thus, external support is needed. In order to experience of social inclusion through creativity, requires it multi-professional co-operation. Therefore, social and health care should use more cross-administrative multi-professionalism in the access and the implementation of preferable client-oriented services in the future. The Finnish Prime Minister Petteri Orpo's Government Programme (2023) states, that culture is of great importance for national resilience and a sense of national belonging. The government program stipulates that the freedom of art, the well-being of artists and the functioning of the labour market must be taken care of. (Valtioneuvosto, 2023.) However, it should not be forgotten that it is important to consider the facilitator's professionalism. Creative and arts-related practices can bring traumas or difficult life situations to the client. When applying creative and artistic activities in social and health care, professionalism is particularly important. It is therefore easy to agree with Kaattari and Suksi (2019) and Huhtinen-Hildén and Isola (2019), who suggest that guided creative and arts-related activities should be organized together with art pedagogy and social and health professionals, because maintaining a safe atmosphere and interaction

requires special expertise. In this study, it was experienced the facilitator's calm, but firmly supportive style of guidance helped the clients to let go of one's own control, which enabled expressing of emotions and the creativity to emerge. Sometimes being in such a bare emotional state, may cause the need to deal with possible trauma after the session. The facilitator's professionalism is important at that point, that one knows how to manage of situations in a professional way and if necessary, guide the client to the right service. There should be combination the expertise of educated art and social and health professionals to provide guided creative and arts-related practices. They could support each other by combining their expertise and thus promote the experience of social inclusion in the future in a more creative, client-oriented, and professional manner. By combining expertise, it would support the employment of art professionals, bring opportunities to renew the service offering in the social and health sector and expand the cultural well-being of citizens.

The experience of inclusion is a central part of well-being. The lack of belonging, meaningfulness, controllability and opportunities for participation weakens well-being and quality of life. (Sokra, 2023, 27.) The goal of social rehabilitation is to combat social exclusion and promote social inclusion. Participating in social rehabilitation enables access to the community and provides the person suffering from e.g. loneliness with relationships that may become meaningful. (STM 2017.) Isola and Leemann (2021) insists that efforts must be made to increase the experience of social inclusion in society. When the experience of social inclusion is strong, it supports the individual amid adversity, motivates forward in, e.g., rehabilitation, work and study, and creates belief in oneself. The clients of social rehabilitation are usually low-income, and they have few opportunities to participate in activities that cost e.g. cultural and artistic activities. They often have social challenges, for instance, loneliness. Regular creative and arts-related activities as part of social services would therefore be necessary in terms of experiencing social inclusion and equal opportunities for participation, for example, for clients of social rehabilitation who willingly want to try alternative ways to rehabilitate. The clients of social rehabilitation in Keusote, hoped for more creative and arts-related practices for social rehabilitation group

activities and experienced the sessions of Encounter Art® as meaningful activity. By utilizing a creative and arts-related group activity, social rehabilitation clients experienced their experience of social inclusion increased. This fortify the notion that goal-orientated creative and arts-related activities should be enabled as a continuous service in health and social services, to increase the experience of social inclusion of the clients in the future as well.

6.2 Trustworthiness and quality of the research

The guidelines of research ethics and recommendations for the thesis given to the universities of applied sciences by Arene Ry [Rectors' Conference of Finnish Universities of Applied Sciences] was familiarized and the process focused on the implementation of good scientific practice, considering the responsibilities of scientific practice, the basic principles and necessity of ethical advance evaluation (TENK, 2012). This research was planned, implemented, and reported as required by scientific knowledge and compared the findings to previously conducted studies and the information obtained from them. In accordance with scientific practice, ethical principles were obtained and followed throughout the research. Caution and accuracy strived, and the findings and conclusions presented transparently, trying to form a truthful whole of the experiences described by the participants. The literature of the conceptual framework was of high quality, as it mainly consisted of peer-reviewed domestic and international research and reliable websites as sources where the information shared is based on laws, regulations, and researched evidence.

The researcher of this study is a registered nurse, who comes from the world of positivism. Although the current position as an employment coach and a way of working in social rehabilitation is basically based on understanding the world of human experience, there is still a bit of a positivist inside who would like to "prove" the experiences in some measurable way. As if it would be knowledge that is weightier than another's experience. This is due to the fact that diagnoses, patient treatment- and rehabilitation plans and monitoring their progress in the health and social services are still mainly based on quantitatively measured

information, although the weight of qualitative and experiential information is considered as reliable nowadays. Thus, semi structured themed interviews and quantitative ESIS survey were used to collect the data, in this qualitative study. The results of the ESIS survey were not analysed using statistical methods but allowing the participant to describe one's experience of possible influence or change. The subjects of the questions for the themed interviews contained features of the Encounter Art® approach and the concept of the experience of social inclusion. Qualitative theme interviews and a quantitative ESIS survey were chosen as data collection methods, with the aim of obtaining possible mutual confirmation. As the findings show, added value was obtained from the ESIS study in such a short period of time, even if the changes were perceived as small. The clients filled out the ESIS surveys on paper before the first Encounter Art® session and right after the last session. The timeline between the answers to the first and last survey was approximately 10 weeks. However, the ESIS survey is clearly designed to be used for a longer period of time, and with the experience of social inclusion being such a broad concept, it is almost impossible in the short term to achieve very large influences with the help of ESIS, even though the clients of this study experienced that there were small changes for the better on the claims. The interviews took place approximately 1-2 weeks after the last Encounter Art® session and the participants enthusiastically described about their experience, from which sentences or entities related to the themes were found through the content analysis. At times there were occasionally a little wonderment as the participants tried to connect with the feeling of why they had responded to the ESIS survey the way they did. This may have influenced the responds of the survey, although had not of great importance for the whole, as the themed interviews provided sufficient data about the clients' experiences.

The experience of social inclusion is considered subjective, strongly emotional and situation related and is an emotional state that may vary at different times. Thus, the experience can vary for different clients, depending on how meaningful the issue or situation is to them. (Hanhivaara 2006; Leemann & Hämäläinen 2016.) Therefore, it is important to note in this study as well, that the experience

of social inclusion is a subjective emotion for each individual and was based on their current emotional state or life situation. It should be noted that the findings are the results of the moment of the interview and the moment of the implementation of the survey. Each client experiences the world from the frame of reference of their own reality, which may have influenced the answers. The responses to the ESIS could therefore have been different if the survey had been carried out on another day when the emotional state or life situation might have been different. However, the responses to the ESIS provided some added value to the themed interviews. Comparing the pre/post responses with each other helped the participants to understand the possible effects of some claims and confirmed the experience shared in the themed interviews. On some occasions, it was noticed that the participants started talking about the same type of experiences, even though they did not know each other's answers. There was a total of six interviewees and several of them talked about their experiences in the same way. Therefore, the saturation of the material reflected in the data.

Some participants experienced that the ESIS claims could be understood differently than intended. Thus, it would have been reasonable for the researcher to plan the situation in advance so, the participants could have been explained what the claims mean at the moment they were filling out the surveys. However, the researcher considered, the answers were not to be externally influenced in any way, so the researcher did not intentionally participate in the pre/post survey response situations. Additionally, the concept of the experience of social inclusion is broad, and it was at times challenging to explain distinctly to the participants what the concept profoundly means, although they were discussed the characteristics of the concept personally before each interview situations. However, the participants experienced they understood the meaning of the experience of social inclusion at a sufficient level and had participated in the Encounter Art® group, thus, were the experts in sharing their experiences.

The data was analysed systematically with qualitative content analysis and there emerged a whole, which consists of six themes (see Figure 3.) which are relevant to the experience of social inclusion. Similar results may be repeatable,

even if the analysis would be conducted by another researcher. If the same study were to be conducted again, it would not necessarily be sensible to use both a qualitative themed interviews and a quantitative ESIS as the data collection methods. Qualitative (themed) interview would have been sufficient as the only way to collect data. Thus, the ESIS was not the most optimal way to collect data for exploring and describing experiences and there could have obtained similar or even more in-depth information by interviewing for a longer period of time and utilizing an open interview instead of themed interview.

Analysing the extensive material and translating the transcripts from Finnish to English was time-consuming and affected the completion of the study, slowing down the originally planned time frame. This study was conducted alongside full-time work and family life and when creating the research plan, there was not enough understanding, how broad the field of the research were for internalize in such a limited time and alongside full-time work. A study leave from work would have been very necessary in terms of understanding and internalizing this broad entity even more deeply. Instead, completing the research piece by piece was only possible, and reorienting after breaks was occasionally frustrating and hindered conducting. Despite the challenges, the objectives set for this study were achieved, and much was learned about the conducting the research. In the future, the goal is to utilize what has been learned and implement cross-administrative co-operation, as well as the further utilization of creative and arts-related activities in Keusote's social rehabilitation.

In this study, the timeline was short (10 weeks), hence, despite the encouraging findings, the positive influence on the experience of social inclusion of the clients of social rehabilitation is not necessarily sustainable or permanent if the participation in creative and arts-related activity is not continuous. The experience of social inclusion is a changing emotion and if the resources decrease and the experience of social inclusion begins to fade, the possibility of social exclusion increases (Isola et al., 2017). In the future, it would be valuable to study the utilization of Encounter Art®, as a longitudinal study for social rehabilitation clients or in preventive health and social services with the clients at risk of social

exclusion. Thus, it would be beneficial to explore whether the influence on the experience of social inclusion would be more permanent if the service of creative and arts-related activity is regular and continuous.

The participants in this study were working-aged female and long-term unemployed clients of social rehabilitation, who had an interest and desire to do handicrafts and participate in creative and arts-related activity. They were open and willing to participate in the Encounter Art® group and research and created a positive vibe from the experience. Therefore, it would be interesting to explore as well, whether there would be similar findings if the participants were persons who have not previously been familiar with creative and arts-related activities or Encounter Art® but would be willing to try. Finnish Institute for Health and Welfare (THL) has recently developed an evaluation tool 'Small success stories', which would be worth of utilizing and has been developed to complement the information obtained from, for example, the Experiences of Social Inclusion Scale, ESIS. (Nousiainen, 2021).

Altogether, the findings of this study, along with the evidence base of previous research (Hacking et al., 2008; McLean et al., 2011; Lewis et al., 2017; Raivio, 2018; Huhtinen-Hildén & Isola, 2019; Fancourt & Finn, 2019) confirm the conclusion about the benefits of utilizing creative and arts-related activities. Encounter Art® has an added value of client work in the social rehabilitation and it enhanced the experiences of social inclusion of the clients. Based on the findings in this study, it can be proposed that goal-oriented and professionally facilitated creative and arts-related practises, in this study Encounter Art®, has a significant influence on the experience of social inclusion. This reinforces the notion, to enhance the experience of social inclusion of the clients, creative and arts-related activities should increasingly, as a continuous and systematic part of a client-work, integrate alongside traditional practices in Keusote's social rehabilitation and in future health and social services as well.

References

Ahava, R. & Vuorio, S. (2014). Virittäytyminen ryhmään ja taidetyöskentelyyn. In T. Pusa (Ed.), *Kohtaamistaide – Käsikirja ohjaajalle*. [Encounter Art - Handbook for a Group Guide]. Laurea Julkaisut 22 (pp. 44–48). Laurea University of Applied Sciences.

Ahos, R. & Pusa, T. (2014). Valossa ja varjossa – Kohtaamistaiteen etiikasta. In T. Pusa (Ed.), *Kohtaamistaide – Käsikirja ohjaajalle*. [Encounter Art - Handbook for a Group Guide]. Laurea Julkaisut 22 (pp. 16–20). Laurea University of Applied Sciences.

Allen, K - A. (2020). *The Psychology of Belonging*. Routledge.

Archer, M. S. (2003). *Structure, Agency and the Internal Conversation*. Cambridge University Press.

Archer, M. S. (2015). The relational subject and the person: Self, agent, and actor. In P. Donati & M. S. Archer, *The relational subject*. Cambridge University Press.

Barraket, J. (2005). Putting people in the picture? The role of the arts in social inclusion. Social Policy working paper no. 4. Brotherhood of St Laurence and University of Melbourne Centre for Public Policy. Retrieved from: <http://hdl.handle.net/11343/34370>, read on 22 February 2022.

Baumeister, R. & Leary, M. (1995). The need to belong: Desire for Interpersonal Attachments as A Fundamental Human Motivation. *Psychological Bulletin* 117(3), 497–529.

Bromell, D., & Hyland, M. (2007). *Social inclusion and participation: A guide for policy and planning*. Wellington, New Zealand: Ministry of Social Development.

- Cacioppo, J. T., Hawkey, L.C., Norman, G. J., & Berntson, G.G. (2011). Social isolation. *Annals of the New York Academy of Sciences* 1231(1), 17–22.
- Coombs, T., Nicholas, A., & Pirkis, J. (2013). A Review of Social Inclusion Measures. *Australian & New Zealand Journal of Psychiatry*, 47(10), 906–919.
- Corbin, J. H., Sanmartino, M., Hennessy, E. A., & Urke, H. B. (Eds.) (2021). *Arts, health promotion, and social justice: Synergy in motion. Arts and health promotion: tools and bridges for practice, research, and social transformation*. Springer International Publishing.
- Cordier, R., Milbourn, B., Martin, R., Buchanan, A., Chung, D., & Speyer, R. (2017). A systematic review evaluating the psychometric properties of measures of social inclusion. *PLoS ONE*, 12(6), 1 – 37.
- Creswell, J. W. & Creswell J. D. (2014). *Research Design: Qualitative, Quantitative and Mixed Methods Approaches*. Sage Publications Ltd.
- Danforth, S., & Rhodes, W. C. (1997). Deconstructing disability: A philosophy for inclusion. *Remedial and special education* 18(6), 357–366.
- Deci, E. L., & Ryan, R. M. (2000). The "what" and "why" of goal pursuits: Human needs and the self-determination of behaviour. *Psychological Inquiry* 11(4), 227–268.
- Eräsaari, R. (2005). Inkluisio, ekskluisio ja integraatio sosiaalipolitiikassa. *Kiis-takysymysten kartoitusta*. [Inclusion, exclusion and integration in social policy. Mapping of controversial issues]. *Janus Sosiaalipolitiikan ja sosiaalityön tutkimuksen aikakauslehti*, 13(3), 252–267.
- Eteläpelto, A., Vähäsantanen, K., Hökkä, P. & Paloniemi, S. (2013). What is agency? Conceptualizing professional agency at work. *Educational Research Review* 10, 45–65.

Fancourt, D. & Finn, S. (2019). What is the evidence on the role of the arts in improving health and well-being? A scoping review. World Health Organization. Regional Office for Europe. Retrieved from: <https://iris.who.int/handle/10665/329834>, read on January 15, 2022.

Filia, K., Jackson, H., Cotton, S., & Killackey, E. (2019). Understanding what it means to be socially included for people with a lived experience of mental illness. *International Journal of Social Psychiatry* 65(5), 413-424.

Finnish Red Cross [SPR]. (2023). In T. Turja (Ed.) *Yksinäisyysbarometri 2023*. [Loneliness Barometer 2023.]. Retrieved from: https://www.punainenristi.fi/globalassets/13.-uutiset/2023/yksinaisyys-koskettaa-yha-useampaa-suomessa/spr_yksinaisyysbarometri_2023_raportti.pdf, read on March 4, 2023.

Gallant, K., Hamilton-Hinch, B., White, C., Fenton, L., & Lauckner, H. (2019). “Removing the thorns”: The role of the arts in recovery for people with mental health challenges. *Arts & Health: An International Journal for Research, Policy and Practice* 11(1), 1–14.

Gaventa, J. & Barrett, G. (2010). So What Difference Does it Make? Mapping the Outcomes of Citizen Engagement. *IDS Working Papers* 347, 1–72.

Giddens, A. (1984) *The Constitution of Society. Outline of the Theory of Structuration*. University of California Press.

Hacking, S., Secker, J., Spandler, H., Kent, L., & Shenton, J. (2008). Evaluating the impact of participatory art projects for people with mental health needs. *Health & Social Care in the Community* 16(6), 638–648.

Hagerty, B. M., Lynch-Sauer, J., Patusky, K. L., Bouwsema, M., & Collier, P. (1992). Sense of belonging: A vital mental health concept. *Archives of Psychiatric Nursing* 6(3), 172–177.

Hanhivaara, P. (2006). Maailmaa syleilevä osallisuus - osallisuuden suhde kouluun. [World-embracing inclusion - inclusion's relationship with school].

Nuorisotutkimus 24(3), 29–38.

Hari, R., & Kujala, M. V. (2009). Brain basis of human social interaction: from concepts to brain imaging. *Physiological Reviews* 89(2), 453–479.

Hinkka, T. & Koivisto, J. & Haverinen, R. (2006). Kartoittava kirjallisuuskatsaus sosiaalisen kuntoutuksen työmuodoista ja niiden vaikutuksista. [Mapping literature review on social rehabilitation work formats and their effects]. Stakesin raportteja 12/2006. Stakes.

Hirsjärvi, S. & Hurme, H. (2001). Tutkimushaastattelu: teemahaastattelun teoria ja käytäntö. [Research interviewing: the theory and practice of theme interviewing]. Yliopistopaino.

Huhtinen-Hildén, L. & Isola, A-M. (2018). Luovuus osallisuuden tukena - luovan ryhmätoiminnan malli. In L. Huhtinen-Hildén & M. Lamppu (Eds.), *Odottamattomia aarteita: Ilmaisua, leikillisyyttä ja luovaa toimintaa ryhmässä*. [Unexpected treasures: Expression, playfulness and creative activities in a group]. Metropolia University of Applied Sciences.

Huhtinen-Hildén, L. & Isola, A. M. (2019). Luova ryhmätoiminta lisää hyvinvointia. [Creative group activity increase well-being]. *Tutkimuksesta tiiviisti* 13, Huhtikuu 2019. Finnish Institute for Health and Welfare, THL.

Huhtinen A-M. & Tuominen J. (2020). Näkökulmia laadullisen aineiston analysointiin. In A. Puusa & P. Juuti (Eds.) *Laadullisen tutkimuksen näkökulmat ja menetelmät*. [Perspectives and methods of qualitative research]. (pp. 145–157). Gaudeamus.

Isola, A., Kaartinen, H., Leemann, L., Lääperi, R., Schneider, T., Valtari, S., & Keto-Tokoi, A. (2017). Mitä osallisuus on? Osallisuuden viitekehystä ra-

kentamassa. [What is inclusion? Building a reference framework for social inclusion]. Terveyden ja hyvinvoinnin laitos THL, Työpaperi 33/2017. Juvenes Print - Suomen Yliopistopaino Oy.

Isola, A.-M., & Leemann, L. (2021). Osallisuuden kokemus on hyvinvoinnin ja terveyden tekijä. [The experience of social inclusion is a factor in well-being and health]. *Sosiaalilääketieteellinen Aikakauslehti*, 58(4), 381-383.

James, L. (2010). Activity and the Meaningfulness of Life. *The Monist*, 93(1), 57-75.

Juhila, K. (n.d.) Laadullisen tutkimuksen ominaispiirteet. In Vuori J. (Ed.) Laadullisen tutkimuksen verkkokäsikirja. [The online handbook of qualitative research]. Tampere: Yhteiskuntatieteellinen tietoarkisto. Retrieved from: <https://www.fsd.tuni.fi/fi/palvelut/menetelmaopetus/kvali/mita-on-laadullinen-tutkimus/laadullisen-tutkimuksen-ominaispiirteet/>, read on February 22, 2023.

Järvikoski, A. M. E., & Härkäpää, K. (2011). Kuntoutuksen perusteet: näkökulmia kuntoutukseen ja kuntoutustieteeseen. [Basics of rehabilitation: perspectives on rehabilitation and rehabilitation science]. WSOY.

Kaattari, M. & Suksi, I. (2019). Kulttuuri ja taide hyvinvoinnin edistäjinä sosiaali- ja terveydenhuollossa, työelämässä ja koulutuksessa. [Culture and art as promoters of well-being in social and health care, working life and education]. Raportteja ja muistioita 2019:34. Ministry of Social Affairs and Health.

Kallio, A. (n.d.) Litterointi. In J. Vuori (Ed.) Laadullisen tutkimuksen verkkokäsikirja. [The online handbook of qualitative research]. Tampere: Yhteiskuntatieteellinen tietoarkisto. Retrieved from: <https://www.fsd.tuni.fi/fi/palvelut/menetelmaopetus/kvali/laadullisen-tutkimuksen-prosessi/litterointi/>, read on January 20, 2023.

Kananen, J. (2017). Laadullinen tutkimus pro graduna ja opinnäytetyönä. [Qualitative research as master's degree and thesis]. Jyväskylän ammattikorkeakoulu. Suomen Yliopistopaino Oy.

Kauppinen, A. M. (2012). Meaningfulness and Time. *Philosophy and Phenomenological Research*, 84(2), 345-377.

Keski-Uudenmaan SOTE kuntayhtymä. (2019). Osallisuusohjelma 2020–2025. [Inclusiveness program 2020–2025]. Retrieved from: https://www.keusote.fi/wp-content/uploads/2021/09/Keski-Uudenmaan-sote-kuntayhtymän-Osallisuusohjelma-2020-2025_23.6.2021.pdf, read on 10 November 2021.

Keusote (2023a). Kulttuuri hyvinvoinnin tukena. [Culture as support for well-being]. Retrieved from: <https://www.keusote.fi/palvelumme/hyvinvoinnin-ja-terveyden-edistaminen/tukea-hyvinvointiin-ja-terveyteen/kulttuuri-hyvinvoinnin-tukena/>, read on January 20, 2023.

Keusote. (2023b). Kuntouttava työtoiminta. [Rehabilitative work activities]. Retrieved from: <https://www.keusote.fi/palveluhakemisto/kuntouttava-tyotoiminta/>, read on January 20, 2023.

Keusote. (2023c). Osallistu ja vaikuta – kehitä kanssamme. [Participate and influence - develop with us]. Retrieved from: <https://www.keusote.fi/etusivu/meilla-asiakkaana/osallistu-ja-vaikuta-kehita-kanssamme/>, read on January 20, 2023.

Keusote. (2023d). Palvelumme. [Our Services]. Retrieved from: <https://www.keusote.fi/palvelumme/>, read on January 20, 2023.

Keusote. (2023e). Sosiaalisen kuntoutuksen tuettu työtoiminta. [Supported work activity in social rehabilitation]. Retrieved from: <https://www.keusote.fi/palveluhakemisto/sosiaalisen-kuntoutuksen-tuettu-tyotoiminta/>, read on January 20, 2023.

Keusote (2023f). Tukea hyvinvointiin ja terveyteen. [Support for well-being and health]. Retrieved from: <https://www.keusote.fi/palvelumme/hyvinvoinnin-ja-terveyden-edistaminen/tukea-hyvinvointiin-ja-terveyteen/>, read on January 20, 2023.

Kiuppis, F. & Sarromaa Haustätter, R. (2015). Inclusive education for all, and especially for some. In F. Kiuppis & R. Sarromaa Hausstätter (Eds.) Inclusive education – Twenty years after Salamanca. Peter Lang Publishing, 1–7.

Kukkonen, M., & Isola, A.-M. (2021). Osallisuuden kokemus – ensimmäisiä koko aikuisväestöä koskevia tuloksia. [The experience of inclusion - first results concerning the whole adult population]. *Gerontologia*, 35(1), 103–106.

Kuntoutuksen uudistamiskomitea. [Rehabilitation reform committee]. (2017). Kuntoutuksen uudistamiskomitean ehdotukset kuntoutusjärjestelmän uudistamiseksi. [Proposals of the Rehabilitation reform committee to reform the rehabilitation system]. *Sosiaali- ja terveystieteiden raportteja ja muistioita 2017:41*. Ministry of Social Affairs and Health.

Kuvaja, A. (2012). Työnhakumotivaation dynamiikkaa: Näkökohtia motivaatiokysymysten käsittelystä sosiaalisessa kuntoutuksessa. [Dynamics of job search motivation: Perspectives on handling motivational issues in social rehabilitation]. *Kuntoutus* 4, 17–29.

Kylmä, J. & Juvakka, T. (2007). Laadullinen terveystutkimus. [Qualitative health research]. Edita.

Kähäri-Wiik, K., Niemi, A. & Rantanen, A. (2007). Kuntoutuksella toimintakykyä. [Functional ability with rehabilitation.] WSOY.

Känkänen, P. (2020). Taiteen merkitys nuorten itsetuntemuksen ja motivaation rikastamisessa. In T. Heino (Ed.) *Mikä auttaa? Tutkimusperustaiset ja käytännössä toimivat työmenetelmät teininä sijoitettujen lasten hoidossa*. [What will

help? Research-based and practical work methods in the care of children fostered as teenagers]. Raportti 12 / 2020, 143–150. Finnish Institute for Health and Welfare & Itla.

Laki kuntien kulttuuritoiminnasta [Act on Cultural Activities in Local Government] 166/2019, 1–3§. <https://www.finlex.fi/fi/laki/alkup/2019/20190166>

Laki kuntouttavasta työtoiminnasta [Act on Rehabilitative Work] 189/2001, 13§. <https://www.finlex.fi/fi/laki/ajantasa/2001/20010189>

Lappalainen, K., Mattila-Holappa, P., Yli-Kaitala, K., Hult, M., & Räsänen, K. (2018). Pisimpään työttömänä olleet käyttävät vähiten terveyskeskuksen palveluja. [Those unemployed longest use the health services least]. *Lääkärilehti* 73(42), 2421–2428.

Leavy, P. (2022). *Research design: Quantitative, qualitative, mixed methods, arts-based, and community-based participatory research approaches*. Guilford Publications.

Leemann, L. & Hämäläinen, R. M. (2016). Asiakasosallisuus, sosiaalinen osallisuus ja matalan kynnyksen palvelut. Pohdintaa käsitteiden sisällöstä. [Client involvement, social inclusion and low-threshold services. Thoughts about the content of the concepts]. *Yhteiskuntapolitiikka* 5, 586–594.

Leemann, L., Kuusio, H., & Hämäläinen, R. M. (2015). Sosiaalinen osallisuus. [Social inclusion]. Sosiaalisen osallisuuden edistämisen koordinaatiohanke (Sokra). Finnish Institute for Health and Welfare, THL. Retrieved from: www.thl.fi/sokra, read on March 5, 2022.

Leemann, L. & Martelin, T. & Koskinen, S. & Härkänen, T. & Isola, A-M. (2021). Development and Psychometric Evaluation of the Experiences of Social Inclusion Scale. *Journal of Human Development and Capabilities* 23(3), 400–424.

Lehikoinen, K. & Vanhanen, E. (2017). Johdanto. In K. Lehikoinen, E. Vanhanen & ArtsEqual (Eds.) *Taide ja hyvinvointi. Katsauksia kansainväliseen tutkimukseen*. [Art and well-being. Reviews of international research] (pp. 7–28). The University of the Arts Helsinki.

Leinonen, A. & Koistinen, K. (2014). *Taidetyöskentelyn ohjaaminen*. In T. Pusa (Ed.), *Kohtaamistaide – Käsikirja ohjaajalle*. [Encounter Art - Handbook for a Group Guide]. Laurea Julkaisut 22 (pp. 48–54). Laurea University of Applied Sciences.

Lewis, L., Spandler, H., Tew, J. and Ecclestone, K. & Croft, H. (2016). *Mutuality, Wellbeing and Mental Health Recovery: Exploring the roles of creative arts adult community learning & participatory arts initiatives*. Research briefing. University of Wolverhampton & Arts & Humanity Research Council.

Lindqvist, T., Oksala, I., & Pihlman, M. R. (Eds.) (2001). *Kuntouttavan työtoiminnan käsikirja*. [Handbook of Rehabilitative work activities]. Työministeriö julkaisuja 289. Sosiaali- ja terveysministeriö oppaita 8. Ministry of Labour of Finland and Ministry of Social Affairs and Health.

Lipponen, K., Litovaara, A. & Katajainen, A. (2016). *Voimaa - Hyvän elämän polku* [Strength - The path to a good life]. Kustannus Oy Duodecim.

Luhtasela, L. (2009). *Osallisuuden rakentuminen kuntouttavassa työtoiminnassa*. [The construction of inclusion in rehabilitative work activities]. Licentiate thesis. Faculty of Social Sciences, Department of Social Policy, University of Helsinki, Finland.

Maslow, A. H. (1954). *Motivation and Personality*. Harper & Row Publishers.

Mattila-Aalto, M. (2013). *Päihdekuntoutuksen asiakkaan toimijuuden ja sitoutumisen perusteet*. In M. Laitinen & A. Niskala (Eds.) *Asiakkaat toimijoina sosiaalityössä*. [Clients as actors in social work] (pp. 375–404). Vastapaino.

McLean, J., Woodhouse, A., Goldie, I., Chylarova, E. & Williamson, T. (2011). An Evidence Review of the Impact of Participatory Arts on Older People. Mental Health Foundation / Baring Foundation.

Moisio P. & Rämö T. (2007). Koettu yksinäisyys demografisten ja sosioekonomisten taustatekijöiden mukaan Suomessa vuosina 1994 ja 2006. [Perceived loneliness according to demographic and socio-economic factors in Finland in 1994 and 2006]. *Yhteiskuntapolitiikka* 72(4), 392–401.

Morgan, C., Burns, T., Fitzpatrick, R., Pinfold, V., & Priebe, S. (2007). Social exclusion and mental health: conceptual and methodological review. *British Journal of Psychiatry: The Journal of Mental Science* 191(6), 477–483.

Mäntyneva, P. H., & Hiilamo, H. (2018). Osallisuuden ja osattomuuden dynamiikka. Etnografinen tutkimus kolmella kuntouttavan työtoiminnan kentällä. [The dynamics of inclusion and exclusion. Ethnographic research in three fields of rehabilitative work activities]. *Yhteiskuntapolitiikka* 83(1), 18–28.

Nieminen, A. (2018). Sosiaalisen kuntoutuksen määritelmä, kentät ja mahdollisuudet. In H. Kostilainen, & A. Nieminen (Eds.) *Sosiaalisen kuntoutuksen näkökulmia ja mahdollisuuksia*. [Social rehabilitation perspectives and possibilities]. (pp. 10–24). Diakonia-ammattikorkeakoulun julkaisuja. Juvenes Print Oy.

Niiniö H. (2012). Kohtaamistaiteen historiaa. [History of Encounter Art]. In T. Pusa, & H. Niiniö (Eds.) *Kohtaamistaide hyvinvointia edistämässä*. [Special Issue on Encounter Art Promoting Wellbeing]. *Interdisciplinary Studies Journal* 2(1) (pp. 85–95). Laurea University of Applied Sciences. Edita Prima Oy.

Nivala, E., & Ryytänen, S. (2013). Kohti sosiaalipedagogista osallisuuden ideaalia. [Towards the social pedagogical ideal of inclusion]. *Sosiaalipedagoginen aikakauskirja* 14, 9–41.

Nousiainen, M. (2021). Pienet onnistumistarinat ja osallisuuden kokeminen Yhteisissä keittiöissä. [Small success stories and experiencing social inclusion in Joint kitchens]. *Yhteiskuntapolitiikka* 86(2), 155–165.

Opetus- ja Kulttuuriministeriö, OKM. (2016). Merkityksellinen Suomessa. Ohjelma vihapuheen ja rasmin estämiseksi ja yhteiskunnallisen osallisuuden edistämiseksi. [Meaningful in Finland. A program to prevent hate speech and racism and promote social inclusion]. Ministry of Education and Culture.

Oikeusministeriö, OM. (2014). Avoin ja yhdenvertainen osallistuminen. Valtioneuvoston demokratiapoliittinen selonteko 2014. [Open and equal participation. Finnish Government's democracy policy report 2014]. *Selvityksiä ja ohjeita* 14/2014. Ministry of Justice.

Oswald, K., Apgar, J.M., Thorpe, J., & Gaventa, J. (2018). *Participation in Economic Decision-Making: A Primer*. Brighton, UK: Institute of Development Studies.

Pan-American Health Organisation. (2009). Lima declaration on arts as a bridge to health and social development. PAHO/WHO.

Parr, H., Philo, C., & Burns, N. (2004). Social geographies of rural mental health: experiencing inclusions and exclusions. *Transactions of the Institute of British Geographers* 29(4), 401-419.

Paul, K. I., & Moser, K. (2009). Unemployment impairs mental health: Meta-analyses. *Journal of Vocational Behavior* 74(3), 264–282.

Raivio, H. (edit.) (2018). Enemmän sosiaalista toimintakykyä, lisää osallisuutta! Yhteiskehittäen vaikuttavampaa sosiaalista kuntoutusta. SOSKU-hankkeen 2015–2018 loppuraportti. [More social ability, more inclusion! Co-creating effective social rehabilitation. Final report of the SOSKU project 2015–2018]. *Työpaperi* 7/2018. Finnish Institute for Health and Welfare, THL.

Rankanen, M. & Pusa, T. (2014). Taideterapia ja Kohtaamistaide Suomessa. In T. Pusa (Ed.) Kohtaamistaide - Käsikirja ohjaajalle. [Encounter Art - Handbook for a Group Guide]. Laurea Julkaisut 22 (pp. 10–16). Laurea University of Applied Sciences.

Renzaglia, A., Karvonen, M., Drasgow, E., & Stoxen, C. C. (2003). Promoting a Lifetime of Inclusion. Focus on Autism and Other Developmental Disabilities 18(3), 140–149.

Rouvinen-Wilenius, P. (2014). Kohti osallisuutta - mikä estää, mikä mahdollistaa. In A. Jämsén, A. Pyykkönen, & N. Reittu (Eds.) Osallisuuden jäljillä. [On the trail of inclusion] (pp. 51–68). Pohjois-Karjalan Sosiaaliturvayhdistys.

Sheppard, M. (2006). Social Work and Social Exclusion: The Idea of Practice. Routledge.

Sosiaalihuoltolaki [Social Welfare Act]

1301/2014,17§. <https://www.finlex.fi/fi/laki/ajantasa/2014/20141301>

Sosiaali- ja terveystieteiden ministeriö, STM. (2014). Sosiaalihuollon työelämäosallisuutta tukevan lainsäädännön ja palvelujärjestelmän uudistamistarpeita arvioivan työryhmän loppuraportti. [The final report of assessing the needs for reforming the legislation and service system supporting social welfare's inclusion in working life]. Raportteja ja muistioita 2014: 32. Ministry of Social Affairs and Health.

Sosiaali- ja terveystieteiden ministeriö, STM. (2017). Sosiaalihuoltolain soveltamisopas. [Guide to the application of the Social Welfare Act]. Sosiaali- ja terveystieteiden ministeriön julkaisuja 5. Ministry of Social Affairs and Health.

Spratt, C., Walker, R., & Robinson, B. (2004). Mixed research methods. Practitioner Research and Evaluation Skills Training in Open and Distance Learning. Commonwealth of Learning, 5–10.

Stern, D.N., Bruschiweiler-Stern, N., Harrison, A.M., Lyons-Ruth, K., Morgan, A.C., Nahum, J.P., Sander, L.W., & Tronick, E.Z. (1998). The process of therapeutic change involving implicit knowledge: Some implications of developmental observations for adult psychotherapy. *Infant Mental Health Journal: Official Publication of The World Association for Infant Mental Health*, 19(3), 300-308.

Suomen Kohtaamistaide ry. (2019). Kohtaamistaiteen eettiset periaatteet. [Ethical principles of the Encounter Art]. Retrieved from: <https://www.kohtaamistaide.fi/kohtaamistaide/kohtaamistaiteen-eettiset-ohjeet/>, read on September 10, 2022.

Särkelä-Kukko M. & Rouvinen-Wilenius, P. (2014). Mitä on osallisuus? In A. Jämsén, A. Pyykkönen, & N. Reittu (Eds.) *Osallisuuden jäljillä. [On the trail of inclusion]* (pp. 9–10). Pohjois-Karjalan Sosiaaliturvayhdistys.

Särkelä-Kukko M. (2014). Osallisuuden eriarvoisuus ja eriarvoistuminen. In A. Jämsén, A. Pyykkönen, & N. Reittu (Eds.) *Osallisuuden jäljillä. [On the trail of inclusion]* (pp. 34–50). Pohjois-Karjalan Sosiaaliturvayhdistys.

Sosiaalisen osallisuuden edistämisen koordinaatiohanke – Sokra. [Project to co-ordinate the promotion of social inclusion]. (2023). *Osallisuuden edistäjän opas. [A guide for promoters of inclusion]*. Ohjaus 10/2023. Finnish Institute for Health and Welfare, THL.

Terveyden ja hyvinvoinnin laitos. (N.d). *Osallisuusindikaattori mittaa osallisuuden kokemusta. [Experience of Social Inclusion Scale measures the experience of social inclusion]*. Finnish Institute for Health and Welfare, THL. Retrieved from: <https://thl.fi/fi/web/hyvinvoinnin-ja-terveyden-edistamisen-johtaminen/osallisuuden-edistaminen/heikoimmassa-asemassa-olevien-osallisuus/tutkimus/osallisuusindikaattori-mittaa-osallisuuden-kokemusta>, read on March 22, 2022.

Thomas, N. (2002). *Children, family and the state: Decision-making and child participation*. Policy Press.

Tsoukas, H. (2009). A Dialogical Approach to the Creation of New Knowledge in Organizations. *Organization Science* 20(6), 941–957.

Tuomi, J., & Sarajärvi, A. (2009). Laadullinen tutkimus ja sisällönanalyysi. [Qualitative research and content analysis]. Kustannusosakeyhtiö Tammi.

Tuomi, J. & Sarajärvi, A. (2018). Laadullinen tutkimus ja sisällönanalyysi. [Qualitative research and content analysis]. Kustannusosakeyhtiö Tammi.

Turja, L. (2011). Lasten osallisuus varhaiskasvatuksessa. In E. Hujala & L. Turja (Eds.) *Varhaiskasvatuksen käsikirja*. [Handbook of early childhood education]. (pp. 41–53). PS-kustannus.

Tutkimuseettinen neuvottelukunta, TENK. [Finnish Advisory Board on Research Integrity]. (2012). Hyvä tieteellinen käytäntö ja sen loukkausepäilyjen käsitteleminen Suomessa. [Responsible conduct of research and procedures for handling allegations of misconduct in Finland]. Retrieved from: https://www.tenk.fi/sites/tenk.fi/files/HTK_ohje_2012.pdf, read on September 8, 2022.

Tuusa, M. & Ala-Kauhaluoma, M. (2014). Selvitys nuorten sosiaalisesta kuntouksesta. [A report on the social rehabilitation of young people]. Sosiaali- ja terveysministeriön raportteja ja muistioita 2014:42. Ministry of Social Affairs and Health.

Työ- ja elinkeinoministeriö, TEM. (2023). Työllisyyskatsaus, Lokakuu 2023. [Employment Bulletin, October 2023]. Ministry of Economic Affairs and Employment.

Työttömyysturvalaki [Act on Unemployment Security] 1290/2002. <https://www.finlex.fi/fi/laki/ajantasa/2002/20021290>

Valtioneuvosto. (2023). Vahva ja välittävä Suomi: Pääministeri Petteri Orpon hallituksen ohjelma 20.6.2023. [A strong and committed Finland: Programme of

Prime Minister Petteri Orpo's Government 20 June 2023]. Valtioneuvoston julkaisu 2023(58). Finnish Government.

Vanhanen, E. (2017). Taiteisiin osallistumisen hyvinvointivaikutukset ja maahanmuuttajat. In K. Lehikoinen, E. Vanhanen & ArtsEqual (Eds.) Taide ja hyvinvointi. Katsauksia kansainväliseen tutkimukseen. [Art and well-being. Reviews of international research] (pp. 61–71). The University of the Arts Helsinki.

Varto, J. (1992). Laadullisen tutkimuksen metodologia. Kirjayhtymä.

Vilka, H. (2007). Tutki ja mittaa: Määrällisen tutkimuksen perusteet. Tammi.

Walker, B., Holling, C. S., Carpenter, S. R., & Kinzig, A. (2004). Resilience, adaptability and transformability in social-ecological systems. *Ecology and Society*, 9(2), Article 5.

Walker L., Verins I., Moodie R., Webster K. (2005). Responding to the social and economic determinants of mental health: a conceptual framework for action. In H. Herrman & S. Saxena & R. Moodie (Eds.), *Promoting mental health: Concepts, emerging evidence, practice. A WHO Report in collaboration with the Victorian Health Promotion Foundation and the University of Melbourne* (pp. 89–105). World Health Organization.

Walker, M. (2013). Social exclusion. In P. Dwyer, & S. Shaw (Eds.), *An Introduction to Social Policy* (pp. 26–37). SAGE Publications Inc.

White, M. (2006). Establishing common ground in community-based arts in health. *Journal of the Royal Society for the Promotion of Health*, 126(3), 128–133.

Wilson, C., Secker, J., Kent, L., Keay, J. (2017). Promoting mental wellbeing and social inclusion through art: six-month follow-up results from Open Arts Essex. *International Journal of Mental Health Promotion*, Vol 19, 268–277.

Wigfield, A. & Turner, R. (2010). Good Relations Measurement Framework. Policy Evaluation Group. The Equality and Human Rights Commission.

Wolf, S. (2010). The Meaning in Life and Why it Matters. Princeton, NJ: Princeton University Press.

Appendices

Appendix 1. Tiedote tutkimuksesta

Experiences of social inclusion in and through Encounter Art®

Pyyntö osallistua tutkimukseen

Teitä pyydetään mukaan tutkimukseen, jossa tutkitaan luovien menetelmien käyttöä sosiaalisen kuntoutuksen ja kuntouttavan työtoiminnan työmenetelmänä ja haetaan kokemuseräistä tietoa siitä, miten asiakkaat itse kokevat osallistumisen Kohtaamistaiteen-ryhmään osallisuuden kokemuksen näkökulmasta? Sovellutte erinomaisesti tutkimukseen, koska olette tällä hetkellä asiakkaana Keusoten sosiaalisessa kuntoutuksessa. Tämä tiedote kuvaa tutkimusta ja teidän osuuttanne siinä. Perehdyttyänne tähän tiedotteeseen teille järjestetään mahdollisuus esittää kysymyksiä tutkimuksesta, jonka jälkeen teiltä pyydetään suostumus tutkimukseen osallistumisesta.

Vapaaehtoisuus

Tutkimukseen osallistuminen on täysin vapaaehtoista. Kieltäytyminen ei vaikuta oikeuksiinne ja kohteluunne Keusoten sosiaalisen kuntoutuksen asiakkaana ja yhteisön jäsenenä. Voitte myös keskeyttää tutkimuksen koska tahansa syytä ilmoittamatta.

Tutkimuksen tarkoitus

Tämän tutkimuksen tarkoituksena on selvittää, miten asiakkaat kokevat Kohtaamistaide®-menetelmän käytön ja millaisia vaikutuksia Kohtaamistaide®-ryhmään osallistuminen tuo asiakkaan kokeman sosiaalisen osallisuuden kokemuksen näkökulmasta. Tutkimuksen tuloksia käytetään luovien menetelmien käytön kehittämiseen Keusotessa.

Tutkimuksen toteuttajat

Tämä tutkimus on osa opinnäytetyötäni Metropolia AMK:ssa. Opiskelen tutkintoa: Luovuus ja taide sosiaali- ja terveystieteiden (CRASH), Ylempi AMK-tutkinto soitealan ammattilaisille. Tutkimus tehdään yhteistyössä Keusoten sosiaalisen kuntoutuksen kanssa, jossa työskentelen. Olen itse vastuullisena tutkijana ja yhteistyökumppaneitani tässä tutkimuksessa ovat Metropolia AMK, Keusoten sosiaalinen kuntoutus, opinnäytetyöni yhdyshenkilö Keusotessa, sosiaalisen kuntoutuksen esihenkilö sekä Kohtaamistaiteen ohjaaja. Tutkimuksen toteutuspaikka on Keusoten sosiaalisen kuntoutuksen ja kuntouttavan työtoiminnan toimipiste.

Opinnäytetyössä minua ohjaavat Metropolia AMK:n lehtorit Nea Vänskä sekä Krista Lehtonen.

Tutkimusmenetelmät ja toimenpiteet

Tietoa kerätään THL:n Osallisuusindikaattori-kyselyn avulla ennen ja jälkeen ryhmätoiminnan ja yksilöhaastattelulla jotka järjestetään ryhmäkokonaisuuden jälkeen. Yksilöhaastattelut järjestetään työtoimintapaikassa tai etäyhteydellä yhteisesti sovittuna ajankohtana ryhmäkokonaisuuden päätyttyä ja niiden suunniteltu kesto on n. 1h/hlö. Yksilöhaastattelut nauhoitetaan (puheääni) tekstin kirjallista dokumentointia varten. Tutkimuksessa ei käsitellä eikä pyydetä muita henkilötietoja. Haastattelut tekee, kuuntelee ja purkaa kirjalliseen muotoon ainoastaan tutkija, joka noudattaa erityistä varovaisuutta ja hyviä käytänteitä tutkimustietoja turvallisesti säilyttäessään.

Tutkimus toteutetaan siten, että Kohtaamistaitteen ryhmän on suunniteltu koostuvan noin 1 x viikossa, 10 viikon ajan (8 kertaa) maaliskuu-kesäkuun 2022 aikana. Mikäli esim. Covid 19-tilanne muodostuu suunniteltuna ajankohtana esteeksi ryhmäkertojen järjestämiselle, voidaan ryhmän aloitusajankohtaa siirtää tilanne huomioiden esim. alkusyksyyn.

Tutkimukseen osallistuja sitoutuu

- osallistumaan Kohtaamistaitteen ryhmiin
- vastaamaan Osallisuuskyselyyn kirjallisesti ryhmäkokonaisuutta ennen ja sen päätyttyä
- osallistumaan ryhmäkokonaisuuden jälkeen toteutettaviin yksilöhaastatteluihin (n. 1h/hlö) työtoiminnan tiloissa tai etäyhteydellä (sovitaan erikseen).

Tutkimuksen mahdolliset hyödyt

Tutkimukseen osallistuja saa uusia kokemuksia luovien- ja taidepohjaisten menetelmien käytöstä sekä pääsee osallistumaan työtoiminnan kehittämiseen. Tutkimusten mukaan luoviin- ja taidepohjaisiin ryhmätoimintoihin osallistuminen voi myös lisätä yleistä hyvinvointia ja vaikuttaa positiivisesti elämänlaatuun.

Kustannukset ja niiden korvaaminen

Tutkimukseen osallistuminen ei maksa teille mitään. Osallistumisesta ei myöskään makseta erillistä korvausta. Tutkimus ja ryhmä toteutetaan työtoimintapäivän aikana.

Tutkittavien vakuutusturva

Tutkittavat on tapaturmavakuutettu Keusoten toimesta normaalikäytänteiden mukaan (sosiaalisen kuntoutuksen ja kuntouttavan ryhmätoiminnan asiakkuus).

Tutkimustuloksista tiedottaminen

Kysymyksessä on opinnäytetyö, joka julkaistaan avoimesti Theseus-tietokannassa.

Tutkimuksen päätyminen

Myös tutkimuksen suorittaja voi keskeyttää tutkimuksen ennakoimattomien syiden vuoksi esim. tutkijan / ohjaajan vakava sairastuminen tai tutkimuksen osallistujien vähäinen lukumäärä (minimi 4 henkilöä).

Lisätiedot

Pyydämme teitä tarvittaessa esittämään tutkimukseen liittyviä kysymyksiä tutkijalle.

Tutkijoiden yhteystiedot

Tutkija / opinnäytetyötekijä

Nimi: Heidi Hyrkäs

Sähköposti:

Tutkimuksesta vastaa / opinnäytetyön ohjaaja

Titteli: Lehtori

Nimi: Krista Lehtonen

Korkeakoulu / yksikkö Metropolia AMK

Sähköposti:

Titteli: Lehtori

Nimi: Nea Vänskä

Korkeakoulu / yksikkö Metropolia AMK

Sähköposti:

Tutkimuksen tietosuojaseloste: Henkilötietojen käsittely tutkimuksessa

Tässä tutkimuksessa käsitellään teitä koskevia henkilötietoja voimassa olevan tietosuojalainsäädännön (EU:n yleinen tietosuoja-astus, 679/2016, ja voimassa oleva kansallinen lainsäädäntö) mukaisesti. Seuraavassa kuvataan henkilötietojen käsittelyyn liittyvät asiat.

Tutkimuksen rekisterinpitäjä

Rekisterinpitäjällä tarkoitetaan tahoa, joka yksin tai yhdessä toisten kanssa määrittelee henkilötietojen käsittelyn tarkoitukset ja keinot. Rekisterinpitäjä voi olla korkeakoulu, toimeksiantaja, muu yhteistyötaho, opinnäytetyöntekijä tai jotkut edellä mainituista yhdessä (esim. korkeakoulu ja opinnäytetyöntekijä yhdessä).

Tässä tutkimuksessa henkilötietojen rekisterinpitäjä on:

Korkeakoulu	X	Metropolia AMK
Opinnäytetyöntekijä	X	Heidi Hyrkäs

Yhteisrekisterinpitäjien vastuut

1. **Heidi Hyrkäs** vastaa rekisteröityjen oikeuksien toteuttamisesta, rekisteröidyn informoinnista sekä vastaa henkilötietojen käsittelystä koko niiden elinkaar-
ren ajan
2. **Metropolia AMK** valitsee ja päättää henkilötietojen käsittelyssä käytettä-
vistä työvälineistä, vastaa henkilötietojen käsittelyssä käytettävien työväli-
neiden tai tallennusalueiden tietoturva, laatii henkilötietojen käsittelyso-
pimukset järjestelmätoimittajien kanssa sekä järjestää muut asianmukaiset
tekniset ja organisatoriset toimenpiteet

Voitte kysyä lisätietoja henkilötietojenne käsittelystä rekisterinpitäjän yhteys- henkilöltä

Rekisterinpitäjä / Organisaatio: Metropolia AMK

Puh.

Sähköposti:

Tutkimuksessa teistä kerätään seuraavia henkilötietoja

Tutkimuksessa kerättäviksi henkilötiedoiksi voidaan lukea tutkimussuostumuslo-
make, jossa on teidän nimenne sekä haastattelutalenne, jossa kuuluu teidän ää-
nenne. Teillä ei ole sopimukseen tai lakisääteiseen tehtävään perustuvaa velvol-
lisuutta toimittaa henkilötietojanne vaan osallistuminen on täysin vapaaeh-
toista.

Tutkimuksessa kerätään henkilötietojanne myös seuraavista lähteistä

Tutkimuksessa ei kerätä henkilötietojanne muista lähteistä.

Henkilötietojenne suojausperiaatteet

Kysely toteutetaan paperisena tai sähköisesti e-lomakkeella, joka on Metropolian tietoturvalle arvioitu väline. Käytettävät työvälineet: paperi- tai e-lo-
make, Metropolia AMK:n sähköposti (jos lähetetään sähköpostitse tutkittaville
linkki osallistua kyselyyn), Metropolia AMK:n Z-verkkolevyasema tallentamista
varten. Kaikki henkilötietoja sisältävä aineisto säilytetään suojatulla verkkolevy-
asemalla ja anonymisoitu tieto säilytetään Keusoten kannettavalla tietokoneella
(Keusoten tietosuojaturvattu). Tietokone on ainoastaan tutkijan käytössä, sitä
voi käyttää henkilökohtaisella käyttäjätunnuksella + salasanalla. Kyselylomake

sekä muu kirjallinen data ei sisällä henkilötietoja, ainoastaan tunnuskoodit, joista ei voi yksilöidä henkilöä.

Henkilötietojenne käsittelyn tarkoitus

Henkilötietojenne käsittelyn tarkoitus on saada lainmukainen suostumus osallistua tutkimukseen sekä haastattelutilanteen äänitys, koska aineistoa on luotettavampi tutkijan käsitellä todellisen aineiston avulla kuin, että tutkijan tulisi muistaa ulkomuistista haastattelujen sisältö.

Henkilötietojenne käsittelyperuste

- Opinnäytetyössä käsittelyperuste on suostumus

Tutkimuksen kesto aika (henkilötietojenne käsittelyaika)

Maaliskuu 2022-Marraskuu 2023

Mitä henkilötiedoillenne tapahtuu tutkimuksen päätyttyä?

Tutkimukseen liittyvät tiedot hävitetään poistamalla tietokoneelta excel-taulukot, word-tiedostot ja paperiset kyselylomakkeet Keusoten tietosuojatun tiedon roskalaatikkoon välittömästi tutkimuksen päättymisen jälkeen, mutta viimeistään 31.12.2023. Siihen asti tutkimusmateriaali säilytetään arkistoituna lukollisessa arkistointikaapissa Keusotessa tai opinnäytetyötekijän kotona.

Tietojen luovuttaminen tutkimusrekisteristä

Ei luovuteta kenellekään. Ainoastaan tutkijalla pääsy tietoihin.

Henkilötietojenne mahdollinen siirto EU:n tai ETA-alueen ulkopuolelle

Ei siirretä.

Rekisteröitynä teillä on oikeus

Koska henkilötietojanne käsitellään tässä tutkimuksessa, niin olette rekisteröity tutkimuksen aikana muodostuvassa henkilörekisterissä. Rekisteröitynä teillä on oikeus:

- saada informaatiota henkilötietojen käsittelystä
- tarkastaa itseänne koskevat tiedot
- oikaista tietojanne
- poistaa tietonne (esim. jos peruutatte antamanne suostumuksen)
- peruuttaa antamanne henkilötietojen käsittelyä koskeva suostumus
- rajoittaa tietojenne käsittelyä
- rekisterinpitäjän ilmoitusvelvollisuus henkilötietojen oikaisusta, poistosta tai käsittelyn rajoittamisesta
- siirtää tietonne järjestelmästä toiseen
- sallia automaattinen päätöksenteko nimenomaisella suostumuksellanne
- tehdä valitus tietosuojavaltuutetun toimistoon, jos katsotte, että henkilötietojanne on käsitelty tietosuojalainsäädännön vastaisesti

Voitte käyttää oikeuksianne ottamalla yhteyttä rekisterinpitäjään. Tutkimuksessa kerättyjä henkilötietoja ei käytetä profilointiin tai automaattiseen päätöksentekoon.

Henkilötietojen käsittely aineistoa analysoitaessa ja tutkimuksen tuloksia raportoitaessa

Teistä kerättyä tietoa ja tutkimusaineistoa käsitellään luottamuksellisesti lain-säädännön edellyttämällä tavalla. Henkilötiedot koodataan tutkimuksen ja analysointijakson ajaksi ja aineiston koodiavainta säilyttää tutkija. Tietoja ei anneta tutkimuksen ulkopuolisille henkilöille ja tutkimustulokset raportoidaan ryhmätasolla. Tutkimusraportin valmistuttua ja tutkimuksen päätyttyä lopulta koko aineisto tuhoetaan huolellisesti toimittamalla kirjallinen aineisto tietosuojatun tiedon roskakoriin. Digitaalisessa ja äänimuodossa oleva aineisto poistetaan henkilökohtaiselta tietokoneelta ja puhelimelta. Tutkimusaineistoa ja tutkimuksen yhteydessä kerättyjä tietoja säilytetään lukitussa arkistokaapissa ainoastaan sen ajan, joka kuuluu tutkimukseen, aineiston analysointiin sekä raportin kirjoittamiseen.

Teidän antamaa tietoa ei käytetä tutkimuksiin myöhemmin. Tutkimuksessa kerättyjä tietoja ei myöskään käytetä muissa opinnäytetöissä.

Appendix 2. Suostumus tutkimukseen osallistumisesta

Tutkimuksen toteuttaja: Metropolia Ammattikorkeakoulu,
Heidi Hyrkäs
Opinnäytetyön ohjaaja: Krista Lehtonen
Nea Vänskä

Minua [tutkittavan nimi] on pyydetty osallistumaan yllämainittuun tutkimukseen, jonka tarkoituksena on selvittää, miten asiakkaat kokevat luovien työmenetelmien (Kohtaamistaide®) käytön sosiaalisen kuntoutuksen ryhmässä ja millaisen vaikutuksen luovaan ryhmätoimintaan (Kohtaamistaide®) osallistuminen tuo yksilön kokeman sosiaalisen osallisuuden kokemuksen näkökulmasta? Lisätietona tutkimuksesta on mahdollista saada kokemuseräistä tietoa, onko luovien menetelmien, tässä tapauksessa Kohtaamistaide®-menetelmän, käytöllä mahdollisuuksia toimia Keusoten sosiaalisen kuntoutuksen ja kuntouttavan työtoiminnan työvälineenä jatkossakin.

Olen saanut tiedotteen tutkimuksesta ja ymmärtänyt sen. Tiedotteesta olen saanut riittävän selvityksen tutkimuksesta, sen tarkoituksesta ja toteutuksesta, oikeuksistani sekä tutkimuksen mahdollisesti liittyvistä hyödyistä ja riskeistä. Minulla on ollut mahdollisuus esittää kysymyksiä ja olen saanut riittävän vastauksen kaikkiin tutkimusta koskeviin kysymyksiini. Olen saanut tiedot tutkimukseen mahdollisesti liittyvästä henkilötietojen keräämisestä, käsittelystä ja luovuttamisesta ja minun on ollut mahdollista tutustua tutkimuksen tietosuojaselosteeseen. Osallistun tutkimukseen vapaaehtoisesti. Minua ei ole painostettu eikä houkuteltu osallistumaan tutkimukseen. Minulla on ollut riittävästi aikaa harkita osallistumistani tutkimukseen.

Ymmärrän, että osallistumiseni on vapaaehtoista ja että voin peruuttaa tämän suostumukseni koska tahansa syytä ilmoittamatta. Olen tietoinen siitä, että mikäli keskeytän tutkimuksen tai peruutan suostumukseni, minusta keskeyttämiseen ja suostumuksen peruuttamiseen mennessä kerättyjä tietoja ja näytteitä voidaan käyttää osana tutkimusaineistoa.

Allekirjoituksellani vahvistan osallistumiseni tähän tutkimukseen.

Jos tutkimukseen liittyvien henkilötietojen käsittelyperusteena on suostumus, vahvistan allekirjoituksellani suostumukseni myös henkilötietojeni käsittelyyn. Minulla on oikeus peruuttaa suostumukseni tietosuojaselosteessa kuvatulla tavalla.

Allekirjoitus: _____

Nimenselvennys: _____

Alkuperäinen allekirjoitettu tutkittavan suostumus sekä kopio tutkimustiedotteesta liitteineen jäävät tutkijan arkistoon. Tutkimustiedote liitteineen ja kopio allekirjoitetusta suostumuksesta annetaan tutkittavalle.

Appendix 3. Kohtaamistaide® ryhmäsuunnitelma

SUUNNITELMA 28.3.-30.5.2022

Ryhmä on suunnattu Keusoten sosiaalisen kuntoutuksen asiakkaille.

Osallistajat: ilmoittautuneita 6 hlöä. Osallistajat valikoituivat ryhmään vapaaehtoisuuden ja oman ilmoittautumisen perusteella. Ryhmäkertoja on 8, n. 1 x viikossa. Kesto n. 2 h / sessio

Kohtaamistaiteen ohjaaja: Leena Toivonen, avustaja: Heidi Hyrkäs

Ennakkovalmistelut: Ennen ryhmän aloitusta ohjaajat järjestävät ryhmätilan valmiiksi esteettisyys huomioiden. Pöytien suojaksi läpinäkyvää muovia, ja sen alle yksiväriset valkoiset kankaat. Pöydät asetellaan yhteen niin, että tarjolla on istumapaikka jokaiselle ja osallistajat näkevät ohjaajan.

Ennen ryhmäkertojen alkua, ryhmäläisille on tarjolla kahvia/teetä / mehua ja vettä sekä pientä välipalaa.

1.ryhmäkerta / 28.3.2022

Tekniikka: Korttimaalaus

Teema: "Tutustutaan"

Muuta huomioitavaa:

-mitä on Kohtaamistaide? Ohjaajan alustus lyhyesti (menetelmästä on kerrottu jo paljon ennakkoon)

-sovitaan ryhmän säännöt

Tarvikkeet:

-taulupohjat

-kokeilupaperit

-maalaukseen muovikortit (vanhoja henkilökorttipohjia)

-akryylivärit

-värikipot/ väripaletti auki leikatusta maitopurkista/kertakäyttölautanen

-signeeraukseen kynät

-hiustenkuivaaja

-käsipaperia

Valmistelut

-laitetaan jokaisen ryhmäläisen tarvitsemat tarvikkeet esille niin, että ne on helppo jakaa uusia välineitä tarvitessa

Ryhmän kulku:

Aloitetaan kertomalla lyhyesti ryhmäkerroista, kuinka ryhmät etenevät ja mitä kohtaamistaide on. Sovitaan yhdessä ryhmän säännöt, ja työskentelytavat; annetaan toisille työskentelyrauha, ryhmässä saa puhua, mutta ei kommentoida toisten tekemistä kesken työskentelyn, annetaan jokaiselle rauha tehdä omaa työtään.

Virittäytyminen:

Väriplastuja ja kuvakortteja

Tutustutaan toisiimme kuvakorttien avulla: lempipaikka/mistä saan voimaa ja energiaa ja lempivärien avulla jokainen saa kertoa toisille lyhyesti omista valinnoistaan ja kuka on

Taidetyöskentely:

-jokaiselle ryhmäläiselle jaetaan valmiiksi väripaletti/lautanen, muovikortti, kokeilupaperi ja käsipaperia omalle paikalle

-värit sivupöydälle, josta niitä helppo hakea

-Valitaan värit virittäytymisessä syntyneiden ajatusten pohjalta (aluksi esim. kolme väriä, lempiväriä tai kuvakortin sävyt)

-kokeillaan maalaamista muovikortilla miten eri tavoin korttia voi maalaamisessa käyttää (kokeilu paperille)

-kokeilun jälkeen jaetaan taulupohjat jokaiselle

-seurataan tilannetta, tarvitseeko käsipapereita viedä roskikseen ja tuoda puhtaita

-aloitetaan maalaus valituilla väreillä

-kuivataan työt hiustenkuivaajalla

-viimeistely, haluaako esimerkiksi vielä maalata taulupohjan sivut?

-signeeraus: katso työtäsi myös kauempaa, voit vielä tässä vaiheessa päättää miten päin työsi kuuluu olla, lopuksi signeeraa työ haluamaasi kohtaan. Signeeraus voi olla nimikirjaimet tai koko nimi ja vuosiluku
Työt asetetaan esille

Arvostuskierros:

Kerrotaan arvostuskierroksen tarkoituksesta, arvostusta voidaan antaa eri tavoin, tarkoitus on antaa positiivista ja kannustavaa palautetta toisen työstä. Jokaisesta työstä löytyy aina jotain hyvää, vaikka joskus itsestä tuntuu, että ei onnistunut tänään. Arvostuksessa hyödynnetään kuvataiteen termistöä; muotoa, värejä, valoja, liikettä, pintoja/struktuuria. Ensimmäisellä kerralla ohjaaja antaa arvostavaa palautetta jokaisesta työstä, jonka jälkeen tekijä saa itse kertoa miltä työskentely tuntui

2.Ryhmäkerta / 4.4.2022

Tekniikka: Paperigrafiikka

Teema: harjoitellaan arvostuksen antamista itse

Tarvikkeet:

- luonnonmateriaalia virittäytymiseen: lehtiä/ hedelmiä/ kukkia
- piirustuspaperia 70–120 g/m² A4 (vesivärilehkeen paperi)
- lyijykynät
- vaahtomuovipalat jokaiselle
- vesiastiat
- vesiväripaletti
- vesivärisiveltimet
- akvarellipaperi 200 g/m² A4 (guassipaperi)
- taulunkehys (etsittävä myös isompia kehyksiä, ja esim. yksivärisiä papereita paspikseksi)
- sakset

Ryhmän kulku:

Virittäytyminen:

-jokainen valitsee mieleisen luonnonmateriaalin pöydältä, niitä tuoksutellaan, kosketellaan, katsellaan, mikäli hedelmä sitä voidaan myös maistaa (varattava silloin veitset). Keskustellaan niiden mieleen nostamista ajatuksista, kokemuksista ja muistoista, tai niiden väreistä. Jokainen perustelee oman valintansa, mikäli eri hedelmiä/lehtiä ym. valitaan.

Taidetyöskentely:

- jaetaan vesiväri/piirustuspaperit, lyijykynät
- katso muotoa ja hahmottele se kevyesti paperille, mittakaavalla ei ole väliä, voit hyödyntää miltei koko paperin
- nyt ala varovasti rypistellä paperia, niin että siitä tulee pallo
- avaa nyt paperi varovasti, ja suoristele sitä hiukan, älä kuitenkaan yritä suoristaa ryppyjä
- käännä katse taas hedelmään/lehkeen, katsele sen värejä, onko se värikäs? Mikä olisi sen vastaväri? Entä minkä värin kanssa se toisi harmonisen kokonaisuuden, entä iloisen?
- tuodaan jokaiselle vesiastia ja sieni
- kastele sienellä kevyesti paperista se ala, joka on hedelmää/lehteä, varo ettei paperiin jää kuitenkaan vesilammikoita
- tuodaan vesivärit ja värisivellin
- aloita nyt haluamallasi värillä maalaamaan hedelmää/lehteä, käytä useampaa kuin yhtä väriä, älä anna työn vielä kuivua vaan tarkoitus on, että värit pysyvät kosteina
- jaetaan akvarellipaperit
- asetä saamasi paperi työn päälle, ja painele sitä kevyesti. Varo liikuttamasta sitä sivusuunnassa.
- alla oleva paperi on grafiikan termein painolaatta, josta kuva siirtyy varsinaiselle paperille.
- Jos haluat voit kokeilla vielä toisenkin työn, joko ottamalla suoraan laatalta toisenkin haamuvedoksen, tai lisätä väriä, ja tehdä uuden vedoksen
- Nyt katso työtäsi eri suunnilta, voit myös katsoa sitä erilaisten aukkopaperien läpi etsien osan mikä sinua miellyttää
- työt kehystetään, jokainen voi valita tarjolla olevista kehyksistä mieleisen
- ennen kehystystä työt kuitenkin signeerataan

Arvostuskierros:

Asetetaan työt esille suuren pöydän päälle, jokaisen työn kohdalla on kortti, johon voi kirjoittaa arvostavaa palautetta esimerkiksi mieleen tulevia positiivisia adjektiiveja TAI vaihtoehtoisesti valmiita adjektiiveja lapuilla, joista jokainen voi valita kullekin työlle sopivat, ohjaaja lukee jokaisen työn alle kertyneet arvostukset ja jokainen saa kertoa miltä työskentely tänään tuntui.

3.ryhmäkerta /11.4.22

Tekniikka: Monotypia

Teema: yllätyksellisyys, yksityiskohtien huomaaminen, "pieni on kaunista"- koru

Tarvikkeet:

- erilaisia kuviointivälineitä: putket, lusikat, pahvit, tikut, "töpöttimiä", korkkeja. Kaikkia riittävä määrä, että jokainen voi valita haluamansa välineet
- akryylivärit, ja väripaletit
- muovilaatta/kaakeli -painoalustaksi
- huokoista piirustuspaperia
- korupohjat
- hiustenkuivaaja
- sakset
- mustetta
- raapekynät/hammastikut

Ryhmän kulku:

Virittäytyminen:

Jokaiselle jaetaan kirjeet, jotka sisältävät eri muotoja, pehmeää, kovaa, piikikästä, isompaa, pienempää materiaalia. Niitä tunnustellaan ensin silmät kiinni ja kuunnellaan, haistellaan ja mahdollisesti myös maistellaan (allergiat huomioiden). Tämän jälkeen kuoret avataan ja keskustellaan huomioista □ yllätyksellisyys ja aistien herättely.

Taidetyöskentely:

- jokaisen paikalla valmiiksi aseteltuna laatta, erilaisia kuviointivälineitä paperilautasella, väripaletti/lautanen, käsipaperia, pieni kokeilupaperi
- ohjeistetaan näyttämällä miten erilaisia kuviointivälineitä voi hyödyntää ja millaisia jälkiä niillä laatalle saa.

Otetaan koevedospaperit ja ohjeistetaan vedostus

- varsinaista työtä voi jatkaa laatalle suoraan, tai laatan voi halutessaan käydä pesemässä ja kuivata huolellisesti
- katsellaan omaa koevedosta, miten värit käyttäytyvät, mitkä välineet tuntuvat omilta?
- valitse haluamiasi värejä 1–3, ja aloita varsinainen työ, tee vedos omaan tahtiin ja käy tarvittaessa kuivamassa se hiustenkuivaajalla

Monotypiaan kuuluu menetelmänä aina yllätyksellisyys, joten ohjeistetaan olematta suunnitella kuvaa liian tarkkaan, vaan annetaan tilaa sattumille.

- katsellaan töitä pienen luopin läpi, ja etsitään työstä mielenkiintoinen kohta, piirrä lyijykynällä ääriiviivat ja leikkaa kohta irti, signeeraa työ nimikirjaimilla
- jaetaan "lasihelmet", liimataan työ parilla pisaralla liimaa kuvapuoli helmen pohjaa vasten. Annetaan kuivua.
- valitse nyt joko korupohja, tai pinssipohja, liimaa helmi vielä siihen kiinni. Korulle voit leikata nauhan haluamastasi materiaalista

Arvostus:

- Asetetaan työt esille (töistä voi myös ottaa valokuvat ja näyttää ne tietokoneen kautta tv-ruudulla, jolloin ne näkyisivät paremmin, myös yksityiskohdat)
- Jokainen antaa jokaisen työstä suullisen palautteen
- lopuksi tekijä saa kertoa omat ajatukset tekemisestä ja työstä.

4.ryhmäkerta / 25.4.2022

Tekniikka: Kolmiulotteinen työ

Teema: mitä haluaisin kasvavan itsessäni, "Verso"

Tarvikkeet:

- kiviä
- sanomalehtiä
- maalariinteippiä
- akryylivärit ja väripaletit
- hiustenkuivaajat

Ryhmän kulku:

Virittäytyminen:

Taustalla soi luonnon ääniä. Katsellaan ja tunnustellaan kiviä: mietitään, mitä kivi voisi sinulle edustaa, minkä haluat kasvavan itsessäsi, elämässäsi? Annetaan paperit, jolle voi kirjoittaa asian itselleen ylös, kerrotaan toisille sen verran kuin haluaa.

Taidetyöskentely:

- valitse sanomalehdestä niin monta aukeamaa kuin ajattelet tarvitsevasi 2–6
- asetta kivi keskelle papereita, ja ala muovata papereista ikään kuin kukkapukettia kiven ympärille, teippaa se kiinni ja ala sitten muotoilla loppuja papereita teipin avulla versoiksi, lehdeksi kuvaamaan kasvua
- kun työ on kauttaaltaan teipattu, jaetaan siveltimet ja väripaletit
- Valitse työhösi kasvua kuvaavat värit ja aloita työn maalaus
- lopuksi annetaan töiden kuivua/kuivataan

Arvostuskierros:

- asetellaan työt esille: töitä varten on tehty pöydälle erilaisia tasoja ja jokainen voi valita työlleen mieluisan paikan
- katsellaan töitä yksi kerrallaan, töistä annetaan nyt palautetta niin, että kaikki halukkaat voivat antaa arvostusta työstä. Lopuksi tekijä voi kertoa miltä työtä tuntui tehdä.

5.ryhmäkerta / 2.5.2022

Tekniikka: Hiilityö

Teema: voimavarat: millainen on minun "unelmien puu", voimapuu

Tarvikkeet:

- hiiltä
- A3 paperit
- säämiskät, vanupuikot
- kynät signeeraukseen
- paspispahvit, liimaa
- hiuslakka kiinnittämiseen (fiksatiivi)
- pohjalevyt joihin paperi kiinnitetään
- maalaustelineet
- kuvia erilaisista puista eri vuodenaikoina

Ryhmän kulku:

Virittäytyminen:

Aloitetaan mielikuvarentoutusharjoituksella. Taustalla soi luonnon, lintujen ääniä. Pöydällä on kauniisti esille laitettuna metsän ja luonnon materiaalia ja tuoksuja: puun oksia, lehtiä ja muuta luonnosta löytyvää. Rentoutusharjoituksen jälkeen esillä on kuvia erilaisista puista, jotka on levitetty väljästi tilaan. Jokainen voi kävellä tilassa ja katsella erilaisia puita, pohtia millaisia ajatuksia, tunteita, tunnelmia puut herättävät. Lopuksi valitaan yksi kuva, ja tullaan sen kanssa omalle paikalle. Kerrotaan lyhyesti, miksi valitsi kyseisen puun.

Taidetyöskentely:

Kiinnitetään A3 tai A4 kokoinen paperi alustalle ja laitetaan se omaan maalaustelineeseen. Otetaan hiilet ja väritetään hiilellä koko paperi mustaksi.

Säämiskällä, pumpulipuikoilla tai paperilla aletaan puhdistaa paperista hiiltä pois ja etsitään puun muotoa: millainen runko unelmiesi puulla on, onko se paksu ja vahva, millaiset oksat, onko neulasia tai lehtiä yms. Otetaan hiili uudelleen käyttöön, jolla voi tehdä lopuksi yksityiskohtia.
Signeeraa työ

Arvostuskierros:
Annetaan arvostusta vapaamuotoisesti

6.ryhmäkerta / 9.5.22

Tekniikka: Tilkkutäkki
Teema: Yhteistyö ja yhteinen tekeminen, vuorovaikutus

Tarvikkeet:

- Koko pöydän kokoinen paperi pohjaksi
- Esineitä (litteitä; risuja, lehtiä, kolikoita, erilaisia pintastruktuureja, lankoja, nyörejä paperin alle laitettavaksi
- vahaliidut
- vesivärit+ leveät pensselit
- saksia
- neliöaukkuotit
- valmis pohja, jossa paikkoja neliön kokoisille tilkuille
- soittimia, tai ääniä tuottavia esineitä

Ryhmän kulku:

Virittäytyminen:
"Keskustellaan" ja vaihdetaan kuulumiset ensin pareittain soittimilla, lopuksi koko ryhmä voi keskustella soittimilla yhdessä – ilman puhetta.

Taidetyöskentely:

Kokeillaan kokeilupaperille vahaliitujen käyttöä, millaisia väripintoja sillä saa; lappeellaan, erilaisia viivoja, pisteitä, kovaa painaen, kevyesti painaen...
Teipataan paperi alustaan. Aletaan piirtää viivaa heikommalla kädellä ja silmät kiinni kuulostellen, annetaan kynän mennä. Avataan silmät ja aletaan täyttämään kuvaa.
Jokainen valitsee ensin vaaleamman värin, jolla alkaa värittää paperin pintaa, etsien pinnan alta muotoja. Jatketaan tekemistä omalla kohdalla vielä toisella värillä.
Vaihdetaan paikkoja pöydän ympärillä, jatketaan työtä "tuoden toiselle pienen lahjan", omalla värillä aina seuraavan henkilön paikalla. Nyt voi värittää työhön pintoja, tikutella pisteitä, tehdä viivoja – jatketaan kierrättämistä, kunnes ollaan takaisin omalla paikalla.
Katso työtä omalla kohdallasi, mitä näet? Kaipaako se jotain? Voit jatkaa värittämistä vielä hetken omalla liidulla tarvittaessa.

Valitse yksi vesiväri, kokeile sitä koetilkulle ja maalaa varsinaiseen työhön tausta haluamallasi vesivärillä.

Valitse työstä neliöaukkuotilla 1–2 haluamaasi kohtaa (kokeile muuttia eri kohtiin). Muistathan että muotin ei tarvitse olla paperilla suorassa. Piirrä lyijykynällä ääriviivat ja leikkaa tilkut irti. Kun työ on kuivunut, vie se yhteiseen tilkkutäkkiin.

Arvostuskierros:
Annetaan arvostusta vapaamuotoisesti yhteiselle tilkkutäkille ja jokaiselle yksittäin

7.ryhmäkerta / 16.5.22

Tekniikka: "omakuva"
Teema: itsensä näkeminen, arvostaminen

Akryylivärit
sivellin
käsipaperia
teippiä

liimaa
 muste
 hammastikkuja
 Paperi esim. akvarelli tai muu vähän tukevampi paperi
 Kehykset töille
 hiustenkuivain

Ryhmän kulku:

Virittäytyminen:

Seisotaan ringissä ja kerrotaan muille oma sen hetkinen tunne pantomiimina, ilman sanoja niin, että toiset yrittävät arvata mikä tunne on.

Taidetyöskentely:

Teipataan akvarellipaperi pöytään kiinni ja piirretään paperiin kolme viivaa, jotka kuvaavat tunteita: ilo, suru ja viha. Kuivataan viivat.

Maalataan omavalintaisilla väreillä niin, että ei peitetä ääriviivoja. Annetaan kuivua.

(Tällä välillä valmistellaan seuraavaa kertaa: valokuvapaperikasvivärjäys

Tarvikkeet:

- muovitaskuja
- valokuvapaperia
- Erilaisia luonnonmateriaaleja: teetä, kuivattuja kukkia, sipulinkuoria, mausteita yms.
- paino/prässipuristin
- suihkepulloja, joissa vettä

Kastellaan valokuvapaperi sumutinpullolla ja ripotellaan päälle haluamia mausteita, kukkia. Laita muovitas-
 kuun ja prässin alle. Yllätys koittaa seuraavalla kerralla, kun ne ovat poistettu prässistä.)

Palaa alussa aloitetun ja kuivuneen työn pariin.

Katsele työtä eri kulmista ja lisää siihen silmät □ "omakuva"

Signeeraa työ musteen ja hammastikun avulla

Kehystä omakuva liimaamalla kehykset kuvaan.

Kiinnitetään omakuvat seinälle ryhmäkuvaksi.

Arvostuskierros:

Katsellaan töitä hetken rauhassa, hiljaa.

Käydään arvostuskierros keskittymällä työn väriin, pintoihin, valoon ja varjoon sekä mielenkiintoisiin yksiyiskohtiin.

8. Ryhmäkerta / 30.5.22

Tekniikka: valokuvapaperikasvivärjäys (laitettu prässin alle painoon ed. kerralla, jotka avattu ryhmäkertojen välissä useamman vuorokauden jälkeen. Työt huuhdeltu ja annettu kuivua.)

Teema: tulevaisuuden kartta luovuuden löytämiseen, suuntaviivoja elämään

Tarvikkeet:

- mustetta
- Raapekyniä/tikkuja
- korttipohjia vaaleita sävyjä
- hiustenkuivain

Ryhmän kulku

Virittäytyminen:

Teehetki japanilaisittain. Tarjolla on japanilaista teetä hienoista, japanilaisista posliinikupeista. Tuoksutellaan ja nautitaan teen aromista ja koetaan kauneutta yhdessä. Mietitään menneitä viikkoja, värejä, yksiyiskohtia, toisen näkemyksiä omista töistä, yllätyksiä. Ollaan hetkessä, tässä porukassa tässä ryhmässä ja pohditaan sen merkitystä itselle.

Taidetyöskentely:

Tehdään viimeinen näyttelytyö näyttelyyn; kartta luovuuden löytämiseen jatkossakin muistuttamaan siitä, mitä on oppinut itsestään ja omasta luovuudestaan-> nostetaan työstä musteella esiin tulevaisuuden suunnaviivoja, ja asioita mitä olisi hyvä muistaa arjessa -> kartta

Piirrä hammastikulla ja musteella itsellesi elämän karttamerkit valokuvapaperikasviväriyöhön. Mitä haluat muistaa tästä ryhmästä?

Kokeile musteella erilaisia pinnan kuvointitapoja; pilkkuja, pisteitä viivoja...hyödynnä kasveista irronneita värejä

Mikä työssä "alkaa kutsua"? Se voi aueta vain sinulle - suurin oivallus?

Lopuksi signeeraa työ.

Viedään valmiit kuvat näyttelyn osaksi, ja pidetään arvostuskierros näyttelyn lomassa.

Päätöskerran lopuksi:

TAIDENÄYTTELYN AVAJAISET:

Laitetaan kaikki tehdyt työt esille ja pystytetään niistä näyttely itsellemme (vaihtoehtoisesti jos ryhmäläiset haluavat, voivat he kutsua näyttelyyn muitakin, jos niin yhdessä päättävät).

Alkumaljat + avajaistarjottavaa

Kukka jokaiselle taiteilijalle

Ohjaajan puhe

Arvostuskierros:

Kirjoitetaan arvostavat sanat niin viimeisestä työstä, kuin yhteisestä matkastakin jokaisen omaan korttiin, "elämänohjeet" jokaiselle.

Tutustutaan yhdessä näyttelyyn, katsotaan aikaansaannoksia arvostaen ja yhteisiä kokemuksia muistellen.

Appendix 4. The ESIS claims

The Experience of the Social Inclusion Scale consists of ten claims that map the respondent's feelings of belonging, the significance of activity and the possibilities for action. The claims lie in a continuum (Likert 1-5), of which one (1) represents the experiential lack of inclusion and the other, the experience of inclusion (5). (THL n.d)

The claims are:

- 1 I feel that what I do every day is significant.
- 2 I get positive feedback on what I do.
- 3 I belong to a group or community that is important for me.
- 4 Other people need me.
- 5 I can influence the course of my life.
- 6 I feel that my life has purpose.
- 7 I can strive for things that are important for me.
- 8 I get help when I really need it.
- 9 I feel trusted.
- 10 I can influence some things in my living environment.