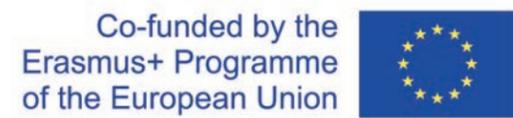


REPORT 2023

A summary report for the "Creativity and well-being for personal and professional growth" programme, curated by Ieva Petkutė.

The report was created by Kim-Huong Nguyen, with support from Ieva Petkutė, Gráinne McGettrick, Macarena Espina Díaz, workshop facilitators and ARTHEWE partners.

"THE EXPERIENCE MADE ME REFLECT ON HOW IMPORTANT IT IS TO BUILD **'TRUST'** IN THE ROOM IN ORDER FOR PEOPLE TO **'INVEST'** IN THE PROCESS. THIS ELEMENT THEN UNLEASHES **'CONFIDENCE'** WHICH LEADS TO **'LEADERSHIP'**."



Atlantic Fellows

FOR EQUITY
IN BRAIN HEALTH



Trinity College Dublin
Coláiste na Tríonóide, Baile Átha Cliath
The University of Dublin

The programme "Creativity and well-being for personal and professional growth" was implemented as a part of the ARTHEWE project, which was funded by Erasmus+. The development of this report, however, did not receive any funding, and was an individual initiative by Kim-Huong Nguyen, an Atlantic Fellow for Equity in Brain Health from the Global Brain Health Institute's 2022 cohort.

We would like to acknowledge the contributions of facilitators and participants during the programme. Kim-Huong Nguyen would like to thank her kindred spirits from the GBHI's 2022 cohort and Ieva Petkutė for practising visibility and curiosity daily. Ieva Petkutė would like to thank Simbutis Shinkarenko for his continuous support.

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EVENT SCHEDULE

DAY 1 (Monday, 24th April 2023)

MORNING: Welcome ARTHEWE partners to the Global Brain Health Institute (GBHI)

AFTERNOON: Applied theatre workshop at the Abbey Theatre

DAY 2 (Tuesday, 25th April 2023)

MORNING: Visual and discursive experience at the Irish Museum of Modern Art (IMMA)

DAY 3 (Wednesday, 26th April 2023)

MORNING: Life story arts by Re-Live at Trinity College Dublin

AFTERNOON: Participatory Research using Problem-Solution Tree at Trinity College Dublin

DAY 4 (Thursday, 27th April 2023)

MORNING:

1. Experiences in Erasmus+ project ARTHEWE ("Multiform Pedagogy in Arts, Health and Well-being Education")
2. Panel 1: Systems thinking for well-being in education

AFTERNOON:

1. Parallel workshop 1: Embodiment-driven pedagogy: exploring leadership through dance
2. Parallel workshop 2: Live story work for well-being
3. Panel 2: Cultivating leadership through artistic and embodied

WHAT HAPPENED DURING THE WEEK?

The focus of the week was exploring the use of **creative approaches in leadership development**.

The **four-day programme** included three days of activities (from Monday to Wednesday) that were open to the Global Brain Health Institute community and ARTHEWE partners, and the 4th day (Thursday) was open to the public.

The programme consisted of a number of **experience and participatory** workshops, and two panel discussions.

Below, we will share the highlights of the programme content and participant experience, including:

- What was the theme?
- Who created/offered the experience?
- What was the objectives and process?
- What were participants' reflections?

INTRODUCTION



On 24-27 April, 2023 the Global Brain Health Institute (GBHI) at Trinity College Dublin (TCD) hosted the programme **“Creativity and well-being for personal and professional growth”**.

The programme is a part of the European Union funded Erasmus+ project “Multiform Pedagogy in Arts, Health and Wellbeing Education” (ARTHEWE). GBHI was involved, together with four European partners:

- The University of West Attica (Greece)
- The Royal College of Music (Sweden)
- King’s College London (UK)
- Turku University of Applied Science (Finland),

The programme explores **3 themes:**

- 1. Systems of care and well-being in professional education**
- 2. Well-being supportive learning experience: arts, creativity and embodied practices**
- 3. Artistic methodologies to develop leadership capacities.**

Additional information about the programme can be found here: <https://www.gbhi.org/events/creativity-and-well-being-personal-and-professional-growth>

WHY CREATIVE PEDAGOGIES?

Creative pedagogies in the development of training and learning experiences have been highlighted as innovative and transformational across the globe. National and international organisations, including the World Health Organisation, are promoting the concept and investing in such practice.

In educational environments worldwide, creative engagements are seen as a driving force to make learning experiences supportive for both community building and personal growth.

In the development of programmes for training and learning experience, arts and creative pedagogies are increasingly seen as a contributor to:

- (1) creating well-being supportive, inclusive and accessible spaces;
- (2) embracing holistic approach to education and develop conscious behavior in the next generation;
- (3) promoting the interdisciplinary approach to enhance our understanding and to help tackling real life challenges of our times, and to fulfill learners’ expectations to be prepared for those challenges.

AIM

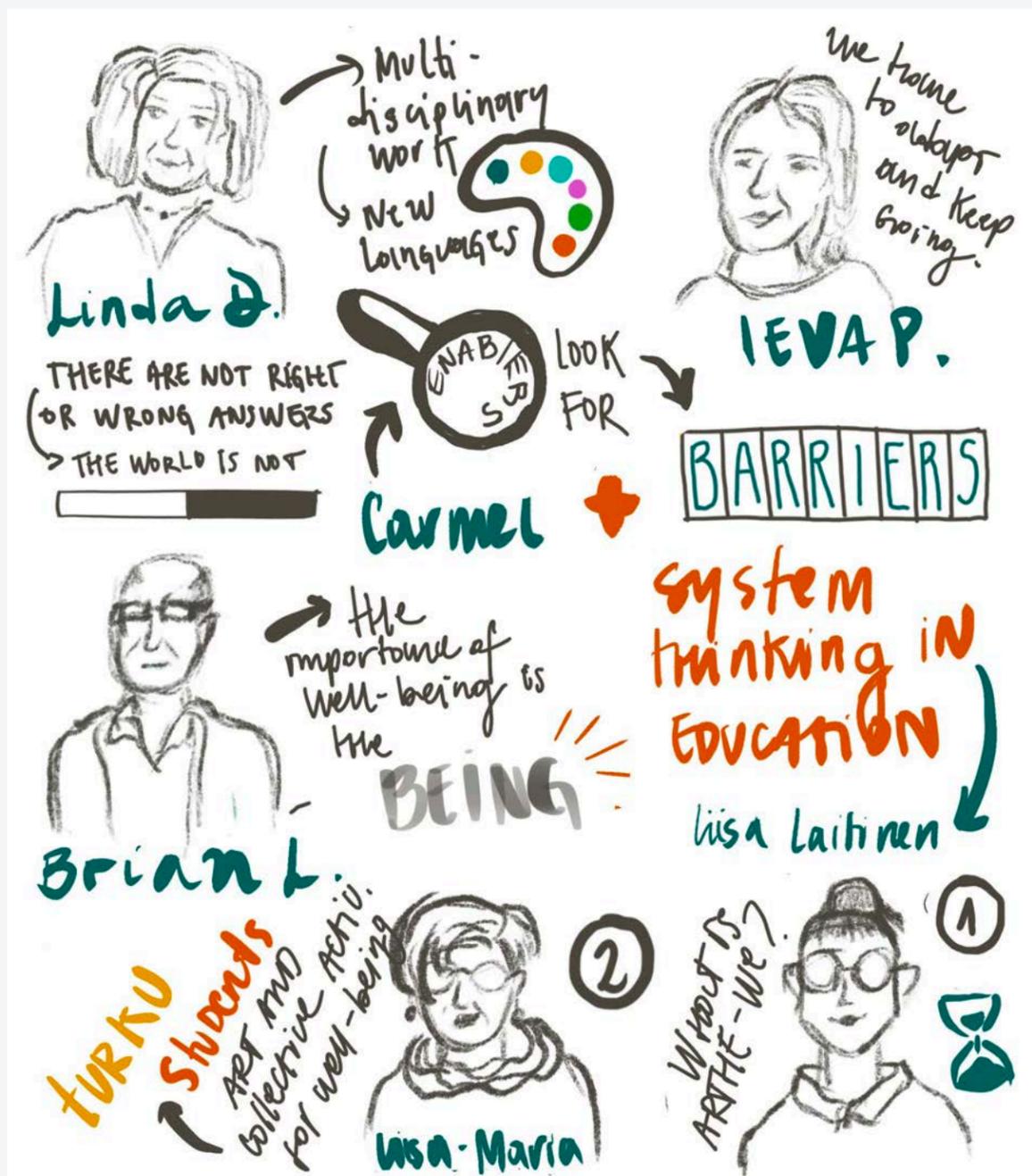
The event aimed to bring together innovators of teaching and training processes, researchers and practitioners from a range of fields and organisations in Europe and beyond to explore together the ideas around creative pedagogies for personal and professional growth.

CURATOR

The event was led by **Ieva Petkutė**, an arts researcher and manager, co-founder and lead of the National Association “Dementia Lithuania” and a Global Atlantic Fellow for Equity in Brain Health.



The programme was created through a process that engaged the knowledge and experience of senior and current fellows from the Equity in Brain Health Programme at the Global Brain Health Institute (GBHI), as well as exploring the local ecosystem of the GBHI site at Trinity College Dublin.



Summary of ARTHEWE partners' presentation Live drawing during the event by Macarena Espina Díaz

Introductions by:

- Linda Doyle, Provost and President, Trinity College Dublin;
- Ieva Petkutė, ARTHEWE programme curator, President of Dementia Lithuania, Global Atlantic Fellow for Equity in Brain Health;
- Brian Lawlor, Professor of professor of old age psychiatry, Site Director, Global Brain Health Institute;
- Carmel O'Sullivan, Professor in Education and Head of School in the School of Education, Trinity College Dublin.

Presentations about experiences in Erasmus+ project ARTHEWE by:

- Liisa Laitinen and Liisa-Maria Lilja-Viherlampi (Turku University of Applied Sciences, Finland),
- Eva Bojner Horwitz and David Thyrén (Royal College of Music & Karolinska Institutet, Sweden),
- Evanthia Sakellari (University of West Attica, Greece),
- Ieva Petkutė (Trinity College Dublin, Ireland),
- Flora Smyth Zahra (King's College London, England).



Live drawing during the event by Macarena Espina Díaz Summary of ARTHEWE partners' presentation

APPLIED THEATRE



PHIL
KINGSTON

THEME

Applied theatre as a pathway to train on **emotional intelligence and self-awareness**.

JENNY
MACDONALD



LOCATION

The workshop took place at the **Abbey Theatre**.

The Abbey Theatre is the National Theatre of Ireland that aims to effectively and imaginatively engage with all of Irish society through the production of ambitious, courageous theatre in all its forms.

1 WHAT DID WE DO?

The session introduced the experience of the Abbey Theatre practitioners **Phil and Jenny**, who offer a parallel path of training to the Royal College of Physicians clinical education.

Applied drama approaches are used to augment the participants core training by bringing in kinesthetic, imaginative and

drama based exercises through which they explore deeper understandings of their work and especially the relationship with their patients.

Together with Phil and Jenny, we explored various theatre approaches to train on emotional intelligence and deeper self- and community awareness.

2 EXPERIENCE

"We used exercises from our workshops to give a lived experience of the work which was then reflected on by the participants."

"What struck us was the depth and willingness the group demonstrated. The original workshops centre around traumatic patient experiences, the GBHI fellows intuited the vulnerability and humanity of this immediately."

"It was one of the most engaged and open-hearted groups we've worked with. Our methodologies overlapped with some of the participants but there was no sense of competition or ownership of ideas, just an energetic willingness to join in."

[Reflection by Phil Kingston]



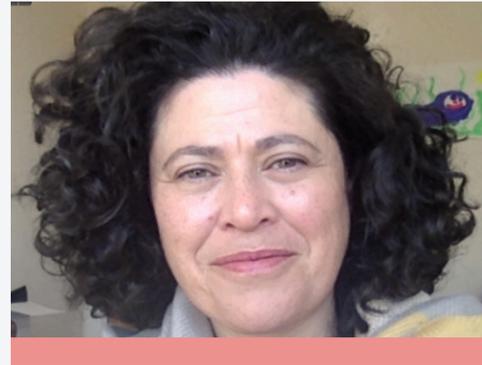
LIFE STORY ARTS

Life Story Arts is an exciting and emergent approach which celebrates the individual person and their unique life story.



ALISON O'CONNOR

Co-Founder and Clinical Supervisor of Re-Live. She currently works as a therapist and Clinical Supervisor in private practice. She held a position of Senior Lecturer in Counselling and Psychotherapy at the University of South Wales.



KARIN DIAMOND

Co-Founder and Artistic Director of Re-Live, an Arts in Health organisation that uses the power of the arts to co-create pioneering Life Story Arts projects with underrepresented communities, including people living with dementia.

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1 WHAT DID WE DO?

Experiencing Dementia (Wednesday)

We explored a series of experiential exercises which provided a unique insight into the emotional impact of living with dementia. We invited the group to reflect and respond to the following questions:

- What if I was living with dementia? How would I feel? What would I need?
- What if my most treasured memories were gone forever? What would I need from the people around me?

Life Story Work for Wellbeing (Thursday)

We invited the group to take part in a series of Life Story exercises and reflect on the impact of sharing our stories within a group setting to support our individual and collective wellbeing.

We also talked about the ethical challenges of the work including consent, choice and confidentiality.

Re-Live Life Story Arts Organisation (www.re-live.org.uk) applies experiential learning approaches as a way of connecting, exploring and developing ideas. Re-Live's experiential dementia and Life Story programmes have been developed through extensive research across the UK, Japan and USA. Re-Live has delivered experiential programmes to over 5,000 health and social care professionals throughout Wales, England and California, USA.



Credit: Liisa-Maria Lilja-Viherlampi

"I WAS TAKEN BY KARIN AND ALISON IN THEIR METHOD OF PRESENTATION. THE STRUCTURE WAS POWERFUL AND WE ALL ENGAGED."



Credit: Evanthia Sakellari



Credit: Evanthia Sakellari



Credit: Ieve Petkutė

"VERY IMPRESSED WITH 'LIFE STORY WORK FOR WELL BEING' ESPECIALLY THE MANNER OF FACILITATION."

2 EXPERIENCE

"We were grateful for the opportunity to share our experiential workshops with a fantastic group of people who readily engaged in building knowledge through emotional experiences."

"We recognise the need to build emotional intelligence as a leadership skill alongside clinical knowledge to address the increasing complexity of health and social care delivery."

"KARIN AND ALISON'S GENTLE AND SENSITIVE FACILITATION IN LIFE STORY MEANT WE WENT QUICKLY TO PERSONAL AND RESONANT MEMORIES. I HAD A CONFIDENCE IN THE BREADTH AND DEPTH OF THE FACILITATORS WHICH MEANT I FELT SAFE TO EXPLORE AND SHARE IN AN UNINHIBITED WAY".

DISCURSIVE EXPERIENCE



THEME

Museum activities to encourage innovative thinking through **visual and discursive experience**.

Bairbre-Ann is a Curator of Art and Ageing at the Irish Museum of Modern Art. She is a **museum educator with a particular interest in creativity for brain health and dementia inclusive** programming. She develops and manages programmes that encourage and facilitate creative engagement and inclusivity.

LOCATION

Irish Museum of Modern Art (IMMA) is Ireland's National Cultural Institution for modern and contemporary art. Its diverse and ambitious programme comprises exhibitions, commissions and projects by leading Irish and international artists, as well as a **rich engagement and learning programme which together provides audiences of all ages the opportunity to connect with contemporary art and unlock their creativity.**

1 WHAT DID WE DO?

We were introduced to **IMMA's collections of artwork** in creative health, dementia inclusivity, community involvement, research and education.

Facilitated gallery experience opened a space for participants to pause, think and discuss artworks, as a part of the process of collective knowledge building.

2 EXPERIENCE



Credit: Ieva Petkutė



"HEARING DIVERSITY OF VIEWS AND REALISING THE DIFFERING PERSPECTIVES. SEEING THE VALUE OF SHARING VIEWS."

"IMMA WAS EXCELLENT AND BAIRBRE-ANN WAS SUPERB, BUT WE NEEDED MORE TIME."



PARTICIPATORY RESEARCH

The workshop explored the use of creative pedagogy in supporting the learning experience and learning outcomes.

Atlantic Fellows from the 2022 cohort, GBHI faculty members, the wider Trinity

College Dublin community, and learning experience innovators of ARTHEWE partner organisations from other European countries were invited to explore the challenges and possibilities when applying creative pedagogies for learning and teaching.

CREATIVE PEDAGOGIES

THEME

Problem-Solution Tree workshop to explore creative pedagogies in teaching and learning training development.

FACILITATORS

Kim-Huong Nguyen (economist) and Ieva Petkutė (arts researcher & educator) co-created the inclusive and welcoming space, with the support from other Atlantic Fellows, Alison Canty, Jayashree Dasgupta, Gráinne McGettrick, and Zach Bandler.

OVERVIEW

A tool for analysing key challenges and identifying potential solutions by mapping out the cause and effect of each particular challenge in details

CHANGE PROJECT

WHEN TO USE?

Before starting a change project [Need to think out of the box]

+

An identified complex problem with multiple stakeholders who have a common goal yet different approaches and values

WHY USE IT?

Changes happen in context -> Understand the context helps reveal its complexity -> Essential in planning a successful change project.

+

Human-centred design can lead to breakthrough -> Community should be the centre of the design

+

Identify information and communication gaps relating to the challenges or potential solutions

LET'S BUILD OUR PROBLEM/SOLUTION TREE

Identify the causes and consequences of the challenge (negative statements)

+

Turn them into solutions and objectives (positive statements)

KEY ELEMENTS

COLOUR STICKY NOTES

Each note has **ONE cause or consequence**

CONNECTORS

THE TREE

At the heart of the exercise is the **opportunity for inclusive discussion, debate and dialogue** focused on complex challenges by the community and relevant stakeholders

Participants brought their experience as educators and learners to the workshop. The discussions varied across teams as the theme "Diversity in learning style" can be interpreted loosely, based on individual experiences and the team dynamics.

We started with 10 minutes of individual brain-storming about possible causes and impacts of situations where training curriculum and delivery approaches fail to accommodate for the diversity

of learning styles and the knowledge of participants. Team discussion then followed for 20 minutes, with participants placing causes and impacts on the Problem Tree.

Each team then collectively picked a cause that they wanted to tackle. This became the Solution Tree. Causes were turned into solutions, and impacts became positive outcomes that would happen should the changes (solutions) be implemented.

1 WHAT DID WE DO?

We applied a **community development workshop method called "Solution and Problem Tree"** to explore a small number of questions on the theme. This method cultivates the knowledge and experience of participants in the room to individually and collectively identify potential solutions to those questions.

Participants were randomly divided into four teams such that each team had representatives from three participating groups:

- (1) Atlantic Fellows (current and past fellows)
- (2) GBHI faculty members and wider TCD, and
- (3) ARTHEWE partner organisations.

During a 90-minute session, participants were invited to explore an open question about the diversity in learning styles and to reflect on why diversity in learning was not yet sufficiently accommodated in current teaching and learning environments.



Credit: Evanthisa Sakellari



Credit: Kim-Huong Nguyen



Credit: Kim-Huong Nguyen



"I LOVED THE EXPERIENTIAL, INTERACTIVE, RELATIONSHIP BASED APPROACHES TO THE CONTENT AND PRESENTATIONS, E.G. SOLUTION TREE APPROACH TO EXPLORE CREATIVE PEDAGOGIES IN TRAINING DEVELOPMENT."

Multiform pedagogies

ARTHEWE | Arts, Health and

ARTHEWE | Art



"I DID NOT REALLY GET THE TREE BUT I DID PARTICIPATE. TRY AS I MAY I COULD NOT WARM TO IT. I FOUND SOME OF THE DISCUSSION AT THE TABLES REALLY GOOD AND PEOPLE GOT INVOLVED."

Multiform pedagogies

Solution: More human-centric approach, focuses on values like empathy.

Facilitator: Zach Bandler

Solution: Balance the rigid structure in teaching-learning with free flow style.

Facilitator: Gráinne McGettrick

SUMMARY

Solution: Place equal value on research and teaching to combat the current incentive metrics that focuses heavily on research.

Facilitator: Jayashree Dasgupta

Solution: Break down silos in teaching and learning, facilitate and encourage multidisciplinary exchanges.

Facilitator: Alison Canty

EMBODIMENT PRACTICE

THEME

Embodiment-driven pedagogy: exploring leadership through dance practice

LOCATION

Samuel Beckett Theatre, within the Trinity College Dublin campus



Credit: Fernanda Nickkel

ALINE HAAS

PhD, dance/pilates practitioner, a researcher and an educator; Associate Professor, Federal University of Rio Grande do Sul, Brazil; Atlantic Fellow for Equity in Brain Health, GBHI.



Credit: Cathy Coughlan

GLENNA BATSON

Professor Emeritus, Physical Therapy, Winston-Salem State University, Dance Faculty, Peabody Institute for the Johns Hopkins University USA, former Fulbright Senior Specialist.



Credit: Ray Cleverland

MAGDA KACZMARSKA

MFA, Dance Artist, Founder, Dancestream Projects. Global Atlantic Fellow for Equity in Brain Health at GBHI; Vice President, Foundation Dementia Action Alliance Poland.

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1 WHAT DID WE DO?

The session was co-created by Glenna, Magda and Aline to explore leadership through embodiment practice. It took place on Thursday.

in a variety of embodied dance and movement practices, drawing upon the collective capacities for leadership in forming a working construct.

The term embodiment is used widely in arts practice, but lacks definition and specificity in relation to transdisciplinary pedagogical spaces. In this workshop, participants were invited to engage

Together, we explored leadership training through dance to co-evolve an enactive understanding and use of the term embodiment in practice-driven research.



2 EXPERIENCE

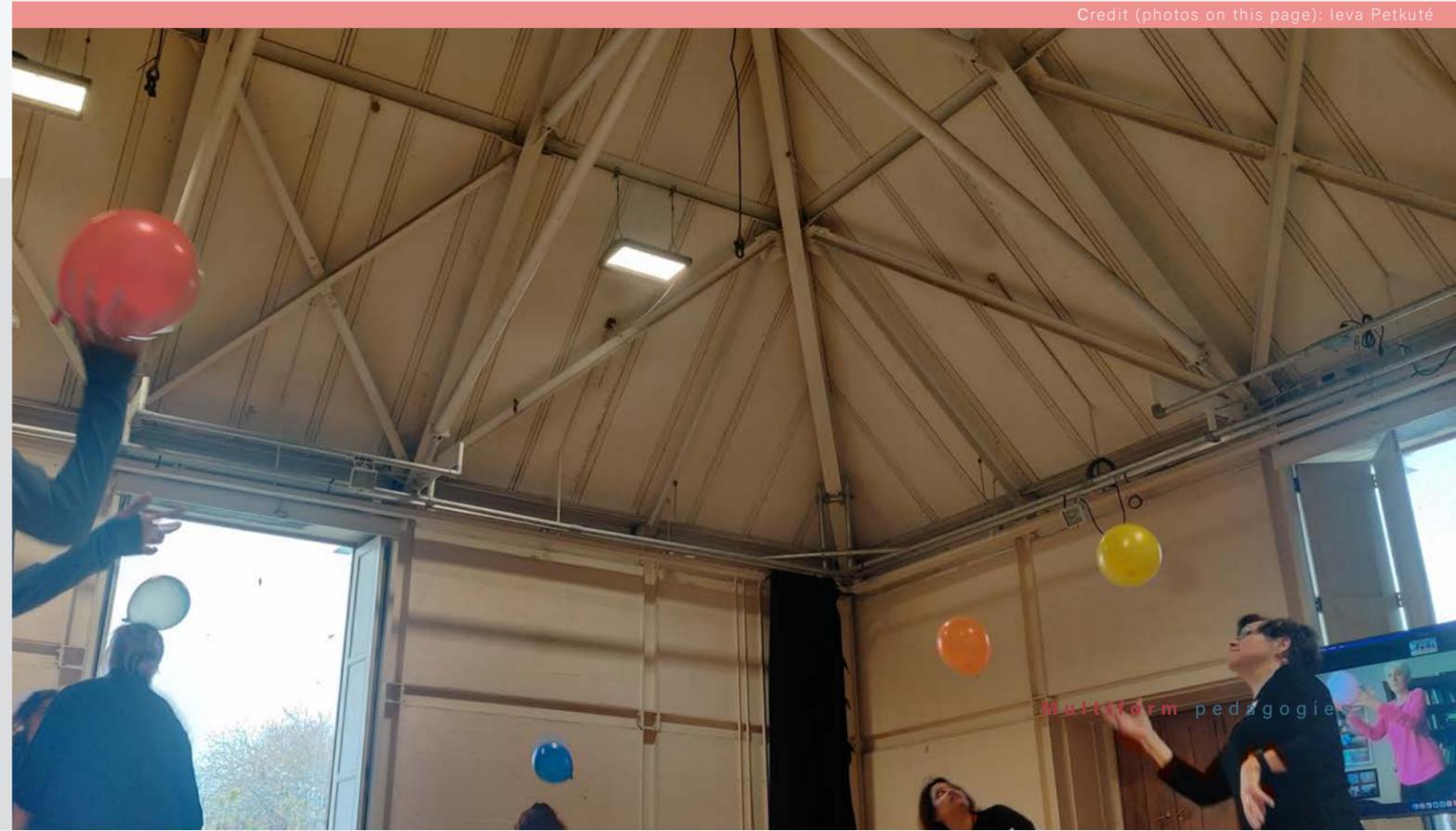
Overall eagerness of the participants to join in activities with a sense of beginner's "mind":

- Leadership was not so much about "person" but about the art materials
- Connection through touch very powerful – hurrah for Mark

- Hybrid engagement creates ease of access, enjoyment with the looming screens, multifaceted visuals, use of smart phones - multi-meter), and less of "gave" or being "watched", freeing the participant of self-consciousness of in-person embodiment which can feel confrontational.

[Reflection by Glenna Batson]

Credit (photos on this page): Ieva Petkutė



PANEL DISCUSSIONS

PANEL 1

Theme:
Well-being, arts and creativity as part of aspiration for health and equity.

Questions to explore:
- How these topics live as part of the educational culture?
- When well-being is in the centre of our attention, how arts can be integral part in education, where policy-leadership-research-practice are interlinked?

Panel members:
Brian Lawlor (GBHI Site Director)
Carmel O'Sullivan (Professor in Education in the School of Education, Trinity College Dublin)
Eoin Cotter (Program Lead, Learning Experience at GBHI)
Ilse White (Learning Experience Researcher, The Learnovate Centre, Trinity College Dublin)



I think wonderful examples of leadership were demonstrated by all and particularly leva, Carmel and Eoin. We got to see that leaders can invite people to be themselves and share their gifts and talents. So often in our world, leadership is forceful. The leadership [Panel I] was gentle, genuine, creative and kind.

Embodied practice helps leaders build trust and understanding in non-verbal spaces.

Building awareness of the power of embodied practice supports doctor/patient communication, empathic connection and a sensory awareness of the space between people.

PANEL 1

The panel discussion with Carmel O'Sullivan, Brian Lawlor, Eoin Cotter, Ilse White was extremely interesting. Each panelist brought with them a wealth of experience from different perspectives, and I enjoyed how they challenged each other's thinking. The discussion was rich and gave everyone in the room a chance to reflect on how we learn, how we "educate", and how we can contribute to wellbeing during the learning process.

PANEL 2

... I also really liked the panel that followed and how the discussion on leadership was picked up again in the panel. I really liked how Panel II [on Thursday afternoon] had an experiential flavour to it. I also liked the spaces that were chosen for these exercises: the dance studio and TRISS, very good choices (esp. the studio) conducive to the kind of work.



Credit (photos on this page): Ieva Petkutė

PANEL 2

Theme:
Artistic and embodied methodologies to train leadership capacities.

Panel members:
Glenna Batson
Kai Kennedy
Magda Kaczmarek
Mark Rietema



KAI
KENNEDY

Vice Chair of Equity and Associate Professor at University of California San Francisco (UCSF). Kai is a physical therapist and full-time educator in the UCSF Department of Physical Therapy and Rehabilitation Science, where she serves as Vice Chair of Equity. She is working to integrate health professions education with critical pedagogy and anti-racist practices to improve health equity.



Integrative/Process oriented psychotherapist and facilitator (UK Council for Psychotherapy); Somatic Movement Practitioner (body-mind centering association). Faculty member Embody Move UK and Institut für Prozessarbeit; Community Artist (MA) and Researcher (Affiliated with King's College, London)



MARK
RIETEMA

[ARTHE·WE] APRIL 2023 27-28
TRINITY C. OVBOLIN

(A) stand
[Illustration of six stick figures standing in a line]

(B) Adopt comfortable posture
[Illustration of three stick figures in various relaxed postures]

(C) Close your eyes
[Illustration of two closed eyes]

(D) Move arms
[Illustration of two stick figures with their arms raised and moving]

(E) Swing
[Illustration of two stick figures swinging their arms]

(F) Bounce
[Illustration of two stick figures bouncing up and down]

(G) Voice + Body
[Illustration of a stick figure with arrows indicating movement and sound waves]

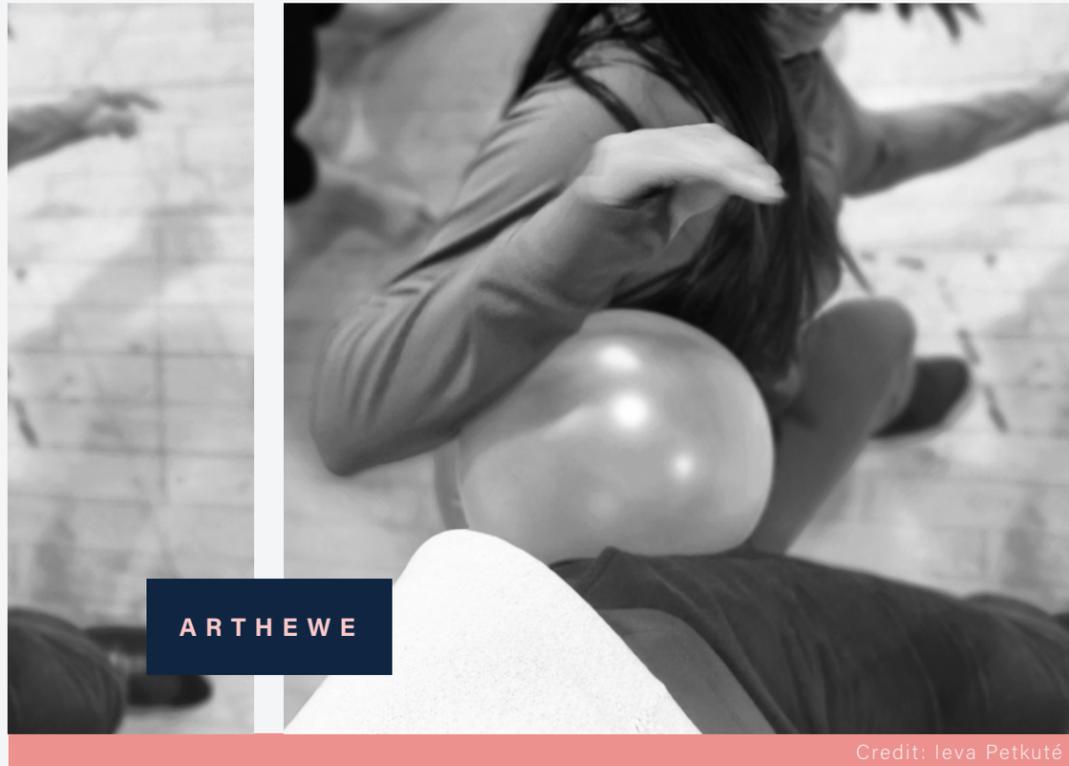
feel like your body is connected to the ground.
Can you feel the Air?

"I HAVE ATTENDED SEVERAL EMBODIMENT WORKSHOPS, OVER 500 IN THE LAST 10 YEARS, AND THIS WAS ONE I WILL REMEMBER."

"THE CONTACT IMPROVISATION EXERCISE FACILITATED BY MARK. IT INVOLVED SHARING WEIGHT THROUGH THE HANDS WITH ANOTHER PERSON."

"MARK'S WORK IS VERY APPLICABLE TO MY OWN WORK WITH DOCTORS. ALSO, THE MUSIC RECOLLECTION EXERCISE WITH KARIN DIAMOND. I WAS SURPRISED AND EXCITED BY HOW MUCH CONNECTION WITHIN MYSELF AND WITH OTHERS BOTH EXERCISES GENERATED."

REFLECTIONS



1

DATA COLLECTION

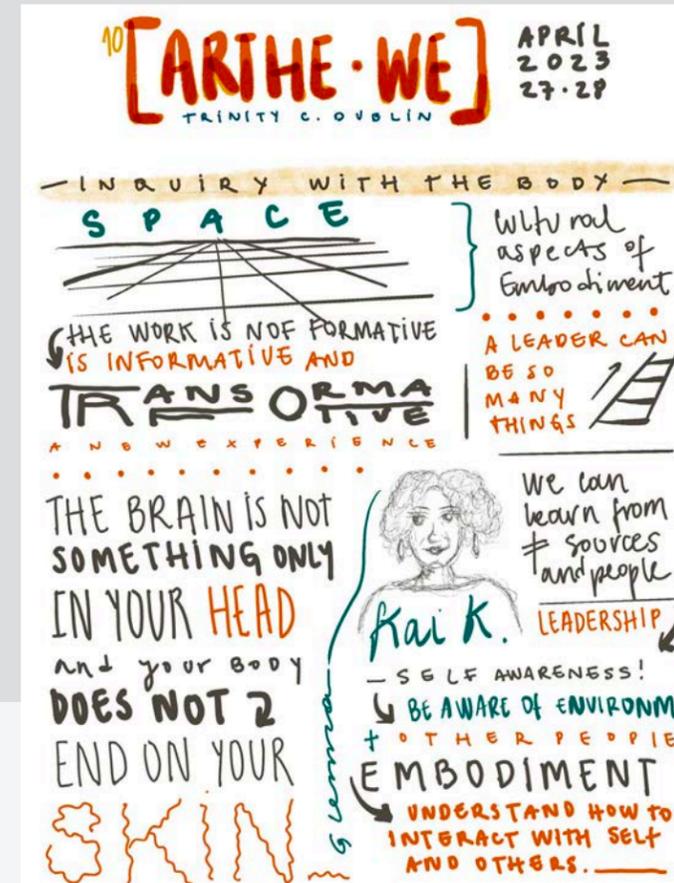
After the programme, a short survey was sent to all participants to seek reflections about their experience with the programme, and feedback for future improvement and application. The survey was co-designed by Ieva Petkutė and Kim-Huong Nguyen. The data collection, analysis and presentation were conducted by Kim-Huong Nguyen.

The survey contains seven open-ended questions, administered through

Google survey. Fifteen participants and ten workshop facilitators returned the surveys and/or provided individual feedback via emails.

The survey responses were collected and analysed qualitatively. Quotes were extracted to illustrate the reflections and specific feedback by participants. The responses are thorough and thoughtful, representing high engagement by the programme participants.

The content of the programme was presented in a thoughtful, creative, and well-organised manner, with a variety of teaching and learning methods used throughout.



According to participants, the use of movements, embodiment and arts for leadership training was a standout feature.

Also, the interdisciplinary approach has helped to develop leadership skills, in terms of collaboration, critical thinking, problem solving and teamwork.

The programme's focus on creating a safe space for discussion, innovative ideas, and wellbeing was also noted as valuable.

SURVEY QUESTIONS

- Q1. Please select all the sections that you participated [8 options]
- Q2. What stood out for you from the way the content was presented and facilitated?
- Q3. What new approaches or ideas did you learn about from the Programme that you might apply in the teaching-learning environment you are part of? (Please, describe using specific examples from the events you attended in the Programme).
- Q4. In your experience of the Programme, which aspects do you think would contribute to leadership development?
- Q5. What is your overall impression of the Programme?
- Q6. Would you like to be part of the future events focused on creative pedagogies? And in what way? (Please, describe)
- Q7. Is there anything else you would like to add?

"THE WELL OF BEING. I AM LEARNING THAT THE IMPORTANT PART OF WELL-BEING IS THE 'BEING' PART. BEING, RATHER THAN ACHIEVING IS WHAT'S IMPORTANT IN LIFE AND PERHAPS THAT'S WHERE OUR CREATIVITY CAN HELP US."



2 A VISUAL REFLECTION

Macarena leads, coordinates, and collaborates on several inter and transdisciplinary projects.

Her interest and work as a designer focus on understanding the needs of users in vulnerable situations, such as people with dementia, caregivers, and people with disabilities.

She develops products, services, strategies, systems, and design methodologies with an inclusive approach, that address complex problems, and facilitate representation, transfer of information, and solutions of public interests.



MACARENA
ESPINA DÍAZ

"THIS WEEK HAS BEEN A TRUE LEARNING EXPERIENCE, NOT ONLY FOR THE PARTICIPANTS BUT ALSO FOR THE GLOBAL BRAIN HEALTH INSTITUTE AS THE HOST.

IT WILL SHAPE HOW WE THINK ABOUT THE USE OF CREATIVE PEDAGOGIES AND ARTS-BASED APPROACHES TO SUPPORT AND PROTECT BRAIN HEALTH AND WELL-BEING BOTH WITHIN AND BEYOND THE ATLANTIC FELLOWS PROGRAMME AT GBHI."



All drawings were created live during the event

"THE RICHNESS AND DIVERSITY IN THE PROGRAMME AND THE EXPERIENTIAL LEARNING, ACTIVE, PARTICIPATORY APPROACHES AND OF COURSE THE CREATIVE ASPECTS OF ALL SESSIONS."

3 THINGS TO CONSIDER

A mindset for practicing art and creativity for learning and wellbeing:

- I was extremely disappointed that we did not explore the Well of Being beyond my short introduction on the first morning considering wellbeing was at the heart of the project. In order for GBHI to truly reach out to its creative community it needs to understand that point where creativity is very real, vibrant and powerful. That space is so valuable and important to our development as teachers.

In saying that, it's always an uphill struggle to bring people to a new way of looking at life. I think ARTHEWE is already a superb project and yet still a work in progress. I hope you try to explore the deeper elements of creativity as you develop your methodologies.

Technologies:

- The sound technology was not good in some cases (barely audible and with poor quality).
- For the dance/movement workshop the camera was quite far from the actual activities *[because of the large space required for comfortable movement]*.

Time allocation:

- The clash of events was misfortunate particularly for the presenters.
- *[IMMA was excellent and Bairbre-Ann was superb]*, but we needed more time.
- Need to allow enough space for reflection at the end of the workshops.

"THERE WAS CLEARLY AN INTENTION TO INTEGRATE CREATIVITY IN MULTIPLE FORMS INTO THE PROGRAMME, RATHER THAN AS AN ADD-ON. THE ENERGY AND AUTHENTICITY OF THE PRESENTERS AND FACILITATORS WAS EXCEPTIONAL."



ARTHEWE | Arts, Health and Wellbeing

SCOPE

With these leadership methodologies at the top, a good range primarily of EU projects (now to go global!)

OUTCOME

No doubt, everyone had a great time and was inspired. What's to come in terms of tangible outcomes, I guess has to be seen! Papers and such!

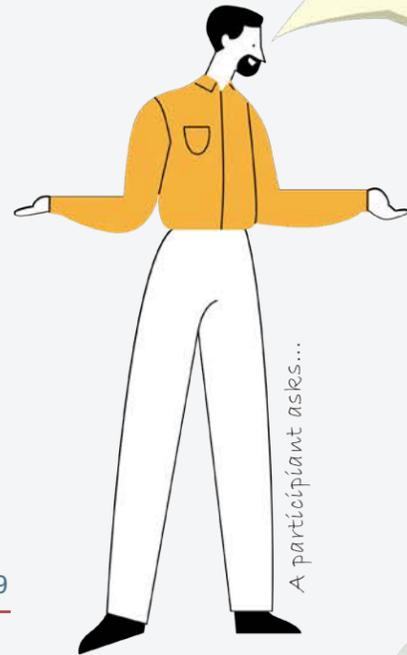
ABOUT THE PROGRAMME

ORGANISATION

The hardest part of this to me was the brief time allotted to the beehive discussions, reflections and strategising – these 'tasters' and 'samplers' were very fine. Of course, you also had to be inclusive of visiting sites in Dublin, so as much as it probably refreshed the palate of activities by visiting places, it took time away from beehiving.

ENGAGEMENT

Great group of folks gathered – I would have loved more on differential methodologies used by arts and science – beyond 'Borgdorff's' and others who have tackled 'defending' arts as rigorous as science – and what has evolved in terms of collaborative models/methodologies.



A participant asks...



KIM-HUONG
NGUYEN

Health Economist with a development practice background; Atlantic Fellow for Equity in Brain Health; Senior Evaluator and Lead in Health Technology Assessment; Avid reader who likes to ask questions, doodle and dance.

Kim-Huong uses economic theories and techniques to study the social and economic values of health and social care. Her work involves developing policies to balance the efficiency and equality in healthcare use and outcomes, especially for the disadvantaged and marginalised populations.

The programme was amazing! The only thing I was missing a bit was the theoretical part: why do we use these kind of methods, what is the evidence?

The programme focuses on experience and practice, rather than theory. I'd recommend the book "Your Brain on Art" for a summary of theoretical background.



Kim-Huong responds...

"ARTS-BASED METHODOLOGIES

WERE BUILT INTO THE EXPERIENCE THROUGHOUT THE PROGRAMME, RATHER THAN ADDED AS AN AFTERTHOUGHT OR SEPARATE PROGRAMME. FOR INSTANCE, THE GUIDED SOUND MEDITATION BEFORE THE PANEL DISCUSSIONS DURING THE DAY BASED IN TRINITY. THIS **FOSTERED AN OPEN, COLLABORATIVE ATMOSPHERE** BETWEEN PARTICIPANTS FROM THE BEGINNING, WHICH I BELIEVE CONTRIBUTED TO THE OPEN NATURE OF THE COMMUNICATION AND SHARING OF EXPERIENCE LATER THAT DAY. WE HAD ALL EXPERIENCED SOMETHING NEW TOGETHER, THIS BROKE DOWN SOME OF THE BARRIERS THAT CAN OFTEN BE IN PLACE AMONG A GROUP OF PROFESSIONALS COMING TOGETHER FROM THEIR OWN CONTEXTS."



In your experience of the programme, which aspects do you think would contribute to leadership development?

The focus on creating a safe space to balance genuine, vulnerable communication and concrete research is an approach that I believe is increasingly valuable in contemporary forms of leadership.

Encouraging people to step outside of their area of expertise in the safe hands of a leader in a particular field can help participants gain an appreciation for what they have to learn rather than focusing only on what they have to share or teach.



We ask the participants...



Here are some responses...

MOVING FORWARD

"FOUR-DAY INTERNATIONAL SYMPOSIUM PLACES CREATIVE PRACTICES AT THE HEART OF MORE MEANINGFUL LEARNING AND EDUCATION TO SUPPORT WELLBEING, INCLUSION AND BRAIN HEALTH."



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REFLECTION BY THE CURATOR

I love to explore how we can do things differently. **Working on this programme, implemented in the GBHI site at Trinity College Dublin (TCD), was an opportunity I could not miss.**

I am sincerely thankful to Eoin Cotter, Brian Lawlor, Iracema Leroi who trusted to give me space to navigate how to implement this programme in Dublin, while residing in Lithuania. Big thanks to Anne-Marie Glynn, Amanda Delaney, Barbara Hewitt, Helen Murray, and Mary Warbelow who showed their gentle support along the way.

This programme is a result of the collaboration with the GBHI community, staff and fellows from the current and previous cohorts, as well as with the wider TCD ecosystem.

The programme content was shaped through multiform contributions with a clear objective: to offer a unique and collective experience to explore with our bodies and minds how arts and embodied approaches can enrich the learning process, and how we can be sensitive to the concerns and questions of the community in real time.

Credit: Paul Sharp

"THE FACT THAT THE PROGRAMME WAS DIVIDED INTO TWO PARTS, WITH ONE PART AIMED AT A TARGETED AUDIENCE OF PROFESSIONALS IN THE FIELD OF BRAIN HEALTH AND THE OTHER PART AIMED AT A BROADER AUDIENCE, SUGGESTS THAT THE PROGRAMME MAY HAVE HELPED TO DEVELOP PARTICIPANTS' LEADERSHIP SKILLS IN TERMS OF ADAPTABILITY AND FLEXIBILITY."

"THE PROGRAMME'S USE OF A VARIETY OF TEACHING AND LEARNING METHODS, INCLUDING LECTURES, WORKSHOPS, AND DISCUSSIONS, MAY HAVE HELPED TO DEVELOP PARTICIPANTS' LEADERSHIP SKILLS IN TERMS OF CRITICAL THINKING AND PROBLEM-SOLVING."

"THE PROGRAMME'S FOCUS ON BRAIN HEALTH AND ITS INTERDISCIPLINARY APPROACH MAY HAVE HELPED TO DEVELOP PARTICIPANTS' LEADERSHIP SKILLS IN TERMS OF COLLABORATION AND TEAMWORK."

Challenge and excitement go hand in hand. I am grateful for the contribution of my colleagues. **Together we created a space in a number of shapes and forms.** We explored the importance of the physical and temporal space for experience to emerge; the space to explore how to do things differently, and together - not as separate individuals but as a collective; the space to show and call for courage and trust.

I am hopeful that some of the ideas we explored will land in the practices of the fellows, the collaborators I have been lucky to work with, and other colleagues who attended the programme.

With the support of my fellow friends and colleagues, I hold the commitment to enhance the impact created by this programme through the development

of the Thematic Convening programme on the theme of "Well-being, Arts and Leadership" in Chile 2024. **The programme implemented in Dublin this year is a strong foundation** to invite our larger community of fellows and staff to explore foundational aspects of leadership development through the lens of artistic and embodied practices.

The Thematic Convening will be organised by Senior Fellows and Staff all from seven Atlantic Programmes. Everyone, interested in creative practices and the possibilities they can offer to support leadership and well-being skills development will be invited to join the programme.

The call to join this exciting journey of co-creation will be announced in Autumn, 2023.

“IT IS FORBIDDEN
TO WALK ON THE GRASS.
IT IS NOT FORBIDDEN
TO FLY OVER THE GRASS.”

Augusto Boal