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UNIVERSITY OF APPLIED SCIENCES



Tiina Pusa (ed.)

ENCOUNTER ART

Handbook for a Group Guide

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ENCOUNTER ART

Handbook for a Group Guide

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Foreword

This book could not have been born without close cooperation of more than seven years with the Japanese Clinical Art network. Our partners in Tohoku Fukushi University (TFU) in Sendai and in the Japan Clinical Art Association (JCAA) have taught us and participated in developing Encounter Art in a manner that is priceless. The insightful background support of TFU's Principal Koki Hagino and Professor Koichi Ogasawara has created a safe environment for cooperation between experts. Assistant Professor Taizo Oshiro has tirelessly guided us forward. TFU's Deputy Principal and Chairman of JCAA Nobuhide Watanabe and Director of JCAA Kyoko Nishida and their teams have shown that there are no language barriers, if we only open our hearts and minds. All knowledge is not linguistic.

Encounter Art is not an identical copy of the Clinical Art system, but a younger sister of Clinical Art adapted to Finnish culture and service system. In our Encounter Art operations, we want to honor the memory of Artist Kenji Kaneko who has greatly affected us through our Japanese partners' thinking and action. We hope that we have succeeded in maintaining the most important elements.

In the course of collaborating with our Japanese partners, I have had the opportunity to immerse myself in the world of three special Japanese concepts. I hope that Bigaku, Kansei and Mitate are eminent everywhere in Encounter Art. The aim of Encounter Art is not to copy the Japanese arts and crafts or esthetic world, but Bigaku in its multidimensional esthetic nature lays the foundations for Encounter Art. The aim of Encounter Art is to enjoy the esthetic nature of art. Perhaps beauty created by one's own hands touches us in a special way. Mitate is a concept that describes comprehensive appreciative encountering. In the Finnish "Encounter Art" name we have wanted to emphasize the significance of encountering. Kansei is a wellbeing concept of a certain kind. People with a "lot of kansei" have keen senses and are sensitive. They can cherish the good of themselves as well as the good of others. Kansei means the ability to make sensory observations and act ethically on the basis of those observations. The ethical and the esthetic are interconnected in Kansei in a special way.

Many new fields have been cleared in the joint area of art and welfare in Finland during the past ten years. Encounter Art's own plot lies right beside and interacts with other art-based, art-oriented and art-applying approaches. Encounter Art's patent, granted by the National Board of Patents and Registration of Finland, has helped ensure the quality of Encounter Art. Encounter Art has its own training structure, and Encounter Art groups are always headed by trained group guides. Hopefully, many kinds of encounters will take place in the fields of art and welfare. The art of encountering and encountering in art are common to all of us; an area that Encounter Art does not claim to solely possess. One cannot own art, and encountering is nobody's privilege. This book describes the special features of Encounter Art art, on the basis of which it has won the right to the name.

The authors of this book consist of Encounter Art actors and developers. We have had the pleasure of enjoying the presence of multidisciplinary authors at our literary events. Among them are artists as well as education, health and social services professionals. Instead of one dominating voice, we have striven at a multitude of voices and encounters on the level of texts.

The book progresses from general backgrounds to practical applications. At first, the starting points and foundations of Encounter Art are introduced. In chapters handling the structure of art activities, the warming-up phase, guiding the art process, and Encounter Art's appreciation round are considered in more detail. Finally, a few examples of customer work are given at the end of the book.

Completion of this book is a dream shared by many people. The book was not created by the authors only who, of course, are due great many thanks. I wish to warmly thank the Encounter Art steering group, all the trained group guides, and participants in Encounter Art groups. The words and deeds of all of you have helped promote Encounter Art.

Porvoo, November, 2013
Tiina Pusa

Foreword

Laura University of Applied Sciences, Tohoku Fukushi University and Japan Clinical Art Association have collaborated and cooperated already since 2006. The results of our collaborative and cooperative international projects in the field of welfare studies and research have been published in many articles, and as President Rauhala said, one of the most important things is that the results of our studies have been taken into use in the community, I mean, in real life. It is very gratifying to me that the results collected in this handbook, which contains the great works of the Encounter Art team, has been done.

Encounter Art and Clinical Art (CA) are based on multiprofessionalism, which aims at comprehensive wellbeing and happiness of individuals. Encounter Art and CA lean on the flow of making art, which is highly beneficial to human beings. Pictures are a source of aesthetic joy. Encounter Art and CA group guides are not only required to be well versed in the arts, they must also have know-how in welfare; keep an open mind; be kind; and show soulfulness. That is why we need to have continuous training. I think it is a lifelong journey.

I am sure that this handbook will be a road map and a compass of your journey.

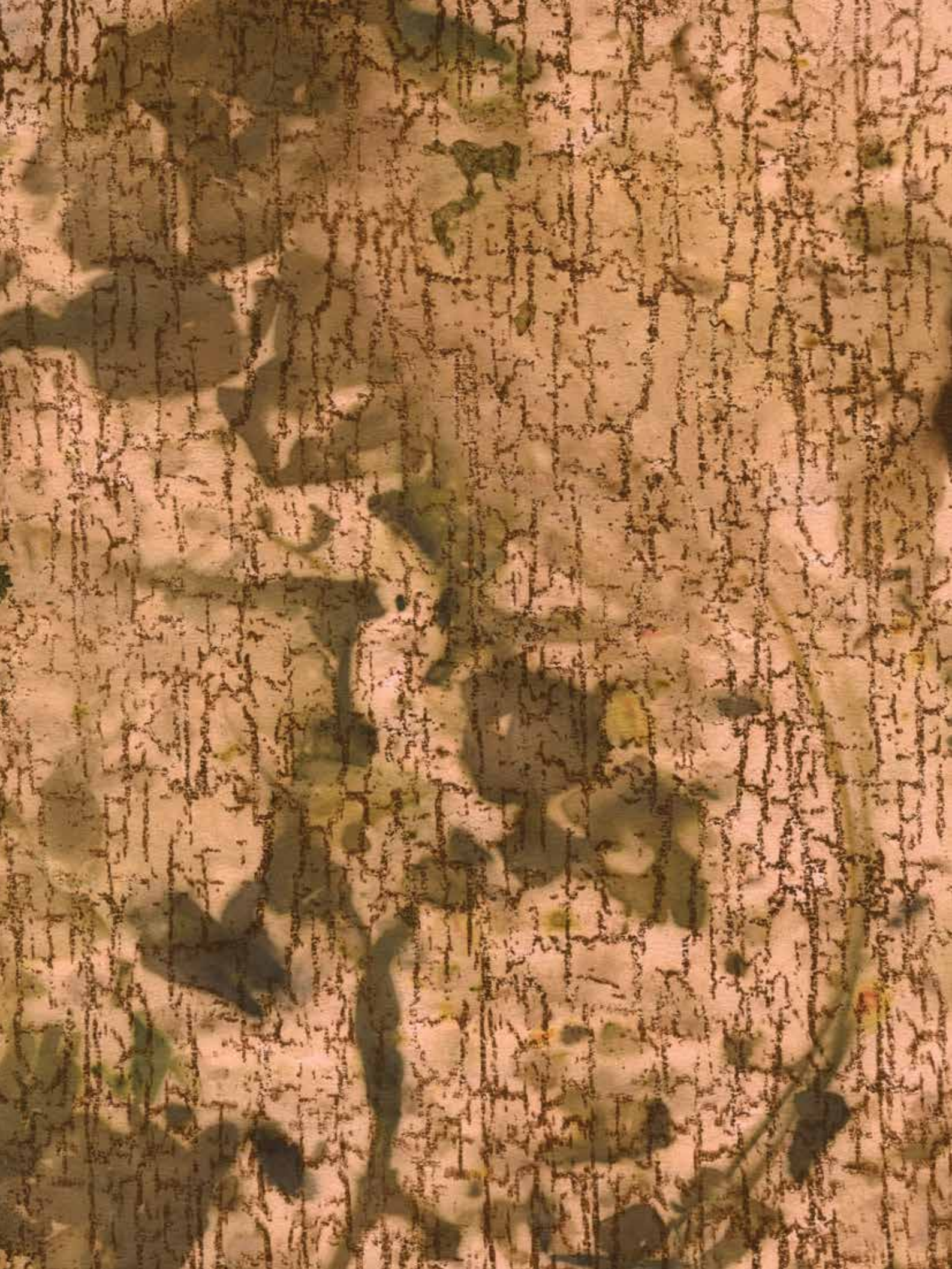
Bon Voyage!

Taizo Oshiro

Associate professor,
Tohoku Fukushi University

Board Member,
Japan Clinical Art Association





I

STARTING POINTS FOR ENCOUNTER ART

*Picture:
Sirpa Eronen*

Mimmi Rankanen & Tiina Pusa

ART THERAPY AND ENCOUNTER ART IN FINLAND

Introduction

The cross-disciplined practices using visual-art-based methods and community art for enhancing health and wellbeing have recently expanded and become politically recognized in Finland. However, the tradition of visual art educators and artists working with patients in hospitals, outpatient or social care institutions, as well as the tradition of professional art therapy training and practice are considerably longer. The first artists began to work with patient groups in mental hospitals in the 1960s and '70s, and the first professional visual art therapy training was founded at The University of Industrial Art Helsinki (Seeskari, 2008). The Finnish Encounter Art is connected with this tradition, but has also its own special characteristics, since its roots are in the Japanese Clinical Art tradition.

However, in spite of differences, there is a shared basis for all methods using visual art for enhancing wellbeing or curing illnesses, because they are all a combination of art-making and human interaction. The variety of practices thus arises from the diverse viewpoints on what art is, how it should be used, and how the interaction between art materials affects human beings, or from the versatile views on concepts of human beings and their illness or wellbeing. The context, goals and educational background of the group guide or therapist may have some differences. Significance of art based interaction and how the art materials are used may also vary among different approaches.

This article begins by presenting the fields of art psychotherapy, art therapy, and Encounter Art in Finland. The presentation of the fields is followed by an analysis of the varying features of embodied and material art-making as well as discussing the diverse characteristics of art based interaction by comparing the Finnish traditions of art therapy and Encounter Art.

The scoping of the article helps bring forth characteristics of art therapy and Encounter Art that are especially connected with art-making. There is an essential message in the scoping: the characteristics of art-making and art's role in care and rehabilitative work have received far too little attention. How art is made and what the attitudes are toward the works of art created are questions that help outline the relationship between different kinds of art therapies and art, as well as the relationship between these differing forms of art therapy.

Art psychotherapy and art therapy

In Finland creative therapies are divided into art psychotherapy and art therapy. Art psychotherapy is a registered health-care profession, which aims to help people suffering from mental disorders or psychological problems. In art psychotherapy, art is used as a communicative tool for psychotherapeutic work. (Psykoterapiakolutustyöryhmän muistio 2003, pp. 15, 21-22.) Before further training in art psychotherapy, the therapist has to have a minimum of three years of post-graduate training in university in one of the research based main psychotherapeutic orientations: psychodynamic, cognitive,



cognitive-analytic, solution-focused or family therapy. Art psychotherapy is thus based on psychotherapeutic theories and thinking, in which art work is integrated as an alternative form of expression that can substitute or compliment verbal communication. The Social Insurance Institution of Finland (Kela) covers some of the costs of individual psychotherapy, if a person's capability to finish studies or go to work is endangered, and if a medical doctor has diagnosed a mental disorder which can be cured by psychotherapy.

Art therapy, meanwhile, is defined as preventive, curing or rehabilitative work in the fields of education, social or healthcare. The aims of art therapy depend on clients' needs, varying from enhancing self-reflection to fostering personal growth and creativity or helping recovery from psychic crises. In art therapy, artistic interaction and art-making are used in a relationship with an art therapist for creatively expressing one's own emotions and thoughts. (Psykoterapiakolutustyöryhmän muistio 2003, pp. 15, 21-22.) Art therapists have 2-4 years of post-graduate training after their BA or MA studies in art, education, social work or healthcare.

Similarly, in Britain and the United States the descriptions of art therapy have been divided into two categories: "art psychotherapy" and "art as therapy" notions, which have aspired to describe the different perspectives between the importance or function of art and therapy in the art (psycho)therapy process. In the approach of "art psychotherapy," the function of art as a tool for psychotherapy has been stressed, and in the approach of "art as therapy," the healing and transforming power of the art-making process has been central. (Malchiodi 2003.)

The division is based on the tradition that has aimed to strengthen the value of art therapy as psychotherapy in the field of professional health care and views art-related functionality as rehabilitative or occupational-therapy work of "lower value." The division has been polarized by criticism from those who regard the use of art as a tool for verbal psychotherapy, which results in the risk of visual art being subjected to verbal work, merely adding relish to it. This has been regarded as a total waste of the efficacy of art therapy. Another perspective, in its turn, fears the strong and uncontrollable emotional experiences arising from art as well as their detrimental effects on patients (Jones 2005, pp. 95). Nowadays, however, the majority of art therapists see the whole picture where art and therapy are intertwined, areas that affect and change one another. (Edwards 2008, pp. 4-5, Karkou & Sanderson 2006, pp. 44-46, Malchiodi 2003.) The latest research views art therapy as closely connected with both art therapy and psychotherapy, while simultaneously maintaining its status as an independent professional and research field (Karkou & Sanderson 2006, pp. 29-46).

This article we do not focus on art psychotherapy we rather follow definition by art therapy as a special field of care, rehabilitative and preventive work that encompasses the dimensions of psychotherapeutic and physical functionality, working with materials, and creativity. Psychotherapeutic interaction is based as much on the client's relationship with artwork as on the therapist. Instead of a two-party therapy relationship, at issue is a three-party one – client, art and therapist – "triangular relationship" (Karkou & Sanderson 2006, pp. 64-67, Rankanen, 2007). The therapy process aims at change. In artwork, change is enabled by physical, mental and interactive processes. They constitute an interesting research area that has often been shadowed by symbolic interpretation of pictures. In this article we recognize significance of relationship quality in interaction between client and therapist. We keep that in mind when focusing art therapeutic interaction in art making process and comparing that to Encounter Art.

Encounter Art

Encounter Art has been developed in Finland since 2006 in cooperation with Japanese Tohoku Fukushi University (TFU) and with the Japan Clinical Art Association (JCAA). In Finland, the main actor has been Laurea University of Applied Sciences. Laurea has a double role: 1) pedagogical role to educate Encounter Art group guides and 2) develop and research Encounter Art in Finland. These two roles are overlapping in Laurea's Learning by Developing model (Aho 2010, pp. 23-29). There are two different curriculums for Encounter Art group guides: a curriculum of 10 credits and specialization studies worth 30 credits. For both curriculums a candidate has to have a (vocational or BA/MA) degree in education, health care, social services or art and crafts when applying for the right to study.

Encounter Art is a registered trademark in Finland. This means that only a Laurea-trained Encounter Art group guide is entitled to arrange Encounter Art activities and refer to them by that name, provided that the activities comply with the characteristics of Encounter Art. Unlike clients of art psychotherapy, clients of Encounter Art activities are not entitled to Kela allowance. Therefore, Encounter Art has, up to now, been arranged as part of the everyday activities of educational and rehabilitative units, which means that an institution—instead of an individual client—is the payer.

Clinical Art was originally developed in Japan as a form of cognitive rehabilitation for patients with dementia, which includes consultation and support for caregivers (Kimura & al 2009). Art-making, medical special expertise and goal-oriented support for caregivers and family members constitute the multiprofessional core of Clinical Art. Kazuo Sekine

developed the essential Clinical Art model for consultation and support to families. According to him, a person with dementia can be assessed on the basis of his/her functional abilities, or an ontological perspective can be deployed. When assessing functional abilities, attention is paid to what an individual is capable of doing. This is often frustrating in such cases where one's functional abilities diminish. The ontological perspective allows the relatives and friends of patients with dementia to think and say: "Thank You for being here." (Sekine 2012).

When the multiprofessional model of Clinical Art has been developed in Encounter Art to suit the Finnish service system, a number of challenges and possibilities have been encountered. The basic problem in development is that only one aspect is focused on at a time: medical perspective, supporting family members, or art activities. Due to the professional orientations of the development team and Encounter Art steering group, medical expertise has played a deplorably minor role.

In the pilot stage, the activities in Finland were called Active Art. The word Active misguidedly created the image of a paradigm of activity focused on functional abilities. The work also gave rise to associations with activist art with a specific political agenda. When the Finnish application was named Encounter Art (in 2010), the aim was to emphasize group-form art activities enabling interaction, encounters and, at best, the appreciation generated by them.

Embodied and material art-making

The embodied and material nature of art-making is considered an important element both in art therapy and Encounter Art. Surprisingly, in art therapy the systematic empirical research of the influences of handling different art materials have been rare and practices have largely been based on art therapists' clinical experiences and observations (Hintz 2009; Lusebrink 1990, pp.10). The embodied and material approach to art therapy has been undeveloped and underestimated, because it has been perceived to be too closely connected with occupational therapy instead of the more highly esteemed psychotherapy (McNiff 1998, pp. 96.) The need to gain professional respect and be identified with psychotherapies has directed the focus of art therapy research mainly on the symbolic content of art, which has most frequently been interpreted from psychodynamic or psychoanalytic perspectives.

Vija Bergs Lusebrink (1990; 2004; 2010) is an exceptional pioneer, who already over twenty years ago started to create a systemic theory of Expressive Therapies Continuum (ETC) for understanding the embodied material and creative process in art therapy. ETC is a contextual model of visual

expression, which integrates knowledge of human development with sensory, kinesthetic, emotional, perceptual, symbolic and cognitive aspects of art-making into an elegant theory. It is based on three different development levels: 1. Kinesthetic-Sensory level, 2. Perceptual-Affective level, and 3. Cognitive-Symbolic level, which are present in art-making and creative processes. All art therapists—regardless of their psychotherapeutic orientation—can use ETC to better understand the manifold layers of embodied, material, emotional and cognitive aspects of different clients' individual creative therapy processes, as well as to structure the use of art materials in therapy or to set therapeutic goals.

In art therapy, art materials and creative process are, of course, the central means of exploring, expressing, structuring and reflecting personal experiences and difficulties. Both characters of art materials and interaction atmosphere with people involved are influencing to art therapeutic process. The clients enter art therapy hoping for some change on individual mental, physical or social level. These changes can be explicit and visible or implicit and invisible personal experiences. In art therapy, these changes can be rehearsed and enabled by the embodied artistic process with concrete art materials, and the changes can be perceived in the qualities of art-making and works of art (Rankanen 2007). Often, art materials also work in a different way than the client consciously planned, giving space for surprising new thoughts and insights. Additionally, material artworks document the therapeutic process, emotions and cognitions that have been worked through in a visible and tangible way, which is easier to remember and return to than words.

In the context of Encounter Art, encounter refers not only to encounters between people but also to how people can encounter material and the world in art. Arousing senses and observation-based artwork anchor the participants into time and place. In art-making and reception, reminiscences, images, associations, and imagination are deemed to play an essential role in many contexts. Encounter Art does not, in itself, deny or ban them, but more important in Encounter Art is art's ability to tie us to the current moment in time. Encounter Art focuses on the here-and-now, materially present, and perceivable. At the core of Encounter Art is the sensory experience that evolves in guided artwork through one's own choices into material and esthetic objects.

In the context of Encounter Art, the esthetic nature of a piece of art has meaning. The aim is to create an esthetically qualitative work of art by choosing as high-quality art tools and materials as possible under the circumstances in question. The task of an Encounter Art group guide is to structure the art-making process in such a way that it is possible for the

participants to create an end-result that esthetically pleases them, regardless of their initial art-making skills.

Characteristics of interaction in art process in art therapy and Encounter Art

Interaction between therapist and client, or group guide and Encounter Art group, has both similarities and differences. First, art therapy can be conducted both in a group or individual format, when Encounter Art is practiced in group format. Second, in art therapy there is both non-directive and more structured traditions of guiding a group. In the non-directive approach, art therapists offer materials for clients for free expression without guidance or limits. In a more structured approach, therapists can give themes for the art work or guide the use of materials depending on each client's unique physical, social or psychological goals. Art process and ways of work are always voluntary for client and even not joining the art process could be significant experience for client.

The more severely mentally ill or disabled the clients are, the more structured art therapy should be for enabling them to gain safe and constructive experiences. On the other hand, the clients who are less ill and mildly disabled can benefit from non-directive forms of practice, in which the nature of art-making favors free expression and self-reflective exploration. (Stubbe Teglbjaerg 2009.) Too limited themes can in those cases only restrict the transformative power of art and participants' own creative insights (McNiff 1998, pp. 67-69). However, contrary to Encounter Art group group guides, art therapists do not set certain esthetic goals for art-making. Instead all kinds of expressions are welcomed in the therapeutic space which is secure and created by therapist. For the therapeutic process and working through difficult emotions, the ugly or bland images can often be even more important than the beautiful and pleasant ones, when the secure presence of the therapists helps the client to face the previously avoided emotions (Rankanen 2011).

Encounter Art's characteristics of teaching, supporting and encouraging are highly similar on a practical level. If one is not familiar with the goals, Encounter Art can be interpreted as an art-educational form of activities, due to its esthetic goals and structured realization. Artist Akihiro Fujiki, active in developing Clinical Art, has pointed out: Clinical Artists are not instructors who teach how to make works of art (Fujiki 2012, p. 48). Their role is to support and motivate people—when they so wish—toward positive and active life. The goals and contexts in the background may be better supplements to analysis when reflecting on the differences and

similarities between Encounter Art and art education as well as those between different traditions of art therapy.

One essential therapeutic basis in art therapy is that if problems have narrowed one's perspective, art makes it possible to direct experiences and perceptive awareness outside oneself. Consequently, art is not a mere technique and the works created are not only tools, but forms of existence that represent themselves. Even though they reminded us of something, if they had meaning for us, or if they made us aware of some things, they always exist as individual objects. We have of course made them, but after or while making them, they turn into objectives of the outside reality, separate from ourselves. We can observe them, get to know them or greet them as individual objects, not as parts severed from us, and therefore they make it possible to create a connection between oneself and the other. The otherness of a work of art is important, because it makes it possible to create a connection with the world outside oneself. (Grainger 1999, pp. 11)

Art is thus a communication tool that both includes expression and bears meanings in itself. Concrete and workable art materials have a major impact on how a message or expression is relayed. Material does not only transmit expressions or thoughts, but constitutes an important interactive partner shaping significances. (McNiff 1998, pp. 70.) It is true, however, that the context of psychotherapy partly dictates the perspectives of the curing power and therapists' ability to create interaction between people; his/her knowledge on human mind and its development; mental health and its problems and disorders as well as reasons for them; and symptoms and treatment procedures (Hentinen 2007, Vick 2003). Therapists' own self-reflection competence is also important part of the quality of process. In addition, sensitivity to the interactive process realized in art, and multifaceted and comprehensive understanding of art materials and work generate a unique perspective of art therapy's idea of a human being, manifestations of problems and treatment possibilities.

In art therapy, art-making is in itself as important part of the therapeutic effect as is the interaction with art therapist. In Encounter Art, joy and pleasure are generated by experiences of esthetic nature. Absorption in art-making—which entails doing and working with materials—is empowering. Examining art therapy and Encounter Art side by side begins to open the door to an important theme: how the material nature of art is connected with wellbeing and interaction. ■



Riitta Aho & Tiina Pusa

IN LIGHT AND SHADOW – ENCOUNTER ART ETHICS

Encounter Art shall promote active citizenship, equality, and respect for overall human dignity. The ethical foundation of Encounter Art is the idea that art belongs to everybody; culture is not the privilege of the few, but a basic cornerstone of life. Everybody has the right and equal opportunity to make art and participate in art activities regardless of domicile, living or work environment, according to his/her willingness, functional abilities, and creative resources, throughout his/her life, in varying life situations and communities (Liikanen, 2010).

In work with people, the foundation of ethics is the inherent value of people and belief in such a perception of people that emphasizes their ability to grow (Heiskanen, 2008, 7). Art-education researcher Mira Kallio-Tavin presents a critical perspective for the discourse of growth. She proposes that encounter processes in art—in their imperfect nature—enable wonder, instead of growth and becoming something (Kallio-Tavin 2013, 215). Encounter Art is goal-oriented, but even at its best, it leaves the goal in the hands of the participant. An Encounter Art group guide with a genuinely dialogic approach does not try to know or control too much. He or she trusts in art, in its surprising nature, and in another person who is unfathomable and special.

Ethics strives at good life and differentiating between right and wrong (Talentia, 2005, 6). The task of ethics is to help people make choices, to guide them to assess their own and other people's actions, and to study the grounds for their actions (Etene, 2001). Ethical questions may include: What is a good person like? What deed is right and what is wrong in a specific everyday situation? Awareness of one's own values

and in-depth knowledge of them helps to ground one's choices and understand other people's different kinds of values. Ethics may also refer to systematic consideration of moral deeds (Vilen, Leppämäki, Ekström, 2008, 93). According to Lindqvist, morality refers to the choices people make and to the value-based perceptions underlying them. In Lindqvist's view, ethics is either the theory or study of morality.

Each profession has its own work-related laws and stipulations, in addition to which they have defined ethical instructions for the profession in question. Professional ethical instructions or stipulations remain on a fairly general and idealistic level: therefore, many workplaces have defined practical ethical instructions for everyday work. Workplace- and organization-specific ethical instructions are the foundation for Encounter Art work. Encounter Art's professional assistance also entails a clear agreement on the goals, contents and duration of activities, as well as reporting on them to partners. Trained Encounter Art group guides are always bound by the Act on Professional Secrecy.

Part of professional ethics is also professionally grounded. In other words, it acts as a means to increase the prestige and benefits of the profession in question (Lindqvist, 1990, 61.) Professional ethics and individual ethics are not the same: Professional role represents some special social tasks and perspective as well as the core ethical purpose of the profession in question. An individual's personal ethical standards are based on one's life history, studying, and work experience.

Encounter Art group guide's ethical principles

Myriad life situations are encountered in everyday work and Encounter Art groups. If an employee has to act contrary to his/her values and perceptions, he or she loses his/her credibility, self-respect and pleasure in work (Lindqvist, 1990; Heiskanen, 2008.) Even at best, one's professional role is but a draft supplemented with professional-ethical instructions on the one hand and with the employee's personality on the other hand (Lindqvist, 1990, 63). Work with people always entails considering the question of doing good, helping people, and reducing suffering and scarcity. According to Lindqvist, being human, becoming human, and staying human constitute a part of one's professionalism, but these processes also require personal development. In assistance work, professionalism and one's own persona are interconnected in a special way. Understanding this on a general level is a start for building one's personal work ethics. An Encounter Art group guide should realize how his/her own persona is seen in his/her guidance and how it affects both the group and individual participants.

Since 2006, Encounter Art groups have been implemented as part of the customers' services among, for instance, health and social welfare, child welfare, and services for the disabled. It has been shown that Encounter Art groups can support customers and generate both individual and shared resources. Encounter Art has great potential to recognize children's growth and development, as well as to identify and support children's expressing of emotions, when Encounter Art is safe (Grönholm, 2010). The groups have brought joy and pleasure of doing together to the aged, as well (Kiiski & Storck, 2010). An Encounter Art group consisting of customers and caregivers can strengthen interaction and provide through art the possibility of sharing one's life experiences and stories, which provides the customer with deeper significances in his or her life and the caregiver with deeper significances in his/her work (Rantanen, 2010). According to one account (Alanen, 2010), the participants felt that Encounter Art had more effect on the work community than traditional occupational instruction. Personal experiences and participation, as well as shared emotions may make it easier to commit to common goals.

A trained Encounter Art group guide must always respect the customer regardless of the customer's nationality, religion, worldview, political ideology, race, color, age, sex, sexual orientation, social status, illness, or disability. An Encounter Art group guide must not misuse his/her power or status at the expense of the customer's or group's dependence or trust.

The group guide shall strive to be conscious of his/her own attitudes, values, and professional role. An Encounter Art group guide shall critically analyze his/her approach, reflect on it together with his/her partner, and identify his/her own limitations. Encounter Art group guides are responsible for their work ability, professional competency, and understanding the importance of occupational instruction, because it is also emphasized during their training. Occupational instruction is recommended for all Encounter Art group guides.

At its best, occupational instruction translates into room for reflection, through which one can become aware of one's shadows. Lindqvist encourages the helper to look at also the dark side in himself or herself and in his/her work—one's own shadow. In some way, the helper looks at the person helped, and vice versa. According to Lindqvist, light and darkness share an internal togetherness. One cannot exist without the other. The helper can hardly ever become perfect, but that does not prevent a bridge from arising between the helper and the person helped (Lindqvist, 1990). Becoming aware of one's own shadows can be accomplished, for instance, with the help of the following questions: Why do I want to help and support others? How are good and evil present in my life story and me? Identifying one's own multidimensional needs is key to not trying to satisfy them in the context of customer work.

Ethics of operations

Customers are referred to Encounter Art groups in cooperation with each organization's employees. Often the group guide is a member of the work community where the group is implemented. Whether the group guide acts in his/her own work environment or in a different one, the criteria for referring customers should be agreed together with the work community. The customers' interests and their possibilities of benefiting from Encounter Art groups shall be the basis for referral to Encounter Art groups and activities. Especially emphasized are issues related to the customers' right of self-determination and voluntary participation.

It is good to interview the customers before the group begins, in order to ensure their commitment to group activities and suitability for group-form activities. Encounter Art is based on absolute trust; therefore, before the group begins, the principles are agreed with the customers or their representatives. At the same time, written consent is asked for and documented, in case the Encounter Art activities in question produce material used for instruction or research. In addition, methods to assess the customers' wellbeing shall be developed in order to help Encounter Art group guides to



understand and observe the customers' needs, actions, and cooperation relationships.

Encounter Art entails activities implemented in a group. Encounter Art's basis on the group and its activity-orientation present special ethical challenges. The group guide has to balance between what is good for the individual and for the group. This is apparent, for example, when the group guide ponders on how to nicely limit the speaking of those group members that speak the most. Sometimes there is a thin line between encouraging activities and pressing them. The difference must be found in each interactive

relationship, since there is no universal instruction. The difference between helping and doing on behalf of another is, likewise, individual- and situation-specific. The guideline is that the participants' own feelings of competency should increase in Encounter Art.

The group guide creates the framework for activities. He or she is responsible for building an empowering and safe atmosphere, for preparing the group members to encounter another person, for experience-rich artwork, and for sharing experiences. The group guide also ensures that the group is given work-promoting ground rules. It is usually easier for the participants to commit themselves to common ground rules, when they have had the opportunity to affect these rules. It is beneficial for the participants' orientation that they are told at the beginning of activities how the group sessions are headed according to the repeating structure. The group guide's task is to plan and head the different artwork sessions based on the group's goals and on the special characteristics related to the participants' functional abilities or views of life.

Encounter Art's goals and activities are related to the customers' rehabilitative goals, which means that the customers' functional abilities, creativity, and welfare are to be maintained and promoted. The group guide, in a safe and encouraging manner, instructs the participants to use their senses as artwork progresses step by step. The group guide supports the participants by reminding them that there is no right or wrong way to do things in Encounter Art: what is important is that everybody uses the creativity within them (Kahelin, 2010).

Encounter Art must have a safe environment and the group members shall be seen: the work of each participant is valuable and must be respected. This art-based and appreciative interaction is the core of Encounter Art. Artwork and support from group members make things visible, change and new resources for everyday life are studied and searched for. Encounter Art groups emphasize appreciative encounters and stopping beside the works of art created by oneself and other participants. This way, the significance of each work of art is shared, while simultaneously generating social intercourse and inclusion. From time to time, Encounter Art activities have ended in an art exhibition where the acceptance and support of audience, relatives, and friends further boost the participants' wellbeing. Encounter Art artworks shall be respected and valued. They must not, for example, be published in a book or in social media without written consent of the customers and their representatives.

Ethical perspectives of research and development

General professional ethical laws and principles compiled for research are applied to the development and research of Encounter Art. The researcher must respect the study subjects and the research setting must comply with ethical norms. The Encounter Art group guide shall ensure that proper permits are applied for R&D. Essential to ethics is also that the participants be given sufficient information on the research and that voluntary participation be emphasized. The researcher and the study subject may not be in such mutual dependence that may essentially affect voluntary participation (Eskola & Suoranta 2001, 55–56).

Choosing the subject of study is in itself an ethical solution, and the researcher shall consider why the subject is worth studying and on whose terms it is defined. The ethics of choosing the subject is also influenced by its social importance (Hirsjärvi, Remes & Saajavaara, 2004). When documenting and publishing the research data, the anonymity of the subjects must be ensured. Two essential concepts in data processing are confidentiality and anonymity, which must be maintained also when publishing the research results. The principle is that revealing the identities of the research subjects is made as difficult as possible. (Eskola & Suoranta 2001, 56–57).

The principle of respect for human dignity must be adhered to in research in general; no harm may come to the research subject from the research. Each expert uses his/her knowledge basis for the benefit of the customer. Sharing one's knowledge and experiences with others is a means to gain common understanding that aims at maintaining and promoting the customer's wellbeing.

Social perspective

Social change arises from inclusion. Art activities conducted in communities always entail social activities whose aim is

to consider what active and equal citizenship means to each participant and how it is promoted in the community. All cooperation between the different actors and professions shall be based on voluntariness and interest in the power of art. (Hallas, 2012). The collaborative approach means cooperation with the customers, their relatives, and different experts.

Hannah Arendt (2002) has said that thinking and doing in art are still together, while in the Western way of life they have otherwise grown apart. This growing apart causes ethical irresponsibility. Thinkers deem the responsibility to rest with the actors, whereas the actors think they are just doing while the thinkers bear the responsibility. Art at its best is an environment for increasing ethical sensitivity. When making art, one observes and makes esthetical decisions. This kind of work fosters the ability to assess what the current state of things is and how to improve it. The ethical and the esthetical are thus interconnected.

Ethics is bodily. It is realized in what we do and in what we leave undone. Philosopher Maurice Merleau-Ponty has said: *(---) morality cannot be mere personal support for certain values. If principles are not translated into practice, they are mystifications: they must enliven our relationships with other people. We cannot, consequently, remain indifferent to what our actions look like in the eyes of other people. The question arises whether intention justifies deed* (Merleau-Ponty 1996/2012).

The ethics of Encounter Art relies on the ethics of social services. It is related to a comprehensive perception of a human being and a phenomenological approach where experience and observation play a major role. The ethical dimensions of Encounter Art are ethical group guiding, ethics of activities, as well as R&D ethics. The strive for a good participation-boosting culture and practical ethics in art activities links Encounter Art with its social task. Making art and appreciatively encountering another person cannot be mere intentions. Words must be embodied in practical relationships with other people. ■

Hannele Niiniö

GOAL-ORIENTATION AND PROFESSIONAL GUIDANCE IN ENCOUNTER ART

Encounter Art always strives at promoting functional abilities, it is goal-oriented, and it has its starting points in the needs of each group of participants. Goal-setting requires getting familiar with the group, assessment of the situation, as well as joint planning between the group leaders and group members. It is advisable to include other employees with whom one considers the goals of the group as a whole and the goals of individual group members. The goals should also be separately discussed with each participant, to the extent possible. Encounter Art group leaders link the information given by the customers and professionals with Encounter Art's possibilities and activities, the result of which is a plan to satisfy the needs of the group in question. After determining the goals, it is easier to build up the process. Individual sessions form an entity, consistent with the goals. For example, if the goal set for a well-being-at-work group is enhanced interaction and cooperation, the process can be planned in such a way that individual, pair and group work are scheduled on the basis of the goals.

Since 2007, professional guidance, or often called as supervision, has been a part of the Encounter Art training process during the weeks when pairs of students head their first own Encounter Art groups. On the one hand professional guidance has had a supportive role, and on the other hand, an educational role. Many essential philosophical questions as well as questions of principles can be addressed through one's own experiences. On the other hand, sharing experiences and challenges gives future group leaders' peer support, and good warming-up, art and instruction methods are shared with the group members. Professional guidance is

also an important part of professional Encounter Art group leaders' on-the-job development and coping. It makes it possible to process the feelings and challenges of action.

Significance of goal-orientation

Goal-orientation is prevalent in all health, social services and education fields, but what does it actually mean? According to the 2012 report of the Social Welfare Legislation Reform team, social work is defined as systematic, goal-oriented and research-data-utilizing action by professionals in social services (Raunio, 2012). Goal-orientation as the starting point for operations is often taken for granted. In health, social and education services, not enough time is always allocated for working on goals, or there is simply not enough time for it. Goal-orientation requires dialog between the key actors. It entails defining the situation as well as charting the resources and challenges. Discussion on goals also refers to visioning the future and putting the participants' perspectives into words; in other words, crystallizing what the goals are.

After determining the goals of an Encounter Art group, it is easier to start planning the process as a whole, as well as each session separately. This requires that the group leaders manage the big picture and can divide the overall objectives into smaller parts with which it is possible to obtain the main goals. Often the most important partial goal of Encounter Art sessions is to help the group members get to know one another and artwork. Even in this initial stage, the group's overall goals must be kept in mind, the goals that are seen, for instance, in planning artwork. As the process continues,



the goals of the group and of the individuals as starting points for planning become more emphasized.

Encounter Art groups are preventive, supporting the participants' wellbeing (e.g., day-care groups, student welfare groups) or rehabilitative, promoting functional abilities (groups for people with memory disorders, child protection groups). The common objectives in all the groups are to appreciate each individual, to promote interaction, to enable choice-making, to seek the participants' resources, and to provide the participants with joy and multisensory experiences. Besides these goals that are inherent in Encounter Art, additional goals are based on each group and its participants. For instance, one goal in caregiver groups is peer support and sharing experiences.

Ritva Poikela (2010) has studied how customer plans can make customer-oriented assistance more goal-oriented. She outlines the ingredients of an activity-based customer plan where key issues are to construct the customer's everyday life, to identify and analyze different significances together with the customer, and to promote the customer's social activeness. The goal-oriented nature of Encounter Art can be realized, when the customer's or resident's care and service plan includes the goals of participating in an Encounter Art group as part of overall rehabilitation. In rehabilitation, it is important that all the parties providing care participate in setting goals together with the rehabilitee.

Encounter Art group leaders need special expertise in the field of customer work in which they are involved in order for them to be able to define the goals of groups and group members lead by them. Thanks to their basic education, professionals in health, social and education services know how to support and guide, in a goal-oriented manner, different customers and customer groups in their everyday lives. In order to be able to act in a goal-oriented manner, a professional must master the theoretical framework, practice, methods, and assessment tools of his/her own field. Based on the above, future Encounter Art professionals begin to build their competency by bolstering it especially with Encounter Art's philosophy, theory and art expertise. Meanwhile, group leaders with professional backgrounds from the field of art complete their competency in groups leading and in Encounter Art's subject matters.

Role of Professional guidance in Encounter Art

In health and social services, supervision or professional guidance has a long tradition in Finland. As professional guidance has expanded to other fields as well, one often talks about coaching, and supervisors or professional guides act on the basis of different frames of reference and professional perspectives. Professional guidance is a tool for individual, communal and organizational development that is based on the persons' experiences of their own work. Professional guidance gives room for learning and it helps to support professional development and coping with work. (Kärkkäinen,

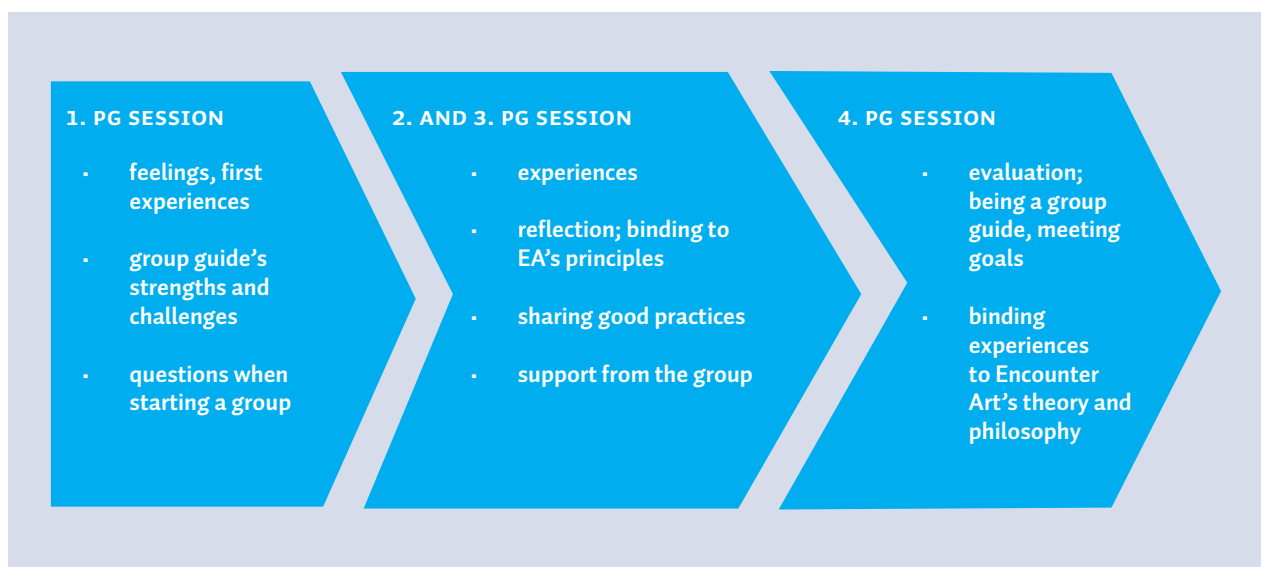


Figure 1: Professional Guidance (PG) in EA Education

2012.) All of these elements are included in Encounter Art's guidance sessions. Professional guidance aims to promote the professional growth of an Encounter Art group leader, to bolster his/her facilities for acting as an Encounter Art group leader, and to clarify processes, roles and principles.

Leading an art group for the first time is exciting and challenging. Working with a new group of customers may bring about different kinds of challenges that can be met with professional guidance occupational instruction. Leading an Encounter Art group makes group leaders visible the multi-layered entity that consists of overall planning of the goals, implementation and art activities for the group process.

When an Encounter Art group begins, the role of guiding session is to get to know other group leaders, give a forum for feelings of uncertainty and to exchange experiences. The subjects handled in the group process are mostly related to the challenges and experiences that the professional guide binds with the principles of Encounter Art, such as multi-sensory experiences and structure of activities. Support is given and received, and good practices are shared. Professional guidance may handle cases that underline group processes, group leading, interconnecting goals and plan, or the successes and challenges of artwork and appreciation. Later on, the group leaders' experiences are more tightly linked with Encounter Art's philosophy and theory, like encounter, appreciation, while considering how joy and stress appear side-by-side in art activities.

Professional guidance provides a forum for handling things that have occurred in groups and the feelings they have arisen. This helps the group leaders to outline his/her own actions in cooperation with his/her partner. Professional guidance can also focus on planning, preparing, implementing and assessing each session, combined with creative processing. When the group leaders reflect on their own actions, they may come to realize that they lack training in some competency area. Those with limited art competency may seek art education classes, whereas those with little experience in leading groups in health, social, or education services may supplement their competency in those fields.

Encounter Art group leaders should have the possibility of gaining professional guidance together with their partner. Sharing and analyzing processes and events together increases self-understanding, ensures realization of goals, and supports them in their demanding customer work. If

professional guide has only little knowledge of Encounter Art, his/her guidance focuses more on the general issues related to group processes and group leading. Even in this case, the element of guidance—that is supportive, increases self-understanding and creative thinking—is essential to Encounter Art group leaders. ■





II

COMMUNITY-BASED ARTWORK

*Picture:
Sirpa Eronen*

Hannele Niiniö & Johanna Holmikari

FAMILY AND COMMUNITY IN ENCOUNTER ART

Introduction

Development of the Japanese Clinical Art started in 1996, based on relatives' wishes to find ways to help and rehabilitate elderly people with memory disorders. Since the role of relatives and family is important in Japanese society, it is natural that relatives and family workers have been involved in group activities from the very beginning. The actors in Clinical Art groups consist of clinical artists, relatives, family workers, and doctors. The precondition for cooperation is mutual respect and division of labor between the different employees. The role of professionals in a multiprofessional team is flexible, so that they are able to meet the customer needs while respecting the customers' wishes (Oshiro 2009).

The starting point of this article is Encounter Art's comprehensive perception of an individual as part of community. The article describes practical applications deployed and potentials of applying this approach to Encounter Art. The practical examples in this article focus on family work in child protection, family caregiving, and development of a family network in elderly care.

Starting points and principles of caregiver- and family work in Encounter Art

The philosophical starting point of Encounter Art is the concept of a human being as part of some larger entity. This kind of holistic approach toward the individual and humanity is strongly conscious, but seldom seen in concrete action. The concept of an individual as part of a larger entity finds its

concrete form in Encounter Art activities where operations are targeted at people sharing a family community. Encounter Art has been applied to caregiver- and family work especially from this community-based perspective. Encounter Art makes it possible to make visible, on operational level, an individual's connection to his/her community.

In Encounter Art, it is believed that an individual's wellbeing is linked to the wellbeing of the community. In practice, this means that an individual must always be seen as part of a family, some primary community. This element may be a background principle guiding activities, or it can be one of Encounter Art's visible elements. There are three visible levels, the first of which is the organization of the group, that is, the structural level. A group may consist of, for example, family members, different generations, or members of the same community such as residents and personal nurses. The second level is the activity-planning level, whose goals dictate how and when pair, group or individual work is used. On the third, that is, artwork, level, are chosen the work methods that support cooperation and interaction between, in particular, pairs. The sense of community can be seen on all the levels or on some of them. For instance, individual work may reflect the individual's primary community by working on photos.

The sense of community can also be seen in Encounter Art on the service-system level. Including Encounter Art as part of Supported Housing units' customers' rehabilitation and care plan, integrates it into the resident's care environment. Another principle increasing community togetherness is the

art exhibition at the end of Encounter Art activities, which makes the participants and their products visible and boosts the participants' self-esteem. This way Encounter Art activities of individuals have an impact on the entire primary community as well.

Links with caregiver- and family work research in Finland

In Finland, family work is mainly spoken in the context of child- and youth work, child protection, and mental-health work. A relative has many roles in family work. In case of mental-health work, family work aims to support the rehabilitation process of the diseased, while the relative is seen as an additional resource in treatment and rehabilitation. According to Kristiina Aminoff, in mental-health caregiver work, the caregiver is a subject, an active player in his/her own life. The aim of caregiver work is to empower the caregiver and prevent depression. Encounter Art provides an activity- and experience-based tool for mental and social support.

In her licentiate examination (2011), Raija Hovi-Pulsa has outlined an everyday-based frame of reference for child-protection family work. The significance of community services has increased. According to the Child Welfare Act of 2008, municipalities must provide families where a child's development is threatened with family work. Hovi-Pulsa states that family work is a seemingly clear and common concept. There are many close concepts: family rehabilitation, family support, activity-based community services, enhanced family work, etc. The recent change in child protection translates into emphasizing a child's individuality and active inclusion. A child is included in dialog, and the experiential knowledge the child gives is significant.

This change in child protection has made family-work employees seek new tools. One answer to the employees' need has been Encounter Art's basic philosophy, i.e., combining interaction, appreciation and art-oriented activities. The aim of Hovi-Pulsa's everyday-based frame of reference for family work—which, in turn, has its basis on the German Hans Thiersch's everyday- and experience-oriented social pedagogics—is to bolster the customer's identity, social inclusion, and life management. These goals are common to Encounter Art activities. In particular, the position of family workers on the interface between public and private life as well as that between the world one lives in and the world of systems provides application potentials to caregiver work, regardless of whether at issue is mental-health caregiver work, developing an elderly-work family network, or work with caregiver families.

Caregiving refers to a relative- or friend-provided care and nursing for an elderly, disabled or sick person at home (STM 2013, 66). Caregiving has a special importance in the Finnish service structure, because the majority of round-the-clock care is carried out by caregivers. During the past few years, different players have cooperated on developing and offering the following kind of support to caregivers: volunteer help, peer-support groups, and temporary care of family-care recipients at day activity centers, which allows the caregiver to have a break or take care of his/her transactions. (Collander 2011.)

Encounter Art in caregiving

Since 2009, Encounter Art has had joint groups for customers and caregivers. Experiences of them have been collected from both the group leaders and the participants. In Encounter Art groups for caregivers, doing together is proven to strengthen solidarity and to facilitate sharing experiences and contacts outside the group. Encounter Art's multisensory experiences bring joy and help to discern one's own feelings that one is often forced to push into the background in everyday situations. Hovi-Pulsa's everyday-based frame of reference for family work describes an understanding-oriented and communication-striven approach that must be conscious. Encounter Art group leaders, who work on the interface of the private and the public, use experience and interaction to generate insights from the private to the general and from the personal to the public.

The experience expressed by all the participants of the differently organized groups (groups of caregivers and groups consisting of care recipients and caregivers) was that their wellbeing enhanced and that peer-support discussions made it possible to talk about difficult issues as well. The Encounter Art group was felt to have given joy, release, empowerment, and wellbeing. Interaction between spouses was deemed to have improved. The caregivers emphasized the importance of the peer support gained. Group sessions can address everyday problems or potential problems to arise, which makes it easier to provide early support for them. (See. Enckell, K. 2012; Anthoni, K. & Falck-Lydmann, M. 2010; Litukka, K. & Aalto, A. 2009.)

Encounter Art in child-protection family work

In child-protection family work, the wellbeing and self-knowledge of children and parents can be enhanced with the help of individual approaches and support measures. In themselves they do not, however, meet the challenges posed by interaction between child and parent, which essentially affects the wellbeing of both the child and the parent. Encounter Art can simultaneously support the wellbeing of



the child and the parent on individual and interactive levels. The skills in reading different feelings and experiences are key in child protection, because a child perceives his/her life through them. Art and self-expression can also offer mending and strengthening experiences: it is possible to change and rebuild one's life story. The possibility of mending experiences is especially important if a child or young person has such self-perceptions that are detrimental to or prevent creation of a positive self-image. (Känkänen 2013, 91.)

Encounter Art adds a new system to child-protection family work's tools. With the means provided by Encounter Art, it is possible to involve, in a structured manner, both parents and children in artwork. Encounter Art not only enables joint experience of art and other joint experiences; it also bolsters and integrates interaction. Child-protection family work has applied Encounter Art to child-parent pairs (see. Hiekkalinna & Vihma 2011; Lumila & Pekka 2011). The key goal has been to advance the interaction between children and parents with the help of Encounter Art. The experiential knowledge gained from group activities shows that Encounter Art

makes it possible to offer good, joint experiences to children and parents. They promote integration of interaction and enable operating models that can be transferred to everyday interaction.

Significant to the integration of interaction is appreciation of the other person and encountering the other person as an equal, which are inherent in Encounter Art. Encounter Art engages the child and parent in a dialog amid art. The conflicts present in the child-parent relationship can be left in the background when doing together which makes it possible to encounter the other person in a new way. The positive experiences generated by Encounter Art form a good basis and growth platform for development and rebuilding of interaction. Encounter Art cannot in itself solve the problems of interaction, but it may have a significant role in the family's rehabilitation process.

Känkänen (2013, 133) describes the therapeutic significance of art and art-based approaches, when they generate joy, aesthetic experiences and recreation in general. With the help of

different kinds of expression, one can find new perspectives and significances. Encounter Art could have just this possibility in child protection. It offers customers of child-protection family work an opportunity to distance themselves from everyday routines, to experience something new and memorable together with others. Encounter Art gives the possibility of shared good experiences that give one strength to face the challenges in everyday life.

Cross-generational family work

Encounter Art's family work has been expanded to cover cross-generational activities, too, which introduces a new perspective into family work. The pilot was implemented as a group consisting of elderly residents of a supported housing unit, s.c. service house, and their relatives, but corresponding methods can also be applied to, for instance, mental-health caregiver work.

Haavio-Mannila et al.'s (2009) study shows that cross-generational contacts are generally few and focus on near relatives. Young adults' contacts with, for example, their grandparents vary. The scarcity of cross-generational interaction is seen in the everyday life of homes for the aged and service houses. Caregiver work is developed, and one service house in Helsinki launched a development project in 2012, for which this Encounter Art pilot group of residents and their relatives was naturally suitable. The overall goal of the group was to support the participants' social capacities, sense of community, and interaction. Based on interviews of the elderly, important experiences consisted of belonging to a group and community, as well as addressing and re-evaluating memories together with others. Also of importance was doing together with a near relative. Encounter Art constitutes resource-based and empowering activities

Joint artwork by the elderly and their relatives made it possible to process memories and feelings, which provides a good growth platform for potential change in a close relationship. The relatives' experiences were very personal. One of the relatives described increased energy, enthusiasm for making art also with one's grandchildren. Furthermore, one relative said that an important experience was to create something by oneself, while another relative was amazed at the different ways people made art and found different aspects from other people's works of art during the appreciation round. (See Kaverinen, K. & Nuutinen, K. 2012.)

New openings

Encounter Art often aims to promote functional abilities. Interaction theories have recently introduced a new approach into research settings: functional abilities should always be defined as connections between personal characteristics and environmental features. Instead of functional abilities, Koskinen (2006) proposes the concepts of wellbeing and quality of life, because these concepts account for the life of an elderly person as a whole. Jyrki Jyrkämä (2008) agrees with the above when saying that, instead of measuring individuals, research should focus on understanding the social situations where the elderly act.

Koskinen (2006) is critical of most studies measuring functional abilities and claims they primarily focus on physical abilities, while discarding the other areas of functional abilities: a) group-level or collective resources, b) socio-cultural resources, c) social resources, and d) personal or mental resources. All the resource categories mentioned by Koskinen are simultaneously present in Encounter Art. Different categories are emphasized in different phases of a session, whereas during the appreciation round, they are all realized in each individual's world of experience as well as together with the other group members. The above-mentioned perspectives of functional abilities are applicable to all age groups. Encounter Art can be seen as an approach that has comprehensive starting points and that accounts for social situations.

Experiences of Encounter Art's applications to caregiver- and family work offer new and potentially untraditional models to caregiver- and family work. Ideas for a new Encounter Art group consisting of children and the elderly or Encounter Art's possibilities to support transition training at school could be mentioned as examples of increasing the sense of community with the means provided by Encounter Art. The model where artwork was first taught to school-age children who then supervised the elderly in a joint group has been tested in Japan. Combining other key areas of life—for instance, work and family—could prove to be fertile ground for new openings. Japan has applied Clinical Art activities to recreational events for work communities and families, as well as family evening leaves to groups consisting of people returning to work. The experiences have been inspiring and they encourage implementing Encounter Art in various environments in different ways. ■

Riitta Aho & Liina Kahelin

MULTIPROFESSIONALISM IN ENCOUNTER ART

Multiprofessionalism in Encounter Art

Clinical Art—on which Encounter Art is based—is a system devised in multiprofessional cooperation, originally meant for serving the needs of the aged with memory disorders. The Japanese have described Clinical Art as a comprehensive approach, a system that contains multiprofessional cooperation on several levels. Multiprofessional teamwork is an inherent part of Clinical Art; it interconnects clinical brain research, community-supporting family work, and multisensory group-form visual work. (Pusa, ed. 2010, 10.)

A multiprofessional team works in the background of Japanese Clinical Art groups, which provides the group guides and assistant group guides with occupational instruction and consultative support. The multiprofessional team consists of a Clinical Artist with art education, a medical expert, and a family worker who focuses on the customer's communal perspective and supporting it. (Pusa, ed. 2010, 10.)

There is no single established definition for the concept of multiprofessional cooperation. Different terms are used to describe it in different contexts, such as: shared expertise, multi-expertise, as well as multiprofessional or multidisciplinary teams and networks. In practice, multiprofessionalism means cooperation between experts in different professions. It entails working together in different teams and networks whose essential goal is to develop "multiple perspectives" that share power, knowledge and competency. The goal of multiprofessionalism is thus creation and

maintenance of dialog and sharing of feelings. (Pesonen, A. 2005; Nummenmaa 2004.)

Multiprofessionalism can also be defined as activities where work, work practices and work object are analyzed as a whole by combining the competencies and expertise of different fields in a work community and team (Housley, 2003). Isoherranen (2005, 14) describes the basic idea of multiprofessional cooperation as follows: perspectives and competencies related to a common task expand when representatives of different professions combine their knowledge and skills. In Encounter Art, this is manifested when professionals with different educational and vocational backgrounds meet customers—experts of their own lives—in different life situations. Viewed from several perspectives, it is believed that greater understanding of the entity is gained than when approaching the matter from just one perspective (Isoherranen 2005, 31).

Nikander (2003) describes how multiprofessionalism gains numerous official and unofficial forms in present service and care organizations. Issues considered in multiprofessional situations vary, for instance, from administrative practices, to wider-scope policies, to more detailed everyday solutions for customers' care, assistance, rehabilitation, and coping. Students of Encounter Art and those engaged in Encounter Art customer work are mainly involved in the latter issues; in other words, how to best support and promote the customers' wellbeing with the means provided by Encounter Art.

By the fountain of shared expertise

Regardless of work environment, multiprofessional cooperation is characterized by customer-orientation, collecting information and perspectives, interactive cooperation, crossing borders, and accounting for networks (Isoherranen 2005, 14). Encounter Art work with customers is based on customer-oriented action and dialog, as well as on respecting and valuing the participants. Encounter Art activities in art groups are always planned and implemented in such a way that they are significant, meaningful and appropriate for the customer groups. In addition, customer work accounts for the customers' safety nets, for example, parents of the children and the young, customers' caregivers or other care providers such as nursing home employees.

Isoherranen (2012) emphasizes that certain facilities are required for acting in multiprofessional teams, such as communication and interaction skills, proficient discussion, reflective assessment, and shared leadership. Furthermore, multiprofessional teams require self-management skills,

since everybody is expected to act independently and efficiently based on his/her own vocational education to achieve the common goals (Vesterinen 2001, 15).

In Encounter Art instruction, the learner is seen as an active and responsible developer who simultaneously learns and becomes an expert in his or her field. Learning is based on the students' exploratory, instructive, reflective, experiential and cooperative work. (Aho & Pusa 2010.) During the practical-training periods included in the training program, also employment-sector partners participate in the activities, for instance, providing consultation on the everyday routines of customer environments. Thus, sharing and developing knowledge and skills is realized in multiprofessional cooperation between students and work communities.

Encounter Art student groups actively share thoughts, experiences and perspectives. According to the Learning by Developing (LbD) model—a pedagogical model devised by Laurea University of Applied Sciences—learning is realized



in communal development activities (Raij 2007). Competency is deepened together in such a way that all the different perspectives are present, which means that students, employment-sector representatives, teachers and participants in different customer groups with different vocational backgrounds work together to deepen their competencies. This enables dialog between the different actors and provides all the parties concerned with more in-depth common understanding. The knowledge and ideas of everybody involved become part of the entire group's growth and development process. (Virtainlahti 2009, 53.)

During studies, a student's individual work and its reflective sharing constitute an important part of the student's professional growth toward Encounter Art's shared expertise. Personal experience in artwork, its significance, more in-depth personal creativity and sharing it with others give rise to new experiential knowledge that, in turn, makes it easier to understand the customers' perspective and promotes building and development of one's group guide skills.

Shared expertise in Encounter Art is also built and developed in occupational-instruction meetings included in the training program. In occupational instruction, the students can clarify their roles as group guides, as well as analyze and develop the contents of their work. Furthermore, occupational instruction acts as a collegiate and confidential reflection environment that enables handling of challenging customer situations. At best, this supports and promotes the students' multiprofessional cooperation skills and community spirit.

Challenges to multiprofessionalism

Multiprofessional cooperation demands a lot: above all, enthusiasm and willingness to work with others. Multiprofessional and multidisciplinary cooperation builds a shared overall perspective that does not rely on the perceptions of just one expert. Laukkarinen (2005, 11) describes how multiprofessional cooperation immediately introduces a wider basis and different perspectives and viewpoints, which demand time and willingness to engage in different kind of work, while simultaneously increasing individual competency and expertise.

Cooperation is successful when everybody is aware of his or her task and assumes comprehensive responsibility for it. Laukkarinen (2005, 11) adds that learning from others requires crossing attitudinal boundaries and, to a certain extent, the ability to let go of guarding one's own special expertise, like basic vocational education. According

to Karila and Nummenmaa (2001), this duality may be one of the greatest challenges to developing multiprofessional work.

As a new operating method, Encounter Art requires that actors and group guides actively seek cooperation with different organizations, work communities, and co-workers. Practical cooperation projects and teams that emphasize artwork can force one to survive the myriad challenges of a project organization, as evidenced by, among others, the Driving Change in Welfare Services for the Aged project (Niiniö & Toikko 2011). Applying new operating methods to different operating environments translates into re-examination of situations and arranging time common. Joint understanding can also arise from exchanging knowledge and thoughts and from listening to the other.

Kurki (2007, 107) describes how an inspirer outside the community in question, like an actor with artistic training and orientation, can introduce methods that seem unconnected without hearing or listening. Kurki reminds that inspirers should not rush in and expect big, fast, durable changes, because they might be greatly disappointed when these changes fail to materialize. This also poses the question of resistance within the different professions, when faced with change. On the other hand, people's different attitudes toward change and the speed of encouragement may also be mutually supportive.

Like Kurki (2007, 107) emphasizes, it is in general important in Encounter Art to chart the prevalent values of the partners' work units and to discuss them with the different actors. Despite differences in different professional cultures, joint operation between different professional groups and their mutual enrichment should be allowed. At best, this can increase customers' wellbeing. (Taipale 2001, 92–93). Nevertheless, multiprofessionalism does not develop in itself, but requires goal-oriented cooperation.

One must, however, keep in mind that legislation stipulates the operations and training of health, social and education services, which means that a real and wide-scope cultural change in organizations and training of experts also requires decisions by social and political decision-makers. Organizations need common understanding, goals, and continuous support for change, so that customer-orientation can transcend the organization's old operating culture, structures and boundaries. (Isoherranen 2012.) It is important to understand the big picture. To conclude: functional multiprofessional cooperation combines the different actors' interaction, operating environment, as well as the values and goals that dictate activities.

Benefits of multiprofessionalism

Cooperation and decision-making in multiprofessional teams is often considered as an essential tool for meeting present and future challenges in the field of welfare services. Cooperation between employees of different professions is believed to guarantee more equal, transparent and professional—as regards both the professionals and their customers—care and decision-making. For example, multiprofessional decision-making in health care is part of customer-orientation and discussion on customer's inclusion (see, e.g., Lehto 2002). In a nutshell: the core aim of multiprofessional cooperation is to find the operating procedures that best support the customers' situation.

Customers often benefit from multiprofessional cooperation where different actors share their expertise and competencies. The aim of the different professional groups in cooperation situations is to provide rational, non-discriminatory, and ethical decisions and operating procedures for the system and the customer. For instance, a medical rehabilitation professional can give useful tips on how customers with limited fine motor coordination can be supported in participating in artwork (among other things, use of thicker brushes, sloping worktops), while an education professional may enrich multiprofessional cooperation with his or her experience in experiential learning methods.

At its best, multiprofessional cooperation reaches goals that cannot be achieved by a sole actor. In multiprofessionalism, another actor or partner is not a threat but a resource with whom competency can be shared and evolved. Moreover, studies have found multiprofessionalism an advantageous approach. For example, in health and social services multiprofessionalism has been shown to enhance the quality of care and to cut health-care costs (Jaatinen, et. al., 2005, Humphris 2007).

The effectiveness of multiprofessional instruction has been globally studied. In multiprofessional instruction, students learn together, they learn from one another, and they

become aware of their own role in obtaining high-quality care (McPherson, et. al., 2001). When comparing the experiences of students in multiprofessional and single-profession groups, changes in knowledge and cooperation skills have been greater in the multiprofessional groups (Bradley, et. al., 2009, Bilodeau 2010). In addition, the students have reported positive experiences in multiprofessional instruction (e.g., Anderson, et. al., 2009, Bradley, et. al., 2009, Saxell, et. al., 2009). Ultimately, these positive effects are reflected in the customer level as well.

In Encounter Art, the multiprofessional approach is also seen in the aim to comprehensively account for the customer needs and wishes in different stages of activities, ranging from planning and choosing artwork to implementing and appreciating it. The operating process of each group is thus always unique and different, based on the participants'—and perhaps their relatives' or nursing staff's—wishes and needs, as well as on the group guides' creative methods. Participants in Encounter Art groups often find it important that they can influence the group's goals and execution in such a way that they can truly consider the group their own. In this case, creativity and commitment to working together increase.

Furthermore, it is nowadays better understood that work with people is emotional work whose effectiveness depends on the quality of interaction. Emotions are always present, and they can be constructively used for the customer's benefit. (Savolainen 2013, 27.) When working within Encounter Art, we need understanding of our own feelings as well as knowledge and skills from the perspective of art and working with people. For Encounter Art actors, this requires continuous development of oneself and within different groups. This way, it is possible to better support and promote Encounter Art's wellbeing impacts for the benefit of both the customers and the employees. ■

Sirpa Eronen

ENCOUNTER ART GROUP GUIDE'S OWN ARTWORK AS A TREASURE TROVE OF IDEAS

Introduction

All Encounter Art group guides have their own strengths and development needs. Learning new art techniques was very important for my development and professional skills. The time available to plan Encounter Art sessions is limited, but all group guides can use techniques and subjects that feel natural to them, as well as introduce variations into them. It is worthwhile to collect interesting photo and text material from, for instance, magazines, the Internet, and books. This inspiring material can be helpful for a long time. It carries potential that can, in a moment, be turned into an underlining idea of artwork. Furthermore, by making, watching and experiencing art, one's knowledge of art accumulates. In addition to creating art, I visit exhibitions, museums, libraries, flea markets, and watch movies. One can get insights and ideas from everywhere, as long as one visually inspects the environment and is open to what one sees and experiences.

Description of On the Journey process

In this text, I aim to describe a process that, for me, happens between the initial idea and Encounter Art's structured artwork. I first approached the subject in my specialization studies, in accordance with the phenomenological concept of man, which emphasizes experience, sensations, and understanding of the research subject based on them. The material was based on my own artwork, which, in my development task, was reported on and evaluated, while empiricism guided the theoretical knowledge formation. My artwork comprised myriad work stages, ranging from books to images and from images to writing. My artistic development

task was a combination of several ingredients—the read, the known, the observed, the created, the imagined, the considered—where I strive to bring forth the personal character of knowledge. Key to the process was that my attitude toward it was a certain kind of unconcern; I did not define the end result in advance. (Hannula, et. al., 2003: 86, 92-93). I chose "worn beauty" as the theme of the material handled.

Making art has always been an important way for me to address my internal world. It also feeds my alertness to the senses. I feel happiest at the artwork phase, which absorbs me completely. In the process, creative courage, curiosity, and openness translated into fertile ground for insights. Insights, in turn, moved the process on to a new stage where new and old knowledge were joined together in a constructive manner. In the words of artist and art-education researcher Jaana Houessou: "Whatever ordinary thing may arouse or inspire thoughts. The matters affecting a work of art may be interlinked from a long period of time." (Houessou 2010: 32).

The roots of my "Worn" theme go back to the time I spent in Liverpool as an exchange student in designer training about ten years ago. As part of our studies, we photographed things that interested us. I was especially charmed by the worn-out walls of the old buildings in the harbor that had seen a lot of life passing by. By zooming with the camera, I found small details in the walls, which were, in my opinion, of unexpected beauty: layers of paint and rust that were like small works of art. The details in my photos tell their own story; a story about worn beauty, a story of the past.

As I started to work on my Encounter Art development task in the summer of 2012, rust and wear began to creep back onto my canvasses. The sensory and emotional experiences I had felt earlier entered my artwork and myself on a more conscious level. "Experience can remain in the layers of the mind to be activated sometime later" (Houessou 2010: 167). The worn and rust theme had obviously become a lifelong ingredient in my artwork.

The goal of my experiments was not to produce finished, structured Encounter Art works of art, but to process how I get ideas, how they formulate. My artwork usually entails designing and making art textiles. The art textiles are mostly inspired by nature and materials. In the summer of 2012, I finished an art textile work whose starting point was the "Worn" theme. In the course of the process, the art courses I took in Berlin and Nice fed my thinking, too. I received many visual images and material to store on my memory files. The photos I had taken refreshed my visual memory during artwork and were an endless source of ideas. The worn-out walls, street art, notice boards and Kunsthaus Tacheles art house I had photographed inspired me as an artist and an Encounter Art group guide. I often use also basic shapes in my works of art. The square, rectangle and circle are currently my favorites. For several years already, I have used photography as a tool for drafting. I hardly ever draft by drawing. It is typical of me to "potter about" in the planning phase. I want to experiment, seek, and find. The draft and art techniques I primarily use are mixed media and collage.

Key to Encounter Art artwork is the question of enjoying doing and enjoying the art process. (Pusa 2010: 15). I realize, in hindsight, that I carried my work onward based on my flow of consciousness, intuition, and tacit knowledge. It usually takes me a long time to digest my thoughts. Doing slowly and pondering is a natural way for me to work. At the beginning of a process, my thoughts are often a flow of consciousness from which I fish for ideas by writing a work diary. Making notes is important to me, because it clarifies my thoughts and because writing helps me better internalize things. I plan a lot in my mind before beginning the experiments. Sometimes I have to change my plans during working, because they do not work, although often the "errors" give rise to new paths and ideas.

Artwork

I chose the art techniques to be experimented with by accounting for Encounter Art's key elements, of which the use of multiple senses is particularly interesting to me. As art techniques I chose contact dyeing, drypoint printmaking, carborundum, and mixed media. When using mixed media, I utilize the properties of different materials and

different methods by using them in new contexts either side-by-side, in layers, always testing. Diverse materials and techniques generate myriad sensations in artwork and allow combinations of traditional and unexpected techniques.

I trusted my earlier competency in handicrafts and art. I feel that I have tacit knowledge related to the basic skills. I no longer have to consciously think about all the technical solutions I am about to make. I often engage myself in intuitive experiments, without much thought for the end result, as if my body acted as a natural continuum to my thoughts. Sometimes work entails mere mechanical action and different work phases are completed, while the work is yet rewarding.

Through my experiments, I carried my earlier competence, new knowledge, photos and images, as well as variations of myriad kinds of what I had seen and experienced. All these processes interconnected with one another and with my artwork. Overlapping is also a typical way for me to work. I worked on my experiments by using different techniques simultaneously, the same way I may work on several textile works partly at the same time. When attending art courses, I rediscovered the importance of sharing. It is rewarding to share thoughts and experiences with the other course participants, to look at and learn from the works of others; this way everybody gets "something new" to take home. In my opinion, sharing experiences and ideas between Encounter Art group guides is of paramount importance.

In contact dyeing, the spectrum of materials provides sensory activity with myriad potentials. Only the imagination is the limit as regards using the dye substances and dye and print materials. Handling the materials arouses many sensations. In addition to sight, we feel, smell, hear, and even taste the material, for example, the rustling of dry onion skin, the smell of aromatic tea, the aromas of coffee and vegetables, as well as the feel of edible ingredients. Feeling, chopping, fingering, tearing, crushing, sounds and smells take us to the world of senses, sensations, and memories. The *Vauvojen värikylpy* ("color bath for babies") book gave me novel ideas for contact dyeing. Participants in color-bath workshops study and paint with soft and rough, rattling and squelching, wet and dry audio- and sensory contrasts. (Setälä, et. al. 2011.)

The drypoint printmaking and carborundum technique introduces slightly different kinds of experiences. Diverse materials and special tools introduce additional elements into image-making. Work with oil-based colors often requires the maker to wear gloves, but the smell of color and linseed oil bring about olfactory sensations. Rubbing, mixing, printing and washing colors bring about different

motor-, balance- and proprioceptive sensations than painting does. Painting with carborundum sand and gesso introduces a new dimension—tridimensionality—into painting. These techniques also help to develop concentration, patience, and different kinds of competencies.

Most important in our art technique experiments for me was doing and testing. I am especially interested in surfaces: their structure and texture. The experiments I conducted were not finished art pictures, but proposals, considerations and experiments in working on images, generation of ideas, and handling of materials. I am also interested in fragments, treasures found on the principle: "one man's trash is another one's treasure," or pieces that are part of a larger entity. A specific detail out of a large surface may offer totally new and fresh perspectives. I like things and issues that have different elements when looked at from far and near. "An artist observes things that, according to his or her esthetic opinion, are worth observing." (Venkula 2003: 34). When conducting my experiments, I stepped away from current basic ideas of image-editing. Instead of computer-aided editing, I concretely edited the photos I had taken by using different tools and art techniques or prepared photos with art techniques that arouse in me the same kinds of associations as the photos I have taken. I created my own photographic realities. I added a layer on the surface worn by time. I made my own story of the past. I acknowledge the past and provide it with the present, a new chance.

In conclusion

Image played an essential role in my artwork. By image, I in this text mainly mean the photos taken and the experiments I made. I collected material from making images by multiform methods. The visual diary of my experiments reminds me of a multi-dimensional collage, which, in turn, tells its own story. The visual material generated during the process underwent several changes, turning into material,

generating new images and research data, until they became a part of the process. Jaana Erkkilä says in her thesis: "One challenge of a person conducting visual research is what is material and what is research data in the end." (Erkkilä 2012: 34). During the process, I journeyed through the "main thread" in my mind, ending up on myriad side streets. Previous and novel ideas interconnected in my thoughts and generated something else to experiment with. The experiment turned into research data, since it created yet new models for solutions. Some of them worked and some didn't, I decided by trial and study of the end result.

Jaana Houessou describes process as follows: "A process lives its own life; it flows, sleeps, goes in circles, and continues to flow again. Sometimes it travels slowly, sometimes at the speed of light. Sometimes it seems to have stopped, until something makes it move again." (Houessou 2010: 9). This is an apt description of my art process. I processed consciously and unconsciously almost continuously. I lived my life in the process. My knowledge originated from what I did, and it cannot thus be generalized. Experiential understanding and learning of art occurred in the interaction between myself and the environment. I was an active knowledge builder. My background, experiences and knowledge joined together during the process. My intellectual world of art became structured and conscious. Learning art is a continuous process, based on the interaction between individual experiences and concrete and abstract concepts. Experiences, in turn, are based on sensations arising from social interaction, observing the environment, and viewing and making images. Learning is highly individual and requires support, as does Encounter Art artwork. One must progress by experimenting and trying to predict when interaction bears fruit. When one is well-versed in one's own art process and its phases, one is in a position to build a structured and gradually progressing artwork process to serve the goals of Encounter Art. ■



Reetta Voutilainen

USE OF MULTIPLE SENSES IN ENCOUNTER ART

An individual is in contact with both the external world and his/her bodily sensations with the help of the senses. Our senses form the basis for our actions and act as tools of interaction. The senses of each person function individually, but usually observation takes place through several sensory channels (sensory integration). Multisensory refers to sensory experience gained through simultaneous use of two or more senses. One of the cornerstones of Encounter Art and Clinical Art is accounting for use of multiple senses in work. Use of multiple senses aims at increasing wellbeing through relaxation, presence, learning new things, and activation. Encounter Art is strongly based on the visual arts, but each Encounter Art group guide is free to utilize other forms of art, too, when heading Encounter Art groups. In addition to making pictures, I have tried to combine music, dance, drama and creative writing in the groups I have guided. This has promoted the use of multiple senses and introduced welcome variation and challenge as regards planning and guiding groups. In this chapter, I will first describe—based on literature—the concept of using multiple senses and its possible applications. After this, I will introduce some exercises activating different sensory channels and issues to be accounted for.

The senses and multisensory aspect

The senses are generally divided into five main senses: sight, hearing, smell, taste, and touch. Sometimes somatic senses, that is, body position, motion and balance, are counted as the sixth main class. (Atkinson, 2000) The senses allow an individual to orient himself/herself to the environment and

receive information of issues happening inside his/her body and in the environment. Every move we take, every smell we perceive, and every object we touch give us sensations. The senses are also culturally dictated, and the perception of the number and function of the senses varies. Spoken and written language reflects the senses' order of importance. For example, in the West, knowledge and understanding are primarily linked with the sense of sight, which usually gives us more sensory information than the other senses. However, a tribe living in a tropical rainforest perceives space more with the help of hearing than with watching. (Kinnunen, 2013)

Multisensory refers to experience gained through use of two or more senses, which is relaxing, activating, and rich in emotion. This kind of activity that both activates and relaxes promotes creativity, learning, imagination, and wellbeing. A multisensory environment or work is not easily defined, since almost every environment and work approach stimulate several senses. According to Sirkkola and Ala-Opas (2012), multisensory work is an umbrella term, which covers widely known and researched methods such as "Snoezelen" (Hulsegge & Verheul 1987), Multisensory Environments (Pagliano 1999), and sensory-integration therapy. (Ayres 2008). Lusebrink (1990) has created a model that analyzes the psychophysical levels in creative therapies. The first level is the kinesthetic-sensory level, the second the perceptive-affective level, and the third the cognitive-symbolic level. Creative activity can take place on all the above-mentioned levels. These levels can also be utilized in Encounter Art, especially with regard to the first two levels, which are related to sensory experience and use of multiple senses. I will return to

the levels of Lusebrink's model at a later stage with practical examples.

The Snoezelen method has its origin in the idea that an individual gains new experiences through the senses. The term "snoezelen" comes from the Dutch words "sniff" and "doze." On the one hand, it combines the active side of sensing and on the other hand, peaceful observation. (Hulsegge & Verheul, 1987). Meanwhile, Pagliano (1999) has developed different kinds of physical spaces, planned to provide myriad sensory experiences. Sensory integration means processing and structuring sensory information in the central nervous system (CNS). Ayres (2008) emphasizes the interaction between action and multisensory knowledge in promoting children's growth and learning. In addition to the methods above, multisensory work refers to other operational and creative methods that utilize multiple senses. Examples of these consist of, among others, many techniques deployed in music, the arts, motion, and bodily awareness. (Sirkkola & Ala-Opas, 2012) The multisensory approach is widely applied to health and social services, for example, in mental-health work, working with the disabled, and elderly work. Pagliano has devised multisensory environments, especially from the perspectives of teaching and learning. Encounter Art can be considered a multisensory approach whose area of application is extremely wide, comprising almost all the fields of health, social and education services.

Accounting for different senses in Encounter Art groups

Differentiating between the senses is often superficial, because they are interconnected, and people naturally use different sensory channels to observe the world. Each line drawn requires motion. Making art while music is playing stimulates at least the senses of sight, hearing, and touch. An Encounter Art group guide also communicates by action and affects the participants' senses; calm breathing, approving look, calming voice, and appreciative touch create multisensory experiences shared by the participants. Each Encounter Art group guide works on his/her personal strengths and provides the group with his/her own expertise. Nevertheless, I encourage everybody to engage in exercises outside their comfort zone and to more courageously adopt materials that stimulate all the senses. One's own imagination is largely the limit to what can be done while deploying multiple senses.

To see and be seen

Sight is our most dominant sense, and our society is highly visual. The significance of the sense of sight shall be accounted for already when planning the physical premises for an Encounter Art group. The furniture, colors, decorations

(e.g., paintings) on the premises, light, and shades can act as factors either promoting or obstructing work. Very powerful and colorful elements in a small space can seem restless and take attention away from working. Besides decorations, it is advisable to choose, for instance, the wax cloths meant to protect the tables with care and to avoid too colorful and too figurative ones. Artwork requires a sufficient amount of light, and the ideal is natural light. One can consciously reduce the dominance of the sense of sight by, for example, working with the eyes closed or in candlelight, which makes us automatically rely on the other senses, which, in turn, could be an interesting experience. On the other hand, one can purposefully stimulate the sense of sight with the help of, for instance, painting with tools available in the kitchen or by using one's left hand for painting. Furthermore, one must always keep in mind any potential restrictions the participants may have and to provide alternative ways to work, if, for example, working with one's eyes closed is deemed too demanding or scary.

According to Lusebrink's (1990) model, we can observe and examine the structure, forms and arrangement of pictures on the perceptive level. Turning the picture or examining it from a different distance changes our perception. Clear art materials and structured assignments bring out a perceptive approach. One can cut elements out of a finished picture and turn them into another piece, one can draw the same picture from a different perspective, or one can enlarge a tiny detail into a new work of art. According to Lusebrink (1990), excessive observation may weaken emotionality, and the Encounter Art group guide is responsible for choosing the techniques and focuses based on the group's developmental stage and goals.

We usually account for the other members of the group with the help of sight. Placing of workstations is another important issue to be accounted for, and the group guide must provide a peaceful space for those who need it. On the other hand, working in a group often entails adopting hints from others, which is something that the group guide can consciously encourage. For instance, the participants can be advised to take input from the person working next, or the entire group can be encouraged to work together, which results in a picture created together. Working in a group or with a pair and, in particular, the appreciation round provides the chance to see the others and be seen oneself. This is one of the key principles of Encounter Art.

Hear the silence

The sense of hearing is one of the first senses to develop: even the hearing of a fetus is highly developed. Encounter Art group guide can usually well account for sounds and use of



them in tuning in and in artwork. It is important to choose the right kind of world of sounds, depending on, for example, whether one strives at a calming or energizing impact. One can communicate a lot with one's tone and emphasis of voice. When using music, sounds of nature or instrumental music are often favored, in order to prevent the words of songs from taking attention away from working. Music can be used in artwork as an activating factor: for instance, the participants can be asked to paint the feelings aroused by the song they hear. Nevertheless, it is important to observe the group and assess the use of music based on the situation in question.

Silence and working in silence seems to be quite a privilege in this modern world of ours, and it may help one to focus on the moment and on one's work. The sense of hearing can, however, be stimulated in a number of other ways, too. During the tuning-in phase of Encounter Art the group guide can ask the participants to pay attention to the surrounding sounds such as breathing, footsteps, sounds of clothes, cars, etc. One can also produce different sounds and test what kinds of sounds can be generated with the objects on the premises. At the same time, the sense of hearing is combined with the sense of touch. Even the materials sound different,

if the sounds from crayon, watercolor, or mere paper are compared.

Fragrant art

In my experience, smell and taste are the most easily forgotten senses. Nevertheless, we use them all the time unconsciously while working. Materials—such as paints, crayons, pine soap in felting, and maybe even paper—remind many of, for example, childhood carpet-washes or perhaps the less-pleasantly fragrant drawing lessons in school. The sense of smell in particular has a strong impact on us, and smells make memories, etc., from the subconscious rise to the surface. It is good to account for this, for instance, when working with people with memory disorders.

Fruits, berries and spices can be used as sources of inspiration. Foodstuff art (see www.tintura.net and www.varikylyp.fi) is an interesting way to study the different senses, to play, and to make art. The materials may include edible, fragrant and colorful foodstuffs: berries, vegetables, mashed potatoes, vanilla pudding, cocoa powder, licorice, or coffee. They can be used as such or mixed with different dry and wet materials. One can also make art using bun dough or decorating

finished pastries or sponge cakes. Foodstuff materials are not only safe, but can also be applied to work with customers of all ages.

Kinesthetic and sensory

The sense of touch is the first to develop and the last to die. Its importance is manifested in the many meanings the Finnish word “*tunne*” (sense) has: internal feeling of the mind, sensory experience, bodily sensation, knowing someone or something, instinctive sense (e.g., sense of duty), or premonition of danger. The skin regulates body temperature, warns of dangers, and prevents threats. On the other hand, a gentle touch calms, relaxes, and promotes the sense of safety. This is due to secretion of the oxytocin hormone. The positive effect of touch on health has recently gained scientific backing. (Kinnunen, 2013.) The senses of smell and touch have proved to be important factors in various rehabilitative and therapeutic methods, of which Encounter Art is but one example.

The first of Lusebrink’s levels is the kinesthetic-sensory level. This complies with the above-mentioned developmental order (Lusebrink, 1990). According to Lusebrink, kinesthetic and sensory are the extremes on the same continuum. A sensation can be experienced as motion and body rhythm or as a mostly sensory sensation. When one extreme strengthens, the other weakens. As a general rule, one could say that when the rhythm of motion accelerates, one moves toward the kinesthetic extreme, and when it decelerates, one moves toward the sensory extreme. The experiences may also combine, occur simultaneously and of equal power. (Rankanen, 2009)

Motion and the sense of touch are strongly present in making art, even though one does not often consciously think about it. All visual expression requires some kind of motion and sensation of touch related to the materials used. Kinesthetic expression can be limited, enabled, or inspired with the help of different kinds of art materials. The rhythm and motion of artwork may in themselves be relaxing and therapeutic experiences. Kinesthetic work requires an accessible space, for example, a large paper surface and materials such as clay, fluid paints, or three-dimensional materials. It is worthwhile to consciously play with the speed of motions. The place where work is carried out may also have an impact on kinesthetic experiences. Sometimes one could try working on the floor or on the wall with the help of an easel. (Rankanen, 2009) Moving on the premises is one way to warm up the body and take it into consideration. Different relaxation exercises, creative motion, contact-improvisation or living statues are especially functional at the beginning of group sessions. The sense of touch can be purposefully accounted for with the help of different exercises. In the tuning-in phase, the

participants can be advised to pay attention to their bodily sensations, like breathing, different parts of the body, or soles. Feeling the materials, painting with the hands, or simultaneous use of both hands can be added to artwork. Different materials should be tested in myriad ways. Materials requiring handwork stimulate the sense of touch the best. Finger paints, felting, making a plaster mask, or working with clay give an entirely different kind of sensation of touch than drawing or brush painting do. One must, nevertheless, account for the participants’ potential allergies and for the fact that not everybody feels secure or comfortable with making a mask or painting with finger paints. In these cases, the group guide shall give optional ways to conduct the work, for instance, making something else than a mask out of plaster or wearing rubber gloves when painting.

Finns do not naturally touch one another very much, but almost everybody enjoys an appreciative and gentle touch. You can start touching in a discreet manner, for instance, walking on the premises, and touching the group participants with a handshake or a light touch on the shoulder. In my experience, an even more intimate touch such as shoulder-rub or “dusting” the back have functioned well. Some people prefer to have a tennis ball or therapy ball between oneself and another person. The group guide’s task is to assess for what kind of a group and at what phase to give these kinds of exercises. It is important to respect the other person’s boundaries, uniqueness, and personal space. At its best, touch generates security, calm and comfort. (Martin, et. al., 2010)

An individual is always an entity that consists of psychological, physical and social factors. Likewise, the impulses derived from the different senses integrate and give sensory experiences, arouse memories and feelings. Accounting for all our senses and using them all were some of the background principles when Encounter Art’s predecessor, Clinical Art, was created. Clinical Art combines making art and multisensory stimulating of the brain, which, in the beginning, was applied to rehabilitating people with memory disorders. Use of multiple senses has retained its position as an important background principle in Encounter Art, even though the operations have expanded from rehabilitating people with memory disorders to other fields of health, social welfare, and education services. Use of multiple senses enables a relaxing, activating, and experience-rich artwork that benefits people of all ages and works of life. ■



III
PHASES OF
STRUCTURED
ARTWORK

Picture:
Sirpa Eronen

Rebecca Ahava & Saija Vuorio

WARMING UP FOR GROUP AND ARTWORK

This text describes warming up in theory and as regards Encounter Art customer groups. The text includes warming-up ways taken from 80 different sources. The ideas have been collected from different group guides and customer groups and reflect the handwriting of a number of people. The ideas have been organized under seven themes, in order to make it easier to approach them.

When addressing warming up, one not only chooses a convenient and fun way to warm up, but a route that directs the group members to successful artwork. In Encounter Art, warming-up is always goal-oriented, supports art activities, or heads toward art activities. The safe space created by the group guide allows the participants to immerse themselves in unpredictable details or entities. The goal is that anybody can succeed in making a fine work of art and enjoy the entire process. (Pusa, 2010; Blatner A., 1997, 57 - 62.)

In Encounter Art, the goals may be related to group dynamics. Encounters inevitably take place on both individual and group levels. Warming up aims to—through joy, realization, and activity-based methods—obtain the best possible setting for encountering, creative work, as well as appreciating both oneself and others. The warming-up phase in the beginning and the appreciation round in the end are intensely interactive parts of the overall activities. (Pusa, T. 2010.)

Warming up

Warming up for an activity means gradual increase in spontaneity and willingness to work. The individual becomes increasingly interested in his or her task and is finally so enthusiastic that he/she is willing to do something about it. (Aitolahti and Silvola, 2008.)

It is important to warm up for the activities, so that the group members become motivated and feel free and secure. In other words, warming up has an important psychological role. The aim of warming up is to increase individual and group spontaneity and creativity in relation to one another and to the subject in question. Activity-based warming-up methods can be steps in creating trust, openness, and mutual playfulness. Warming up boost group dynamics and makes people sensitive to encountering others. (Blatner, A. 1997).

Jacob Levi Moreno, the founder of psychodrama, studied people, society, and encounters between people. According to Moreno, creativity arises from spontaneity, which is a state where a person's mind is exceptionally free. In the state of spontaneity, an adult is able to forget his or her preconceptions and reach a childlike state. Spontaneity increases in interaction, when creating, experiencing and living in a shared imaginary world. (Kopakkala, 2005.)

Key to warming up is to obtain a spontaneous, natural atmosphere. Moreno lists the following as preconditions for spontaneous behavior: feeling of trust and safety, receptivity to intuitions, images, feelings, playfulness, risk-taking ability, and willingness to find something new. It is also important to get people moving and interacting with other people. (Blatner, A. 1997.)

In order for the group guide to warm the group up properly, he or she must first prepare for the group in advance. It is good for the group guide to mentally go through the session to come and think about the best way to guide it. The group guide shall remember that by his/her own example, he or she encourages the group to warm up. It is worthwhile to consider, for instance, whether to speak while standing up or to sit and mostly listen. What kind of picture is he/she sending? Usually, the group guide must look at himself/herself in the mirror and open up, so that the group learns to trust him/her. The feeling of genuineness and warmth helps the group to open up and act in a more spontaneous manner. (Blatner, A. 1997.)

Several techniques are applicable to warming up the group, and the group guides chooses the most suitable ones based on the goals set for the group session. Greeting and small talk relax and warm the participants up for what is to come. Activity-based warming-up techniques can be related to different kinds of creative actions like dancing, drama, the visual arts, or multisensory methods that encourage the participants to immerse themselves in the sensory world. The warming-up ways are countless in number, and they can be combined and reshaped to obtain the goals set for the group.

In the Encounter Art warming-up phase, it is important to warm up the senses that promote the success of the artwork in question. According to Pusa (2009), work based on the senses increases the ability to be present and help find sources of joy in everyday routines and environment. We will next address the seven themes of warming up: exchanging news as part of warming up; visual work; drama games; dance and motion; verbal arts and discussion; and music and experiencing. The ideas given below are examples. The group guide shall ensure that they are linked with the artwork at hand.

Exchanging news

Warming up can be started by exchanging news. Exchanging news and encounters are, in their fleetingness, an important moment for an individual. When people are asked what adds to their pleasure in a community, they often mention greeting as a factor. In the middle of hurry, greeting and exchanging news may often be forgotten, but they are very important to people. According to Karila et. al. (2006, 69), greeting

is deemed caring, which feels good. Asking of somebody's news does not in itself give rise to spontaneity, which can lead to creativity, but it constitutes an important part in successful warming up.

Visual work

Making visual art can be used as such as a tool for warming up for an Encounter Art session. According to Wilson (1994), the aim is to create an experience that stimulates feelings and senses, which has an impact on the experiencer. Therefore, visual work is a good warming up method for making art. It helps the participants feel excited or relaxed, to feel alive.

Visual work is by nature experimental. It utilizes the senses: touch, sight, and—to the extent possible—also smell and hearing. Visual work entails physical action, motion control, and observation. Activities may include drawing, building, arranging, and mixing touching, shaping or other kind of handiwork. Visual work usually results in a product. (Malchiodi C. 2005, 40.)

Drama game

Drama games allow people to test their mental and physical limits. Drama games come naturally to children, but they are also deemed acceptable by adults. One method provided by drama is to imitate other people. When we explore the doings of other people, we are hilarious and curious about their behavior. (G. Wilson, 1994, 26 - 29.)

One example of a drama game is image travel where the group guide urges the group to imagine general themes for which every participant creates contents based on his/her unique images. The themes may consist of, among other things, the sea, travels, woods, and houses. Image travel is suitable for warming up individual and group work. (Blatner A. 1997, 64 - 65.)

Dance and motion

Warming-up through dance and motion increases the group members' facilities for artwork and spontaneity. They give the individual and the group permission to participate physically. The starting points of work may be bodily motion, keening up the senses, or rhythm-based ritual motions. (Blatner A. 1997, 65.)

Dance and motion translate into creative and active means to achieve an integrated and spontaneous state of body, mind, and spirit. The aim is to remove obstacles to self-expression in relation to the others, and to help the participants

to accept themselves and their own body, to relax and enjoy. Dance is nonverbal: the force of expression is based on motion and sound. Motion is suitable for people of all ages. (Malchiodi C.2005, 97- 101,118.)

Verbal arts and discussion

Suvanto (2012) describes how verbal arts observe the world, oneself, and people. These observations are mixed with creativity; a little joy, inspiration and sensations are added; the ingredients are then simmered and finally poured on paper. Words unite people, whether spoken or read. Words are not only abstracts, but also have bodily value.

A text can take the form of, for instance, a poem, story, diary, epistle, fable, fairytale, myth, essay, or the words of a song. Poetry is said to be great in its smallness. The language of poetry is filled with condensed meanings. Poetry promotes growing and recovery with written and spoken meanings. Malchiodi C. 2005, 151–152, 155, 175.)

The core of the Sadutus (story crafting) method, developed by Finnish experts, is the idea that people learn and find new things when they are active and seek answers to their questions. In story crafting, the group guide asks the teller to tell a fairytale exactly as he or she wishes to tell it. The group guide writes down the story as the teller tells it. Finally, the group guide reads the story, at which point the teller can change it, if he/she wants to. Story crafting unites people with the moment and the audience who are present. It creates strong team spirit, at the center of which lies a strong ego. (L. Karlsson, 2003, 110 - 116.)

Music

The significance of music varies from one culture to another and from one individual to the next. Music constitutes an important source of pleasure, emotional comfort, and inspiration. Music arouses strong emotional reactions within us, which can even be felt as physical tremors, a lump in the throat, tears, or goose bumps. The tempo of music has a great impact on feeling: a lullaby relaxes faster than jazz or having no music at all. Fast and loud music accelerates the pulse and increases tension. A repetitive rhythm can induce trance-like states. Songs related to grief are often slow, whereas happy songs have a faster tempo, they are louder, and their rhythm is more irregular. (G. Wilson, 1994,143 - 148.)

As a warming-up technique, the group members may create music together, improvise on simple instruments, and add other sounds and motions. Background music is often an efficient warm-up method. It can accompany or emphasize the progress of activities. (Blatner A. 1997, 66.) Music can be

used in Encounter Art in the background to direct the atmosphere and, through it, the work conducted. On the other hand, silence can be used as a conscious choice.

Sensing

When planning the warming-up phase of Encounter Art, it is good to be conscious of the sensory options available to the group guide. According to Ayres (2008, 74-75), the senses can be divided into two categories, based on the sensory information they convey. The first category reacts to external, i.e., exteroceptive, sensations, whereas the second category reacts to internal, i.e., proprioceptive, sensations. Exteroceptive senses consist of touch, smell, taste, hearing, and sight, while proprioceptive senses include position, motion, and balance.

Warming up as bridge to artwork

Warming up, if conducted well and unhurriedly, serves artwork. At best, an individual during the warming-up phase finds his or her place in the group and feels safe. At that point, he or she is ready to work beside and together with the others. Feelings of safety and relaxation support curiosity and openness that greatly benefit art-making processes.

When warming up is successful, the participant is ready to leave everyday duties aside for a moment and eagerly engages in artwork. Sensory stimuli supporting presence and concentration may already have transferred the participant into the land of artwork. A well-prepared individual and group can surrender themselves to the pull of making art. ■



Warming-up options

Exchanging news:

- Group members bring an important object to the session or choose one object from the ones the group guide has brought that tells something important about themselves
- The “color of the day” is chosen from pieces of cloth or colored pieces of paper
- Exchanging news with the help of a picture card chosen
- Exchanging news by naming the flower of the day
- Identifying and verbalizing feelings with the help of a small painting assignment
- Exchanging news by turns with the help of a circulating object (teddy bear, ball, paintbrush, etc.)
- Teddy bear cards (Pesäpuu association)
- Expressing without any auxiliary tools, e.g., how one feels right now
- Map of emotions on which a picture expressing one’s state of feeling is put at the beginning and end of each session.

Warming-up options with the help of visual work:

- Gluing the flag of a country on a map (related to a travel theme)
- Painting part of a world map with music playing in the background
- Abstract cards whose colors and shapes are observed
- Modeling
- Illustrating the cover of a folder with music playing in the background
- Choosing, tearing and placing pieces of cardboard according to how each participant views his or her place and position in the group
- Making different marks with oil pastel crayons
- Choosing a picture card that appeals to oneself
- Looking at and discussing pictures
- Art exhibition

Warming-up options with the help of sensing:

- Touching (various objects, materials, etc.)
- Smelling (pepper, chocolate, spices, etc.)
- Feel-bags (stones, wool, bottle caps)
- Studying fruits with sensory-work techniques. Each participant has a fruit to smell, taste, and look at.
- Thinking about different smells: summer wind, the scent of laundry
- Smelling and touching wool
- Watching and listening to a summer landscape (Secret garden music)
- The participants rub one another’s shoulders utilizing tools (brush, ball, felt stones, etc.)
- Rubbing one’s own hands

Warming-up options with the help of drama games:

- “I like...” game, which aims to bring out positive issues about oneself and about another person, to practice expressing one’s opinions and listening to the other person.
- Image travel
- Playing together with, for example, a balloon
- Introductions in pairs. Presenting one’s partner
- “Broken phone” expressions

Warming-up options with the help of dance and motion:

- Moving on the premises based on adjectives
- Showing an exercise or stretching move by turns
- Small-scale physical warming up
- Warming the hands by clapping and stretching
- Breathing exercise
- Moving with an object like a balloon or scarf
- Relaxation

Warming-up options with the help of verbal arts and discussion:

- Writing a letter
- Fairytale and its illustration
- Processing emotions by discussing
- Discussing art books according to the theme chosen
- Choosing a card to be told about: what thoughts, memories or feelings it arouses
- Colorful tropical cards to generate discussion (What would you like to do there?)
- Seasonal art cards to generate discussion
- Free-form discussion based on a poem
- The globe to generate discussion: which countries have you visited?
- Locating the country that is the theme of the day on the map
- Reading a poem to the group members
- Analyzing and discussing a focal point

Warming-up options with the help of music:

- Drawing with music playing in the background
- Composing a song together with the help of musical notation
- Combining song with motion
- Listening to rhythmic music and playing along
- Listening to birdsongs
- Singing folksongs together
- Image travel
- Exchanging thoughts about spring with music playing in the background

Anu Leinonen & Katja Koistinen

GUIDING ARTWORK

In Encounter Art, participants are supported during artwork with the help of different instruction methods that aim to enable multilevel and multilayered experience of the art process for every participant.

The group guide's role can be seen to be divided into two main themes: Guiding artwork and reflective instruction. Both of these main themes are divided into four subthemes. The themes under guiding artwork are: structure and phasing, instruction and illustration, management of materials and techniques, and multisensory experience. Meanwhile, the themes under reflective instruction consist of: appreciation and encouragement, observation and silent presence, changing activities, and interaction. The subthemes of guiding the art processes introduce factors related to guiding Encounter Art artwork, whereas the subthemes of reflective instruction address general guidance and principles related to guiding an individual and a group, which help support artwork and are inherent in Encounter Art. (Koistinen & Leinonen 2013.)



Artwork in Encounter Art is structured and phased. Phasing the artwork strives to support the participant's journey from the beginning to a completed work of art. The number of the different work phases is not essential; of importance is the appropriateness of the phases to the flexibility of the actual artwork. Artwork progresses smoothly when instructions are clear and correctly timed. Verbal instructions are

insufficient for many groups that benefit more from illustration. The group guide uses illustration to make his/her instructions clear by giving concrete examples of what is being done and what artwork materials can be used.

Inexperience in managing art materials and techniques may cause uncertainty in guiding artwork. The group guides need practical experience in the materials and techniques they have chosen in order to be able to phase artwork in a work-promoting manner. The better the group guides' know-how about materials and techniques, the more confident and versatile they are in illustrating the use of materials and helping the participants find the potentials offered by the materials available. In Lusebrink's opinion, the properties of art materials and artwork techniques have an impact on the manageability of materials and on the techniques. The goals set for artwork can thus be promoted by accounting for the properties of materials and techniques. (Rankanen 2010: 65-83.)

Visual work is in itself multisensory. In Encounter Art, the use of multiple senses is emphasized in the tuning-in phase, even though it is always present in artwork as well. According to Lusebrink, art materials and tools have properties that arouse different senses (Rankanen 2010: 70). These properties inherent in art materials as well as experiences arising from objects under observation that stimulate the senses are utilized in artwork.

All the knowledge we gain about the environment come to us through the senses. In order for us to react to environmental stimuli, we must first notice them. Our experience

of an object is most likely more versatile the more sensory messages we can connect with the observation. (Salminen 2005: 135-138.) In *Clinical Art*, the first step in artwork is to help the participants to identify the subject of pictures and other works of art with the help of their five senses. In other words, the aim is not only to arouse the senses, but to get a more comprehensive experience of the subject. (Toppan *csr* special report 2009: 10.) Likewise, *Encounter Art* encourages the participants to use all the senses. In artwork, the object under observation is studied by looking at it, listening to it, smelling it, feeling and/or tasting it. This strives at multi-sensory experience, which can introduce novel and different dimensions into visual expression.

Relaying an atmosphere of appreciation to the participants is of paramount importance. Appreciation is comprehensive and present in all activities. Appreciative encounter is manifested in how the participants are supported as well as in the attitude toward them and their work. The group guide's warm and approving attitude assures the participant that he or she is sufficient as himself/herself. Artwork in *Encounter Art* emphasizes that the work of each participant is valuable: there is no right or wrong way of making art. Everybody is encouraged to express themselves and be themselves. The safe and unreserved atmosphere and the experience of being accepted help to remove obstacles to artwork. When the fear of failure diminishes, the participants have the courage to relax in their work and let go of underrating their work.

The purpose of the group guide's support and encouragement is to empower the participants throughout the artwork process. They are encouraged to start working and in the course of working they are supported, so that they would have the courage to set their creativity free and enjoy the entire artwork process. This encouragement can be verbal or nonverbal. Verbal encouragement does not always have to be loud; at times, a low voice or whisper is enough. Encouragement can also be nonverbal and support the individual without the group noticing. The group guide's calm and appreciative presence, warm smile and encouraging expressions and gestures convey nonverbal encouragement. While working, the participants also receive concrete support, like assistance in using scissors and gluing, while respecting their instructions and choices. It is challenging to find the balance between sufficient encouragement and letting the participants work in peace.

The participants' expressions, gestures and body language may signify their condition and needs. The group guide listens and observes what kind of encouragement and support each participant requires. The group guide accounts for and respects the participants' territories, but does not leave anybody alone. The group guide tries to let each participant

work in peace when they are intensely concentrated on their work. Even in the background, the group guide is genuinely present. A reflective approach and the flexibility to make changes—as required—in the plan made in advance are required of the group guide. Based on assessment of operations, future artwork sessions are planned, revised and developed.

Encounter Art is always conducted in a group where interaction is realized on several levels. A participant encounters himself/herself, other members of the groups, materials and the group guide in artwork. In case of individual work, the group is in the background, yet present. Pair- and group work takes several forms: for instance, painting on a shared paper, or having a participant's work interact with the work of others. The work can be varied from one participant to another, while, in the end, each participant finishes the work he or she began. Interaction between the participants is boosted, for example, by table arrangements and by encouraging them to engage in pair work with someone they do not know very well. Interactive artwork aims at learning to respect both one's own territory and that of another person, and to identify operating methods typical of oneself and challenges involved in different kinds of encounters. Interactive artwork affects the atmosphere and group-forming of the entire group as well as development of interaction skills.

Guiding artwork always occurs on two levels. The group guide creates and maintains a safe atmosphere for the entire group, while simultaneously accounting for challenges posed by individual participants. The group guide balances between whether the work is challenging enough and whether it is safe, so that the participants' interest in and joy of doing is maintained and work is not deemed to be too stressful. Working shall be guided, while letting the participants make their own choices. Pair work promotes more individual support for the participants and flexible progress of artwork.

Goals and planning of artwork

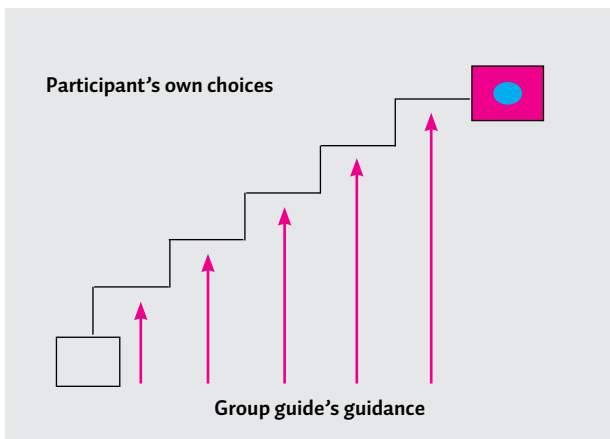
The group guide's task is to define the themes of group sessions and to choose, plan and prepare the implementation of work stages together with his/her partner in advance (Kahelein 2010:17). In addition to the group's common goals, individual goals are set for the group members. Goal-setting and planning of techniques and materials must account for the target group as well as for the participants' limits and needs. The group sessions are carefully planned and prepared. Usually, a preliminary plan is devised for the entire duration of the 8-10 sessions, which is refined, developed and revised, when required, between the sessions. A theme and goal are devised for each session.

There must be a clear division of labor between the pair of group guides. It is good to document the plan in detail, so that the schedule and phasing of work are accounted for. One must also ensure that the material required is acquired in time. Preparing the premises in advance takes time, depending on, among other things, to what extent the group's meeting space must be adjusted. Cozy premises, rich in atmosphere, in themselves tune the participants in the world of artistic experience.

The group guide must test the techniques and materials used in advance, if he/she is not already sufficiently familiar with them. The group guide also checks what tools are used, their condition, and whether they are compatible. For instance, whether the paper chosen is applicable to watercolor painting. Artwork in Encounter Art involves use of myriad art materials, products and objects that arouse different senses, which demands that the participants' potential allergies must be clarified in advance. When planning artwork, the participants' potential absences must also be accounted for, especially if the group is small.

Structure of artwork

The group guides' support that accounts for the needs of different groups and individuals is present during the entire artwork process. An Encounter Art group guide enables artwork and builds interaction. In the beginning, the group members may have no prior familiarity with one another, which highlights the group guide's support in work. The Encounter Art group guide divides the artwork into different phases, into a kind of a ladder, climbing which each participant reaches the destination through his/her own choices. The aim is that even participants unfamiliar with art can enjoy making art and obtain—through their own choices—a personal and aesthetically high-quality product. (Pusa 2010: 14-15.)



Artwork entails making choices as regards, for instance, materials, colors and design. There are no right or wrong choices in art; the choices and grounds for them arise from each person's own processes of attributing meaning. Making aesthetic choices can be an empowering experience to an individual. (Pusa 2010:11.) Participants in artwork are encouraged to make their own choices as the work progresses and to enjoy the surprises arising, instead of focusing on the end result.

Artwork in Encounter Art usually entails several phases; in other words, artwork progresses step-by-step from the beginning till the completion of a work of art. Artwork generally lasts for around 60 minutes, during which the different phases should progress in a consistent and unhurried manner. The initial phase often includes a tuning-in part. Work can be started by, for example, getting to know the paper and other materials used, unless they were already introduced during the previous session. The participants gather around the materials to study, feel, smell or move them. The group guide illustrates the ways in which the materials and tools in question can be used. Practicing with the materials gives the participants a feel of their potential. This may also give a novel contact with a previously familiar material.

Beginning the work can be facilitated, for instance, by starting with a specific detail, color or shape related to the theme or object in question. Of course, work can be started by choosing just one or two colors. Task assignments appealing to only feelings—such as "do whatever you feel like doing"—shall be avoided. Depending on the theme, the question of whether to make figurative pictures arises. A figurative picture may be a starting point, provided that everybody can adopt non-figuration, if it feels more natural.

Encounter Art group guides have pondered whether a completed model should be shown to the participants at the beginning of artwork or not. Many group guides think that presenting a completed model may be detrimental, because it may pressure the participants to create an identical piece of work, which is not the purpose of artwork. In Clinical Art, models are usually shown. Then the participants know what is coming, and the model is believed to motivate the participants to work. (Oshiro 12.2.2013.)

The phased progress of artwork and utilizing the senses in artwork is illustrated compliant with the Clinical Art model.



Structure of artwork

There are fruits on the table, and each participant picks one of them. The group guides encourage the participants to observe the fruit as if it were the first time they have seen it, as if they wanted to get as much sensory information about the fruit as possible. The participants study the fruit of their choice carefully: they feel its surface, test its weight, and smell it. They may close their eyes for a while to make the other senses keener.

Next, the participants familiarize themselves with the paper and oil pastel crayons used. The group guides have in advance ensured that the tables, sitting arrangements and lighting allow all the participants to follow the illustration of materials. The participants are shown the results from pressing the crayon lightly, pressing it forcefully, making a dot-like press or a quick stroke. The crayon can, moreover, be cut and one can “paint” with the flat and make layers of color with the crayon. Small exercises in the techniques above are then conducted. The group guides’ own enthusiasm motivates the participants.

After testing, the participants are asked to choose one color to depict the scent of the fruit they chose. After that, they are asked to taste the fruit and choose a color to describe the taste. Finally, they are told to start making a picture based on the fruit. The participants are instructed to use two colors to paint the taste and scent of the fruit, which they can freely grow into the form of their liking, layer by layer. One purpose of this method is to entice—with the help of sensory work and several phases—even an inexperienced

participant to use crayons richly, layer by layer. The group guides emphasize that everybody has his or her own way of doing and that the picture does not have to conform to a specific shape or form. A playful attitude is encouraged instead of performance-orientation. In order to save the participants from unpleasant surprises when finalizing the work, they are informed that the work is conducted in several phases and finally cut from the background for the finishing touches.

Transfer from one phase to another poses challenges to the group guides, because everybody has his/her individual work pace. Too fast transfer from one work phase to another may be detrimental to those whose work pace is slower. The group guides can circle among the participants or otherwise observe when it is possible to move on to the next phase without causing anybody unreasonable inconvenience. The group guide can notify in a calm voice that the next phase will be introduced soon. Nevertheless, this does not mean that the current phase should be finished; when required, the participants can continue working on it. The group guide shows and tells what the next phase entails, so that the faster workers can continue and everybody knows what is coming.

Next, the participants are asked to choose three colors to make the skin of the fruit. The choice is made by observing the surface of the fruit: what it seems and feels like; whether it has lighter or darker spots, etc. The group guides illustrate how one paints with the chosen colors on top of the earlier layers. The group guides encourage the participants to use thick layers of color. This phase is sometimes deemed to be challenging, because some participants have had difficulties



in adding color on layers they already see as pleasant. This demands a lot of encouragement. Sometimes the group guides have deemed it necessary to tell the participants that the colors below will yet be made visible.



In the next phase, all the participants are given tooth picks, talcum and handkerchiefs. They are instructed to re-examine the "skin" of the fruit and, based on their observations, finish the fruit with tooth picks. The tooth picks are used to scratch the surface of the work, so that the colors below become visible. After this, the participants can sprinkle talcum on the picture. The surface of the picture is wiped shiny with the help of a handkerchief. At this point, it is good to mention that one can first try sprinkling talcum on a small part of one's work, because the colors fade due to talcum and wiping, which has annoyed some participants.



The participants are supported, as required, in making choices, but the group guides must be careful not to make the choices for them. In addition, the group guides shall ensure that everybody understands the instructions. They also observe the progress of artwork, the participants' expressions and body language. When required, the group guides support the participants according to their individual needs, for example, by crouching down beside them, by talking to them, as well as with their warm and attentive presence. The group guides can also concretely help the participants compliant with the participants' instructions. For example, some participants may have difficulty in holding a crayon, which requires the group guide's assistance.

Finally, the works are finished. In this final phase, small



details made of different materials can be added to the work of art, it can be framed or cut out and put on a new seating. Finalizing the work into the form of a work of art may promote appreciation of one's own work. In this classic fruit assignment, papers and cartons of different kinds and colors were available for finishing the work. Sufficient time shall be reserved for the finishing phase, because hurry in this phase may rob the participants of the surprise at and insight into what replacement of the work or elements added to it may give.



When we have guided the above-mentioned painting of fruits with oil pastel crayons, we have been amazed at the surprising nature of the participants' choices. A fast-working participant had an idea in the finishing phase that he/she wished to carry out. The participant wanted to cut the lemon he/she had made in a different manner and place it on a new seating in a different form. The choice was respected, and this participant was satisfied with the outcome. The participant in question deemed the early phases a bit dull and too limited, but got really excited in the end. One can find the joy of doing even in artwork's final phase.

Artwork should be free of hurry and haste. According to Laitinen (2003: 138), if there is too much hurry, the subject in question may be superficially addressed. Avoiding hurry may be difficult at times, especially if the group is large and engaged in work that has to be dried between phases. Sometimes it is possible to continue the work during the next session. The size of the work and materials used shall be considered in relation to the time available. Despite thorough planning, artwork schedules cannot always be kept. There may arise surprising situations that could not have been anticipated, which means that there is no harm in having a plan B.

At first, the participants may find the phase-by-phase progress of artwork stressful, especially if they are not informed of the progress of the entire work process and shown a model picture in advance. Therefore, the group guide must consider on the basis of his/her observations what to tell about the phases and outcome of artwork in the beginning. For instance, the participants may be relieved to know that the work is conducted in several phases and that the coming

phases offer new possibilities. This way, they can gradually learn to trust this step-by-step process.

When a person makes art within his/her own conceptual framework, art can enable diversity. If art has been too strictly predefined, there is no room for human uniqueness and no possibility of personal interpretation. Pushing this kind of restricted art may be an insult to human dignity. (Pusa 2012: 69.) ■



Outi Cavén-Pöysä

SHOWING APPRECIATION

An essential part of Encounter Art is the appreciation round which presents the products of artwork as the result of a conscious, independent work approach. Appreciation is shown with varied techniques, depending on the artwork session in question. Sufficient time must be reserved for the appreciation round, so that the participants can unhurriedly familiarize themselves with all the products. The group guide's proficient work on time management, implementation, and non-discrimination is of the essence.

Receiving appreciation during each work session is at least as important as expressing it. In its deepest, appreciation means placing significance and value to all subjects to be appreciated.

In this article, I first address the significance of showing appreciation in general and, in particular, as part of the Encounter Art work process. The text is based on my earlier study whose key result was that appreciation—even if it lasts for just a moment—plays an important role in generating conscious and unconscious experiences of being accepted. I end my article with a draft of the process of the feeling of appreciation.

Within myself and from me to others

When an individual creates art he or she projects an image of himself/herself to both other people and within himself/herself, as internal images. In the art-making process, these images may find concrete forms as images and works of art visible to others. Art-making is divided into phases where separate pieces are beginning to evolve into a larger

entity. Randomness and fragmentation characterize action and concrete work. The unprocessed contents of the mind and projections from within oneself gradually find their concrete form in a work of art. (Girard & Laine 2008, 79.)

Artwork is an experience deriving its strength from creativity. The process-like technique of Encounter Art advances the possibilities of free production by seeking thoughts and emotions. Appreciation has an important location in the process: at the place where creativity is at its best and flow at its highest. That is the place where self-consciousness disappears and where the work of art and its creator are shortly the same. (Mantere 2007a, 16-17.)

At the core of the Japanese Clinical Art lies Mitate, i.e., comprehensive appreciation. (Pusa 2012, 13). Work in Encounter Art takes place in 1.5–2-hour sessions, which start with a tuning-in phase. The majority of the time is spent on artwork. In the end, working together ends in an appreciation round where each work is analyzed with appreciation, in true Mitate spirit. Each session has a theme of its own, and the artwork techniques vary depending on the theme in question. Compliant with its model, the appreciation round in Encounter Art is not just a technical phase in the process, but has a deep and essential importance in boosting creative resources. Art therapist and art-therapy researcher Mantere (2007b, 190) writes: "one's own work of art is like a miniature world where the creator of the picture finally has autonomy over and freedom to engage in his/her own solutions, audacious trials, and play."

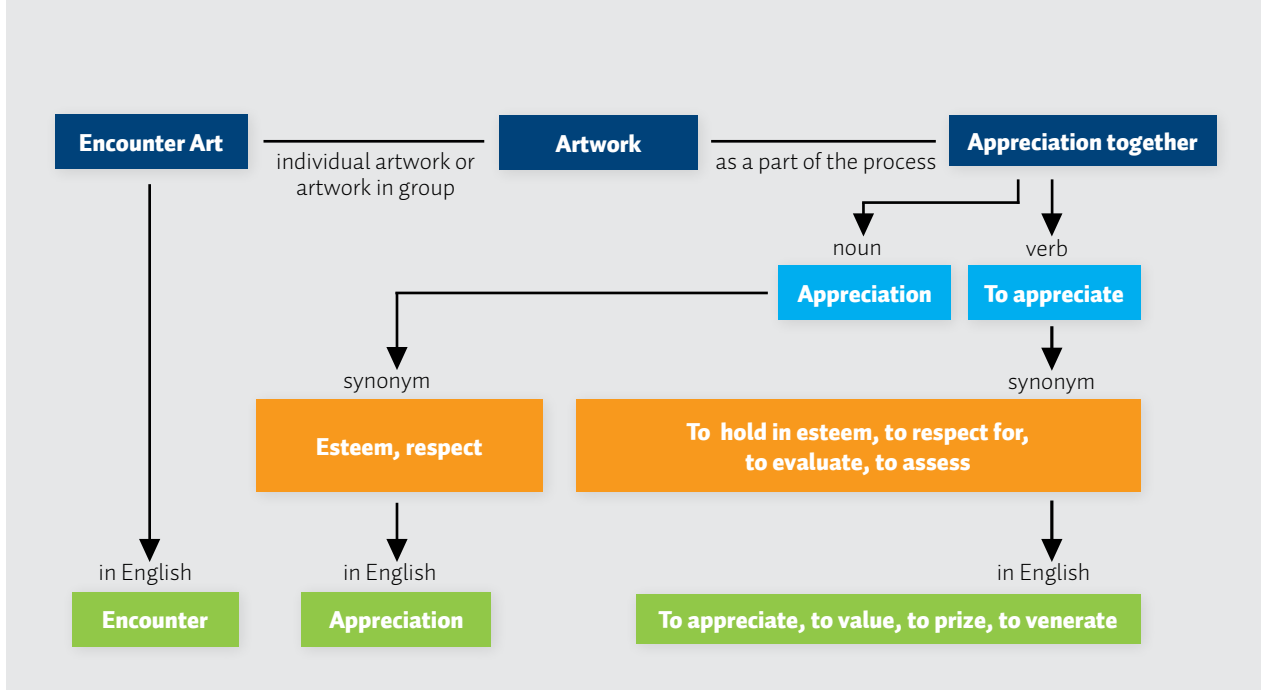


Figure 2: *Appreciation and appreciating — formal concept map*

Appreciation - formal concept analysis and pieces of obtaining experience

In order to outline Encounter Art and appreciation executed in the Encounter Art process, I found it necessary to make a preliminary concept analysis and to illustrate it as a map. I also added English-language concepts in the map to enhance data collection of the literature review.

The process inherent in appreciation is multifaceted. Leder & al. (2004) have studied the process of aesthetic appreciation and evaluation in art as both a cognitive and psychological process. They have devised a model with which they strive to develop a concept of what aesthetic appreciation and evaluation of a work of art generates in an actor. The study of psychology has examined the definition of aesthetic experience ever since the 1800's. Present-day researchers are interested in how modern art in all its uniqueness can demand more of its spectators and simultaneously lead them into significantly more aesthetic and positive experiences than those generated by figurative art. One presumption is that an individual has to work on his thinking and feelings more when looking at and interpreting modern art. Thus, he or she experiences feelings as stronger and more meaningful.

In Leder's model (2004), aesthetic experience consists of five stages: observation, specific classification, indirect classification, cognitive management, and evaluation. The model separates between feelings and aesthetic definitions. The aim of creating the model was to understand as a psychological process why people are infatuated with the arts. According to research, cognitive processing of art seems to provide emotion-based and often positive and self-rewarding aesthetic experiences. Earlier experiences have influence, as does also social interaction and dialog. Aesthetic evaluation

and emotional experiences are seen as process outcomes in this model. From the perspective of Encounter Art, Leder's model is in many ways an interesting outline. One must, however, keep in mind that Encounter Art avoids evaluation: pictures are not placed on the good picture - bad picture axis.

Sanderlands & al. (1989) present the mechanism of experiencing art in their research. They emphasize that making art, in particular, arouses a powerful aesthetic experience in the participants. Succeeding in making art further emphasizes art's providing pleasure. The experience of how aesthetics arises has been fairly widely researched. It is described as a kind of experiential journey into finding. In it, an individual becomes richer based on life experienced in a richer and deeper way. The authors emphasize the aspects of harmony, balance, and integrity in that experience. Included in the above are often also feelings of pleasure that arise both when looking at a finished piece of art and when making art. At issue is a process where creating something new and discarding the familiar generate—through feelings of pain—novel and never-before-felt experiences. In Encounter Art and Clinical Art, making art and viewing it are interconnected in a special way: in the appreciation phase, one not only examines the work made by other people but also that generated by oneself. It touches a person in a special way.

The psychology of experiencing art has evolved to study the process of encounter between an individual and art, as well as the feelings and multi-level processes arising from this encounter. Appreciating art has, for the most part, been allocated to psychology, which means that the restriction also applies to experiencing visual art. Only recently has experience been widely studied from multiple perspectives, for

example, experiencing colors, studying expression, and as a psychophysical overall process. (Funch 1997.)

A human being possesses language and art. On the other hand, there is something more, because art enables the existence of that something. Goethe and Nietzsche have both pondered on the dilemma between an individual and community. An individual is more when he/she is in contact with others. Art can be an intermediate factor and provider of something more. Art enables communication between individuals. It builds a bridge and introduces new interpretations and possibilities of together creating something more than what an individual can see and hear. The experience of art is always a two-way one. An individual sees, interprets and knows the impacts of art. The individual communicates in interaction with others and creates in this interaction a new interpretation of what he/she sees and feels.

Appreciation in Encounter Art

Based on my research, showing and receiving appreciation are interlinked into one and the same entity in the participants' minds. Both of them are deemed good and easy almost in the same way. In Encounter Art, the appreciation round shall be an entity where the two-way nature and balance of interaction constitute important indicators of success. The participants regard personal reception of appreciation as highly important. The significance is especially strong during each session, regardless of whether in question are the

first few meetings or the last ones when everybody is already familiar with the procedure. Appreciation has clearly functioned as it was meant to do: increasing positive interaction and wellbeing.

At its best, individual experience and the positive power of interaction affect the activities and atmosphere of the group as a whole. Appreciation bolsters the external and internal experiences of wellbeing and trust. The wish to share and assume responsibility by appreciating all the participants' works is a powerful factor generating social inclusion.

At its best, the Encounter Art appreciation round provides both the individual and the group as a whole with a highly empowering experience whose impacts reach outside the artwork sessions to the external world and its different connections. Key to the process is that everybody sees himself/herself as both a giver and a receiver. Guiding this experience is especially important in situations where the participants attend Encounter Art sessions just once or for a few times. There is not yet cohesion and trust-building power in the group, and even "accidental" choices and unspoken comments may give rise to surprisingly negative and long-ranging experiences of failure, as illustrated in figure 4 below.

Due to a group guide's inexperience or lack of professional competence, the appreciation round may remain incomplete, poorly realized, or it may include conflicts that the group guide cannot handle professionally. Emotional

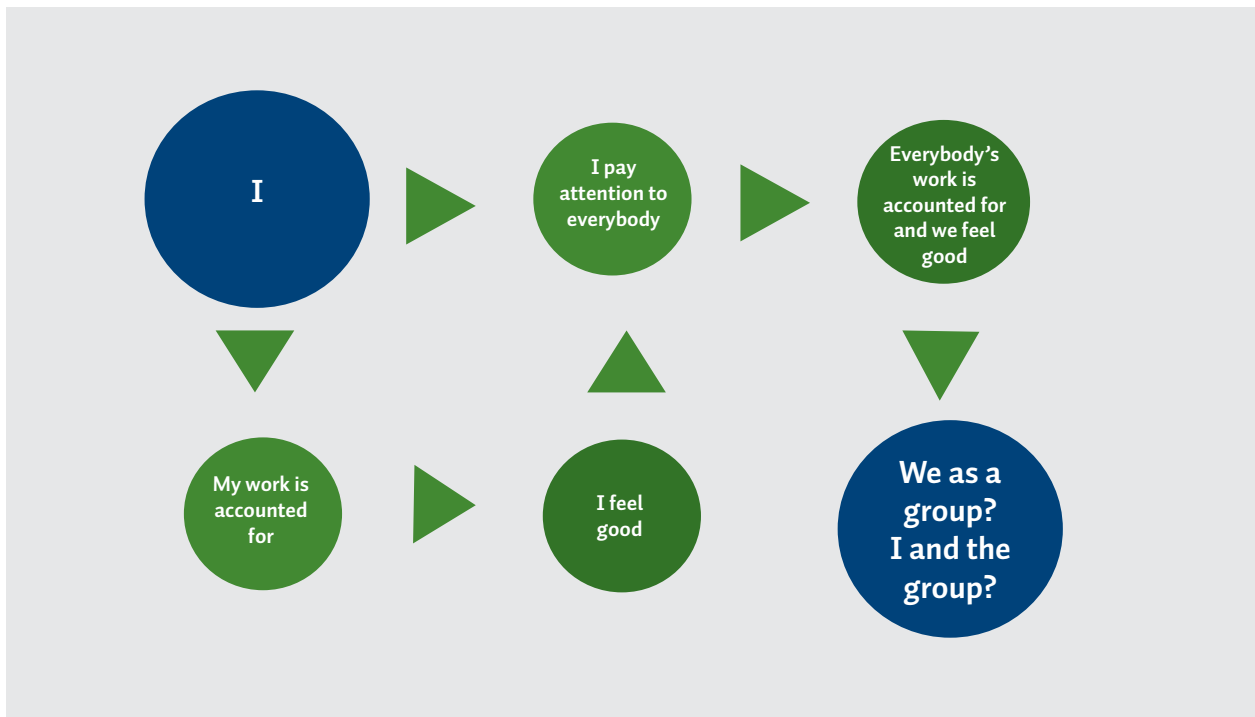


Figure 3: My experiences of appreciation and ability to provide it within the group



IV
ENCOUNTERS AND
DEVELOPMENT IN THE
FIELD

Picture:
Sirpa Eronen

Tanja Hyyrynen

APPRECIATIVE ENCOUNTER WITH A CHILD

In the grounds for the early childhood education plan, artistic experience and expression is seen as an essential part of a child's natural way of acting. The joy of learning, forms, colors, sounds, smells and feelings are part of the aesthetic world of a child making and experiencing art. A child enjoys getting to participate and learn new things, to express himself/herself and to make art either alone or together with other people. Experiencing and making art develop the child both as an individual and as a member of a group. (Stakes 2005: 23 - 24.)

Encounter Art groups encourage children to participate, share, experience, and express themselves. The starting point of a child's good growth is that the child is encountered appreciatively, which means that the child is treated as an individual with his/her own thoughts and feelings. The group guide's task is to create a safe environment where the child can engage in activities with a trustful mind. Even though Encounter Art constitutes structured and guided art activities, children can participate in these activities through their choice and by sharing their experiences, thoughts and feelings, encouraged and supported by the group guides.

With children, Encounter Art is full of surprises: the group guide never knows what the planned session will bring. Children are lively and enthusiastic actors. Children in Encounter Art are on a joint journey filled with moments of the joy of success as well as of moments of disappointment and confusion arising from the fact that one's own work or teamwork does not really look the way one wanted it to look. Therefore, group guides' support and encouragement are of paramount

importance to children. By the group guide's appreciative example, the child learns to appreciate himself/herself as well as the other member of the group.

Appreciative encounter

The primary condition for a child's good growth and encountering is that the child is seen as the person he or she really is. A good encounter with a child starts with an appreciative, safe message by an adult: I am interested in how you are. This is not curiosity, but supporting such growth and caring where continuity prevails. Good interaction with a safe adult bolsters the child's sense of security, which makes it possible for the child to learn to trust life. (Mattila 2011: 23, 27.)

For the development of a child's self-esteem it is important that the child knows that he/she is appreciated for his/her own personal characteristics, feelings and wishes. This boosts the child's feeling of his/her own dignity, which gives him/her strength and courage in life as well as teaches him/her to trust other people. (Mattila 2011: 30 - 31.) Encounter Art, too, has its starting point in each person's being able to feel a valuable human being. Groups headed by me always start with a news section where everybody can share their news with the other group members. As group guides, we felt that this practice makes each individual child accounted for immediately at the very start of a group session. We respected the children's diversity by accounting for the fact that some children were eager to talk, whereas others needed a bit more time. We tried to support the shy children in

interaction and we encouraged the children to listen to one another.

In my experience, Theraplay methods are applicable to Encounter Art, because interactive games used in Theraplay can promote interaction between a child and a group guide, as well as interaction between group members. The interactive games used in Theraplay are based on increasing a child's security and his/her feeling of being a special individual. Interactive games are suitable for all children to create healthy interaction between children and their parents with an intuitive and natural approach. Touching—like creaming of hands—stroking and tickling make a child aware of his/her own body and its value. A child's ability to interact with other people grows from a loving touch. (Jernberg, Booth & Phyllis 2003: 13, 20, 63.)

In Encounter Art, an interactive game can be placed, for instance, at the beginning or end of group sessions. Examples of interactive games consist of, among other things, songs and play where children are by turns accounted for, or different kinds of group assignments. For instance, one of the children can lead other children, who keep their eyes closed, to the activity premises, or an adult may lead the children one-by-one. I have personally witnessed that group assignments increase children's interaction and trust in one another. Interactive games require concentration, which calms the children down for the following activities. We have introduced respectful touch, stroking, drying of feet and creaming of hands to our group, and I believe that this has promoted trust-building between the adult and child, as well as among members of the group.

Planning activities

In my experience, Encounter Art in early childhood education has its foundation in planning the activities in such a way that they meet the children's needs, account for the age level of the groups of children and the developmental stage of children of this age. A child's personal early-childhood-education plan, compiled together with early childhood education employees and the child's parents, states the child's strengths and support requirements for the coming school year. In child-oriented operations, it is not sufficient to support the child's developmental stage; the ability to encounter the child as an individual and to understand his/her needs is also required. (Lautela 2011: 31 - 32.) By familiarizing themselves with the child and his/her early-childhood-education plan, group guide can consider the child's strengths and support needs before activities begin.

Encounter Art sessions with children can begin on floor level. For example, you can spread a blanket or cover, big

enough to simultaneously accommodate all the children and the adults, on the floor. It is my experience that children need to share their news within the group in order to be able to begin the session-related activities. Many children have a great need to be seen as well as the need for the presence of an adult, which they express in a number of ways. Some of the children have a lot to tell, while others seek the presence of an adult in silence. I believe that an adult's listening ear, safe arms and touch calm the children down for activities. This also ensures that each child is accounted for immediately at the beginning of each group session. The adult sends the message that the child is important and that the adult is interested in the child. (Mattila 2011: 23).

The tuning-in phase of Encounter Art must be planned in such a way that it inspires the children. In a creative process, the tuning-in phase shall be experience-based, so that it gives rise to multisensory images that are crucial in visual work. This touches the children's emotional world. Our Encounter Art group has different ways of tuning in to artwork. (Rusanen 2009: 49.) In my experience, the best experiences for the children consist of feeling different kinds of materials and, when outside in the woods, observing the colors in nature. The above inspired the children to observe and share their experiences with the group.

In my opinion, planning artwork shall focus on its diversity, so that the children's interest in the activities be maintained. Artwork must also be planned in such a way that everybody can obtain feelings of success. Suitably guided artwork that allows the children to make their own choices and be creative is safe and fun. It gives the opportunity of experiences of success, joy and surprise. Children love to use different materials like glitter, feathers, natural stones and cones. Artwork may also entail painting with toes or pasting. These generate a number of feelings in children, ranging from disgust to pleasure to screaming to giggling. As a material, clay is multisensory. When conducting teamwork with children, one must keep in mind that one's own territory is important to children. When working together on a work of art, you can allocate a space for each child, on which others cannot draw or paint. This procedure helps to avoid bad feelings.

There are many pedagogues oriented toward art education. In our Encounter Art group, we adapted the pedagogics of the Italian Reggio Emilia to studying colors and their changes in nature. The children chose their favorite color from nature in the autumn. We found beautiful colors in leaves fallen from trees, in apples, in berries and in stones. We collected natural materials into a basket and continued to study the colors of nature indoors. The children mixed a color they had collected from nature into big glass containers. The color did not come directly from just one watercolor paint:

we pondered together what colors should be mixed to get as close as possible to the color of our choice. If the color in the glass container was lighter than our chosen color, we deliberated how to make it darker, and vice versa.

Reggio Emilia sees children as active players and adults as supporters of children's learning. Reggio Emilia's pedagogics emphasize children's own choices and potentials. Each child is helped to find out all the potentials that he or she has. (Laine & Tähtinen 1999: 251, 255.) Despite the freedom of choice, the activities are guided and goal-oriented as they are in Encounter Art as well. Both approaches emphasize respect and equality, interaction skills and creativity.

Planning the appreciation phase demands professional competence and situational awareness, i.e., discretion. In my own group, I noticed that it was easier for children to appreciate the work of others by making up a story of a mate's work. The stories made the children smile; in addition, through the stories the creator of the work of art in question could find amazing aspects of his/her work. There may come a situation when a child cannot think of anything to say about another child's work, which requires that the group guide be vigilant and support the child in his/her task. A child and an adult can together think about what is especially beautiful in another person's work, whether it is some beautiful color or shape.

It is important that the pair of group guides plan their work together, which ensures common goals that structure the activities and create a peaceful environment. A leisurely atmosphere—arising from good planning and organizing—bolsters encounters and interaction between people. (Mikkola & Nivalainen 2009: 28.)

Space and security

A small child needs security, stability and an adult's close presence for his/her good growth. A secure atmosphere arises from each child feeling accepted as himself/herself. (Mikkola & Nivalainen 2009: 15, 28.) In a safe operating environment, an adult is available to the child. The smaller the child, the more he or she needs an adult close by, so that he/she can become absorbed in activities and study the surrounding world with a trustful mind. (Kalliala 2009: 50.) A safe and peaceful operating environment allows the child to enjoy the activities without extra disruptions. The adult must plan his/her own actions to guarantee the child's feelings of security. When an adult is calm and present, without any need to go somewhere else, the child is provided with an ideal setting for peaceful activity. (Mikkola & Nivalainen 2009: 28 - 29.)

Key to planning Encounter Art activities is to ensure spacious and safe premises and a good and peaceful atmosphere. Spacious premises enable versatile use of space. Activities can be implemented on the floor, around a big table, in small groups, or in pairs. Based on my observations, children like it when the atmosphere changes and changes take place in the work methods used; for example, after working around the big table, the children start to build things on the floor or paint with their toes. The methods may range from individual work to pair work to teamwork. Even though the atmosphere and elements change during sessions, the basic structure that remains the same from one session to the next creates the feeling of security. First, the group tunes in to activities and shares their news. Second, the children engage in art activities. Finally, the children gather together to inspect the products and share their thoughts about them during the appreciation phase. When working with children, the sessions may end, for example, in a sing-along where the same song is sung at the end of each meeting.

Encounter Art constitutes multisensory art activities. Planning the premises so that they appeal to the children's senses demands time and planning from the group guides. The premises reserved for Encounter Art must be appealing to the children and encourage them to study, test and make their own choices. A novel and carefully constructed operating environment supports children's decision making, independence and sense of responsibility. Children's possibilities of making their own choices and of participating motivate them to act and increase their commitment. (Kalliala 2009: 58 - 59, 64.)

Group guide's role

Encounter Art constitutes activities—planned for children by adults—where children can affect the activities with their own choices and action, and share their thoughts and experiences within a group. Thus, Encounter Art focuses on child-oriented activities that engage the children and give priority to their needs. Adults play a major role in children's culture, and this fact must be acknowledged, since children's own culture is not possible without eager adults who are willing to support children's active creation of their own culture. Adults should keep in mind their power to define children's own culture by making it visible or by ignoring it. (Ruokonen & Rusanen 2009: 11.)

The adult's role is to enable a good and safe operating environment where children can become absorbed in their activities with a trustful mind. It is also important to reserve enough time for unhurried work. This allows the children to leisurely study and get to know different materials, to test them to express their own experiences and thoughts.

(Rusanen 2009: 48.) In child-oriented activities, being present for the child, listening and helping the child are emphasized in the group guide's role. A child who has a safe adult to lean on will one day grow into a confident and independent adult himself/herself. (Jantunen 2011: 11.)

Encounter Art activities shall be challenging enough to maintain the children's interest, while yet providing the children with experiences of succeeding. Activities that are too easy may frustrate the children, whereas enough challenges give them satisfaction. This poses challenges to the group guide: how to create art activities that meet the needs of all the group members?

It is important for the group guides to acknowledge how challenging artwork they can guide. When activities are carefully planned and the group guide is sure and consistent in his/her role, he/she is able to be sensitive to the children's wishes and needs and to change his/her own actions, if required, during the course of activities. To encounter a child in a manner that strengthens the child, the group guide needs to appreciate the uniqueness of the child in question; to have faith in his/her professional competence; and to be aware of what he/she is doing and why. Of course, the group guide must be tolerant of his/her own limits and mistakes and to have the courage to try again. If the group guide has low self-confidence and if he/she seeks the children's approval to his/her personal success in work, the roles of encounter have turned upside down. In this situation, encounter with the children does not strengthen them. A child is not responsible for the feelings of an adult; the adult must bear responsibility for his/her own feelings, take care of the child, and genuinely support the child's growth based on the child's individual needs. (Mattila 2011: 24 - 25.)

In my opinion, it is important in Encounter Art that children affect the activities. In this case, the activities are interactive; the educator monitors the situations from the children's perspective, accounts for their interests, interprets attempts at initiating, and supports the children's interaction. The group guides' tasks of supporting the children's interaction as well as of enabling and maintaining their commitment to Encounter Art activities boost the children's connection with the group. Activities that account for the children's needs and allow them to participate increase the children's ability to make decisions and exercise influence. In addition, the children's abilities to anticipate, to account for others, and to place themselves in the other person's "shoes" develop. (Suhonen 2009: 99 - 100, 78. 83.)

The children participating in an Encounter Art group shall be informed in good time what Encounter Art entails and what can be done in an Encounter Art group. Meanwhile,

the children can express their own wishes, which the group guides can account for when planning the activities. In between sessions, you can ask the children what kinds of feelings the previous session arose in them. Based on the answers, it is advisable to consider together what was good and what was bad. Based on these discussions, the group guides are able to change the activities to better satisfy the children's needs. The children must be informed that they can participate in the planning of Encounter Art activities. Moreover, you must honor the children's wishes by including those wishes in the sessions. Likewise, the group guide's attitude toward planning the activities shall be flexible, creative and respectful of the children. The manuscript compiled at the beginning of activities is revised and alive as activities progress.

Small-group activities

Encounter Art takes place in a closed small group. In my experience, an ideal Encounter Art group consists of 5-8 children. Nine children in a group is already challenging. The smaller the group size, the better the group guides can equally account for the children, and the easier it is to plan the activities to support the children's needs. Small-group activities enable peaceful premises and a break from the children's hectic everyday timetables: a setting where the children can relax, be sufficiently accounted for by an adult, and have their own voice heard.

Moreover, small-group activities allow the educator to approach the children's world more closely, which results in a more child-oriented way of thinking. An enthusiastic and courageous educator accepts the children's initiatives and challenges them to act independently; he or she can start a "fire" in the children. Good small-group activities translate into direct activities that engage and enchant the children. (Jantunen 2011: 10 - 11.)

Children's participation

Encounter Art groups encourage the children to participate, share, experience, and express themselves. Promoting children's personal wellbeing, good manners that account for other people, and fostering children's independence are compliant with the educational goals of early childhood education. In addition, the values of early childhood education include children's rights to safe human relations; non-discrimination; and to be understood and heard according to their age- and developmental level. (Stakes 2005: 12 - 13.)

Children's inclusion means that a child feels he/she is part of everyday life, accounted for, and deemed important. An early childhood educator is responsible for enabling children's

inclusion. Early childhood educators' operating methods affect the extent to which a child's voice is heard in everyday life. A sensitive adult, capable of reading a child's attempts at initiation and of hearing the child, enables true inclusion of the child. (Venninen, Leinonen & Ojala 2010: 5, 8.) In group activities, inclusion refers to joint action in a group and interaction where all the group members—adults and children—are equal. (Stenvall & Seppälä 2008: 15) Children's participation, expressing their own opinions, ideas and thoughts support their ability to structure their way of thinking, which increases their self-confidence and skills in interacting within a community. (Turja 2012: 52.)

In the beginning, expressing oneself intimidates some of the children. The group guide's support to these children is of paramount importance. When encouraged by the adult and the rest of the group, the child gets the courage to express himself/herself. When each activity session begins and ends in accounting for the children by turns, the children's self-esteem is boosted, their intimidation diminishes, and their self-expression increases. In our groups, joint start-up circles and the appreciation tour in the end translate into especially responsive and unique group experiences.

We have evidence of increased inclusion of children in our own Encounter Art groups. We have seen how the children's self-expression strengthened, their restlessness diminished, and their concentration increased during the group sessions. Moreover, the children became more independent in their own choices and action, as well as more interested in the activities in general. Increased self-expression and independence was manifested in the children's being capable of independent choices during artwork and in the courage to ask for help. In addition, the children expressed more opinions and experiences during the tuning-in phase and appreciation tour. The decrease in restlessness made it possible for the children to better concentrate on their own work as well as on listening to others. The children's increased interest in the operations was manifested in their curiosity and eager wait for the group sessions. ■





Anita Alanen & Reetta Voutilainen

ENCOUNTER ART IN STUDENT WELFARE AND WELL-BEING AT WORK

Encounter Art is a group-form, appreciative and peer-support-based method. We are especially interested in its possibilities of supporting the wellbeing of students and work communities. Studies have found connections between culture, wellbeing, and health. Cultural and art activities are connected with, for instance, how a person deems his or her quality of life improving, widening of social networks, and prevention of marginalization. (Liikainen, 2010; Wallenius - Korkalo, 2011.) Encounter Art is well suited for new work communities to support team-building and creating team spirit. It is also suitable for more established work communities with employees of different ages, of whom some have worked long and some have just joined the work community. For students, Encounter Art has proven to be a well-functioning welfare-work method. Moreover, Encounter Art is applicable to preventive work and can offer such a place in educational establishments and work communities where people are not constantly evaluated.

Student and employee wellbeing

As a term, wellbeing is difficult to define because of its subjectivity: wellbeing is comprehensive and arises from the inside. Each individual defines his/her wellbeing from his/her own starting points. In Finland, welfare has traditionally been analyzed from the perspective of the resource-based (poverty, housing, health, etc.) welfare model, but factors of mental wellbeing are highlighted in present-day Finland (Hämäläinen, 2008, 4). Wellbeing at work and in studies is a topical subject in Finland due to the drastic societal change (Hämäläinen, 2008): the transfer from traditional industrial

and factory work to information and knowledge-based work. In the new working life, personality is considered a tool, and interaction skills, flexibility, ability to change, and creativity are emphasized. (Toivonen & Koivisto, 2010). This kind of change has enormous potentials, but the uncertainty and pressure to constantly learn new things, be flexible, creative, and full of potential may turn out to be factors of strain.

Present-day working life and studying is characterized by continuous change. Employees must learn new things and complicated methods even at the threshold of retirement. Students are subject to enormous demands and expectations: graduation is constantly being accelerated, self-direction is emphasized, and sense of community is diminished. Many students must additionally—due to their financial situation—work in addition to studying. Studies at universities of applied sciences often take place at a time when young adults are in an important stage of becoming independent, and the resulting changes and challenges may strain them. Fortunately, student life is not all challenges and demands. The majority of students are thriving, their studies are progressing, and they deem their learning and professional growth to be rewarding.

Wellbeing at work is a package where work, health, safety, and wellbeing are combined. According to the Finnish Institute of Occupational Health, wellbeing at work refers to the meaningfulness of work and flexibility in the work environment as well as within the work community, which promotes health and work careers. Sulander and Romppanen (2007) establish in their report that studying is a student's

work and that an educational establishment is a student's workplace. Therefore, it is justified to apply concepts used in working-life research to studying as well. There are similarities between studying and working such as a specific environment (educational establishment) and community (students, teachers, and working-life partners). There are, however, differences. For instance, in case of illness, a student is not entitled to paid sick leave, and studying does not provide sufficient livelihood. Student welfare usually refers to coping with studies (Ministry of Social Affairs and Health, 2006). In Finland, student welfare has been analyzed by, among other things, charting progress in studies, satisfaction with instruction and guidance, study-related difficulties, students' mental and physical symptoms, personal relationships, and use of student health care services.

Significance of work- and study atmosphere and trust

The atmosphere of one's workplace or place of study is highly significant to one's satisfaction. In case of a bad work atmosphere, employees are not satisfied and easily change jobs, and sickness absences and early retirement are common. Employees or students are not capable of good cooperation and work efficiency is lower than it could be. Pulling together is not possible. Factors affecting work and study atmosphere consist of, among other things, mutual respect, humor, success, caring, as well as addressing problems, insults, adversities and criticism. (Furman, Ahola 2003, 13.) These factors are not a given, but demand openness, good will and joint vision of a good atmosphere. (Viitanen, 2010) Each member of the work or study community should consider how he/she personally affects the atmosphere. When coworkers or fellow students trust one another, appreciate each other's professional competence, and know one another, cooperation is functional and people enjoy coming to work.

Learning new things demands time, the length of which depends on the employee's or student's facilities. One often needs to consult one's mates and ask for other kind of help as well. Crucial in these situations is whether one dares to ask for help, whether the employees or students trust one another, whether they feel secure in the community, and whether their need to be accepted and appreciated as themselves and as professionals comes true. One should be allowed to be imperfect, to make mistakes, but still be accepted as a human being in the work or study community. These needs are not always fulfilled, which is reflected in the work in a resource-consuming manner. The situation should be mended at an early stage, so that no serious damage will be inflicted on the community.

It is not always easy to get to know one's coworkers or study mates in the course of ordinary, everyday work. Time is spent on working, and there is no possibility of getting to know one another better. Getting acquainted is much easier, however, when things are done together. Liikanen (2010) and von Brandenburg (2009) have verified that art and cultural activities can affect mental and social work abilities, as well as wellbeing at work. Learning through artistic experience may significantly increase work-related communication and teamwork skills. Art makes one more responsive to new observations. It does not set limits to activities, but opens possibilities. Artwork, discussing it, and justifying one's own choices make it possible to learn new things about not only oneself but also about one's coworker or fellow student. This is evident in Encounter Art groups. Participants have learned to understand their coworkers in a new way, which has increased joy and wellbeing at work, and has facilitated agreeing on issues together. The atmosphere of trust has strengthened.

Launching Encounter Art work- or study-wellbeing groups

Encounter Art constitutes goal-oriented working, and the group guide should consider the goals set for Encounter Art sessions in advance. The counselor can assess whether the goals are achievable in practice by means of Encounter Art. If the goals seem unrealistic, the matter should be discussed with the group or at least with one's supervisor. When starting a work- or study-wellbeing group, it is also important that all the group members are voluntary and motivated participants. The method does not require any previous experience in making art; willingness to participate is enough. In the beginning, it is important to discuss the group's ground rules, so that all the members can deem the group safe.

The size of the group depends on, for example, the goals set and the physical space available. The ideal is to keep the group size fairly small—like 6-8 people—which gives enough time to account for individual attention and encounter. Seeing and being seen is one of the cornerstones of Encounter Art. The size and pleasantness of the premises used affect the atmosphere of the group meetings. The sessions often take place on the premises of the group's own workplace or educational establishment. The premises dictate, for instance, how much one can move during the tune-in periods and what kind of artwork can be carried out. The aim is to provide such a setting that is not too class-like or formal and that is free of superfluous external stimuli.

Each part of an Encounter-Art session—tuning in, artwork and appreciation—is of equal importance. They are interconnected. The tuning-in period creates the basis for artwork,

making it possible to release tension and engage oneself in artwork in a more relaxed manner. This promotes freer discussion and sharing in the appreciation stage. Meanwhile, structure defines the sessions, and the participants learn to relax when they know the structure of the sessions. The structure of Encounter Art provides the group and the group guide with clarity and safety.

In the beginning, attention shall be paid to getting to know one another and to group forming. In a work community, people may cursorily know one another, but more in-depth familiarization—and through it, creating a good atmosphere—may sometimes take a long time. The task of the first artwork session of the very first meeting could entail, for example, a joint project engaging the entire group either together or in small groups, depending on the group size and premises. This has turned out to be a good way to diminishing the fear of painting, the necessity of succeeding. This also provides the group with an experience of working together, side by side, and of perhaps “entering some else’s property” and the feelings that it generates.

Group work

In our experience, it is beneficial to alternately apply individual working and pair- or teamwork to Encounter-Art artwork phases. Pairs can be changed at different sessions. If it becomes apparent that specific individuals do not successfully encounter one another, they can be brought together, for example, with the help of a card game where a person searches for the pair for his/her half of a card. The missing half can be “surprisingly” found from the less-frequently met coworker or fellow student. This helps to make people work together and solve a problem with a person who is otherwise somewhat distant or felt to be a bit difficult. Prejudices may be overcome and turn into positive surprises.

From the perspective of welfare, it is important that a person stops in the here and now. Setting boundaries is also important, and it can be practiced with the help of artwork. At the beginning of an artwork session, it is good to tell the participant how much time is available, so that they can plan their work and so that even the fast ones know that the phase lasts for a specific time, which helps them not to get bored with the wait. It may also promote concentration, facilitate choosing, and managing one’s use of time. The process-like character of artwork is of significance to wellbeing. Students often have so many ongoing processes that their entire life seems to be a mess, and that nothing is ever completed. It is, however, important that the process in artwork is managed and that it is concluded at some point.

In artwork, mere doing does not increase wellbeing; it is also important to do something that originates from oneself. In artwork, one can immediately see the results of his/her work and get the feeling that he/she completed the task and succeeded in it. Through artwork, a person becomes visible. With the help of art, a person can see such sides in himself/herself that are not always flattering. On the other hand, the person can process these emotions while working and, at best, feel that he/she is accepted the way he/she is. Learning experiences and the joy of learning may well constitute one factor increasing wellbeing. Making art also entails learning new things and getting to know new materials and/or techniques. For instance, a student or an employee can transfer the things he/she has learned through art to studying, working, or life in general. Inventiveness, creativity, and imagination skills can be transferred to, for example, data processing or creating new knowledge. Learning in a group, in particular, emphasizes the impacts of this kind of transfer. In a group, emotional competency and trust strengthen, and social skills are needed in both studying and life in general.

One basic human need is to be accepted and appreciated. It is important to find places free of criticism or evaluation, especially in case of the world of study where evaluation and performance are always present. The Encounter Art group was experienced as a place where work is not evaluated, people have the right to fail and make new kinds of things, even silly ones. Boosting self-esteem and studying emotions and feelings were considered important factors increasing wellbeing. The group atmosphere, where people are accepted just the way they are, was also significant. Responses highlighted doing in a group, belonging to a network, calming down, and a new kind of brain activation.

Our experiences of work- and student-wellbeing groups

Art-based work does not necessarily always promote wellbeing. The task and responsibility of a professional group guide is to instruct and target the work correctly. Old wounds should not be reopened unless one can also close them again. Artwork group guides should have personal experience in making art, as well as knowledge of how to be and act as a group guide. Many people are burdened by “traumas” from school art lessons, failures, and experiences of shame. A common comment expressed by participants is: “I am not at all artistic.” Nevertheless, we have seen how a person deemed to be poor at drawing in school has been able to experience the joy of success in an Encounter-Art group and has produced great, artistic works, which have proved the old estimates wrong.



The structure of Encounter Art creates safety, but it also entails the risk of stiffening. It would be good, nevertheless, to add some surprises in art, which could be seen, for instance, in the choice of methods or materials. One could leave the classroom and thus search for surprises. The way of including at least one longer and more intensive work session has proved to be beneficial in student-wellbeing groups. This somewhat longer—for instance, lasting for a day—session would enable more in-depth focusing and practice. Realization of multisensory work and different kinds of experiencers should be accounted for. In addition to the visual arts, students have wished for more music, movement and drama, and we have tried to account for this wish.

Due to working hours, the duration of work-wellbeing groups has been 1.5 hours, that is, as long as a traditional teamwork-counseling session. This is a short time for an Encounter-Art group. Especially if the group consists of more than 5-6 people, the time is far too short. A good tuning-in session is needed in order for the participants to rid themselves of work-related thoughts. Moreover, enough time must be reserved for artwork, and as the group progresses, the members are willing to speak more during the appreciation session, which allows them to show their appreciation and makes it possible for every participant to feel of equal importance. Ending the session at the time agreed is considerate and trust building. The time should not be exceeded without separate agreement. Good planning is, thus, of the utmost importance.

Encounter-Art activity sessions form a process that takes place on both individual and group level. It is important that the group guide reserve enough time to launch the group and end the process in a calm manner. Based on our own experiences and on the feedback from participants, a work- or student-wellbeing group needs at least ten sessions, so that between the first and the final sessions one can concentrate on doing, experiences, and sharing for a sufficient number of times. The total duration of a student-wellbeing group could be extended to last for an entire term.

In our experience, Encounter Art is an ideal tool for increasing and maintaining work- and student wellbeing. The participants can examine themselves as members of the group; how do I fit in; am I a team-player or do I prefer to work alone; how does it affect the group's overall operations. With the help of artwork, one can reflect on one's own ways of reacting and attitudes toward, for example, diversity. During the sessions, one can learn to find good aspects in a coworker or fellow student and become aware of some personal characteristic. We have witnessed increased wellbeing thanks to these guidelines. One can surely say that Encounter Art is Japan's gift to student welfare and wellbeing at work. ■

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ENCOUNTER ART

Handbook for a Group Guide

This handbook is a collection of the subjects handled in Encounter Art group-guide training. In addition to Encounter Art group guides, the handbook is well suited to social-welfare, health-care and educational supervisors when they assess the applicability of Encounter Art to the operations of their own units.

Encounter Art constitutes group-form visual-art activities that can offer support for myriad life situations. Encounter Art views the individual as a member of his or her community, and Encounter Art activities emphasize use of all the senses. Encounter Art work is phased in such a way that even inexperienced actors get to enjoy the aesthetic magic of making art and appreciative viewing of their works of art together with the peer group.

Encounter Art is based on the Japanese Clinical Art system. Since 2006, Tohoku Fukushi University in Japan and Laurea University of Applied Sciences have cooperated on Encounter Art.