

LEANNE FRIED

Telethon Kids Institute

CHRISTINE LOVERING

Edith Cowan University

SARAH FALCONER

Telethon Kids Institute

JACINTA FRANCIS

Telethon Kids Institute

ROBYN JOHNSTON

Telethon Kids Institute

KAREN LOMBARDI

Telethon Kids Institute

LILLY BLUE

Art Gallery of Western Australia

JULIA E. MORRIS

Edith Cowan University

Getting creative: Using art-based techniques to identify how arts organizations enhance young people's well-being

ABSTRACT

Mental health concerns present significant challenges for Australian youth. Arts organizations play a key role in promoting preventative mental health strategies through enhancing the social and emotional well-being (SEWB) of youth. However, little is known about how the arts promote SEWB and the processes and contexts through which this occurs. This article describes a 2021 workshop conducted on the lands of Whadyuk Noongar in Boorloo, Perth, Western Australia

KEYWORDS

social and emotional well-being (SEWB)
children and young people
teaching artists
arts learning

art-based research
mental health
promotion

as phase 1 of a research project aimed to improve the capacity of arts organizations to promote SEWB. Utilizing tableau, lightbox activities, and focus groups, the workshop employed art-based data-collection to identify approaches used by arts organizations to promote the SEWB of youth. The approaches encompassed developing empowerment and agency, creating safe spaces, connecting, and collaborating and encouraging emotion awareness. Given the high engagement of participants in the data collection process, art-based activities will be used in future phases of the project.

BACKGROUND

Mental health concerns account for three of the top five causes of the total burden of disease in Australia (Australian Institute of Health and Welfare 2016) and are a major public health barrier to obtaining and sustaining physical, mental and social well-being (Australian Government Department of Health 2019). Globally, mental health concerns account for 13 per cent of the global burden of disease for children and young people (World Health Organisation 2021). If left unaddressed, these can follow an individual into adulthood, compromising opportunities to lead a fulfilling life (World Health Organisation 2021). The growing demand for mental health care has seen an increasing need to strengthen the systems that prevent and respond to mental illness (World Health Organisation 2022). In Australia, most mental health care resources are allocated to acute care hospital services rather than to protecting and preventing mental health problems and promoting well-being (Jorm 2014). While it is vital to treat mental illness, it is possible some mental illnesses could be avoided if governments and communities invested in strategies and environments that support young people's social and emotional well-being (SEWB) (Jenkins and Minoletti 2013).

A potentially powerful way to promote the SEWB of young people is through the arts (Allensworth et al. 2018; Jensen and Bonde 2018; Zarobe and Bungay 2017). There are many benefits of creative activities on the SEWB of individuals and on community well-being (Jensen and Bonde 2018), and the opportunity to engage fully with the arts is considered a basic right for all children (United Nations Convention on the Rights of the Child 1989). Specific components of arts activities are aligned with different aspects of SEWB. For example, the aesthetic and emotional components of arts activities can provide opportunities for emotional expression, self-regulation and stress reduction (Juslin 2013), all of which are intrinsic to how we manage our mental health (Fancourt and Steptoe 2019). Activities such as making and listening to music are associated with stress management and prevention (Martin et al. 2018). Arts engagement can also help to reduce the risk of developing mental illness such as depression in pre-adolescence (Fancourt and Steptoe 2019). Other benefits of engaging in the arts include self-expression, distraction from illness/problems, and a perceived improvement in mental health and well-being (Dray et al. 2017; Thomson et al. 2020; Uttley et al. 2015; Zarobe and Bungay 2017).

While there is a growing evidence base to show that the arts can promote SEWB, including a report from the UK All-Party Parliamentary Group on Arts, Health and Well-Being (Gordon-Nesbitt 2017), a scoping review into the role of the arts in promoting health and well-being (Fancourt and Finn 2019), and numerous articles reporting on the health outcomes of art programmes in specific contexts, for example, mental health settings (e.g. Lewis and

Delivered by Intellect to:

Sarah Falconer (33341746)

IP: 157.211.82.104

On: Tue, 05 Mar 2024 05:44:40

Spandler 2019), community settings (e.g. Brownnett 2018) and schools (e.g. Alfonso 2018), there is little exploration into the mechanisms that enable the promotion of SEWB through the arts. This gap also extends to the role of arts organizations and arts educators in intentionally promoting the SEWB of participating young people (Allensworth et al. 2018). To address this gap, it is important to understand how arts organizations currently promote the SEWB of young people. To achieve this aim, we brought personnel from arts organizations in Western Australia together and used art-based methods to explore multiple ways of knowing (Leavy 2018).

RESEARCH APPROACH AND METHODOLOGY

Ethics approval to conduct this art-based study was granted by the Human Research Ethics Office at The University of Western Australia. The overarching four-phased project aimed to develop a resource that would build the capacity of arts organizations to promote the SEWB of children and young people who participate in their arts programmes. The research comprised four phases. Phase 1 involved workshops with arts personnel to gather insights into current practices and challenges. Phase 2 involved focus groups with young participants in arts programmes and their parents; exploring experiences and the impact of arts engagement on their SEWB. During phase 3 a draft resource was developed in collaboration with psychologists and arts advisors. The final phase, phase 4, included piloting the resource to assess its practicality and effectiveness.

Arts programmes considered in this project included dance, drama, music, visual arts and circus. While some of the arts organizations were conducting programmes in schools, the majority were working with school-aged children out of school time. This article reports on the phase 1 workshop with arts personnel.

Phase 1 was conducted as an art-based study and structured as a workshop. Art-based methods were used for several reasons: to empower participants, recognize their expertise in promoting SEWB in young people, provide familiar means of self-expression, generate multiple ways of knowing (Leavy 2017), provide infinite outcome possibilities (McNiff 2012) and ensure translation to a broader audience (Chilton and Leavy 2020). Participants can also construct alternative forms of representation through art-based methods that promote dialogue and shared storytelling (Jones 2006; Morris and Paris 2021). In this phase of the study the art works and the description of the artwork was used as data. The adult participants in the workshop developed the artwork and provided a description for each. In addition, focus groups were used to provide further opportunities to explore experiences, meanings and perspectives (Patton 2002).

PROCEDURE

A purposive sampling technique was used to identify 38 organizations involved in the practice, development, production, administration and teaching of dance, drama, visual arts, music and circus programmes for children and young people. Arts practitioners from all organizations were invited to participate in a stakeholder workshop conducted on the lands of Whadyuk Noongar in Boorloo, metropolitan Perth, Western Australia, in March 2021. All workshop participants were involved in each of the data collection activities which were interspersed throughout the workshop.

Tableau and lightbox installation techniques were used as the art-based methods. Tableau involves an individual or a group using their bodies to develop a silent and still representation of a scene, guided by a prompt (Mayor 2020). In this study the scene was developed in response to the prompt for participants to consider how they currently promote the SEWB of young people through their programmes. A lightbox is a horizontal box with a translucent surface that is lit from behind. While the uses of the lightbox are vast, in this project the lightbox was used to create a group symbolic representation showing the promotion of SEWB using found objects. Tableau and lightbox installation techniques were chosen as the art-based methods because in the experience of the arts researchers in the research team, these activities are collaborative and evoke discussion between participants. They were also chosen as most participants were from visual arts and drama organizations, and skills from these art forms are engaged in tableau and lightbox activities. The research team developed a plan, including provocations (questions for participants to promote or stimulate thinking), for the tableau and lightbox activities and a discussion guide for the focus groups.

Participants were divided into three groups for the tableau activity, with six people in each group and representatives from visual arts, music, dance, drama and circus. Two groups were presented with the provocation: 'What does an arts session look and feel like when young people's SEWB is being promoted?'. The third group was given the following provocation: 'What does an arts session look and feel like when young people's SEWB is being stifled?'. The groups were given fifteen minutes to create a tableau in response to their provocations. The tableaus were then shared with the whole group, facilitated by thought-tracking, where a character steps out of a scene to describe to the audience how they are feeling and what they are doing. Finally, a person from the tableau group described what was happening in the scene, with this description recorded by scribes.

Participants in the lightbox activity were invited to create lightbox installations during the workshop using natural objects (e.g. bark, nuts, seed pods, cones and twigs). One lightbox and a trolley of natural objects were provided per group. White sand was placed on the surface of each lightbox and participants were asked, 'How can the promotion of young people's SEWB in arts programmes be represented using found objects?'. The provocation was displayed on a PowerPoint slide for participants to refer to during the activity. Once created, a participant representing the group was asked to provide a narrative for each creation, and this was documented by researchers. Lightbox exploration was ongoing throughout the two-hour workshop, allowing for continuous reflection and exploration. Images of each lightbox, with their associated narratives, are seen in Figures 2–4.

Participants remained in the same groups for the art-based activities and the focus groups to help develop a feeling of comfort and openness with each other. For the focus groups, participants were seated at three large tables within the workshop venue. Participants were guided through a series of focus group questions to explore their perception of how arts organizations currently promote the SEWB of young people in their programmes. Discussion guide questions were supported by prompts, where participants could reflect on specific ways they enhanced SEWB in arts programmes with young people. The focus groups were facilitated by a member of the research

Delivered by Intellect to:

Sarah Falconer (33341746)

IP: 157.211.82.104

On: Tue, 05 Mar 2024 05:44:40

team, an experienced arts facilitator, with other research team members providing co-facilitation and note-taking.

DATA COLLECTION

All tableau and lightbox descriptions and focus group conversations were recorded by trained note-takers, assigned to each group and using a pre-planned format. This format enabled them to capture overall discussion themes and individual quotes. All notes were checked for accuracy after the workshop by members of the research team who attended. Lightbox activities were photographed. The workshop was two hours in length and participants received a gift voucher on completion. A self-administered survey designed to capture demographic data including age, gender and years of arts involvement was completed by participants at the beginning of the workshop.

DATA ANALYSIS

Firstly, tableau and lightbox activities were collated so that data from each activity could be read and viewed (in the case of lightboxes) as complete works. Then the descriptions presented by the speakers for each of the tableau and lightbox activities and the dialogue from the focus groups discussions were organized using the software package, QSR NVivo Version 12 (QSR International Pty Ltd 2018), ready for thematic analysis. Thematic analysis took place systematically, guided by Virginia Braun and Victoria Clarke's (2006) framework. To maintain dependability and determine credibility, two members of the research team (LF and SF) worked independently in the initial stages of the analysis (Bryman 2016). Notes and quotes were read multiple times to develop initial ideas and codes. Open coding was used to assign the data to codes, which were then grouped into potential categories and themes. The two researchers then came together to discuss the themes, categories and codes. The coding and themes were then presented to the research team, with minor inconsistencies between researchers discussed until a consensus was reached. As the researchers conducting the initial analyses were from a health promotion background, discussion with the broader research team, which also included arts researchers, addressed possible subjective approaches to the analysis to ensure it was sufficiently wholistic and addressed relevant themes (Olmos-Vega et al. 2023).

FINDINGS

The workshop involved participants from: two circus groups (four participants), one dance group (three participants), five mixed arts groups (more than one art form) (seven participants), four theatre groups (four participants) and two visual arts groups (two participants). Most of the arts organizations represented at the workshop provided programmes in metropolitan and regional areas. One organization focused solely on programmes for Aboriginal people while two organizations delivered specific arts programmes to Aboriginal people in remote parts of Western Australia in addition to their other programmes.

There were five male and thirteen female workshop participants, with the majority aged between 31 and 61 years (31–41, $n = 4$; 42–51, $n = 5$; 52–61, $n = 3$) and possessing over eight years of arts experience (1–2 years, $n = 2$; 7–8 years, $n = 1$; <8 years, $n = 10$). Five participants did not complete age and experience survey questions.

Data from the tableau, lightbox and focus group activities represented ways that the SEWB of young people is promoted or stifled through arts programmes.

Tableau Group 1 – a scene where SEWB is being promoted

This freeze frame was described as a scene from a mental health warm-up conducted in an arts session. Participants walk across the room mentally making a list of troubling thoughts. Participants then put these thoughts in a box placed on the floor in the room. The teaching artist, acting as a ‘postman’ then comes and takes the box away. The thought tracker (a class participant) says: ‘I’m posting thoughts about school’.

Tableau Group 2 – a scene where SEWB is being stifled

In this scene participants were sitting in rows on the floor. A teacher is standing above them at the front pointing at the board. One child is angry, one scared, two are disengaged. The teacher is described as a straight white male who knows all the answers. The thought tracker (a class participant) says, ‘You have no right to talk to me like that’.

Tableau Group 3 – a scene where SEWB is being stifled

In this scene the participants are watching a comedy and are positioned in a row. They are told to be quiet and are not allowed to laugh. Participants have sticky notes across their mouths symbolizing a muzzle. The thought tracker (a class participant) says, ‘I hate the theatre’.

Lightbox Group 1



Figure 1: SEW-Arts workshop participants, Social and Emotional Wellbeing in an Arts Class, 2021. Natural objects on sand. 100cm × 70cm. Edith Cowan University, Western Australia. Courtesy of the artists.

Lightbox Group 2



Figure 2: SEW-Arts workshop participants, Social and Emotional Wellbeing in an Arts Class, 2021. Natural objects on sand. 100 cm × 70 cm. Edith Cowan University, Western Australia. Courtesy of the artists.

Lightbox Group 3



Figure 3: SEW-Arts workshop participants, Social and Emotional Wellbeing in an Arts Class, 2021. Natural objects on sand. 100 cm × 70 cm. Edith Cowan University, Western Australia. Courtesy of the artists.

Thematic analysis

Four main themes were identified as approaches used by arts organizations to promote the SEWB of young people in their programmes. These were: developing empowerment and agency, creating safe places, connecting and collaborating, and encouraging emotion awareness.

Developing empowerment and agency

A strong theme identified as a means of promoting SEWB was developing empowerment and agency through the voice of young people. A spokesperson in the lightbox activity described their representation as: 'We are guided by more than one leader and the room is filled with many voices and everyone feels heard and supported' (see Figure 3).

In the tableau activity, one of the groups depicted young people who were audience members in a comedy show. Even though it was a comedy, they were instructed to 'be quiet' and 'not laugh' and were positioned in a row, each with sticky notes across their mouths. The main message was the need for children and young people to have a voice and to express their emotions in arts sessions to develop agency and empowerment and promote their SEWB.

Focus group participants stressed the importance of young people having a say in arts sessions, allowing them to 'have a voice and the emotions that go along with that'. The voice of young people was seen as essential to engagement while the need to provide leadership opportunities to facilitate agency and empowerment was considered important. One participant described how their organization allows children 'to devise what the programme will be which gives them empowerment and agency'. Young people also needed the opportunity to not participate if they did not want to. One participant described their organization's aim as: 'holding the space for participants to develop their sense of agency and empowerment. We have anecdotal evidence that this has had a positive impact on their social and emotional well-being'.

Creating safe spaces

Another way that arts organizations promoted the SEWB of children and young people was by creating safe spaces. Circles were used in the lightbox activity to show an inclusive arts environment that promotes SEWB. In a lightbox narration the circle was said to 'represent a safe place to share ideas' (see Figure 1). In the tableau activity straight rows with the teacher out the front demanding attention created a space where young people did not feel safe and their SEWB was stifled.

Focus group participants from one arts organization explained how they train teaching artists 'in teaching practices that welcome everyone, creating a space for individuals to be themselves and to share'. A participant discussed how they 'teach in circles so no-one is out the front'. The importance of providing a cohesive learning environment, with 'safe spaces to learn, grow, and fail', was also discussed. This included culturally safe places: 'Culturally safe spaces are important [as they] grow/allow freedom of expression'.

Connecting and collaborating

Providing opportunities for young people to connect and collaborate with others, including the teacher, was deemed important for their SEWB. In the tableau activity, one group depicted young people sitting in rows with a

Delivered by Intellect to:

Sarah Falconer (33341746)

IP: 157.211.82.104

On: Tue, 05 Mar 2024 05:44:40

dominant teaching artist who was demanding attention at the front of the class. Class participants appeared angry, scared and disengaged. The main message was the need for the teacher to connect with individual participants to promote their SEWB. In the lightbox activity, groups used the circle repeatedly not only as a symbol to represent safety but as one of connection (see Figure 2) and SEWB was described as a collaborative process: 'It's not an individual process and is a process rather than an outcome' (see Figure 3). Focus group participants discussed the importance of encouraging individuals to work together, thus also building resilience and strength. Additionally, arts organizations mentioned the need for community connection: 'Our programmes are often driven by the needs of the community we are working in'.

Encouraging emotion awareness

In the tableau activity, one group depicted a mental health warm-up with class participants asked to place any uncomfortable thoughts or emotions they have in a post box. The main message was that emotions can, and often need to be regulated to enable the full engagement of young people in arts activities and to promote their SEWB. Focus group participants spoke about commencing their arts sessions with warm-up activities designed to help develop emotional awareness in young people and 'make each individual feel heard, seen, and valued'. Additionally, arts organizations created opportunities in their sessions for participants to focus on the breath and sensory awareness to increase mindfulness as a means of emotion regulation and a way to enhance their SEWB.

DISCUSSION

The art activities used in this project showed how young people's SEWB can be promoted and stifled in arts sessions. Additionally, four approaches used by arts organizations to promote the SEWB of young people through their arts programmes were identified.

Research evidence supports the approaches used by arts organizations as having a positive relationship with well-being. For example, developing *empowerment and agency* helps young people discover and negotiate who they are and their place in the world (Graham and Fitzgerald 2011) with confidence and self-awareness (Ranson 2000). Empowerment includes feeling heard, as expressed in the lightbox activity, which results in young people developing confidence in themselves and their ideas. Empowerment and agency also enable young people to build and maintain strong relationships based on openness and trust (Mitra 2009). Feeling empowered is a protective factor for children and young people's mental health as they learn they are important, have rights and can exert some control over their lives (Srivastav et al. 2020). A tableau scene showed how disempowerment can result in emotions such as anger and fear. There are many opportunities through arts activities, as embodied experiences, to enable empowerment and agency of participants (Pavarini et al. 2021) and in turn support the rights of young people (UNCRC 1989).

Participants in this and other research (Farrington and Shewfelt 2020) emphasize the importance of *creating safe spaces* to promote young people's SEWB. This aligns with the concept of psychological safety, the feeling that taking interpersonal risks will not result in embarrassment, ridicule or shame, and enables people to engage, connect, change and learn (Edmondson and

Lei 2014). In psychologically safe spaces, individuals can focus on activating and accomplishing goals, regardless of the nervous feelings often associated with new experiences (English and Stengel 2010).

Psychological safety enables individuals to utilize their agency or their ability to make choices that influence the way they engage with activities (Wanless 2016). Psychological safety is central to mental health and well-being (Sullivan et al. 2018) and is a distinct state important for rest, restoration and social bonding (Goetz et al. 2010). In terms of practice, a focus on *connecting and collaborating* founded on authentic and empathetic relationships can increase an individual's perception of psychological safety (Edmondson and Lei 2014). Educators can be trained to cultivate their ability to empathize and connect through techniques such as mindfulness, role-playing, fiction reading and mirror experiences (Gerdes et al. 2011), techniques that teaching artists are already familiar with using. The circle was identified in our research as a means of creating safety (Figure 1) and connection (Figure 2), although how this was used was not explored.

Awareness of emotions allows people to understand their feelings and to respond to and regulate their emotions more effectively (Weissman et al. 2020). Conversely, low emotional awareness is associated with increased risk for poor mental health. It has previously been identified that adolescents have more difficulty than children or adults at identifying the specific emotion they are feeling (Weissman et al. 2020). Effective emotion regulation is vital for good mental health (Denny 2020) and can be promoted through specific programmes, as has been shown in the classroom (Brackett et al. 2019). Emotion suppression has been found to be a maladaptive emotion regulation strategy (Gross and John 2003). A tableau scene in this research showed how the suppression of emotion can result in stifling SEWB. One important way that emotion regulation can be promoted is through a focus on developing the teacher's own emotion awareness and regulation (Brackett et al. 2019).

A strength of the study was the use of the art-based methods in conjunction with social science methods. Participants were highly engaged in the tableau and lightbox activities and it is considered that these methods and the resultant art and focus groups provided rich data and multiple ways of knowing (Slutskaya et al. 2012). The positive experience using art-based methods has given the research team confidence in applying these to future studies. Another strength of this study was the range of art forms represented in the workshop. Furthermore, the inclusion of a multidisciplinary team of both arts and health researchers supported a broader approach to the data analysis and resultant conclusions. This was a preliminary study, with a small sample size. Further research that investigates the approaches used by arts organizations to promote SEWB in specific populations of young people and how these approaches translate into practice will be beneficial for building a framework to promote SEWB through the arts.

CONCLUSION

Although a potentially powerful way to support the SEWB of young people is through the arts, how this occurs is still relatively unknown. Utilizing art-based data collection methods to help participants develop and express their ideas, this study indicated how the arts promote SEWB by identifying specific approaches used by arts organizations. Research provides evidence of the strength of these approaches in promoting the SEWB of children and young people.

Delivered by Intellect to:

Sarah Falconer (33341746)

IP: 157.211.82.104

On: Tue, 05 Mar 2024 05:44:40

This research presented the first phase in a project that aims to support arts educators to intentionally promote the SEWB of young people through their programmes. Art-based data collection methods were successfully used to support participants to develop and express their ideas, and facilitated participant engagement. The description of these approaches used in this study can assist multidisciplinary research teams to engage research participants and ultimately improve health outcomes in young people. The further use of art-based research in other phases of this overall project, particularly with young people, may not only contribute to their level of engagement and quality of the data collected but may also promote their SEWB through participant empowerment.

ACKNOWLEDGEMENTS

The authors acknowledge the contribution of the arts organizations who participated in this study.

FUNDING

This project was funded by Healthway. Jacinta Francis was supported by a Healthway Early Career Research Fellowship (#33020).

REFERENCES

- Alfonso, Maria Regina (2018), 'Bridging healing and learning through the expressive arts to transform classrooms into healing spaces', *Journal of Applied Arts & Health*, 9:2, pp. 185–202.
- Allensworth, Elaine, Farrington, Camille, Gordon, Molly, Johnson, David, Klein, Kylie, McDaniel, Bronwyn and Nagaoka, Jenny (2018), *Supporting Social, Emotional, and Academic Development: Research Implications for Educators: Research Synthesis*, Chicago, IL: University of Chicago Consortium on School Research, <https://consortium.uchicago.edu/publications/supporting-social-emotional-academic-development-research-implications-educators>. Accessed 8 December 2022.
- Australian Government Department of Health (2019), 'Youth taskforce interim report', <https://www.health.gov.au/sites/default/files/documents/2021/05/youth-taskforce-interim-report.pdf>. Accessed 8 December 2022.
- Australian Institute of Health and Welfare (2016), 'Burden of disease and injury in Australia', <https://www.aihw.gov.au/getmedia/b240766b-7246-4069-a38a-c4e862a47059/ah16-3-1-burden-of-disease-injury-australia.pdf.aspx>. Accessed 8 December 2022.
- Barry, Margaret (2009), 'Addressing the determinants of positive mental health: Concepts, evidence and practice', *International Journal of Mental Health Promotion*, 11:3, pp. 4–17.
- Brackett, Marc, Bailey, Craig, Hoffmann, Jessica and Simmons, Dena (2019), 'RULER: A theory-driven, systemic approach to social, emotional, and academic learning', *Educational Psychologist*, 54:3, pp. 144–61.
- Braun, Virginia and Clarke, Victoria (2006), 'Using thematic analysis in psychology', *Qualitative Research in Psychology*, 3:2, pp. 77–101.
- Brownnett, Tristi (2018), 'Social capital and participation: The role of community arts festivals for generating well-being', *Journal of Applied Arts & Health*, 9:1, pp. 71–84.
- Bryman, Alan (2016), *Social Research Methods*, Oxford: Oxford University Press.

- Chilton, Gioia and Leavy, Patricia (2020), 'Arts-based research: Merging social research and the creative arts', in P. Leavy (ed.), *The Oxford Handbook of Qualitative Research*, 2nd ed., New York: Oxford Handbooks, <https://doi.org/10.1093/oxfordhb/9780190847388.013.27>.
- Cole, Ardra and Knowles, Gary (2008), 'Arts-informed research', in *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues*, Los Angeles, CA: Sage Publications, pp. 55–70.
- Denny, Bryan (2020), 'Getting better over time: A framework for examining the impact of emotion regulation training', *Emotion*, 20:1, pp. 110–14.
- Dray, Julia, Bowman, Jenny, Campbell, Elizabeth, Freund, Megan, Wolfenden, Luke, Hodder, Rebecca, McElwaine, Kathleen, Tremain, Danika, Bartlem, Kate, Bailey, Jacqueline, Small, Tameka, Palazzi, Kerrin, Oldmeadow, Christopher and Wiggers, John (2017), 'Systematic review of universal resilience-focused interventions targeting child and adolescent mental health in the school setting', *Journal of the American Academy of Child & Adolescent Psychiatry*, 56:10, pp. 813–24.
- Edmondson, Amy and Lei, Zhike (2014), 'Psychological safety: The history, renaissance, and future of an interpersonal construct', *Annual Review of Organizational Psychology and Organizational Behaviour*, 1:1, pp. 23–43.
- English, Andrea and Stengel, Barbara (2010), 'Exploring fear: Rousseau, Dewey, and Freire on fear and learning', *Educational Theory*, 60:5, pp. 521–42.
- Fancourt, Daisy and Finn, Saoirse (2019), *What is the Evidence on the Role of the Arts in Improving Health and Well-Being? A Scoping Review*, Copenhagen: World Health Organization.
- Fancourt, Daisy and Steptoe, Andrew (2019), 'Cultural engagement and mental health: Does socio-economic status explain the association?', *Social Science & Medicine*, 1:236, <https://doi.org/10.1016/j.socscimed.2019.112425>.
- Farrington, Camille and Shewfelt, Steve (2020), 'How arts education supports social-emotional development: A theory of action', *State Education Standard*, 20:1, pp. 31–35.
- Finley, Susan (2007), 'Arts-based research', in J. G. Knowles and A. L. Cole (eds), *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues*, London: Sage Publications.
- Fraser, Kimberly and Al Sayah, Fatima (2011), 'Arts-based methods in health research: A systematic review of the literature', *Arts & Health*, 3:22, pp. 110–45.
- Gerdes, Karen, Segal, Elizabeth, Jackson, Kelly and Mullins, Jennifer (2011), 'Teaching empathy: A framework rooted in social cognitive neuroscience and social justice', *Journal of Social Work Education*, 47:1, pp. 109–31.
- Goetz, Jennifer, Keltner, Dacher and Simon-Thomas, Emiliana (2010), 'Compassion: An evolutionary analysis and empirical review', *Psychological Bulletin*, 136:3, pp. 351–74.
- Gordon-Nesbitt, Rebecca (2017), 'Creative health: The arts for health and wellbeing', All-Party Parliamentary Group on Arts, Health and Wellbeing, http://www.artshealthandwellbeing.org.uk/appg-inquiry/Publications/Creative_Health_Inquiry_Report_2017_-_Second_Edition.pdf. Accessed 8 December 2022.
- Gordon-Nesbitt, Rebecca and Howarth, Alan (2020), 'The arts and the social determinants of health: Findings from an inquiry conducted by the United Kingdom all-party parliamentary group on arts, health and wellbeing', *Arts & Health*, 12:1, pp. 1–22.

Delivered by Intellect to:

Sarah Falconer (33341746)

IP: 157.211.82.104

On: Tue, 05 Mar 2024 05:44:40

- Graham, Ann and Fitzgerald, Robyn (2011), 'Supporting children's social and emotional well-being: Does "having a say" matter?', *Children & Society*, 25:6, pp. 447–57.
- Gross, James and Oliver, John (2003), 'Individual differences in two emotion regulation processes: Implications for affect, relationships, and well-being', *Journal of Personality and Social Psychology*, 85:2, pp. 348–62.
- Jenkins, Rachel and Minoletti, Alberto (2013), 'Promoting mental health: A crucial component of all public policy', in K. Leppo, E. Ollila, S. Pena, M. Wismar and S. Cook (eds), *Health in All Policies: Seizing Opportunities, Implementing Policies*, Helsinki: Ministry of Social Affairs and Health, pp. 163–81.
- Jensen, Anita and Bonde, Lars (2018), 'The use of arts interventions for mental health and wellbeing in health settings', *Perspectives in Public Health*, 138:4, pp. 209–14.
- Jones, Kip (2006), 'A biographic researcher in pursuit of an aesthetic: The use of arts-based (re)presentations in "performative" dissemination of life stories', *Qualitative Sociology Review*, 2:1, pp. 66–85.
- Jorm, Anthony (2014), 'Why hasn't the mental health of Australians improved? The need for a national prevention strategy', *Australian & New Zealand Journal of Psychiatry*, 48:9, pp. 795–801.
- Juslin, Patrik (2013), 'From everyday emotions to aesthetic emotions: Towards a unified theory of musical emotions', *Physics of Life Reviews*, 10:3, pp. 235–66.
- Krueger, Richard and Casey, Mary Anne (2014), *Focus Groups: A Practical Guide for Applied Research*, Los Angeles, CA: Sage Publications.
- Leavy, Patricia (2017), *Handbook of Arts-Based Research*, New York: The Guildford Press.
- Leavy, Patricia (2018), 'Introduction to arts-based research', in P. Leavy (ed.), *Handbook of Arts-based Research*, New York: The Guilford Press, pp. 3–21.
- Lewis, Lydia and Spandler, Helen (2019), 'Breaking down boundaries? Exploring mutuality through art-making in an open studio mental health setting', *Journal of Applied Arts & Health*, 10:1, pp. 9–23.
- Martin, Lily, Oepen, Renate, Bauer, Katharina, Nottensteiner, Alina, Mergheim, Katja, Gruber, Harald and Koch, Sabine (2018), 'Creative arts interventions for stress management and prevention: A systematic review', *Behavioral Sciences*, 8:2, pp. 28–45.
- Mayor, Christine (2020), 'Embodied tableaux: A drama method for social work arts-based research', *Qualitative Social Work*, 19:5&6, pp. 1040–60.
- McKay, Loraine and Sappa, Viviana (2020), 'Harnessing creativity through arts-based research to support teachers' identity development', *Journal of Adult and Continuing Education*, 26:1, pp. 25–42.
- McNiff, Shaun (2012), 'Opportunities and challenges in art-based research', *Journal of Applied Arts & Health*, 3:1, pp. 5–12.
- Mitra, Dana (2009), 'Strengthening student voice initiatives in high schools: An examination of the supports needed for school-based youth-adult partnerships', *Youth & Society*, 40:3, pp. 311–35.
- Morris, Julia and Paris, Lisa (2021), 'Rethinking arts-based research methods in education: Enhanced participant engagement processes to increase research credibility and knowledge translation', *International Journal of Research and Method in Education*, 45:1, pp. 99–112.
- Nathan, Sally, Michael, Hodgins, Jonathon, Wirth, Jacqueline, Ramirez, Natasha, Walker and Cullen, Patricia (2023), 'The use of arts-based

- methodologies and methods with young people with complex psychosocial needs: A systematic narrative review', *Health Expectations*, 26:2, pp. 795–805.
- Olmos-Vega, Francisco M., Stalmeijer, Renee E., Varpio, Lara and Kahlke, Renate (2023), 'A practical guide to reflexivity in qualitative research: AMEE Guide No. 149', *Medical Teacher*, 45:3, pp. 241–51.
- Patton, Michael (2002), *Qualitative Research & Evaluation Methods*, Thousand Oaks, CA: Sage Publications.
- Pavarini, Gabriela, Smith, Lindsay M., Shaughnessy, Nicola, Mankee-Williams, Anna, Thirumalai, Josita Kavitha, Russell, Natalie and Bhui, Kamaldeep (2021), 'Ethical issues in participatory arts methods for young people with adverse childhood experiences', *Health Expectations*, 24:5, pp. 1557–69.
- QSR International Pty Ltd. (2018), 'NVivo (Version 12)', <https://www.qsrinternational.com/nvivo-qualitative-data-analysis-software/home>. Accessed 20 May 2018.
- Ranson, Stewart (2000), 'Recognizing the pedagogy of voice in a learning community', *Educational Management & Administration*, 28:3, pp. 263–79.
- Schonert-Reichl, Kimberly (2019), 'Advancements in the landscape of social and emotional learning and emerging topics on the horizon', *Educational Psychologist*, 54:3, pp. 222–32.
- Slutskaya, Natalia, Simpson, Alex and Hughes, Jason (2012), 'Lessons from photoelicitation: Encouraging working men to speak', *Qualitative Research in Organizations and Management: An International Journal*, 7:1, pp. 16–33.
- Srivastav, Aditi, Strompolis, Melissa, Moseley, Amy and Daniels, Kelsay (2020), 'The empower action model: A framework for preventing adverse childhood experiences by promoting health, equity, and well-being across the life span', *Health Promotion Practice*, 21:4, pp. 525–34.
- Sullivan, Cris, Goodman, Lisa, Virden, Tyler, Strom, Jennifer and Ramirez, Rachel (2018), 'Evaluation of the effects of receiving trauma-informed practices on domestic violence shelter residents', *American Journal of Orthopsychiatry*, 88:5, pp. 563–70.
- Thomson, Linda, Morse, Nuala, Elsdon, Esme and Chatterjee, Helen (2020), 'Art, nature and mental health: Assessing the biopsychosocial effects of a "creative green prescription" museum programme involving horticulture, artmaking and collections', *Perspectives in Public Health*, 140:5, pp. 277–85.
- United Nations Convention on the Rights of the Child (1989), *Treaty No. 27531*, United Nations Treaty Series, 1577, pp. 3–178, https://treaties.un.org/Pages/ViewDetails.aspx?src=IND&mtdsg_no=IV-11&chapter=4. Accessed 15 August 2023.
- Uttley, Lesley, Scope, Alison, Stevenson, Matt, Rawdin, Andrew, Buck, Taylor, Sutton, Anthony, Stevens, John, Kaltenthaler, Eva, Dent-Brown, Kim and Wood, Chris (2015), 'Systematic review and economic modelling of the clinical effectiveness and cost-effectiveness of art therapy among people with non-psychotic mental health disorders', *Health Technology Assessment*, 19:8, pp. 1–120.
- Wanless, Shannon (2016), 'The role of psychological safety in human development', *Research in Human Development*, 13:1, pp. 6–14.
- Weissman, David, Nook, Erik, Dews, Aridenne, Bryant Miller, Adam, Lambert, Hilary, Sasse, Stephanie, Somerville, Leah and McLaughlin, Katie (2020), 'Low emotional awareness as a transdiagnostic mechanism underlying

Delivered by Intellect to:

Sarah Falconer (33341746)

IP: 157.211.82.104

On: Tue, 05 Mar 2024 05:44:40

psychopathology in adolescence', *Clinical Psychological Science*, 8:6, pp. 971–88.

World Health Organisation (2021), *Mental Health of Adolescents*, <https://www.who.int/news-room/fact-sheets/detail/adolescent-mental-health>. Accessed 24 May 2022.

World Health Organisation (2022), *World Mental Health Report: Transforming Mental Health for All*, <https://www.who.int/publications/i/item/9789240049338>. Accessed 24 May 2022.

Zarobe, Lehre and Bungay, Hilary (2017), 'The role of arts activities in developing resilience and mental wellbeing in children and young people a rapid review of the literature', *Perspectives in Public Health*, 137:6, pp. 337–47.

SUGGESTED CITATION

Fried, Leanne, Lovering, Christine, Falconer, Sarah, Francis, Jacinta, Johnston, Robyn, Lombardi, Karen, Blue, Lilly and Morris, Julia E. (2024), 'Getting creative: Using art-based techniques to identify how arts organizations enhance young people's well-being', *Journal of Applied Arts & Health*, online first, https://doi.org/10.1386/jaah_00157_1

CONTRIBUTOR DETAILS

Dr Leanne Fried is a senior research fellow at the Telethon Kids Institute in Perth, Western Australia.

Contact: Telethon Kids Institute – Schools & Community Wellbeing, Northern Entrance, Perth Children's Hospital, 15 Hospital Avenue, Nedlands, WA 6009, Australia; The University of Western Australia; 35 Stirling Highway, Crawley, WA 6009, Australia.

E-mail: leanne.fried@telethonkids.org.au

 <https://orcid.org/0000-0002-5905-9379>

Christine Lovering is an arts lecturer in the School of Education at Edith Cowan University, Perth, Western Australia.

Contact: School of Education, Edith Cowan University, 2 Bradford Street, Mount Lawley, WA 6050, Australia.

E-mail: c.lovering@ecu.edu.au

 <https://orcid.org/0000-0002-2209-9289>

Sarah Falconer is a research assistant at Telethon Kids Institute in Perth, Western Australia.

Contact: Telethon Kids Institute – Schools & Community Wellbeing, Northern Entrance, Perth Children's Hospital, 15 Hospital Avenue, Nedlands, WA 6009, Australia.

E-mail: sarah.falconer@telethonkids.org.au

 <https://orcid.org/0000-0003-2335-6301>

Dr Jacinta Francis is a senior research fellow at the Telethon Kids Institute in Perth, Western Australia.

Contact: Telethon Kids Institute – Schools & Community Wellbeing, Northern Entrance, Perth Children’s Hospital, 15 Hospital Avenue, Nedlands, WA 6009, Australia; The University of Western Australia; 35 Stirling Highway, Crawley, WA 6009, Australia.

E-mail: jacinta.francis@telethonkids.org.au

 <https://orcid.org/0000-0002-8701-8195>

Dr Robyn Johnston is a senior research officer at the Telethon Kids Institute in Perth, Western Australia.

Contact: Telethon Kids Institute – Schools & Community Wellbeing, Northern Entrance, Perth Children’s Hospital, 15 Hospital Avenue, Nedlands, WA 6009, Australia; The University of Western Australia; 35 Stirling Highway, Crawley, WA 6009, Australia.

E-mail: robyn.johnston@telethonkids.org.au

 <https://orcid.org/0000-0003-0800-9336>

Dr Karen Lombardi is a senior research officer at the Telethon Kids Institute in Perth, Western Australia.

Contact: Telethon Kids Institute – Schools & Community Wellbeing, Northern Entrance, Perth Children’s Hospital, 15 Hospital Avenue, Nedlands WA 6009, Australia; The University of Western Australia, 35 Stirling Highway, Crawley, WA 6009, Australia; School of Medical and Health Sciences, Edith Cowan University, 2 Bradford Street, Mount Lawley 6050, Australia.

E-mail: karen.lombardi@telethonkids.org.au

 <https://orcid.org/0000-0001-8016-2197>

Lilly Blue is head of learning and creativity research at the Art Gallery of Western Australia.

Contact: Art Gallery of Western Australia; Perth Cultural Centre, Perth, WA 6000, Australia.

E-mail: lilly.blue@artgallery.wa.gov.au

 <https://orcid.org/0000-0001-5123-1106>

Dr Julia E. Morris is a senior lecturer in the School of Education, Edith Cowan University, Perth, Western Australia.

Contact: School of Education, Edith Cowan University, 2 Bradford Street, Mount Lawley, WA 6050, Australia.

E-mail: j.morris@ecu.edu.au

 <https://orcid.org/0000-0003-4481-8050>

Leanne Fried, Christine Lovering, Sarah Falconer, Jacinta Francis, Robyn Johnston, Karen Lombardi, Lilly Blue and Julia E. Morris have asserted their right under the Copyright, Designs and Patents Act, 1988, to be identified as the authors of this work in the format that was submitted to Intellect Ltd.