

What is home? An art-based workshop to explore the physical, relational and well-being properties of Home

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Abstract

This feasibility study was framed under the notion of creative practices as mutual recovery – the idea that shared creativity, collective experience and mutual benefit can promote resilience in mental health and well-being. The study evaluated the impact of an art-based workshop designed to examine participant’s notions of home. Thematic analysis was used to evaluate the textual data derived from three focus groups. The findings indicate that art-based workshops that incorporate principles of mindfulness can be used to raise awareness of mental health and well-being issues associated with challenging or inadequate notions of home. These workshops provide a forum for reflection and community in which these problematic notions can be meaningfully articulated and communicated and solutions discussed. This type of creative practices supports the notion of mutual recovery, raises awareness of mental health, helps build resilience among residential workforce and thus helps them to better deal with existing problems.

Keywords

art installation

creativity

mindfulness

mental health

home

residential settings

Introduction

This feasibility study explores the concept of home from a range of cross-disciplinary and cross-organizational perspectives including, applied and forensic psychology, sociology, applied linguistic, learning and health science. The study was framed under the notion of creative practices as mutual recovery, that is the idea that shared creativity, collective experience and mutual benefit can promote resilience in mental health and well-being among communities that are faced with challenges regarding their integration into mainstream society (e.g., children in care and staff working in children's homes). Mutual Recovery (Crawford et al. 2013) has its roots in the influential notion of 'recovery' in mental health care, and refers to the possibility of achieving a personally meaningful life irrespective of mental health 'symptoms' or enduring challenges. Mutual recovery is, by definition, a reciprocal relationship in which all members – service users, residents, professionals, clinicians and everyone else involved – benefit together through the circularity of mutual participation, respect and engagement. Traditionally, recovery-based interventions tend to focus almost exclusively on 'treating' service users, failing to address the high levels of 'burnout' and work-related stress among informal carers, and health practitioners (Arber and Venn 2011; Veage et al. 2014). Mutual recovery challenges the traditional recovery model as an individualized and unidirectional process by promoting spaces and scenarios where interventions are experienced together. Enacting togetherness is an important relational concept within mutual recovery (Nyman et al. 2012). By engaging in creative practices with

someone else, we anticipated the participants would gain access to, and become part of, an unfolding enacted narrative that could improve the relationships in residential settings (e.g., children's homes, nursing homes, sheltered housing).

Background

Research in the field that brings together arts, health and well-being is considered to be well established in the United Kingdom and it has increased over the last three decades (Stickley et al. 2016). As such, the evidence supporting the engagement with arts-based activities is building on existing research, for example by Gordon-Nesbitt (2015) who found evidence for the long-term benefits of engaging with arts-based leisure activities in the community leading to improvements in health, physiology and quality of life. Other arts-based research focuses on interventions for health disparities. A review of the value of the arts in therapeutic and clinical interventions supports the notion that there are benefits related to engagement with the arts (Fraser et al. 2014). Creative activities can also be utilized to promote social inclusion, for example, Camic et al. (2013) found that the carers of the Singing Together Group for people with dementia were able to socialize with other carers, which facilitated social bonds between those with similar experiences. Whilst research in arts and health is increasing in its popularity, the focus tends to be on the receivers of care, for example, the service user.

A review of community arts for health literature supports the notion that group arts-based activities can contribute to positive team building (Angus 2002). However, the focus is on the staff-staff relationship and professional team building. Within health and social care there is an opportunity to explore such activities with a wider scope for participation by including the community as a whole. The notion that there are benefits for multiple stakeholders engaging in participatory arts and creative practice is emerging within the

literature from the Health Humanities disciplines. The framework ‘Creative Practices for Mutual Recovery’ promotes the idea that shared creativity, collective experience and mutual benefit can promote resilience in mental health and well-being among service users, as well as their health care professionals, family and friends. Mutual recovery challenges the traditional recovery model as an individualized and unidirectional process, providing a more inclusive space for recovery through creative practices (Crawford et al. 2015). Recently, several studies have shown the beneficial effects regarding anxiety, depression, social resilience and inflammatory immune response that a ten-week rhythmic/percussion workshop had on a group of mental health service users and their carers (Fancourt et al. 2016). Perez et al. (2016) also found that after a twenty-week Kudalini yoga workshop, children in care and their carers reported individual (e.g., feeling more relaxed) and social benefits (e.g., feeling more open and positive), as well as highlighting the importance of enacting togetherness to promote well-being. Similarly, Saavedra et al. (2017) reported the positive effects on social inclusion and well-being of people with severe mental health illness and their carers after participating in a six-week creative workshop that took place in a museum of contemporary art.

The work presented in this article brings together approaches from many disciplines highlighting issues of highly individual and wider public concern. This project engages with notions of home that raise problems of sociocultural and gendered belonging, well-being, mental health and personal safety with the view to engage, in the near future, with groups of people in vulnerable positions. It looks at ways how these problems can be articulated, communicated and understood through art-based workshops.

Methodology and analysis

In order to explore the concept of mutual recovery within creative practices, community partners including officers and managers from charities (e.g., YMCA) and local authorities (e.g., Nottingham City Council) working within residential settings (e.g., children homes, hostels, sheltered accommodation) agreed to support participant recruitment via their existing local networks as well as offering professional insights into the therapeutic applicability of creative practices within vulnerable groups for whom the concept of home may not be a positive one. These potentially more vulnerable groups may have experienced one or more forms of displacement, including periods in residential settings such as children homes, semi-independent accommodation or sheltered housing (Kearns et al. 2000). Displacement relates here to the act of changing or even losing a place of residency which potentially affects groups such as refugees (Fullilove 1996), inpatients of hospitals including mental health settings, prisoners, children in care, people without homes, etc. (Mallett 2004; Popay et al. 2003). The concept of home is usually associated with positive connotations and encapsulates the home as a place of restoration, kinship, storage, stimulation, intimacy and productivity (Graham et al. 2015). The psychology of place literature explores the connections that individuals posit with placement. This literature suggests that individuals connect to places through three key psychological processes; attachment, familiarity and place identity (Fullilove 1996; Poland et al. 2005). These wider considerations required a small-scale concept analysis first to inform and provide a background to what may be considered home as a secure concept. This prepares the ground for future work with potentially more vulnerable groups for whom home is not a given but rather a threatened or lost concept in need to be (re)created. Hence, this initial project aimed only to explore, through creative practices, what home means to community-based people who may not necessarily self-identify as having experienced displacement themselves.

Community partners were invited to discuss the concept of home both from a personal, as well as from a professional point of view, and also take different roles within the project. These discussions took place in a series of meetings held at the Institute of Mental Health (Nottingham, UK) with the view to plan and co-produce a prospective art-based workshop that would also include focus groups. It was agreed that the workshop would explore three different aspects in relation to the concept 'What is home?'. First, home as a physical, *external* object (e.g., a place, the house where one grew up, a city, a tangible artefact). Second, home as a relational network, the *intangible* (e.g., family, community, old friends, relationships, connections, people that share the same culture and values), and finally, home as a state of mind that reflects on one's well-being and mental health (e.g., home is within you), home as something *internal*.

The workshop was titled: 'What is Home? An Art-Based Workshop to Explore the Physical, Relational and Wellbeing Properties of Home' and took place at Nottingham Contemporary museum on July 2016. Recruitment targets for the workshop were reached successfully and in total 21 adults (sixteen females) participated. All participants were fluent English speakers and approximately half of them had a profession linked to residential settings.

The artistic approach was based on a combination of dialogic, tangible and sensory artistic processes (Beuys 2004; Kester 2004; Tuan 1977) and critical pedagogy (Freire 1970) exploring the notion of art as a lived experience whilst being informed by the artistic practices of the two artists leading this element of the activity. Consequently, it was agreed that the workshop would include combine these artistic practices, mindfulness reflection and grounded research. The feasibility of this study was evaluated according to the following: recruitment rates and qualitative analysis of the narratives and conversations that took place

during the workshop as well as the final focus groups designed to reflect on the activity, capture feedback and suggestions for future work.

Ethical approval

Ethical approval was granted by the University of Nottingham School of Health Sciences Research Ethics Committee, who confirmed that as participants were 'healthy volunteers', self-selecting from the community, further NHS Ethical Approval was not required. All participants provided informed consent on the day of the workshop and were informed that they could withdraw from participating at any point. Present at all times were researchers with experience of supporting people during both arts-based projects such as this and working with people who may be in distress, to offer additional support if required. The workshop was audio recorded with explicit consent from all participants.

The workshop

The aim of the workshop was to bring together a group of diverse people in the same space and time, to enact and 'perform' their own perceptions of home by: physically making representations of home, sharing memories of home by sharing stories, reflecting on an object as a personal symbol of home and working together to understand what this might mean as part of a collective experience. The aim of the artistic process was to open up opportunities for a transformative experience for the participants, in line with Beuy's notion of 'social sculpture' (Beuys 2004). By offering space, time and opportunities for dialogue, play and to explore personal and collective ideas in sensory, esoteric and tangible forms the artists were creating possibilities for the participants to move beyond their pre-conceived notions of home and begin to consider home in respect of well-being and mental health.

The workshop was led by Nottingham-based artists Rachel Jacobs and Alice Gale-Feeny and facilitated by the project team. Roy Higginbottom from Mindfulness in Motion worked in collaboration with the artists to facilitate moments of stillness and breathing exercises with the view to promote a general sense of well-being. The event consisted of a three-hour long workshop in which participants were asked to work on an art installation featuring three main elements of what constitutes home: the *intangible*, the *exterior* and the *interior*. All the construction materials (e.g., frames, fabrics, cushions) were provided by the artists running the workshop (see Figure 1). Participants were asked to work collaboratively in self-selecting groups (see Figure 2). Each group worked towards representing one of the three elements that could constitute home (*external, intangible, and internal*). Participants were also asked to bring a personal object that represented home for them. These artefacts were used to trigger conversations, storytelling and narratives about the concept of home. At times they were also required to work and spend time reflecting on their own, including considering how the artefacts they brought with them were placed in the final installation (see Figure 3). Two members from the University of Nottingham Health E-Learning Media (HELM) team attended the workshop and took (with consent) photographs of the installation and participants as the workshop evolved. The HELM team conducted short audio recorded interviews with the participants, which were developed into a visual resource. Participants were offered a digital souvenir (see Figure 4) to acknowledge their participation. Lunch and refreshments were provided during the workshop.

[Insert Figures 1–4 here]

Focus groups

The workshop concluded with three parallel focus groups (one per group) and a final circle.

To support the facilitation of the three parallel focus groups the research team identified key questions to gain feedback from participants about their experience and insights on how to introduce similar creative practices in different residential settings such as care homes for children or older adults. Open ended questions included: how did you find the event? Was there a particularly positive element? What part would you change? What did you enjoy the most/least? Did the workshop make you think about the concept of home in a different way? How? (Depending on the answers the facilitator explored the social experience of sharing stories with others or the personal journey of the participant.) What do you think about the alternation between creative activities and reflective/still/mindful moments? What suggestions would you provide us to improve this type of art-based workshop? Tell us one thing you are taking home with you from this workshop.

Research team and reflexivity

In line with participatory arts-based research (Recchia and McGarry 2017) eight researchers attended the workshop and actively were involved in the artistic process through discussion and participation in the mindfulness activities. However, they did not take part in the art creation itself to ensure their views were not influencing the posterior focus groups or artwork.

The research team was encouraged to reflect upon their personal experience while facilitating the workshop. We have included below some of those reflections.

- The following extracts highlight the positive outcomes of including mindfulness and reflective practices within the workshop:

Extract 1. Male (age 47) ‘[...] my off the cuff reactions are around how well the mindfulness element seemed to get fit in. Overall, those moments did seem to have

the effect of deepening the experience and increasing the impact for some of those involved [...]

Extract 2. Female (age 24) ‘Combining physical activity with short periods of silence and “non-doing” was with the intention of digesting what was happening, taking a step back, looking at what they were doing, as a whole [...] seeing the value of the moments of inactivity and reflection.’

Extract 3. Female (age 39) ‘What I would like to highlight is the amount of energy I felt after facilitating a three hours workshop [...] I felt the group gave me energy and the moments of stillness provided a space for nurture and restoration’.

- The success of the workshop also motivated the research team to plan future projects to aiming to promote a sense of home and explore the ‘needs’ and ‘wants’ of people living in residential:

Extract 4. Female (39) ‘It was great to see so many smiling faces after the event, a sense of achievement and the desire to continue exploring how creative practices can support those without a home.’

Extract 5. Male (47) ‘I was still pleased and a bit surprised at the time on how well that went. To the extent that it’s something that I’d like to explore further’.

- The research team felt inspired and described their experience participating in the workshops as thought provoking and enjoyable:

Extract 6. Female (age 27) ‘I found this to be such an inspiring day. My own anxieties around facilitation and ensuring all “ran” smoothly melted away as

the group very naturally came together to create a moving, beautiful piece of living, evolving art in a relatively short space of time. It was both powerful and thought provoking.’

Extract 7. Female (age 47) ‘Whenever I am part of an arts-based project I do feel ‘part of’ the project itself – rather than an outsider or observer. There is a sense of openness, generosity and cohesiveness that is often difficult to situate within more traditional forms of enquiry – the experience of which is both emotional and enjoyable. The exploration of home was inspiring and thought provoking’.

- It was also highlighted the interdisciplinary nature of the research team:

Extract 8. Female (age 24) ‘[...] I was enlightened by the possibility of combining efforts with the Health Humanities group and practice of mindfulness to consider the interconnectivity between physical making, aesthetics, notions of housing and home, and psychological well-being.

Analysis

The focus groups that took place right after the art-based workshop were audio recorded and transcribed by a professional transcription services. Thematic analysis (Braun and Clarke 2006) was carried out by the lead author EP and transcripts reviewed alongside the analytical frame by all team members to ensure consistency of analysis. A total of eight themes emerged.

Findings

Because of the exploratory nature of the focus groups, terms such as ‘all’, ‘most’, ‘a few’, and ‘one’ are used following the recommendations of Prince et al. (2006).

Our findings are grouped into eight categories:

1. Togetherness: all workshop participants expressed that they enjoyed the experience of working together with people they did not know before the workshop, feeling connected to others, and being part of one group whilst working in parallel with other groups exploring one theme:

‘[...] and I got a real sense of just connecting as human beings. You know, something that’s common to all of us is that we all have a sense of home, whatever that may be, and it made me feel very in touch with everybody quite quickly, which was really nice, yeah.’

‘I really enjoyed it [the workshop] and felt very comfortable working with people I’d never met before, which was really interesting. That even though we didn’t even introduce our names or anything, we just kind of, we were talking about some quite personal things straightaway and it felt quite comfortable to do that [...]’.

2. Interconnectedness: most participants highlighted the accepting and collaborative nature of the groups, how different ideas and individuals’ proposals came together and contributed to three distinct sections of an installation that was nevertheless highly interconnected:

‘We all made space for each other.’

‘You can share the same beliefs, but have quite a different way of presenting it, so it’s interesting to work with other people like in a similar group and see how all the different ideas come about around that one common theme’.

3. Intimate experiences: most of the participants expressed that the workshop was unexpectedly intimate allowing participants to get in touch with childhood memories, enrich their concept of home, gain realisations about oneself, one’s feelings and an awareness of ‘deeper layers’:

‘It felt like it gave me a building block to be able to create what home feels like for me and what I can take with me internally for a home to feel home’.

‘Wherever you go, your home is where you are.’

‘And when you start doing it [building the installation], as opposed to saying it too, you suddenly run up against your own boundaries. You think oh it’s really fluid and then you turn around and you’ve made something really stoic, and it’s like hang on a minute that’s, you know’.

4. Reflection through play: some participants found the workshop playful, similar to a children’s activity that facilitated a space for personal reflection through and in play:

‘I couldn’t imagine as adults doing these bits and really enjoying it.’

‘Everything is inside of you.’

‘It’s been kind of good getting in touch with what you feel home is, what you really do, because you don’t often get a chance to talk about that or think about it.’

‘[...] realising things about yourself that you think about home that you didn’t realise you felt strongly about’.

5. Mindfulness: the three short mindfulness sessions intercalated within the workshop promoted a sense of well-being, allowed moments for reflection, change in pace, and a deeper connection with ‘Who am I?’. Conversations about ‘place within oneself’ and ‘internal space’ were triggered from the mindfulness [...]

‘I think it was really nice [the mindfulness sessions]. So yeah, I found it a really good experience. And it was nice to have, I really liked the kind of actively making and then stopping and stepping back and having a really quiet moment, so this changing pace and changing sound all the way through, which I thought was really interesting and made me feel different at different times and connect with what I am thinking and feeling, so I enjoyed that.’

‘I’d say it was nice to be able to reflect a bit and to just step back and think about what we’d done. And I think if we hadn’t had that [the mindfulness sessions], I perhaps wouldn’t have learnt so much from the day. I think one of the best bits for me was when I was sat over there on that cushion reflecting on what I’d done and how my sense of home had changed and, so yeah, that was good.’

‘At first I couldn’t particularly see the point [of the stillness exercise]. It seemed like we were just getting going and then we had to stop, but as we went on, I really appreciated having the space.’

‘It has been a difficult year for me with a lot of changes and that’s why I thought it would be interesting to come. Having the time to reflect woven into the activities definitely helped me to get a different perspective on things and overall it was a very powerful experience’.

6. Learning conversations: the workshop allowed new definitions of home and conversations about linked concepts including ‘family’, ‘motherhood’, ‘homemaker’, ‘empty nest’ and ‘identity’:

‘The most important lesson of home [...] giving them [your family] that sense of place within themselves.’

‘I’m an empty nester as well. It’s like, well, I can do what I like now, I can have it all pink if I want, won’t complain, but it’s like you feel a bit lost’.

7. Personal benefits: overall, most participants concluded that they felt the workshop benefitted relationships, the sense of belonging, reconnecting to other and self, shape who you are, shape identity and how you see yourself:

‘I connected with mine [the personal object], yeah, and then the positives and the negatives within that as well, the ups and the downs, and then how to be with that and then a sense of what I want from that as well, which was belonging.’

‘Home is about relationships that you have, whether that be with family or friends, and a sense of belonging’.

8. Beneficial to others: it was agreed that this type of group activity could be beneficial for others (i.e., young people and teenagers struggling at home, older adults struggling with home identity and homelessness). Some participants suggested to also run the workshop with an intergenerational group, mixed nationalities and different ethnic backgrounds.

‘it would be interesting to see how they [young people in residential care] would deal with a workshop like this and what conclusions they would come to. What is home for them?’

‘[...] we’re losing that sense of community [...] I mean the community of mixed ages and nationalities and things that make up the core family.’

‘[...] would be good to have a group of elderly look at the presentations of a group of young people like you were saying about and vice versa [to compare their models of home] [...] I think there’s a lot of learning can be done by overlapping the groups’.

Discussion

Within the residential setting, there is an opportunity to explore the benefits of engagement in arts-based activities, which includes staff and service users.

Taking into account that positive, good quality interactions between staff working in residential settings and residents are key to the success or failure of a residential placement – as they determine whether the environment is one of care or stress (Holden 2009), we would

postulate that improvements in the well-being of staff and carers, as well as residents, allow for a mutual and reciprocal improvement in well-being. We argue that if residential staff would be better equipped emotionally, then the outcomes for residents would also be enhanced. One route to enhancing well-being is to share creative practices especially when taking into account that workshop participants experienced feeling better and closer to others as a result of their participation. In addition, there is strong support for the use of such participatory arts, for example, a review of the literature relating to residential care settings for older people revealed that participating in arts-based activities can improve the quality of life of those residing within such services (Fraser et al. 2014).

Based on the experience of some members of the research team it can also be argued that the shared creativity and collective experience that is part of mutual recovery effects the individual researcher exploring a topic like ours through arts-based workshops. Although members of the research team did deliberately not participate in the art creation by workshop-participants they were nevertheless experiencing the community atmosphere and some felt as, albeit removed, participants in the community created. Whilst not compromising the ability to conduct research objectively it can be argued that being witness to this process can also lead to a more engaged and understanding approach of the researcher who is encouraged to apply mindful self-reflexivity (Hesse-Biber 2014) throughout the research process.

The following limitations should be taken into account when planning future work. The research team did not collect demographic data from the workshop participants to test for sample representativeness or systematically mapped, which individuals attended both the meetings that preceded the workshop and the actual workshop.

Conclusions

This feasibility study explored the experiences of a group of adults that participated in an art-based workshop that included elements of mindfulness. The feedback provided in the focus groups indicates that a similar creative practice could be co-produced within residential settings to promote a sense of well-being among both staff and residents with the potential to create a feeling of togetherness. From a professional perspective, all workshop participants agreed that engaging in creative practices with a focus on mindfulness could significantly benefit vulnerable groups by:

- Creating a safe environment for vulnerable children: a space that offers the possibility to create a sense of home for children in care. A relational space between caregiver and child.
- Turning residential homes into ‘real’ homes.
- Promoting a positive ‘at home feeling’ among vulnerable groups.
- Raising awareness for the use of the term home as a metaphor for mental health and well-being in (verbal, artistic and other) communications.
- Investigating (verbal, artistic and other) articulations of ‘not feeling at home’ as symptomatic of non-adjustment and displacement.
- Acknowledging intergenerational, intercultural, economic and gendered differences (e.g., different concepts of home by different generations, ethnicities, cultures and sexes).

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Julie McGarry is an established researcher with expertise and professional background in the field of safeguarding (adults and children), gender-based violence and intimate partner violence/domestic violence and abuse with a focus towards survivors' experiences and the

development of effective health/social care professionals' responses. Julie also has a well-established background in participant-led research exploring effective approaches to domestic violence identification and management through co-production of arts-based narrative projects with survivors of female genital mutilation (FGM) and domestic violence and abuse. Julie has initiated multi-agency collaborative scholarly partnerships on both international and national levels through leading the successful inception of the Integrated Domestic Violence and Abuse Research Group and Seminar Series within the Social Futures Centre of Excellence, Institute of Mental Health. Julie has published widely, disseminated her work through national and international conferences, and invited keynote speaker presentations. Recent co-production e-learning resource 'Unlocking Stories: Older Women's Experiences of Domestic Violence and Abuse told through Creative Expression' can be accessed through the following link: <http://www.nottingham.ac.uk/helmopen/rlos/safeguarding/unlocking-stories/>.

Emma Joyes Emma Joyes has been working in mental health research since 2011 and has contributed to a range of National and International projects within healthcare research. Emma completed her MSc in Psychology Research Methods at University of Nottingham in 2014 and is currently completing her PhD exploring recovery and creative practice within forensic mental health. Emma is a member of the Institute of Mental Health (IMH) Nottingham, the Deputy Lead of the Therapeutic Environments Integrated Research Group at the Centre for Social Futures, a Centre of Excellence, at the IMH.

Dr Laura Carletti is a Research Fellow at the Horizon Digital Economy Research Institute, University of Nottingham. Her research focuses on digital culture and learning innovation, specifically on the impact of new media and technologies to support participatory practices such as crowdsourcing and citizen scholarship. She regularly collaborates with cultural

institutions in experimenting innovative forms of community engagement with archival resources and online collections. Laura has an extensive experience in European project management. She is an expert evaluator of Horizon 2020 proposals, and an elected member of the Council of Europeana, the cultural heritage platform funded by the European Commission. Laura holds a PhD in Learning Sciences and Technology from the Department of Information Engineering of the University of Marche, and a MA in Arts and Humanities from the Faculty of Humanities of the University of Urbino.

Heike Bartel is associate professor of German studies at the University of Nottingham (since 2000) with publications in the field of eighteenth, twentieth and twenty-first-century German-language literature. Her work has also a strong comparative and interdisciplinary angle and she has published widely on the mythical figure of Medea, the infamous infanticidal mother, and on representations of ‘mad’ mothers in literature and culture. Heike has a keen interest in representations of mental health issues and eating disorders in literature and culture and is currently heading an AHRC research network ‘Hungry for Words: An interdisciplinary approach to articulating, communicating and understanding male anorexia’. She is also coorganizer of a project entitled ‘Women Writing Rape’.

Rachel Jacobs is a researcher, consultant and professional artist. She co-founded the internationally renowned artist-led collective Active Ingredient in 1996 and commercial games company Mudlark Production Company in 2007. She completed a Doctorate in Computer Science in 2014 entitled ‘The Artist Footprint: Investigating the distinct contributions of artists engaging with climate data’. Rachel has experience of developing international collaborative artworks, leading socially engaged art interventions in schools and communities, touring exhibitions and project managing a wide range of award winning arts,

commercial and public-sector projects. Her research combines artistic and scientific processes using sensing, gaming and visualization technologies (www.i-am-ai.net/racheljacobs).

Alice Gale-Feeny is a freelance artist. She uses video, performance, writing and found objects to investigate and relay direct moments of contact, discovery and understanding between the body, objects and architectures. Her work is the result of a certain receptivity to the situation she finds herself in, taking an interest in what exists ‘as it is’ rather than something else that is outside of her encounter. She often uses direct translations from unscripted voice (her own voice, or the voices of groups of individuals framed within a particular scenario) as a device for exploring our experience of things, as it unfolds in real-time (www.alicegale-feeny.com).

Roy Higginbottom is an accredited mindfulness teacher, Thai massage practitioner, Argentine tango teacher, and founder of the social enterprise organization Mindfulness in Motion, which specializes in giving people skills to face difficult challenges, manage stress and enjoy life more. Roy’s aim is to bring mindfulness into everyday experience and he therefore takes a flexible approach to mindfulness meditation.

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