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Developing Community-Based Arts Methods in Mental Health Recovery

A Critical Participatory Action Research Influenced
Development Task

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Abstract

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Mental health recoverees are discriminated against and suffer from societal and internalised stigma, which can affect their ability to seek out services, to have their psychological and physical needs met. Social justice and the capabilities approach theories contributed to this thesis, which asserts that seeking social justice is a social services work imperative and is central to empowerment work. One way of promoting social justice is to support the autonomy of those in positions of disadvantage. Current research suggests that participating in community-based arts groups can play a central role in recovery and autonomy support for mental health recoverees.

The objective of this Bachelor's thesis was to facilitate the development of the community-based arts groups taking place at Mental Health Association Helmi. Helmi provides low-threshold services for adults in mental health recovery, in a community setting. They organise events, groups, excursions, volunteer peer support, and have an open-to-all living room. For the duration of the thesis, the thesis author was conducting an internship at Helmi.

The development task used critical participatory action research (CPAR) influenced methodology, whilst utilising arts activities to support the process. CPAR aims to change unjust social practices, by galvanising those who take part in them, concurrently working to facilitate empowerment and improve practices, making it a suitable method for this development task. The thesis author invited participants of Helmi's community-based arts groups to attend workshops, where the existing workshop practices were examined. The development task took place over four workshop sessions in the spring of 2025. Whilst the workshops yielded several ideas for developing the groups, and served to highlight the importance of these groups to the participants, a central development aim around which to base a CPAR project was not selected. Engaging in critical reflection on the process of the development task allowed the thesis author to add to the social services field information about the practicalities of facilitating empowerment in the research context.

Keywords: arts, CPAR, mental health recovery, empowerment, social justice

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Mielenterveystoipujat kokevat syrjintää ja yhteiskunnallista stigmaa, sekä sisäistettyä stigmaa, mikä voi vaikuttaa heidän kykyynsä etsiä palveluita psyykkisten ja fyysisten tarpeiden tyydyttämiseen. Teoriat sosiaalisesta oikeudenmukaisuudesta ja ihmiselle ominaisista kyvyistä toimivat taustana tälle opinnäytetyölle, joka väittää, että sosiaalisen oikeudenmukaisuuden tavoittelu on sosiaalityön välttämättömyys ja voimaannuttamistyön keskiössä. Yksi tapa edistää sosiaalista oikeudenmukaisuutta on tukea heikommassa asemassa olevien autonomiaa. Nykyiset tutkimukset viittaavat siihen, että yhteisölliset taideryhmät voivat mahdollistaa mielenterveyskuntoutusta ja tukea osallistujien autonomiaa.

Tämän opinnäytetyön tavoitteena oli edistää Mielenterveysyhdistys Helmin yhteisöllisten taideryhmien kehittämistä. Helmi tarjoaa matalan kynnyksen palveluita aikuisille mielenterveystoipujille yhteisöllisissä puitteissa. He järjestävät tapahtumia, ryhmiä, retkiä, vertaistukea, ja olohuonetoimintaa. Opinnäytetyön tekijä suoritti työharjoittelua Helmi-talolla opinnäytetyöprosessin aikana.

Kehitystehtävässä käytettiin kriittisen osallistavan toimintatutkimuksen periaatteita ja metodeja, ja hyödynnettiin myös taidetoimintaa prosessin tukena. Kriittinen osallistava toimintatutkimus pyrkii muuttamaan epäoikeudenmukaisia sosiaalisia käytäntöjä, yhdessä tutkimukseen osallistuvien kanssa. Opinnäytetyön tekijä kutsui Helmin yhteisöllisten taideryhmien osallistujia työpajoihin, joissa tarkasteltiin olemassa olevia työpajakäytäntöjä. Kehitystehtävä toteutettiin neljässä työpajassa keväällä 2025. Vaikka työpajoista syntyi useita ideoita ryhmien kehittämiseen ja ne toivat esiin näiden ryhmien tärkeyden osallistujille, keskeistä kehittämistavoitetta, jonka ympärille kriittinen osallistava toimintatutkimusprojekti perustuisi, ei valittu. Kehittämistehtävän prosessin kriittiseen reflektointiin osallistuminen antoi opinnäytetyön tekijälle mahdollisuuden lisätä sosiaalialan kenttään tietoa voimaannuttamisen edistämisen käytännöistä tutkimuskontekstissa.

Avainsanat: taiteet, toimintatutkimus, mielenterveyskuntoutus, voimaannuttaminen, sosiaalinen oikeudenmukaisuus

Tämän opinnäytetyön alkuperä on tarkastettu Turnitin Originality Check -ohjelmalla.

Contents

Abstract	2
Tiivistelmä	3
1 Introduction	1
2 Mental health disorders and services	1
2.1 Stigma and discrimination	2
2.2 Mental health services	3
2.3 Helmi and community-based arts	3
2.4 Target Group	4
3 Theoretical drivers for CPAR influenced development task	4
3.1 Introduction	4
3.2 Social justice	4
3.2.1 The capabilities approach: Nussbaum & Sen and Wolff & De-Shalit	5
3.2.2 Fertile functionings and corrosive disadvantage	7
3.2.3 Well-being, disadvantage, and self-determination theory	8
3.3 Empowerment	10
3.3.1 Power	10
3.3.2 Power Cube	12
3.3.3 Empowerment as disempowering	14
3.4 Adopting CPAR influenced working methods	14
3.4.1 Practices and practice architectures	15
3.4.2 Creative methods to support CPAR influenced work	16
3.4.3 Arts methods and interventions	16
3.4.4 Mental health recovery and community-based arts interventions	17
4 Development task	18
5 Methodology	19
5.1 Participants	19
5.2 Ethical questions	19
5.3 Research phases	20
5.3.1 Approaching 'sayings, doings, and relatings' and addressing 'practice architectures' through arts methods	21
5.3.2 Enquiry	21
5.3.3 Planning	22

5.3.4	Enacting and observing	22
5.3.5	Reflecting	23
5.4	Documentation methods	23
5.5	Analysis and limitations	23
6	Realisation of the development task	24
6.1	Reconnaissance	24
6.1.1	Advertising	25
6.1.2	Planning	25
6.2	First workshop: Doings and material-economic arrangements	26
6.3	Second workshop: Sayings and the cultural-discursive arrangements	27
6.4	Third workshop: Relatings and the social-political arrangements	28
6.5	Fourth workshop: Reflecting and Planning	29
6.6	Feedback	32
6.7	Reflective process using the filed diary	32
7	Evaluation	32
7.1	About community-based arts groups at Mental Health Association Helmi	33
7.2	Proposed changes	34
7.3	Reflections on the practice	35
7.3.1	Challenges with facilitating empowerment	36
7.3.2	Challenges for participation	37
8	Discussion	38
	References	40

Appendices

Appendix 1. Information sheet

Appendix 2. Consent Form

Appendix 3. Advertisement

Appendix 4. Feedback Form

1 Introduction

Mental Health Association Helmi (Helmi) are a third sector organisation who provide low-threshold and preventative services for individuals in mental health recovery. Helmi currently provides several workshops for their clients in which arts methods are central. A scoping review commissioned by the World Health Organisation (WHO) in 2019 found that multidisciplinary arts methods support treatment and help in the management of mental health disorders (Fancourt & Finn 2019: 31). In addition, there is growing evidence to support the use of the arts for those in mental health rehabilitation, specifically in a community setting (Peters, Gomersall, Booth, Lucock 2024, Goodman-Casanova, Guzman-Parra, Mayoral-Cleries, Cuesta-Lozano 2024). Furthermore, the creation of a 'safe and empowering intervention context' (Peters et al. 2024: 14) is highlighted as a necessity.

This thesis is positioned to develop the community-based arts workshops which Helmi provide, with a Critical Participatory Action Research (CPAR) influenced method, driven by a theoretical framework of social justice and the capabilities approach, and the social pedagogy theory of empowerment. The participants are adults taking part in arts based daytime activities at Helmi in Helsinki where, during the development project, the author of the thesis will be conducting a 14 weeklong internship.

2 Mental health disorders and services

According to statistics, in Finland 20-25% of adults suffer from mental health disorders yearly (Reini 2016: 6). Additionally, mental health disorders have become the leading cause of retirement for disability reasons, in 2022 55% of those granted retirement for disability reasons were individuals with mental health disorders (Tilastotietokanta 2022 in Mieli 2024). Given the prevalence of mental health disorders, and the impact which mental ill health has on the labour market, mental health should be a focus for governmental spending. This is not the case and investment into mental health services is insufficient, in 2022 psychiatry made up just 10,6% of specialised medical care funding, down from 16.8% in 2021 (Terveydenhuollon menot ja rahoitus 2021, Terveyden ja hyvinvoinninlaitos 2023, in Mieli 2024). According to an Organisation for Economic Co-operation and Development (OECD) report, in 2015 the indirect and direct

cost of mental health for the economy was 11 billion euros (OECD 2023). The cost of mental ill health is not limited to the social and healthcare sectors, as those with mental health disorders are more likely to have a lower level of education, at greater risk of being unemployed, and more likely to be living on welfare benefits (Colman et al. 2009, Levinson et al. 2010 in Reini 2016: 2). Mental ill health affects not only the individual but has a pervasive and profound impact on Finnish society.

2.1 Stigma and discrimination

Mental health disorders can impact the individual in several spheres, it can affect how they see themselves, as an individual, as part of a group, or in the wider community. Mental health stigma is a complex internal and external process (Paananen, Lindholm, Stevanovic, Weiste 2020: 2), and whilst attitudes towards individuals with mental health disorders are changing, a mental health disorder diagnosis still prevents individuals from, for example, gaining health and life insurance (Mielenterveyden keskusliitto 2022). Additionally, 80% of individuals suffering from mental health disorders asked, saw their disorder as a negative label, and over one third of participants felt too ashamed to seek out services (Mielenterveyden keskusliitto 2022).

Esa Aromaa's research in the Finnish context showed that, although participants didn't think that individuals with depression ought to be considered at fault for their mental health disorder, most considered recovery from depression to be the responsibility of the individual (Aromaa 2011: 48). This indicates that the wider population do not perceive that mental health disorders, and recovery from them, are closely connected to access to services and the support networks available to the individual, rather they see recovery as an achievement that reflects on the individual.

Self-stigma, which is the internalisation of negative stereotyped ideas of those with mental health disorders gleaned from societal attitudes and ideas, is seen to impact on self-esteem, which in turn reduces service seeking behaviour (Paananen et al. 2020: 2). In this way self-stigma, and the persistent negative perceptions of individuals with mental health disorders impedes mental health recovery. In addition, as Corrigan points out, stigma also denies individuals with mental health disorders of social opportunities (Corrigan 2004 in Paananen et al. 2020: 2). Furthermore, research into the attitudes of health care professionals (Nordt, Rössler, Lauber in Paananen et al. 2020: 3) indicates that the professionals stigmatised attitudes may make them complicit in the

discrimination of mental health recoverees. In this multi-layered way, mental health recoverees are prevented from accessing services and seeking out social networks for support.

2.2 Mental health services

Mental health services in Finland are fragmented at best, and navigating the different services can be challenging for those already in need of support. According to the Mental Health Barometer of the Finnish Confederation of Mental Health, in January 2023, 38% of Finns considered mental health services to be of high quality, compared to 52% two years earlier. The number of those who disagreed with the quality of the services rose from 17% to 25% in the same period (Mielenterveys keskusliitto 2023). Services in Finland have previously been organised by its 309 municipalities, however, since 1st January 2023, the responsibility has been shifted to the 21 newly formed Wellbeing Services Counties (Ministry of Social Affairs 2024). Services are for the most part, outpatient-oriented, with primary care in health centres, as well as in specialised psychiatric care in hospitals for outpatients or inpatients. In addition, the private sector and third sector play a large part in preventative and social work relating to mental health care (Korkeila 2021: 57).

The most prevalent mental health disorders in Finland are depression, anxiety disorders, and substance use disorders (OECD 2023). The Finnish Association for Mental Health (Mieli ry.) Finland's largest NGO focussed on advocating for individuals with mental health disorders, recommends early-intervention in the prevention of mental health disorders, they also propose that low-threshold services, organised by organisations outside of public services, provide much needed support for mental health recoverees (Mieli ry. 2024).

2.3 Helmi and community-based arts

Mental Health Association Helmi provide low-threshold daytime activities for individuals in mental health recovery, they have an open meeting place in Vallila in Helsinki, and organise workshop activities, excursions, and events. Additionally, Helmi facilitate volunteer-based support services and individual and group services guidance. Helmi's values are; equality, community, and trust, and they actively work to reduce societal stigma surrounding individuals with mental health disorders. The association aims to help

individuals with their psychological and social functional abilities and to help with strengthening the individual's own sense of competence and inclusion into a community. (Helmi ry 2024a.) Helmi's services then, make up some of the third sector social services, as described by Mieli ry. (2024) and Korkelia (2016: 57) which, alongside public service, currently support individuals in mental health recovery.

2.4 Target Group

The target group for this development task are adults who use the services of Mental Health Association Helmi, specifically those who attend the community-based arts groups which Helmi run. The target group are individuals in mental health recovery and have either been granted retirement based on disability due to mental health disorders or are in the process of recovery and rehabilitation to re-join the workforce. This client group, as research indicates, can benefit from community-based arts groups which seek to create an environment, or 'safe and empowering intervention context' (Peters et al. 2024: 14), which creates opportunities for recovery processes, whilst developing community, and supporting autonomy. Furthermore, as participants of the community-based arts groups already taking place at Helmi, they are well positioned to develop the services to reflect the needs of their community.

3 Theoretical drivers for CPAR influenced development task

3.1 Introduction

Central to the development task are the theories of social justice, the capabilities approach, and empowerment. These interrelated theories form the basis for the development task with Mental Health Association Helmi. Below are outlined the theorists who inform the thinking and describe the phenomena surrounding the development task.

3.2 Social justice

Making social practices more just is described by Kemmis, Mc Taggart, and Nixon, in *The Action Research Planner: Doing Critical Participatory Action Research*, as underpinning CPAR practice (Kemmis et al. 2016: 5). Further to this, social justice is defined as an 'ethical imperative' (Talentia 2019: 14), for social services professionals. Taking this into consideration then, understanding what we mean by social justice is

essential to adopting the values of CPAR in this development task, and for social services work.

3.2.1 The capabilities approach: Nussbaum & Sen and Wolff & De-Shalit

The capabilities approach seeks to answer questions about social justice, and in doing so touches on the idea of what constitutes well-being in a just society. Amartya Sen and Martha Nussbaum developed the capability approach, each with their own focus. Sen and Nussbaum argue that the gross domestic product (GDP) of a nation, or the satisfaction of an individual cannot be the only measures of a just society, rather the questions which is posed is 'what is each person able to do and to be?' (Nussbaum 2011: 18). Sen presents capabilities as the combination of functionings with the freedoms to use them (Sen 1993: 30-34). Martha Nussbaum defines the ten central capabilities through which to analyse whether a nation or society meets the minimum or base requirements for social justice (Nussbaum 2011: 33). The focus of the theory is not only of well-being but of opportunity, potential, and freedom. Below is a summarised version of Nussbaum's capabilities, guided by an abridged version in Wolff & Reeve.

1. 'Life': to be able to live a full human life.
2. 'Bodily health': adequate nourishment and shelter.
3. 'Bodily integrity': freedom to move freely, secure against abuse or assault, with opportunity for sexual satisfaction and a choice in reproductive matters.
4. 'Sense, imagination, and thought': using the senses to imagine, to think, and to reason, and doing so in an informed and adequately educated way. Including freedom of religion, freedom to express, and speak.
5. 'Emotions': attachments to external things and people, the choice to experience reciprocal love for those who care for us.
6. 'Practical reason': reflecting critically on how to plan one's life.
7. 'Affiliation': engaging in various forms of social interaction, in self-respect and non-humiliation. Living free from discrimination.
8. 'Other species': living in relation to other living things.
9. 'Play': enjoyment of recreation, to laugh and play freely.
10. 'Control over one's environment': participation in political choice, opportunity to own property, and the right to seek employment. (Nussbaum 2011: 33-34 & Wolff & Reeve 2016: 451-452)

Nussbaum states:

Delivering these ten capabilities to all citizens is a necessary condition of social justice. (Nussbaum 2011: 40.)

Arguably, living with a mental health disorder has the potential to interfere with any number of these capabilities, particularly and most notably in the thesis author's opinion, on the capabilities of affiliation, control over one's environment, and bodily health. Thus, it is imperative for policy makers, and those with the power to affect change, to consider how this group of individuals can be adequately supported, to meet the minimum requirements for a just society, as outlined by Nussbaum.

In their book *Disadvantage*, Wolff and De-Shalit build on the capabilities approach and bring to the fore the idea of security as an unexplored component of capabilities (2007: 68). Wolff & De-Shalit use the term functionings, when referring to capabilities, although Nussbaum finds this term lacking in academic accuracy (Nussbaum 2013: 44), as the nuanced difference has little bearing on the thesis author's interpretation, they will be using capability and functionings interchangeably.

What Wolff & De-Shalit mean by security in the context of capabilities is the idea that although an individual may currently have nourishment and shelter, a distinction must be made between secure and insecure capabilities. An individual who owns their house and is employed full-time, and an individual who takes odd jobs and is living in a shelter, may both currently be able to meet the capability of bodily health, but the latter may not know where their next meal is coming from, whereas the former does. Furthermore, Wolff & De-Shalit point out that insecurity around functionings may have a cumulative impact on other functionings, stress and anxiety may have a detrimental effect on health and well-being. (Wolff & De-Shalit 2007: 68-69.)

Not only do Wolff & De-Shalit address the issue of functionings security but in their research, they seek to complete the list and weight the functionings for importance. The additional categories which their research participants came up with, they argue, do not matter in the grand scheme of things, when we consider the weighting issue. Their research participants, those working with disadvantaged individuals and people in various positions of disadvantage, hailing from the U.K. and Israel, selected the following as the six most important capabilities; life, bodily health, bodily integrity, affiliation, control over one's environment, and sense, imagination, and thought. (Wolff & De-Shalit 2007: 106.) These additional considerations bring us somewhat closer to the core of the

problem for social justice. By addressing the additional factor of functionings security in the work of Nussbaum and taking into consideration the finding of Wolff & De-Shalit, Wolff & Reeve, in their article 'Well-Being and Disadvantage' come to the following description of disadvantage.

(..)disadvantage is defined as the lack of genuine opportunities for secure functionings.(Wolff & Reeve 2016: 455.)

Individuals living with mental health disorders can be perceived to be disadvantaged, if and when they lack genuine opportunities to secure any of the capabilities outlined above. An example of this might be an individual who feels too ashamed to seek mental health services because of discrimination in the healthcare system they have experienced and thus, their shame leaves them unable to meet their need for bodily health.

3.2.2 Fertile functionings and corrosive disadvantage

So, the question then follows, how do we begin to address disadvantage, as an impediment to social justice? In combining their data and reviewing empirical research Wolff & De-Shalit saw that some disadvantages are interconnected. They found that some disadvantages cause a cascade of other disadvantages, and some functionings create opportunities for further functionings. They call these phenomena corrosive disadvantage and fertile functionings (Wolff & De-Shalit 2007: 121-122).

As in the example used above, a mental health recoveree experiencing discrimination in the healthcare system, who is unable to access services, may also become disconnected from their support system due to feelings of shame. This affects their affiliation capability, and as a result they could struggle to maintain employment, leading to insecurity surrounding their ability to attain nourishment and shelter. In this way, a corrosive disadvantage, such as inability to access services, or meet the affiliation capability can erode and impact on the existing functionings in an individual's life.

Although it would be easy to assume that eliminating a corrosive disadvantage would lead to fertile functionings, that is not the case. Wolff and Reeve use the example of employment to prove their point, they argue that if an individual becomes unemployed and as a way of coping, they develop a substance abuse problem, providing employment will not be effective measure to help the individual, or indeed solve their problems (Wolff & Reeve 2016: 456).

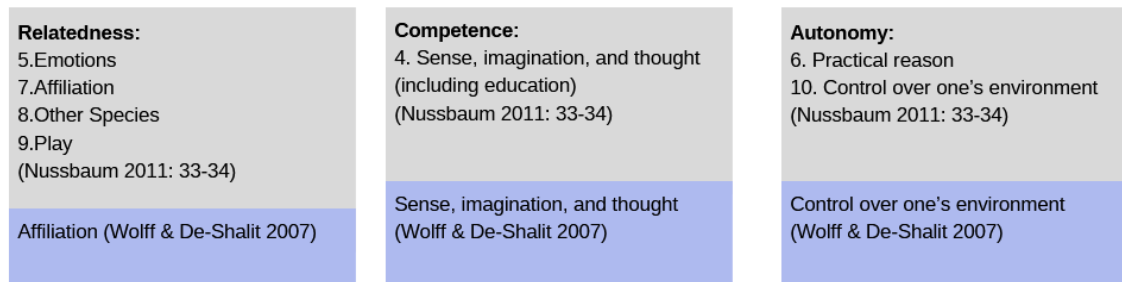
3.2.3 Well-being, disadvantage, and self-determination theory

In their article Wolff & Reeve bring together ideas from Martha Nussbaum (2011), Wolff & De-Shalit (2007), and Ryan & Deci (2000), to discuss components of disadvantage and how their combined findings can guide policy makers with the aims of a more just society (Wolff & Reeve 2016: 450), and for the purposes of this thesis, to synthesise how social justice is interwoven into theories of well-being, disadvantage, psychological needs, and motivation.

Ryan & Deci's self-determination theory (SDT) argues that an individual's motivation to act is either intrinsically or extrinsically motivated, intrinsic motivation is to perform an act purely for the pleasure and enjoyment of the act, and extrinsic motivation is performing an act for rewards or for fear of punishment (2000: 56-60). Their research indicates, that although intrinsic motivation is seen as the ideal, extrinsically motivated acts which are performed with autonomy, yield much better engagement and outcomes (Ryan & Deci 2000: 64). This is an important finding, as an average human life is filled with acts which we must complete, which do not necessarily engender joy, but which we do.

Their theory then describes a process of identification of the value of the act, and integration, as ownership of the act. Ryan & Deci argue that this process to create autonomous extrinsically motivated acts can only be achieved when the individual's psychological needs for relatedness, competence, and autonomy are met. In fact, their extensive research in a number of different contexts, has proven that having these needs met is an imperative for development, and that without all three, psychological health cannot be attained. (Deci & Ryan 2000: 228 in Wolff & Reeve 2016: 458).

These psychological needs of relatedness, competence, and autonomy are viewed by Wolff & Reeve as encompassing numbers 4.-10. of the capabilities outlined by Nussbaum, and from Wolff & De-Shalit's research, three of the six most important capabilities (leaving out somatic functionings) as selected by their research participants (Figure 1.) (Wolff & Reeve 2016: 459.)



Visual representation (Wolff & Reeve 2016: 459)

Figure 1. Visual representation of psychological needs.

The implications, as described by Wolff & Reeve are, that motivation may play a large role in why some functionings are fertile, and as such places supporting autonomy as not only beneficial to motivation, but as a well-spring of potential for tackling disadvantages in the lives of those most affected by it. They conclude then, that to begin tackling questions of disadvantage, and in the process achieve social justice, a good place to look would be in interventions where the psychological human needs are met, and the autonomy of the individual is supported. (Wolff & Reeve 2016: 460.)

Incidentally, the research into the efficacy of community-based arts, which I referred to earlier by Peters et al., recognised three pathways for positive identity change, which bear a striking resemblance of the three psychological human needs as defined by Ryan and Deci (2000: 57). The first was 'feeling in control of serious mental illness (SMI) through coping' which was described as a processing of previously unexpressed facets of SMI and finding new coping mechanisms for their illness. The second pathway, 'achieving acceptance through connectedness' explored stigma, and the way that identifying with others with SMI could reduce internalised negative self-concepts, and by being accepted into a group, reduce feelings of isolation. The third pathway was 'overcoming personal challenges' which alludes to the difficulty and discomfort which the participants often felt at practicing new skills and sharing their feelings; often mitigated by the support of peers and the enjoyment of learning new skills. These mechanisms were possible when the environment felt safe and the participants felt empowered. (Peters et al. 2024: 14-17.)

Categorised below (Figure 2.) are the pathway mechanisms in the context of the theory by Wolff & Reeve (2016: 459). This discovery then, suggests that community-based arts groups are in prime position to help clients meet their psychological needs, to support

autonomy and motivation (Ryan & Deci 2000: 57), and to address some of the capabilities/functionings (Nussbaum 2011: 33-34 and Wolff & De-Shalit 2011: 451-452) which create social justice, but only if the intervention context is felt by the clients to be 'safe and empowering' (Peters et al. 2024: 14).



Visual representation (Wolff & Reeve 2016: 459 & Peters et al. 2024: 14-17)

Figure 2. Visual representation with Mechanism Pathways for positive identity change.

3.3 Empowerment

Empowerment and autonomy support can be seen to be two sides of the same coin. The term empowerment is used widely and in a lot of disciplines and contexts, and as such, has somewhat lost its meaning. This thesis will be focussing on the social pedagogical concept of empowerment as a social services tool for autonomy support, and as such, a place of potential fertility for individuals who are disadvantaged and discriminated against. Therefore, this development task will focus on the relevance of empowerment in the context of social services work, and as a part of a social pedagogical approach to social services practice.

3.3.1 Power

Power structures and power relations are linguistically and practically central to the empowerment process. The social worker and professor Jan Fook presents the analysis of power relations as an integral part of the empowerment process as a part of her critical deconstruction and reconstruction process. Fook sees facilitating empowerment for individuals as requiring a complicated and many layered approach, which is inclusive of the individual's perspective, as well as of other actors, with the individual's understanding

of how power is used, who it affects, and how they themselves use power both to create their own powerfulness and powerlessness. (Fook 2016: 136.)

The task of the social services professional in the facilitation of empowerment is not to give power to the client, but rather to give them the tools to realise their own responsibility, and the circumstances around their own empowerment process. Fook's empowerment process is described as; deconstruction, which consists of analysing power relations and how they operate in the situation, resistance, resisting the constructions of dominant discourses which obscure other perspectives, challenge, which includes labelling all of the perspectives identified, and reconstruction, which can be enacting change by creating new narratives, language, categories, and practices. (Fook 2016: 138-139.)

This practical framework then places empowerment directly as a process of social services work and guides the reflective processes of the CPAR influenced methods adopted in this thesis.

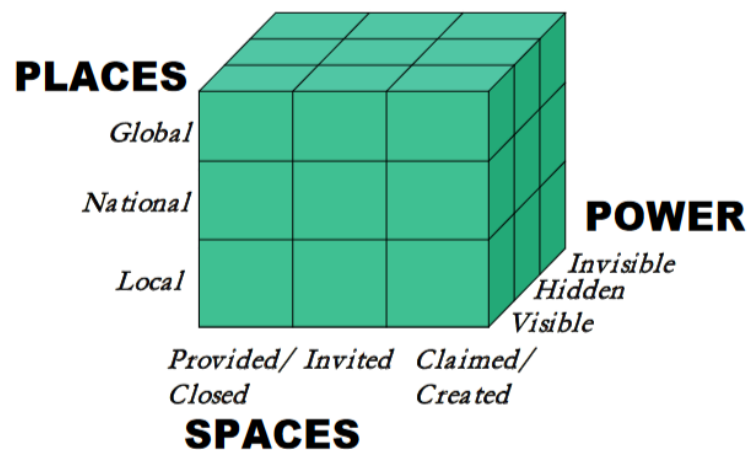
Liisa Hokkanen, in her article "Empowerment valtaistumisen ja voimaantumisen dialogina", describes empowerment as being conceptually both a goal (ideal state), and a process. As a goal, Hokkanen argues, it is a relative state, the pursuit of which is forever ongoing, and as such, can be categorised more as a theory, whereas the idea of empowerment as process is categorised as social services practice (Hokkanen 2017: 321). Fook, on the other hand, resists the division of social work theory and social work practice, arguing that for the practitioner to remain engaged with theory, placing theory and practice at opposite ends does little to help (2016: 132). This practical and integrated approach presented by Fook, is most beneficial for this development tasks's understanding empowerment, as the aim of the work is to develop services (practical social services work), with a theory integrated and driven approach.

Hokkanen's analysis of empowerment holds merit for other dimensions of empowerment. They describe empowerment as a values-based (reflective of social services values) practice, and as such inherently political (2017: 323). They align empowerment with critical social work, where the aim is not to reflect and maintain the status quo, but to disrupt and the dominant narratives, much like Fook's process of deconstruction and reconstruction (Hokkanen 2017: 325, Fook 2016: 138-139).

3.3.2 Power Cube

Gaventa's power cube, which presents power on a continuum, is another way to examine power dynamics which does not position individuals on the binary, as either powerful or powerless, but rather examines it from the perspective of **spaces** where power is generated, the **places** where it is engaged with, and the how visible the **power** is. (Gaventa 2003 in Luttrell, Quiroz, Scrutton, Bird 2009: 11)

Figure 3. Gaventa's power cube (Gaventa 2003 in Luttrell et al. 2009: 11)



The spaces which Gaventa refers to as 'provided/closed' are created by those in positions of privilege, inside governments and financial institutions into which most citizens are denied access. (Gaventa 2003 in Luttrell et al. 2009: 11.) An example of such a space in the context of mental health recoverees would be meetings in government in reference to resource allocation. The decision by the Ministry of Social Affairs, for example, to cut the Funding Centre for Social Welfare and Health Organisations (STEA) subsidy allocation from 384 million in 2024, to 304 million in 2025, can be seen to directly impact third sector services for mental health recoverees (Ministry of Social Affairs 2024). 'Invited' spaces are those into which laypersons are summoned into for consultative purposes to legitimise the decisions made in the space which generally uphold the existing states of affairs, rather than challenging them. 'Claimed/created' spaces on the other hand, argues Gaventa, are a place where those without access to power can commune and create allegiances to further their own agendas. Mental Health Association Helmi, with their open meeting place in Vallila, have created such a space, in which individuals can meet and create community. Furthermore,

experience in created spaces can grant participants access to other spaces positioned on the continuum. (Luttrell et al. 2009: 11.)

The levels, or places at which power is wielded helps the viewer to look at the bigger picture, it is argued (Parpart et al. In Luttrell et al. 2009: 12) that empowerment practices often focus heavily on the local level, and not considering how the power wielded at national and global levels impact the local. Gaventa additionally highlights the importance of not pitting one against the other, the global forces often seen as inherently wicked, or the local social movement put on a pedestal as inherently good (2003 in Luttrell et al 2009:12). At all levels of power, it is possible to see approaches which aim at creating equality, and approaches which disempower and oppress.

The visibility of power is divided into; visible, traditional interpretations which are inherent in the ways in which we are governed by rules and structures, hidden, which is the decision making which happens behind closed doors, and invisible power which is the individual's internalisation of their position in society, and the sometimes-skewed ideas about how they can participate, as a result of those ideas. (Gaventa 2003 in Luttrell et al. 2009: 11-12.)

An example of invisible power is the self-stigma experienced by individuals in mental health recovery. Internalised oppression prevents individuals from accessing their choices, or even obscures them from seeing that they have any beyond their current situation (Luttrell et al. 2009: 13). Community-based arts, as discussed by Peters et al., have the potential to directly influence this negative dimension of invisible power, by reducing self-stigma. They argue that by allowing an individual to identify with others in the same situation as them, and receiving their acceptance, an individual can change their self-identity (Peters et al. 2023: 16).

Luttrell et al. see the power cube as contextualising the experiences of the individual with the hidden and visible powers, the dominant ideas and policy which can sometimes be held responsible for internalised and external factors contributing to oppression (Luttrell et al. 2009: 13). In this development task there is a danger of becoming preoccupied with the local, the organisation and the participants. The usefulness of the Power Cube in reference to this development task, is in identifying and understanding the individual's position in a wider context. Furthermore, our understanding of empowerment is enriched,

as the we can see how autonomy support, and accessing individual and collective agency can allow for movement within the cube.

3.3.3 Empowerment as disempowering

Empowerment, or social services practices which aim at empowering an individual or group, can be experienced by clients as inherently disempowering, this can be because the practitioner has not reflected on their own institutional power and integrated this into their practice (Hokkanen 2017: 327), or that the client does not see themselves as disempowered, but by being labelled as such they are faced with the perception of themselves as powerless (Fook 2016: 135).

In order to address this problem with empowerment, this thesis will be adopting critically reflective (Fook 2016: 55) working methods, both in the practical client work, and in the analysis of the findings of the thesis. Critical practice is also a central component of CPAR (Kemmis et al. 2014: 85) and thus in this CPAR influenced development task.

3.4 Adopting CPAR influenced working methods

Participatory Action Research (PAR) was developed as an alternative to traditional methods of research. The practice is underpinned by the aims of social justice and social change. In the practice the participants become the researchers with their observations forming the framework and the direction of the work, facilitated by the researcher who becomes enmeshed in the community's aims and in the life of the project. The aim of the research method is not just to acquire data to be interpreted so that informed decisions can be made on behalf of the community in terms of social assistance etc., rather it is to activate and engage the participants to become the decision makers and have a voice in matters which concern them, working from the inside out. The institutional power traditionally bestowed upon the researcher thusly moves to the participant/researchers. (Kemmis, McTaggart, Nixon 2014: 27-28)

Critical participatory action research (CPAR) is a later development of PAR and includes the same fundamental ideas, however, in this development Kemmis et al. focus more on the criticism of power relations and the value of critical thinking. They propose that in CPAR, through constant reflection, the practitioners, including facilitators and participant/researchers, identify any part of their practice which is unjust, irrational, or

unsuitable to participants, and galvanise them to act to prevent such practice. (Kemmis et al. 2014: 5-6.)

Whilst CPAR's aims seem to the outside observer rather grand, Heikkinen, Roivio and Syrjälä point out that a successful outcome for a research project is that things simply are not the same as before. The change can be in the way an individual now sees things, or in the social practices which they take part in. They also point out that the change can be in the way the researcher thinks or approaches their practice. (Heikkinen et al. 2007: 86).

3.4.1 Practices and practice architectures

The focus of CPAR, at its core, is changing the practitioners' practices, understandings of their practices, and the situations in which they practice. (Kemmis et al. 2014: 63). Practices are defined as having meaning and purpose for those who participate, being structured by the lives of participants, situated in particular circumstances, located temporally, often systemically formed and maintained, at times automatic, and including practical reasoning (Kemmis et al. 2014: 51-52).

Further to this definition Kemmis et al. propose that practices are formed of 'sayings, doings and relatings' which are held in place by 'cultural-discursive, material-economic and social-political' (Kemmis et al. 2014: 55) arrangements. These are the practice architectures which situate and adhere the practice in place and are the object of scrutiny. The language, the material resources, and the social resources can be seen as the bricks and mortar, the activity which it then houses is the practice. (Kemmis et al. 2014: 55-56).

Practice architectures which hold in place the practices are either found or not found in a site. If a new group were being organised at Helmi, for example, the success of this group would depend largely on the practice architecture already in place. In this way, for better or for worse, practice architecture creates the landscape for the practice. As such, they must be examined in an analysis of practices. (Kemmis et al. 2014: 66.)

The author of the thesis will be working with Mental Health Association Helmi prior to the commencement of the development project and thus will be well positioned to learn

about the practices taking place within the organisation from the outside as an observer, and then, through the development work, from the perspective of the participants.

3.4.2 Creative methods to support CPAR influenced work

Research in the field of social services must acknowledge and aim to breakdown structural hierarchies if the social justice aims of the profession are to be achieved. Whilst a pure CPAR method is designed to examine and dissect the power structures inherent in the language, the actions, and the relationships which exist within the community, in the social services field, specifically in working with clients in a vulnerable position, additional communication tools are needed to aid in this process. Unlike in an educational setting, which is the most traditional setting for CPAR, the participants in Helmi's community-based arts groups are in recovery, and as such, particular care must be taken to work against the power dynamics already present in the room. Additionally, ethical considerations must be considered at every stage of the work.

Creative methods used in the research process can help to create more equal communication, allowing the voices and views of many to be held at the same time, aid in creating new kinds of diverse knowledge through image, sound, and movement, and to allow all involved to acquire learning, to express themselves, and to participate in new ways (Seppälä, Sarantou, Miettinen 2021: 11). Thus, creative methods as a social work tool are ideal to aid in the implementation of CPAR influenced research.

3.4.3 Arts methods and interventions

Arts methods in social work can uncover novel and new viewpoints whilst engaging individuals in creative self-expression. Expressive arts methods, and their specific use in social work, which are discussed by Heinonen, Halonen, and Krahn, are defined as, but aren't limited to; visual arts, photography and video, movement and dance, story-telling, poetry, narrative, and writing, songs and drumming and theatre and drama (Heinonen et al. 2019: 1-2). Fancourt & Finn, in their research into arts and health and well-being further expand on the definition, including cultural activities like museum visits, as well as the digital and electronic arts (Fancourt & Finn 2019: 1).

Heinonen et al. describe visual arts methods as uniquely positioned to facilitate change and to set in motion transformative experiences, whilst photography and video making can serve to document and show the experiences of individuals through narratives,

which the individuals have control over. Movement and dance they view as having physical health benefits, whilst also having the potential to benefit those who have experienced trauma. Story-telling has the ability to build community by connecting individuals through metaphor and shared experiences, whereas, music and singing are a strong expression of culture, and their physical and experiential nature has the potential to transcend time and bind individuals to their lived experience of it. Lastly, they argue that theatre has the potential to be a powerful tool in social work, as it allows role play, can work to play out scenarios, and exposes dynamics which require scrutiny. (Heinonen et al. 2019: 155.)

The workshop-based activities currently taking place at Mental Health Association Helmi use some of the expressive arts methods outlined by Heinonen et al. (2019: 1-2). Their ongoing open to all workshops consist of; a visual arts group 'mielestä kuvaksi' using image, and a textile arts group using felting techniques, as well as a closed theatre group called 'teatteri Helmi'. These workshops are run by volunteers, experts by experience, from the community. Additionally, a clay sculpting workshop and an art workshop where skills are practices (takniikka kuvapaja), are organised by Helmi, with services bought from the Finnish Adult Education Centre. The workshops are created as and when voluntary community members wish to organise them, or when a need from the community arises. (Helmi ry 2024b.)

Whilst there are certainly differences in the application of these different arts methods, and the creative disciplines offer different kinds of experiences to individuals taking part in the activities, in some research, the context of the arts activity is viewed as the most important factor (Peters et al. 2024: 17 & Goodman-Casanova et al. 2024: 171).

3.4.4 Mental health recovery and community-based arts interventions

Research into the effect of arts-based community groups in the field of mental health recovery has in recent years, grown in volume, and the use of the arts in supporting recovery for those with mental health disorders in the community settings is growing in popularity. Peters et al. and Goodman-Casanova et al. use the CHIME framework (Connectedness, Hope, Identity, and Empowerment) for recovery (Leamy et al. 2011 in Goodman-Casanova et al 2024: 158-159) in their studies, as a lens through which to view the recovery process.

The research conducted by Peters et al. studied the contextual factors surrounding the success of community-arts based interventions and identified three mechanism pathways to recovery (Peters et al. 2024: 14-17). The recovery process in itself is not something which this thesis will focus on specifically, but the research does offer other relevant insights. For the purposes of this thesis, one of their most important findings was that 'a safe and empowering intervention context emerged as fundamental to the successful activation of mechanisms' (Peters et al. 2024: 14). The research doesn't go into specifics with regards to how this context is created, and this is cited as something which needs to be researched further (Peters et al. 2024: 20). This thesis proposes that the arts-based workshops which Helmi provide for their clients are a place where a safe and empowering context within a community setting are possible.

4 Development task

The aim of the development task is to examine the practices of the community-based arts workshops organised by Mental Health Association Helmi, which as we have discovered, have the potential to help mental health recoverees to meet their psychological needs, positively impact their motivation, and to increase their capabilities. This development work will be conducted using a CPAR influenced methodology which places autonomy support and facilitating the empowerment of clients at the centre of the practice. This development work focusses on what the participants view as important in a community-based arts groups, the focus being the experience of the participants, and the previously unexplored and unexamined practices taking place. The development task aims to raise the voices of the participants engaging in the arts workshops, and in doing so, improve social services practices. Arts methods, as detailed in the methodology, will aid in self-expression and the creation of a communicative space.

The development work will aim to:

- use arts-based activities as a catalyst to examine current workshop practices (enquiry)
- reflect on the findings of the enquiry and plan changes to current practices (planning)
- enact the proposed changes and observe the results (acting and observing)
- reflect on the findings and plan the next phase of the work (reflecting)

5 Methodology

5.1 Participants

The potential research participants will be identified in the first research period, where the author will ingratiate into the community, get to know the communal space and engage with the workshops currently taking place. The participants will include clients of Helmi, who are adults in mental health recovery, who already participate in the arts-based workshops which Helmi organise. Participation will be voluntary, and the aim will be to find 5-8 participants for the development task, with the aim of meeting 4-5 times during the research process. Whilst a public sphere is described as a permeable space (Kemmis et al. 2014: 41) inviting participants to take part in the development task will involve using purposive sampling, where participants are chosen because of specific characteristics (Leavy 2023: 92), in this case selecting those who participate regularly in community-based art groups, and those who have the desire to develop these services. The group will be open, however the need to commit to four sessions will be mentioned on advertising. Advertising for the group will be placed in the open living room at Helmi-house, and interested parties will be given opportunities to ask questions with regards to the workshops.

5.2 Ethical questions

Mental Health Association Helmi have granted the thesis author permission to conduct the development task on the 10th of December 2024, based on the development task plan.

The development task will be working with adults in a marginalised and stigmatised position in society and thus must be done in a way in which protects their rights generally, and specifically their right to anonymity. Reflecting on the ethical considerations of this development task will be an ongoing process. No personal data will be handled, and the participants will not be required to provide any personal details. The only potential identifying feature will be the participant as a user of Mental Health Association Helmi's open living room. The author views the risk to the participants anonymity as very low. The materials which will be produced in the workshops, written documents and art works, will be photographed and referred to in the reflective process of the development task. The photographs will not contain any part of the human participants and will only be used to inform for the development task author about the process for the purposes of reporting.

These photographs will be taken using Mental Health Association Helmi's secure mobile device, and the field diary will be uploaded on to Metropolia University of Applied Sciences maintained information secured cloud.

To ensure that the participants are fully informed of what their role will be, and how the material they produce through the workshops will be used, participants will be provided with an information sheet about the purposes of the development task (see Appendix. 1), and a consent form with a tick box, to record their assent (see Appendix. 2). Furthermore, to ensure that informed consent, which is seen as 'a central ethical principle in research with human participants' (The Finnish National Board of Research Integrity 2019: 51) is obtained, the author will go through the main points of the information sheet verbally with the participants prior to the beginning of the workshop, participants will also have the opportunity to pose questions.

All participation will be voluntary, and the participants will be free to withdraw their participation at any point in the research process (The Finnish National Board of Research Integrity 2019: 9). This research aims to respect and adhere to the ethical principles outlined in The Ethical Principles of Research with Human Participants and Ethical Review in the Human Sciences in Finland (The Finnish National Board of Research Integrity 2019).

5.3 Research phases

To develop the community-based arts workshops at Helmi this thesis will use a CPAR influenced framework integrated with arts methods as tools. Although, the action research spiral, a process of planning, acting, observing, reflecting, and then re-planning, is criticised by Kemmis et al. as oversimplifying the process of action research (2014: 18), it provides a simple framework to work with and an idea of how to structure meetings. The process is divided into four phases: enquiry, planning, enacting and observing, and reflecting. Based on the findings of the reflection phase, the cycle continues (Kemmis et al. 2014: 89). The development work has the potential to continue well beyond this development task and draws upon the existing workshop practices at Helmi. It is not feasible for this thesis to take on the research spiral in its entirety, due to the time limitations of this thesis, those being time and resources. Rather the development task phases open up the communicative space in this specific community and shines a light

on the previously unexamined practices taking place from the perspective of the participants, who are clients regularly taking part in community-based arts groups.

5.3.1 Approaching 'sayings, doings, and relatings' and addressing 'practice architectures' through arts methods

Arts methods allow for non-verbal and experiential communication, and as such can be utilised by researchers to understand the ways in which individuals experience and understand the unique positions in which they find themselves, which Leavy argues, is an important part of research (Leavy 2015 in Miettinen, Sarantou, Kuure 2019: 3). Whilst this development task will be using CPAR influenced methodology, arts-based activities will be used as a tool to support the methodology. The art-based activities are subject to change, as the CPAR influenced process is participant driven. Being overly prescriptive could be detrimental to the CPAR influenced process. The activities of the workshops will be designed in an ongoing process, based on the feedback from participants, and will be designed to facilitate the exploration of the practice architectures, which hold the community-based arts groups in place. The first workshop, and the following workshops will explore language, materials, and relational elements within a group, the aim being that this will spark conversation.

5.3.2 Enquiry

A CPAR process begins with finding the right "shared felt concern" (Kemmis et al. 2014: 95) which to work on in the research project. Finding the object or objective of the development can only occur after a communicative space is opened, and practices are examined. The first task of this development work is to open up a communicative space, or public sphere, as Kemmis et al. describe it, in which the participants feel safe to discuss the current practices taking place, without fear of censure and repercussions (Kemmis et al. 2014:33). For the participants to be able to engage with the development work, relationships between the thesis author and the participants must be formed. During this first workshop the aim is to get to know one another, to establish the topic, and to support the participants in their participation. In CPAR influenced research the researcher's role is not just to objectively observe, but to collaborate as a co-creator (Kemmis et al. 2014: 19).

The enquiry phase of the research may take longer than one meeting. As the author is a relative outsider coming into the community, building trust which allows for frank and open conversation can take time. If the author is unable to create and maintain trust, the work can become difficult if not impossible, which is why it is imperative not to rush this part of the development task (Heikkinen et al. 2007:102). Laying the foundations of the development task must be done carefully and with consideration. Furthermore, as the participants are in mental health rehabilitation, it is important that the workshops are not too long, so as to be exhausting for participants. Initially, the author proposes 90-minute workshops, which can then be altered based on participant feedback. Limiting the workshop to 90 minutes means that, in order to make a full enquiry into the current practices the enquiry phase may stretch into the next meeting.

5.3.3 Planning

The planning phase will aim to synthesise and reflect on what was discovered in the first meeting, and to create a plan for the work together. If a particular shared felt concern has been chosen and a part of the practice that is unjust, irrational or unsustainable has been identified, then a plan must be made to change that part of the practice. At this stage it is suggested that a plan should be refined to only include changes which are constructive, significant, and helpful, and the following stages are suggested; describe the shared felt concern, the changes we will make, outline who will participate, describe the activities, and describe how these will be monitored. In the planning stage, it is important to examine the limitations and opportunities of the proposed changes. (Kemmis et al. 2014: 100-105.)

Based on the findings of the enquiry stage, the participants will decide on a shared felt concern, and together with the author decide on a course of action.

5.3.4 Enacting and observing

No matter how well the changes may be planned, things will inevitably require amendment. This phase of the development task will require close monitoring, to ensure that all of the steps taken have been recorded and evidenced. This will help to create material for reflection in the next phase of the process. (Kemmis et al. 2014: 105-106.)

5.3.5 Reflecting

This phase is designed to assess and to make conclusions about the work so far. The aim is to describe what happened and why, what unforeseen effects did the changes create? The aim is to gather all of the information and perspectives on the work and use this information to begin to think about what this means for the further development of practices. The participants can give narrative accounts of the work, which they can reflect upon in the public sphere. Have things changed, if so, how? (Kemmis et al. 2014: 108-109.)

5.4 Documentation methods

To keep the workshop space a 'communicative space' (Kemmis et al. 2014: 91) traditional interview methods will not be used, instead the participants will be generating information through arts-based enquiry and conversational engagement. A field diary will document the work, and be used to reflect upon the work after each session.

5.5 Analysis and limitations

The analysis of the research will be shown in the reflections on the materials which will be gathered from the arts-based activities, the conversations which they prompted, and from the field diary kept by the thesis author. The author will write a narrative of what happened immediately after each workshop, and an analysis of this narrative will be completed using a critical incident technique and the deconstructive/reconstructive process as outlined by Fook (2016: 128). The critical incident technique is a process of detailing a narrative account of an incident, then using a framework of questions to uncover hidden assumptions and ideas which can then be used to develop one's own thinking and ultimately one's own practice (Fook 2016: 128-131). Whilst the aim of the development task is to develop the workshop practices of the organisation, taking a critical approach to the authors work is in line with both CPAR practice, the empowerment theory guiding this practice, and with the responsibility of the social services worker to develop and learn by reflecting on their actions. Fook & Gardner describe the critically reflective process as being particularly complementary and compatible with the action research methodology (Fook & Gardner 2007: 166), and Kemmis et al. describe the second step, of the four steps of CPAR as questioning critically the practices we undertake and the consequences of them (2014: 61).

Helmi, as an organisation, asks for anonymous feedback forms to be filled out following every group, outing, and event. The participants taking part in the development task workshops will also be given feedback forms (see Appendix 4.), which will be used to further reflect upon the workshops and the CPAR process. The limitations of the research are dictated by limited resources and time, the scope of the research will be limited to 4 meetings with the participant group.

6 Realisation of the development task

6.1 Reconnaissance

In spending three weeks at Mental Health Association Helmi prior to the first workshop, the author acquired knowledge and understanding about the pace and rhythm of the environment. This reconnaissance process, whilst not specifically a period of data gathering, allowed for reflection on the methodology and specifically the research phases. The workshops which take place at Helmi-house are generally paced so that they meet the clients where they are. In this period, it became apparent that to serve the community, the enquiry phase ought to be the focus of the development work. The pace of the life of the community is objectively slower, and this needs to be respected in the planning of the workshops. For the purposes of this development task, it is unlikely that the workshops will address all the research phases outlined previously.

As a result, the workshops focus specifically on the enquiry phase, in which the participants will spend time thinking about and talking about the community-based arts groups which take place at Helmi. The first workshop aims to investigate both the 'doings' (Kemmis et al. 2016: 55), what is done in the groups, and the 'material-economic arrangements' (Kemmis et al. 2016: 55), which are the concrete actions, financial, and physical arrangements that frame the groups. The second workshop focuses on the 'sayings' (Kemmis et al. 2016: 55), what the participants say in the groups, and the 'cultural-discursive arrangements' (Kemmis et al. 2016: 55), which create a framework for the language and ideas shared, and thus and creates the culture of the groups. The third will focus on the 'relatings', the relationships of the participants and and instructors, and 'social-political arrangements' (Kemmis et al. 2016: 55), which relate to the different dynamics at play between participants. The fourth workshop will involve a session of reflection and potentially planning action, if a 'shared felt concern' (Kemmis et al. 2016: 149) is found.

6.1.1 Advertising

The reconnaissance period also included advertising the workshop to the target group. This involved designing an advertisement (see Appendix 3.) and distributing it through the relevant channels. This comprised of posting the advertisement on the Helmi-house upcoming groups notice board, on Facebook events, on the Helmi events section on their website, and their Instagram. The designing of the advertisement was an important part of the participant selection process. The advertisement outlined that the group was specifically for those individuals who have previously taken part in the community-based arts groups at Helmi-house, whilst also providing the relevant information about the workshops. Additionally, the advertisement was posted with a notice informing the potential participants about the way that the information generated in the workshops would be used, to meet the ethical responsibilities of the thesis process.

On reflection, the advertisement process could have been more refined to attract more participants. Creating an advertisement, which the readers perceive as both interesting and accessible required nuance and was a difficult thing to achieve. Due to time restrictions, this process was more rushed than it should have been. Based on verbal feedback from potential participants, the 10 am start was off putting to some. The thesis author was told anecdotally, the side effects of some medications cause lethargy and tiredness, and generally mental health recoverees taking certain medication found it difficult to wake up early in the morning. This, amongst other factors outside of the thesis author's control, like sickness and scheduling overlaps, contributed to the poor attendance.

6.1.2 Planning

The planning for each workshop took place in the week between each meeting. Whilst it is important to remember that a CPAR project should not be rigid in its form, having an idea of how to prepare for each meeting, so that the participants feel safe in the space, felt like the most ethically responsible thing to do. The thesis author planned arts activities, the theme of which related to the conversation topic of each meeting. The thesis author has completed prior studies in arts subjects and has had hands on experience functioning as an organiser and participant in arts groups and felt confident in the execution of these plans. The workshops took on a general format, moving from a warm up, an arts-based activity, and a conversation guided by pre-prepared questions.

The pre-prepared questions will reflect the practice architectures, as outlined by Kemmis et al. (2016: 96-97) but reformulated to be more accessible, and to use the community-based arts groups as the context around which the questions are set.

6.2 First workshop: Doings and material-economic arrangements

The aim of the first meeting was to introduce the development task, to open up a communicative space (Kemmis et al. 2016: 91), to work on an arts-based activity relating to the idea of an artistic safe space, and to talk about what the environment (physical space) of the workshops is like, and what happens in them (activities).

The first workshop took place on Wednesday February 19th 2025. Three participants took part in the workshop. To create a relaxed atmosphere music was played in the background. The participants conversed in an informal way prior to the workshop. The first task was to verbally go through the main parts of the 'Information about the Development Task' sheet (see Appendix 1.), which included information about the development task, the voluntary nature of their participation, the things that the participants would be asked to do, how the information generated would be used, who was overseeing the development task, and where the finished thesis would be published. Participants were then asked if the information was clear, and if they had any questions. The participants said they understood and posed no questions. The participants were then given consent forms (see Appendix 2.) where they were asked to assent by putting a cross in a box and dating the form. The participants retained the information sheet, whilst the thesis author retained the consent forms.

Following this, the workshop began with a warmup, using an image card, chosen from a selection laid out on the table. The thesis author asked each participant to share about their experiences with art, and why they chose the card, if they so wished. The arts activity was then facilitated by the thesis author, who asked the participants to imagine their 'artistic safe space' where they feel most comfortable making art. The participants and the facilitator used mixed media methods to create the works. As the thesis author noticed that the participants' works were still in progress, but they were running out of time, the questions prepared prior, aimed at generating conversation about the existing community-based art group practices, were asked whilst the participants continued their work. The questions and conversations centred around the following topics: the groups which the participants had participated in, the facilities and materials, the problems with

funding, the elements needed to provide a safe art making space, and their opportunities to affect change relating to the groups. Interestingly, when the participants spoke of the material factors, funding was cited as a determining factor, whereas when safety was spoken of, the participants referred to the importance of the social rules and behaviours of the group members.

The participants were then asked if they would like to share their works with one another. The problem of funding was also interestingly reflected in a piece that was created by a participant where the words 'apu' (help) and 'raha' (money) were positioned apart. But ultimately, as either together, or apart, both are needed to make art. After this the thesis author asked for suggestions for the next week, in terms of methods and materials. One participant suggested story writing using a framework. The workshop overran for 9 minutes, which was remarked upon by a participant, and as a result, the facilitator was mindful of the importance of sticking to agreed times for the remainder of the workshops.

6.3 Second workshop: Sayings and the cultural-discursive arrangements

The second workshop took place on Wednesday February 26th 2025. Two participants took part in the workshop. In addition, another student conducting their internship at Helmi was asked to assist in the documentation process of the workshop. The thesis author asked the participants if this was acceptable at the beginning of the workshop, and they said it was.

The aim of the second workshop was to continue to build relationships within the group, and to explore, through conversation the kind of language that is used in the community-based arts groups, and if there is anything which the participants deem to be irrational, unsustainable, or unjust (Kemmis et al. 2016: 5), in the ideas which are shared, or in the words used.

The set up for the second workshop included similar tasks, the thesis author planned arts activities and prepared questions to promote conversation. In response to the suggestion made by a participant to plan a session with writing as the focus, the thesis author planned a warmup exercise using an acrostics method. This meant using the letters of a word vertically written to prompt words on the horizontal, the idea being to work instinctively and write whatever comes up, the result being a sort of poem. The participants then shared what they wished about the process. After this, the planned

activity involved using words, either those ready printed and cut out, or those selected from magazines, or those written by the participants, to describe the participants artistic past, present, and future, on three separate cards. The participants were then asked if they would like to share their pieces with the participants, which they did.

The conversation, which followed this activity, discussed the following topics: the importance of exhibiting, the main ideas for participating in community-based arts groups, the language used in advertising the groups, whether specialist language is used in arts groups, the etiquette of participation to groups (when you share and when you stay quiet), and what kind of feedback is given by participants about the art works created. During the conversation, when discussing the kind of prompts which are provided in a particular group, I asked a participant directly, if they would like me to bring objects to work from, for the following week, they said that this was not necessary. Furthermore, towards the end of the session, when I asked the participants if they had any suggestions or preferences for the following week's activities, it was asserted that as the organiser of the workshops, I should decide. These interactions contained important information about the practice.

6.4 Third workshop: Relatings and the social-political arrangements

The third workshop took place on Wednesday March 5th 2025. One participant took part in the workshop. In addition, another student conducting their internship at Helmi was asked to assist in the documentation process of the workshop. The thesis author asked the participant if this was acceptable at the beginning of the workshop, and they said it was. The aims of the workshop were to continue to get to know one another and to explore the subjects of, relational issues, how the participants relate to one another, and the dynamics present between the participants.

The warm-up exercise consisted of choosing a picture card from those laid out on the table, and sharing why they chose that card today. An element of the card could then be used to inspire the arts activity. The arts activity was explained as a non-figurative self-portrait, expressing what they were bringing to the workshop today, using a mixed media approach, using an array of materials of their choosing. Two different techniques were shown by the thesis author. The participant said that they would prefer to work on something they wanted to do, to which I replied that they were free to do so. The conversation started to flow, as we began working. Being the only participant in a

workshop is not an easy thing, and so the author was aware of not posing questions directly to the participant, and was perhaps more aware of approaching them circumspectly. The conversation which arose from the pre-prepared questions centred around the following topics: what the instructors bring to workshops and what the participants bring, who decides what is done, the advantages/disadvantages of both peer volunteer instructor and a paid instructor, what kinds of relationships do the groups entail, and what the relationship between the instructor and participants is like.

To close, the 'portraits' were laid on a big sheet of paper, and along with them the participant, the thesis author and the other intern placed word, cut out in advance on which were written the other components brought to the workshop: the space, materials, a shared language, knowledge, skill, the desire to learn new skills, and the desire to create. The group reflected briefly on the entirety.

6.5 Fourth workshop: Reflecting and Planning

The fourth workshop took place on Wednesday March 12th 2025. Two participants took part in the workshop. In addition, another student conducting their internship at Helmi was asked to assist in the documentation process of the workshop. The thesis author asked the participants if this was acceptable at the beginning of the workshop, and they said it was. For the last workshop the thesis author asked for refreshments to be supplied for the participants.

The aim of the fourth workshop was to synthesise and reflect on the enquiry process, to identify potential issues or problems found in the enquiry process and to decide whether a 'shared felt concern' (Kemmis et al. 2016:149) is identified. This process also aimed at planning for future steps, if the practice was found to be in need of change. Prior to the workshop the thesis author re-read the field diary, which described the three previous workshops, and identified, in the conversations that were had by the participants, potential 'sayings, doings, or relatings' (Kemmis et al. 2016: 55) and the practice architectures, which were identified by the participants, as needing change. The questions guiding the conversation in this fourth and final workshop then, were based on the findings of the participants, as identified by the thesis author.

The participants suggested listening to classical music as background music. Based on the feedback, that some participants preferred to work without instruction or guidance, as per this suggestion the arts-based activity was loosely planned, the warm-up

exercise was choosing a card, and using this card as a source of inspiration for the arts activity, in which the material choice was up to the participant. The participants then worked on their art works, and upon completion were asked questions about the potential areas for development in the community-based arts groups. The topics identified in the first workshop, which looked at what participants do in the workshops, the space, and material provisions, brought up the following questions:

1. Is Ateljee Aatos too full? Should we re-organise the space?

The participants discussed the fact that, if a bigger group is in the space, it is harder to work, but that this is not a problem when a group has flexible arrival and leaving times. They did, however, say that the space could be tidied up to make the space easier to use.

2. Should we make an application for funding?

The participants suggested that there needs to be a basis for a group application, like an external exhibition, in which case funding would be requested for materials and the rental of a space. There was interest in this development task to proceed with this idea, however, the participants stressed that for something like this, there would need to be an instructor to spearhead the whole process.

3. An art critique group?

The idea of a group with a focus on constructive criticism of art works was floated, but quickly rejected, as the participants felt that there is not enough arts expertise in the art groups.

4. Other suggestions relating to the activities which take place in the community-based art groups, or in the material arrangements?

A participant expressed that they would like to participate in a group work, a large piece, in which the participants could each contribute a small part. They hoped that either a graffiti piece, or a large painting would be possible. The possibilities of executing this, the challenges, with ventilation for graffiti, and how the limits of each participants contribution would be determined, were discussed.

The development ideas from the second workshop, which addressed words, language, and ideas used in the practice of community-based arts groups, precipitated the following question:

1. Do you want to have more exhibitions?

The participants shared that they would like Helmi to advertise more extensively, and outside of the mental health organisations, for the exhibitions which are held at Galleria Helmi. They pointed out that artistic ability doesn't have anything to do with someone's health status. They spoke of the importance of being seen not just through the lens of mental illness, but to be seen as an artist by the wider world.

The development ideas from the third workshop, where relationships and the organisation of the community-based arts groups was discussed lead to the following question:

1. The most sociable/most confident make suggestions. How could we encourage more participation?

The participants suggested that patience and time were needed to help the least sociable and outspoken participants in the groups to express their needs.

2. Do you think that the groups are fair/equal?

The participants said that yes, the groups were equal and fair, and that everyone was able to participate in the way that they wished.

3. Anything else you'd like to develop, in relation to relational matters in the groups?

The participants shared that at the beginning of the arts groups it would be nice to have a round where everyone shared how they are doing briefly, in a guided manner. But that whenever this is attempted, it is often met with silence.

The thesis author then thanked the participants for their contribution, and gave them the feedback forms (see Appendix 4.) to fill out in their own time.

For the purposes of this thesis, the process came to a close, as a specific 'shared felt concern' (Kemmis et al. 2016:149) was not decided upon, and the limitations of the thesis meant that the potential objects identified, and in need of development, could not be addressed. However, the thesis author, in the presentation of the thesis, and in the continuation of the internship, can continue the process.

6.6 Feedback

Two anonymous feedback forms (see Appendix 4.) were handed in. When asked whether the group met their expectations, and whether they would recommend the group to a friend, the average score from the feedback forms was 8.5/10. In the free form feedback section, the participants expressed they would like more arts groups, and that the group was 'good'. In terms of development, one participant would have liked more participants.

6.7 Reflective process using the filed diary

In writing the field diary as a narrative, outlining what happened in each workshop, the thesis author used the critical incident technique, as outlined by Jan Fook, to deepen their understanding of the practice. The questions which one must ask, according to Fook, to begin a critical incident technique, analyse the following elements; emergent themes, patterns, labels or categorisations, the potential individuals or organisations affected, perspectives of those individuals or organisations, interpretations, knowledge, assumptions, the basis of this knowledge or assumptions, the origin of this knowledge or assumptions, binaries which are set up, gaps or biases in the narrative, and a theory of power which appears from the story (Fook 2016: 129). Further to this analysis, a summary is needed, where the writer reflects on their intentions vs. their actions, compares their experience with previous experiences, explores their assumptions, and using the information they have gleaned, form a new understanding of their actions, and based on this learning, reflect on the theory which underpins the actions (Fook 2016:130). After this reflective process, potential changes, in both the community-based arts groups at Helmi, and in the working methods adopted in this development task, were identified.

7 Evaluation

The aim of the development task was to examine the practices of the community-based arts workshops organised by Mental Health Association Helmi, with the individuals who participate in the groups, and to identify if there is something which they could find, an unjust, unsustainable, or irrational part of the practice, which they would then like to change (Kemmis et al. 2014: 5-6). The process used a CPAR influenced method, examining the social practices of the groups, by those who have experienced life inside

the groups. Further aims of the work included then, reflecting on the findings of the enquiry and planning changes to current practices, enacting the proposed changes and observing the results, and reflecting on the findings and planning the next phase of the work. Whilst the workshops executed for this development task examined existing practices, and reflected upon them, a main focus, or a 'shared felt concern' (Kemmis et al. 2016:149), which would act as the catalyst for a full scale CPAR project, was not selected. However, the process of examining practices, and giving the participants the opportunity to talk about the issues in the practice which affects them, was valuable, as was indicated by the feedback provided after the workshops. As Kemmis et al. state:

We believe that one of the most important things that happens in critical participatory action research is simply that participants get together and talk about their work and lives. (Kemmis et al. 2016: 33)

The workshops gave space and time for the participants to think about and discuss the arts groups which they attend, and to have their voices heard. The participants shared their thoughts and spoke of the things which they experienced in their art groups. What became clear was that the groups which the participants attend are meaningful to them.

7.1 About community-based arts groups at Mental Health Association Helmi

In the workshops, when discussing the sayings, doings, and relatings (Kemmis et al. 2014: 55), of the community-based arts groups, a picture was formed of the practice, and the following elements of the practice which seemed significant to the participants, and as such, worth mentioning.

The instructors who organise and run the groups were spoken about a great deal. The participants said that that what they value in their relationships with the instructors is trust, that a connection is important, and that the steadfastness of an instructor anchors the participants in their work together. One participant said they enjoyed when the instructor shares things about their lives and works on art activities alongside the participants. Of the peer instructors the participants said that the instructors should not position themselves above the participants and should not be prejudiced, and that in the groups which are peer led, the relaxed atmosphere and the freedom to create, are the things which stand out.

Exhibiting their work at Galleria Helmi, and at other art shows was spoken of with pleasure. Sharing their artwork, having it seen, recognised, appreciated, and praised, seemed to be a huge source of pride for the participants. The groups themselves were described as having team spirit, and a bustling energy. In the groups the participants said they appreciated when other participants share their opinions and give constructive criticism. The participants felt that the groups are equal, and that they are given opportunities to affect the contents and activities embarked upon in the groups. The accessibility of the community-based arts groups was praised.

The thesis author has observed that, generally practices at Helmi are designed to reflect the needs of the participants, and that participants have a say in what kinds of activities are organised. This was also confirmed by the workshop participants who spoke of the 'yhteisö kahvit' a meeting where they can make suggestions directly to the whole staff, or the 'idea tuokiot' which take place once a week, in which the participants brainstorm ideas for future events, groups and excursions. Further to this, participants are asked to fill out feedback for every activity, excursion, and group which they take part in. Arguably, when they see the impact that their contribution makes, this creates a culture where the participants feel that their opinions matter.

In synopsis, participants in community-based arts groups at Helmi are having their psychological needs of relatedness, autonomy, and competence (Deci & Ryan 2000: 228 in Wolff & Reeve 2016: 458) met in the following ways. The participants are able to relate to the other participants and the instructors (relatedness), whilst learning new skills and having these skills recognised (competence), and are able to contribute to and effect the contents and activities in the groups (autonomy).

7.2 Proposed changes

Whilst a central focus for development was not selected, in the fourth and final workshop the participants shared that they could be interested in progressing with the following changes, or new activity ideas, which they identified in the first three workshops.

1. The participants were in general agreement that the space most usually used for the community-based arts groups needed re-organisation and tidying.

2. A participant was interested in the idea of a joint exhibition outside of Helmi as a group, if other participants could be found, and applying for joint funding for it, on condition that a Helmi member of staff, or intern, would be supporting the application throughout the process
3. A participant expressed that they would like to participate in a group work, a large piece, in which the participants could each contribute a small part.
4. The participants shared that when exhibitions take place at Galleria Helmi, they would like for the exhibition to be advertised outside of the mental health recovery community. Speaking to the importance of being seen not just through the lens of mental illness, but to be seen as an artist by the wider world.

For these projects to become realised, the help of an individual, who had a vested interest in developing the practices, would be needed to support the process.

7.3 Reflections on the practice

The workshops, through an analysis of practices by those who are part of the practices, and through this process forming a new understanding of those practices (Kemmis et al. 2014: 64), underwent a kind of deconstruction and reconstruction of power dynamics, as described previously by Fook (2016: 136). The participants made analyses, questioned the current practices, resisted and challenged them, to then form new understandings.

Whilst the existing community-based arts groups at Helmi were examined by the workshop participants, the whole development task process, and the actions and decisions made by the thesis author, were also under reflective scrutiny. In this way the dual purpose of the development task process was reaffirmed.

Using Fook's critical incident technique to examine the field diary (Fook 2016: 129) exposed assumptions and dynamics relating to power. It also revealed issues with the dual role of the researcher in CPAR methodology, by critically examining power relations in the practice architectures which hold practices in place (Kemmis et al. 2014: 81). Through the reflective process, the thesis author was able to expose the discrepancies between their own intention and action, whilst reflecting more generally on the specific

issues facing social services professionals wishing to facilitate empowerment, working with this specific target group.

7.3.1 Challenges with facilitating empowerment

A challenge, which became apparent during the first workshop, was that, when conversing freely, there are participants who take up more of the time than others, and move on to tangential subjects, impeding other participants participation. This is due to both differences in personality, and in some behaviours exhibited by the client group. In the mental health recovery field, it is understood that recoverees can lose certain social filters. Mediating and moderating this, whilst also bearing in mind the inherent power in the position of group instructor, and the intention of the development task, to encourage autonomous participation, was challenging. Further reflecting on this problem with the critical incident technique, the thesis author consulted the staff at Helmi-house, who gave context to this issue, and encouraged the thesis author to act in ways in which promoted the participation of the whole group.

Another challenge relating to the role of the instructor became apparent in conversation in the second workshop, when the thesis author asked for suggestions for the following workshop, and asked a participant whether they would like to work in a specific way, mentioned earlier in conversation, in future workshops. The response to both queries indicated that the instructor (the thesis author) should decide what and how things are done. This reluctance to make suggestions can be interpreted in a number of ways, however, on reflecting on the process as a whole, it was interesting to see that often the participants did not want to be part of the planning of the work. In contrast to this encounter, a participant in the third workshop, who decided that they did not want to do the planned activity and chose to do something else for the arts activity, asserted their own needs and autonomy in the situation.

Reflecting on these encounters allowed the thesis author to consider the following, that whilst the intention was to deconstruct and reconstruct power dynamics (Fook 2016: 136), in the practices taking place at Helmi, to support autonomy and facilitate empowerment, this was not reflected in the way that the workshop was organised and constructed. Participation was voluntary, and all of the activities were open to interpretation. However, setting up the workshops in a normative manner, with an instructor and participants, arguably, set in place binary notions of power, of the powerful

and powerless (Fook 2016: 67 & Gaventa 2003 in Lutrell, Quiroz, Scrutton, Bird 2009: 11). Whilst the thesis author acknowledges that this decision was made because it was practical, and necessary to do so, taking into consideration the limitations of the development task, it feels like a wasted opportunity. Exploring ways in which the workshops could have been arranged, so that the work together would have started on a more equal footing, could have helped to support the participants autonomy further. Setting up unequal power dynamics is, on reflection, not the best way to begin a project which aims to break down power structures.

Additionally, the thesis author was able to reflect on how they felt when the participant chose to do their own activity in the third workshop, instead of the one which they had planned. Whilst the author was able to set aside their disappointment and to wholeheartedly encourage the participant in their activity in the moment, it was interesting to discover that the author bought into the binary notions of power (Fook 2016: 67) inherent in the situation. The feeling of disappointment, whilst a natural response, also reflects the idea that the 'instructor' decides what we do. This speaks to the conception of structural power positions, (Fook 2016: 142) which are incredibly easy to buy into, and can become internalised completely unintentionally and automatically.

Through these experiences a dichotomy, or difficulty, in being positioned as an instructor, a moderator, and a participant in a CPAR group, became exposed. The multiple identities, and the responsibilities attributed to each role, did not sit comfortably alongside one another. Whilst the CPAR process talks about reducing hierarchies by switching roles (Kemmis et al. 2014: 160), the practicalities of doing so remained somewhat blurred to the thesis author. This was the biggest challenge in the execution of the workshops.

7.3.2 Challenges for participation

Finding participants, as previously discussed, was negatively affected by the early start time, by scheduling, and by illness. The thesis author spoke to interested parties, who said they would attend, who then did not. An inability to commit to certain plans can also be a challenge for participation for this client group. Recovery from mental health illnesses is not a linear journey, and even with the best of intentions, adhering to agreements is not always possible. Activating and engaging this specific client group can be challenging as individuals living with mental health issues may or may not have the internal resources to participate in a project where they are asked to contribute in this

way. The specific kinds of disadvantages which the target group are facing create isolation and loneliness and thus impede access to their psychological need of relatedness, which can, as Wolff & Reeve assert, impede their access to other functionings (Deci & Ryan 2000: 228 in Wolff & Reeve 2016: 458). Challenges to empowerment also come from the 'invisible power' (Gaventa 2003 in Luttrell et al. 2009: 11-12) of self-stigma, and the effects of discrimination. These social justice issues, which the workshops aim at addressing, nevertheless impacts the participants in their daily lives, and potentially prevent them from participating.

Further to these challenges, it is also possible that potential participants were satisfied with the community-based arts groups, and thus did not feel the need to participate in a group which was developing the services.

8 Discussion

Whilst current research into the efficacy and the recovery mechanisms which community-based arts groups support (Peters et al. 2024 & Goodman-Casanova et al. 2024) has identified the ways in which the arts methods help, what remains less well studied is the 'safe and empowering intervention context' (Peters et al. 2024: 14). In the case of the art groups taking place at Helmi, the thesis author discovered that this context is created by the relationships the participants have with one another and the peer support they provide, by the ability to affect and change their own practices, and the development of their skills, and the recognition which the participants receive from exhibiting and showing their work. Whilst the development task process was at times challenging, it brought to the fore the importance of the community-based arts groups at Helmi, and in general the huge potential impact of this kind of work for those in mental health recovery.

Having had between 1-3 participants at each workshop means that it is difficult to assert that the perspectives of all of those who take part in the arts groups at Helmi is being reported upon in this development task. This is a critical limitation of the development task. The lack of participants also made it difficult to plan a CPAR influenced development project. Further to this, the development task was limited by time, which meant that only four meetings were organised, that only enquiry and reflection were engaged with, from the action research spiral (Kemmis et al. 2014:19).

The advantage of a CPAR influenced development task was that the specific needs of this particular community were addressed in a targeted manner, this is something which speaks to, and answers a need, when considering the complexities of social services work, and specifically empowerment work in the social services context. This feature of CPAR influenced work makes it ideal for research in the social services field. Additionally, using arts methods in CPAR influenced research enriched the development task process, and created a new dimension to the work together. Moving towards development in the social services field which utilises arts methods as a tool for communication and reflection can only deepen the researchers and practitioners understanding of the perspectives of the participants, and in the practices in which they engage.

Whilst CPAR is a well-established research method in education research, there remains less information and examples of CPAR in the social services context, and in use with social services clients. Social services professionals work closely with the most disadvantaged individuals, using research as a tool for advancing social justice aims makes perfect sense to this thesis author. In reflecting on the workshop process, the thesis author identified that their workshop set-up, where the instructor had dual roles which felt somewhat in conflict, and set in place unequal power dynamics. What is needed in social services development research then, are new and innovative approaches to action research, which explore different working methods, so that more horizontal power structures are built into the practice.

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TIEDOTE KEHITTÄMISTEHTÄVÄSTÄ

Mielenterveyskuntoutujille suunnattujen yhteisöllisten taidemenetelmien kehittäminen -
Kriittisen osallistavan toimintatutkimuksen Inspiroima kehittämissuoritus

Pyyntö osallistua kehittämissuoritukseen

Teitä pyydetään mukaan työpajoin, tämä tiedote kuvaa kehittämissuoritusta ja taidon osuuttanne
siinä. Perehdyttyänne tähän tiedotteeseen voitte esittää kysymyksiä kehittämissuorituksesta,
jonka jälkeen teiltä pyydetään suostumus tutkimukseen osallistumisesta.

Vapaaehtoisuus

Kehittämissuoritukseen osallistuminen on täysin vapaaehtoista. Voitte myös keskeyttää
kehittämissuorituksen koska tahansa syytä ilmoittamatta. Mikäli keskeytätte tai peruutatte
suostumuksen, teistä keskeyttämiseen ja suostumuksen peruuttamiseen mennessä kerättyjä
tietoja ja näytteitä voidaan käyttää osana kehittämissuoritusta.

Kehittämissuorituksen tarkoitus

Tämän kehittämissuorituksen tarkoituksena on tutkia taidetyöpajakäytäntöjä, keskustellen niistä,
käyttäen taidemenetelmiä työkaluna. Löytöjen perusteella ja osallistujien tahdon mukaisesti,
suunnitella ja toteuttaa muutoksia tarpeen mukaisesti. Opinnäytetyön tekijä käyttää
kerättyä tietoa ja havaintoja ja tiedottaa niistä opinnäytetyössä, mielenterveyskuntoutujille
suunnattujen yhteisöllisten taidemenetelmien kehittämistä varten.

Toteuttajat

Kehittämissuorituksen toteuttaa opinnäytetyön tekijä yhteistyössä Mielenterveysyhdistys Helmin
kanssa. Opinnäytetyön tekijä on Metropolia Ammattikorkeakoulun opiskelija ja Metropolia
Ammattikorkeakoulu valvoo ja tukee kehittämissuoritusprosessia koko sen keston ajan.

Kehittämissuoritusmenetelmät ja toimenpiteet

Työpaja kestää noin 1.5 tuntia, ja tapaamme 4 kertaa. Kehittämissuoritusta toteutetaan siten,
että yhdessä osallistujien kanssa, opinnäytetyön tekijä ohjaa taidetoimintatiloja, jonka jälkeen
keskustellaan eri aiheista. Tutkimme nykyisiä työpajamenetelmiä, jonka jälkeen voimme
suunnitella miten muutoksia tehdään, jos niitä on tarve tehdä. Opinnäytetyön tekijä kirjoittaa itse
tutkimuspäiväkirjaa. Tekijä kirjaa päiväkirjaansa ainoastaan tutkimusaiheeseen liittyviä
havaintoja ilman tunnistettavia henkilöitä.

Opinnäytetyön tekijä valokuvaa työpajoissa tuotetut materiaalit, valokuvat säilytetään
Mielenterveysyhdistys Helmin tietoturvalisessä pilvessä opinnäytetyön valmistumiseen asti,
minkä jälkeen ne tuhoaan.

Kehittämissuoritus tulosten tiedottaminen

Tämä kehittämissuoritus on opinnäytetyö ja se julkaistaan valmistuttuaan Theseus -
tietokannassa. Theseus on julkinen tietokanta, josta opinnäytetyöt ovat vapaasti luettavissa.

Tutkijoiden yhteystiedot

Tutkija / opinnäytetyötekijä

Nimi: Selma Dahhouki, sähköposti: selma.dahhouki@metropolia.fi

Osallistujan suostumuslomake

Opinnäytetyön nimi: Mielensterveyskuntoutujille suunnattujen yhteisöllisten taidemenetelmien kehittäminen - Kriittisen osallistavan toimintatutkimuksen inspiroima kehittämissitehtävä

Opinnäytetyön toteuttaja: Metropolia Ammattikorkeakoulu, Selma Dahhouki,
selma.dahhouki@metropolia.fi

Minua on pyydetty osallistumaan yllämainittuun opinnäytetyöhön, jonka tarkoituksena on kehittää Mielensterveysyhdistys Helmin taidetyöpajatoimintaa.

Olen saanut tiedotteen tutkimuksesta ja ymmärtänyt sen. Tiedotteesta olen saanut riittävän selvityksen tutkimuksesta, sen tarkoituksesta ja toteutuksesta, oikeuksistani sekä tutkimuksen mahdollisesti liittyvistä hyödyistä ja riskeistä. Minulla on ollut mahdollisuus esittää kysymyksiä ja olen saanut riittävän vastauksen kaikkiin tutkimusta koskeviin kysymyksiini. Minulla on ollut riittävästi aikaa harkita osallistumistani tutkimukseen.

Ymmärrän, että osallistumiseni on vapaaehtoista. Minua ei ole painostettu eikä houkuteitu osallistumaan tutkimukseen. Voin keskeyttää tutkimukseen osallistumisen tai peruuttaa suostumukseni koska tahansa syytä ilmoittamatta. Olen tietoinen siitä, että mikäli keskeytän (voin jatkaa sitä myöhemmin) tutkimuksen, keskeyttämiseen asti kerättyjä tietoja voidaan käyttää tutkimuksessa.

Ruksimalla alla olevan laatikon vahvistan osallistumiseni tähän tutkimukseen.

Päiväys:

TAIDETUTKIMUS

Keskiviikkoisin klo 10-11.30
19.2., 26.2., 5.3. JA 12.3.
Ateljee Aatos

Oletko osallistunut taidetyöpajatoimintaan Helmi:ssä?
Tule keskustelemaan kokemuksistasi, samalla tutkiskele omaa suhdettasi taiteeseen ja työpajatoiminnan merkitystä sinulle.

Työpajat sisältävät taidetoimintaa (esim. kollaasi, maalaus, piirtäminen), keskustelua ja yhteistä pohdintaa.
Lisätietoja Selmalta tai Katrilta.

Neljän työpajakokoelman ohjaa harjoittelija Selma Dahhouki, joka on kuvataiteen kandidaatti ja suorittaa sosionomin tutkintoa Metropolia AMK:ssa.

Helmi-talo p. 040 161 6604
Mikkelinkatu 56, 3. krs.
00510 Helsinki

Mielenterveysyhdistys Helmi
mielenterveys_helmi
www.mielenterveyshelmi.fi

TIEDOTE TAIDETUTKIMUS TYÖPAJOISTA

HUOM!

Työpajojen tarkoitus on tutkia ja kehittää Helmi:n taidetyöpajatoimintaa opinnäytetyötä varten.

Opinnäytetyössä käsitellään osallistujien mielipiteitä ja havaintoja raportoinnissa, ilman tunnistettavia henkilötietoja.

Opinnäytetyö julkaistaan Theseus -tietokannassa. Theseus on julkinen tietokanta, josta opinnäytetyöt ovat vapaasti luettavissa.

Appendix 4.

RYHMÄPALAUTE 2025

Vastauspvm: _____

SUKUPUOLI

() Nainen
() Mies
() Muu
() En halua kertoa

IKÄ

() 18-24-vuotiaat () 56-65-vuotiaat
() 25-35-vuotiaat () 66-75-vuotiaat
() 36-45-vuotiaat () 76-vuotias tai yli
() 46-55-vuotiaat

MISTÄ SAIT TIEDON TOIMINNASTAMME?

() Helmi-talon ilmoitustaululta () Jäsenkirjeestä
() Verkkosivuilta () Kuulin kaverilta
() Facebookista () Kuulin hoitotaholtani
() Instagramista () Muu, mikä:
() Helmi-lehdestä () Tämä oli ensimmäinen kerta

MITEN USEIN OSALLISTUT HELMIN TOIMINTAAN?

() Osallistun säännöllisesti
() Olen osallistunut useammin kuin yhden kerran
() Yhden kerran aiemmin
() Tämä oli ensimmäinen kerta

Mihin ryhmään osallistuit?: _____

ONKO RYHMÄ VASTANNUT ODOTUKSIASI?
Asteikolla 0-10, 0 = ei laisinkaan ja 10 = täysin

0 1 2 3 4 5 6 7 8 9 10

SUOSITTELESITKO TOIMINTAAMME KAVERILLES?
Asteikolla 0-10, 0 = en ja 10 = erittäin todennäköisesti

0 1 2 3 4 5 6 7 8 9 10

MITÄ MIELTÄ OLIT RYHMÄSTÄ? ARVIOI SEURAAVIA ASIOITA.
Asteikolla 1-5, 1 = täysin eri mieltä ja 5 = täysin samaa mieltä

1 2 3 4 5 Ryhmän sisältö oli mielenkiintoinen
1 2 3 4 5 Ryhmän sisältö oli hyvin suunniteltu
1 2 3 4 5 Ryhmän ohjaajat olivat osaavia
1 2 3 4 5 Tilat olivat tarpeeseen sopivat
1 2 3 4 5 Osallistujien määrä oli sopiva
1 2 3 4 5 Aikaa oli riittävästi
1 2 3 4 5 Tunsin itseni tervetulleeksi ryhmään
1 2 3 4 5 Sain ryhmässä hyödyllistä tietoa arjessa selviytymiseen
1 2 3 4 5 Sain ryhmässä mielenkiintoista sisältöä arkeen
1 2 3 4 5 Sain ryhmässä uutta näkökulmaa ja ymmärrystä

KERRO OMIN SANOIN, MITÄ HYÖTYÄ KOET SAANEESI RYHMÄÄN OSALLISTUMISESTA:

MITÄ KEHITETTÄVÄÄ RYHMÄSSÄ MIELESTÄSI ON? MITÄ OLISIT TOIVONUT LISÄÄ TAI OLISIKO JOTAIN VOINUT JÄTTÄÄ POIS?

Käännä!

KERRO MEILLE SEURAAVAKSI, MITEN KOET HELMIN TOIMINTAAN OSALLISTUMISEN VAIKUTTANEEN SINUUN.

HELMIN TOIMINTAAN OSALLISTUMISEN MYÖTÄ KOEN:
Asteikolla 1-5, 1 = täysin eri mieltä ja 5 = täysin samaa mieltä

1 2 3 4 5 Voimavarani ovat vahvistuneet
1 2 3 4 5 Jaksaminen arjessa on parantunut
1 2 3 4 5 Elämänhallintani on parantunut
1 2 3 4 5 Mielenterveyteni on vahvistunut
1 2 3 4 5 Psyykkinen hyvinvointini on vahvistunut
1 2 3 4 5 Rohkeus osallistua erilaiseen toimintaan on kasvanut
1 2 3 4 5 Sosiaaliset kontaktit ovat tuntuneet entistä helpommalta
1 2 3 4 5 Sosiaaliset kontaktit ovat vahvistuneet
1 2 3 4 5 Sosiaaliset kontaktit ovat lisääntyneet

ARVIOI SEURAAVAA: POSITIIVINEN MIELENTERVEYS
Alla on esitetty joitakin välttämisiä tunteita ja ajatuksia. Merkitse jokaisen välttämän kohdalla rasti siihen ruutuun, mikä parhaiten kuvaa kokemusi viimeisen kahden viikon aikana. Asteikolla 1-5, 1 = en koskaan ja 5 = koko ajan

1 2 3 4 5 Olen tuntenut itseni toiveikkaaksi tulevaisuuden suhteen.
1 2 3 4 5 Olen tuntenut itseni hyödylliseksi.
1 2 3 4 5 Olen tuntenut itseni rentoutuneeksi.
1 2 3 4 5 Olen käsitellyt ongelmia hyvin.
1 2 3 4 5 Olen ajatellut selkeästi.
1 2 3 4 5 Olen tuntenut läheisyyttä toisiin ihmisiin.
1 2 3 4 5 Olen kyennyt tekemään omia päätöksiä asioista.

ARVIOI SEURAAVAA: OSALLISUUS
Asteikolla 1-5, 1 = täysin eri mieltä ja 5 = täysin samaa mieltä

1 2 3 4 5 Tunnen, että päivittäiset tekemiseni ovat merkityksellisiä.
1 2 3 4 5 Saan myönteistä palautetta tekemisistäni.
1 2 3 4 5 Kuulun itselleni tärkeään ryhmään tai yhteisöön.
1 2 3 4 5 Olen tarpeellinen muille ihmisille.
1 2 3 4 5 Pystyn vaikuttamaan oman elämäni kulkuun.
1 2 3 4 5 Tunnen, että elämälläni on tarkoitus.
1 2 3 4 5 Pystyn tavoittelemaan minulle tärkeitä asioita.
1 2 3 4 5 Saan itse apua silloin, kun sitä todella tarvitsen.
1 2 3 4 5 Koen, että minuun luotetaan.
1 2 3 4 5 Pystyn vaikuttamaan joihinkin elinympäristöni asioihin.

ARVIOI SEURAAVAA: YKSINÄISYYS ENNEN
Miten usein koit itsesi yksinäiseksi ennen
Helmin toimintaan osallistumista? 1 2 3 4 5
1=en koskaan 5=jatkuvasti

ARVIOI SEURAAVAA: YKSINÄISYYS NYT
Miten usein koet itsesi yksinäiseksi? 1 2 3 4 5
1=en koskaan 5=jatkuvasti

KERRO VÄHÄN LISÄÄ:

KERRO VÄHÄN LISÄÄ:

KERRO VÄHÄN LISÄÄ:

KERRO VÄHÄN LISÄÄ:

VIIMEINEN KYSYMYS: MITÄ MUUTA HALUAISIT KERTOA MEILLE?
Anna vapaata palautetta tai lähetä terveisesi!

Kiitos vastauksistasi!