

Research Space

Thesis

Poetry therapy in practice: identifying the mechanisms of poetry therapy and other perceived effects on participants

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**POETRY THERAPY IN PRACTICE: IDENTIFYING THE
MECHANISMS OF POETRY THERAPY AND THEIR
PERCEIVED EFFECTS ON PARTICIPANTS**

**Section A: Identifying the Mechanisms of Poetry Therapy and Associated
Effects on Participants: A Synthesised Review of Empirical Literature**

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**Section B: Identifying the Mechanisms of Poetry Therapy and Perceived
Effects on Participants: A Synthesised Replication Case Study**

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My Destination

I traveled before I came to you,
not knowing where I went,
or how I even got there.

Somehow I came along your road,
and stopping suddenly,
I saw your light in the window.

With a silent gesture you asked me in,
and for the first time, I found my destination.

Jeff Rimland

Reproduced with consent from
A Widowers Journey: A Life of Loss and Love (2006)

Summary of the Major Research Project

Section A

This is a synthesised literature review exploring the processes that underpin poetry therapy. Fourteen empirical papers were reviewed and their mechanisms of action and associated effects were extracted into an organisational framework. Results were synthesised into a novel logic model comprising five core processes of poetry therapy: Engaging, Feeling, Exploring, Connecting, and Transferring (“EFFECT”). These processes were associated with multifarious benefits, impacting cognitive, emotional and behavioural domains. It is recommended that this model be tested empirically. Further implications for research, policy and clinical practice are discussed.

Section B

This is an empirical exploration of the processes that underpin poetry therapy. Replication case study methodology was used to identify the mechanisms of poetry therapy and their perceived effects upon participants “from the ground up”. Observational and interview data are triangulated and fitted to a leading model of poetry therapy and the novel “EFFECT” model to compare closeness of fit. This study constitutes the first empirical test of the “EFFECT” model and also delivers an operational framework upon which practice and research can be organised and developed. Further implications for research, policy and clinical practice are discussed.

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Section A: Literature Review

**Identifying the Mechanisms of Poetry Therapy and Associated Effects on
Participants: A Synthesised Review of Empirical Literature**

For submission to The Arts in Psychotherapy

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Abstract

Background - Poetry therapy is a promising but heterogeneous and under-evidenced form of creative art therapy. Theories of change have been proffered but are model-specific and poorly evidenced in the empirical literature.

Aims – To systematically retrieve, review, and synthesise empirical literature exploring mechanisms of pan-theoretical poetry therapy, providing a united understanding of how poetry therapy operates to guide future research and practice.

Methods – A systematic search of six databases yielded 161 papers. Fourteen met the inclusion criteria, spanning individual and group approaches. Mechanisms and effects were extracted and synthesised into a governing framework and logic model. Stakeholder consultation was used to validate results.

Results – 25 primary mechanisms and 54 associated effects were identified. These were synthesised into logic model characterised by five core processes: Engaging, Feeling, Exploring, Connecting, and Transferring (“EFECT”). These processes were associated with multifarious benefits, impacting cognitive, emotional and behavioural domains.

Conclusions – The mechanisms and effects of poetry therapy can be understood via the EFECT model. This should now be tested empirically. The model can then be used to guide a united, rigorous research programme, helping to bring poetry therapy into evidence-based policy and practice.

Keywords: Poetry therapy, logic model, mechanism, effect

Identifying the Mechanisms of Poetry Therapy and Associated Effects on Participants: A Synthesised Review of Empirical Literature

What is Poetry Therapy?

Poetry therapy has been defined as “the use of language, symbol, and story in therapeutic, educational, and community-building capacities” (Mazza, 2012, p. 1434). Although poetry has long been informally integrated into psychological therapies, poetry therapy did not gain traction as a mode of therapy in its own right until the late 1980s (Mazza, 2017). This makes poetry therapy a relatively recent addition to the broader field of expressive arts-based therapies, which includes art, music, drama, and dance, among others (Heimes, 2011).

Poetry therapy currently occupies a broad field of practice and research, with Mazza (2017) noting that it can incorporate other forms of therapeutic writing such as journal therapy, therapeutic reading (bibliotherapy), and narrative therapy. This has, arguably, proved an obstacle to a number of researchers, who have struggled to summarise such a vast and sprawling array of literature to deliver a clear consensus of what poetry therapy is and how it operates in practice (e.g. Nyssen et al., 2016; Heimes, 2011). This compares starkly with the disciplines of art therapy (e.g. Carolan, 2001; Gabel & Robb, 2017) and music therapy (e.g. McDermott, Crellin, Ridder & Orell, 2013) which enjoy a more established position in arts-based therapeutic literature – and perhaps relatedly, in state-supported services.

To permit a cogent exploration of the literature, and avoid the pitfalls identified in former reviews, a revision of Mazza’s (2012) definition of poetry therapy will be used for this study, as follows: The use of written and spoken poetry, with or

without other forms of literature, applied with the intention to support mental health and/or wellbeing. Within this definition, “poetry, with or without other forms of literature”, can be considered as “the use of language, symbol, and story” and “health and wellbeing” can be considered the “therapeutic [...] and community-building capacities” to which Mazza refers in his definition. Operational definitions of these terms can be found in Table 1.

Why Care About Poetry Therapy?

There is a strong case to be made for the potential contribution of poetry therapy. Theory and evidence support at least four ethical arguments pertinent to the current sociopolitical climate in the UK:

Engagement

Evidence suggests that whilst current psychological therapies are helpful (Shadish, Navarro, Matt & Phillips, 2000) they have sub-optimal engagement, with an attrition rate of 18-40% (Swift & Greenberg, 2012). As a creative art, poetry therapy is a strong candidate in developing an intrinsically motivated form of psychological intervention. Converging accounts from cognitive neuroscience, evolutionary biology, anthropology, sociology and neuropsychology highlight the pan-temporal and pan-geographical reach of the arts (Martindale et al., 2007; Zaidel, 2014). Because of this, researchers have argued that they serve adaptive functions such as contributing to social cohesion, communication, and play, making them an intuitive and often intrinsically enjoyable activity (Dissanayake, 2007). Developing engaging therapies is of primary importance, as therapies that fail to attract and retain those they seek to support cannot hope to be clinically or cost effective.

Equity

Psychological therapies in the UK have been argued to be inequitable, favouring female, middle class, indigenous citizens, to the disadvantage of many (Mind, 2013). Evidence suggests that traditional psychological interventions are poorly understood and therefore off-putting to those who may benefit from support (Mind, 2013; Tseng, 2004); particularly those from black and minority ethnic groups (Gary, 2005; Alvidrez, Snowden & Kaiser, 2008). As poetry is cross-culturally available, pairing poetry with therapy may offer a shared mental model to the public to reduce stigma.

Further, poetry therapy is an inherently social act, particularly when offered in its traditional group format. This may provide an acceptable alternative to the individualistic models of talking therapy based on Western values and rationalist epistemology currently available within the NHS (see Pilgrim & Carey, 2012). Due to its global reach and existence in the public domain, poetry can be accessed equally across the so-called “social GRRRAACCEEESSS” (Burnham, 2012; an acronym for gender, geography, race, religion, age, ability, appearance, class, culture, ethnicity, education, employment, sexuality, sexual orientation and spirituality). As such, poetry therapy may be adept to serve the diverse population and subsequently diverse needs of contemporary British society.

Effectiveness

Poetry therapy may fulfil functions that other therapeutic modalities cannot. Mazza (2017) highlights how poetry provides augmented access to, and expression of, emotions, as well as improved ability to empathise with others’ perspectives. More

generally, poetry therapy may improve common factors known to influence outcomes in psychological therapy (Wampold, 2015); for instance, strengthening the therapeutic relationship by establishing trust through art sharing (Buck & Havsteen-Franklin, 2013).

Having a choice of treatment options has also been associated with improvements in treatment satisfaction, completion, and clinical outcome (Greenberg et al., 2006; Lindhiem et al., 2014). Though choice is a coveted principle of person-centred care (The Health Foundation, 2016), the current “menu of options” available to consumers seeking psychological support in the NHS is thin (Mind, 2013; see NHS, 2018) and could arguably be augmented by poetry therapy. Existing practice guidelines, such as those for individuals experiencing psychosis, indicate that service users value creative activities where they are offered (e.g. NICE, 2014), and providing a treatment menu that aligns with service user preferences seems important to meet the NHS’s commitment to both “quality care” and “innovation and excellence in care” (Health Education England, 2020). In the same vein, it provides choice to practitioners, which has been shown to demonstrate the same positive association with outcomes (Messer & Wampold, 2002).

Economics

Though no economic analyses of poetry therapy have been published, if the above arguments hold true, then poetry therapy can be expected to take a strong economic position. As Heimes (2011) summarises, poetry therapy is cheap compared with other expressive arts therapies, with few material costs and, when delivered in its typical group format, a high therapist to service user ratio. This is of ethical

importance within the NHS, which is “committed to providing best value for taxpayers’ money” (NHS, 2020).

Likewise, if it is indeed attractive and accessible to a broader range of potential service users then fewer vulnerable individuals would be left unsupported, reducing both societal and economic cost. Poetry therapy may reach people at an earlier stage when outcomes are expected to be better (see Alviderez, Snowden & Kaiser, 2008); and might engage “hard to reach” groups, which can be costly in terms of over-reliance on physical health or social care.

In addition, engaging therapies are related to better attendance, reduced attrition, and better outcomes (e.g. Kwan, Dimidjian & Rizvi, 2010). These factors, together, are important to meet the NHS (2015) values of commitment to quality care, improving lives, and everyone matters. Poetry therapy may therefore appeal to service commissioners at a time of austerity, particularly given that the NHS is reporting a growing demand for psychological services that they are ill-resourced to address (NHS England, 2017).

What is Already Known About Poetry Therapy?

Where and why is it Used?

Poetry therapy research has been conducted in a variety of settings, including mental health clinics (e.g. Schwiertert, 2004), medical hospitals (e.g. Danila et al., 2018; Johnson, 2017), community settings (e.g. Sjollemma & Hanley, 2013), prisons (e.g. Rothman & Walker, 1997), and schools (e.g. Sassen, 2012). It has also been used in coaching and supervisory settings (e.g. McNichols & Witt, 2018).

Applications are equally varied, and include treating a variety of mental health difficulties (see below), building resilience (Tegnér, Fox, Philipp, & Thorne, 2009), building empathy (Ingram, 2003), improving cognitive functioning (Danila et al., 2018; Levine-Madori, 2007), prophylaxis (Esterling, Abate, Murray, & Pennebaker, 1999), risk assessing (e.g. Sharlin & Shenhar, 1986; Stirman & Pennebaker, 2001), sense making in community trauma (Whitworth, 2017), and supporting youth development (Kloser, 2013; Williams, 2011).

It is also noteworthy that poetry is often used to supplement other forms of psychological therapy – in particular, mindfulness based approaches (Shapiro, 2001). For instance, poetry forms a part of the curriculum in both Mindfulness-Based Cognitive Therapy (MBCT; Segal, Williams & Teasdale, 2002) and Mindfulness-Based Stress Reduction (MBSR; Santorelli, Meleo-Meyer & Koerbel, 2017).

Who does it help?

Poetry therapy has an emerging empirical evidence base spanning a wide variety of clinical presentations and client populations. Although studies have generally been small-scale and idiographic in nature, positive associations between poetry therapy and outcomes have been reported for people with the following diagnoses and difficulties: aphasia (Shafi & Carozza, 2017), addiction (Brooke, 2009), dementia (Petriwskyj, Dwyer, Moyle, Nucifora, & Petriwskyj, 2015), eating disorders (Hornyak & Baker, 1989; Ramsey-Wade & Devine, 2018), grief and/or bereavement (Glover, Rice, Phillips, & Williamson, 2016; Sharma, 2019), homelessness (Mazza, 2007), psychosis (Tamura, 2001), sexual dysfunction (Floyd, 2019), and survivors of intimate partner violence (Donovan, Dubrasky, Sorensen, & Corser, 2019; McGarry & Bowden, 2017). This emerging evidence base concords

with the findings recently reported in Fancourt and Finn's (2019) scoping review that the arts can play an important role in the promotion of health, the treatment of ill-health, and in some instances, protection against the recurrence of difficulties.

It is of note that although these studies have found positive associations between poetry therapy and mental health and/or well-being, the strength of the evidence they provide is limited. Publication bias favours “successful” outcomes (du Prel, Röhrig, & Blettner, 2009), and much of the evidence base has been of limited or poor methodological quality (Heimes, 2011). To date, two key systematic reviews encompassing poetry therapy have been conducted (Heimes, 2011; Nyssen et al., 2016). Nyssen and colleagues investigated the utility of therapeutic writing in treating long-term health conditions and found that the heterogeneity of methods by which poetry therapy is applied in practice made comparisons between outcome studies invalid. Heimes (2011) found that comparisons were possible but that the evaluative methods employed by researchers are insufficient to provide a compelling evidence base, despite numerous encouraging studies. She encourages the development of interpretative research paradigms appropriate to the study of human experience to further the empirical evidence base.

How is it Used?

The predominant model of poetry therapy used in contemporary research and practice is Mazza's (2017) tripartite “RES” model, which identifies the role of receptive, expressive and symbolic aspects of poetry when used for therapeutic purposes. For instance, a facilitator might introduce a poem into the session (R), from which the client(s) could write a response (E). From this, a discussion of emergent metaphors might ensue (S). This model has been investigated empirically (Mazza &

Hayton, 2013) and underpins the International Federation for Biblio/Poetry Therapy's training and certifications in poetry therapy. It has been used in individual work, but is more commonly delivered in a group format.

Commentators have argued that poetry therapy is a “tool, not a school” and is best conceptualised as a creative overlay to traditional models of psychological therapy – that is to say, as an adjunct, rather than an alternative treatment modality (Gorelick, 2005, p. 125). However, it is important to note that there is no requirement by the International Federation for Biblio/Poetry Therapy, the discipline's regulatory authority, for poetry therapists to be mental health professionals. As such, many poetry therapists in practice cannot be expected to hang their practice on established therapeutic frameworks, and will, in effect, be offering poetry therapy as a stand-alone intervention. In short, there is great variety in how poetry therapy is employed in practice, and by whom.

Because individuals from a range of professions can deliver poetry therapy, there are no formal guidelines regarding the application of poetry therapy beyond cautioning practitioners to remain within their scope of practice and expertise (Mazza, 2017). As such, the application of poetry therapy by a clinical psychologist might look quite different to its application by a nurse or social worker. Poetry therapy could therefore be used in varied ways: proactively or reactively; in an open-ended or time-limited frame; assimilated within or used as an alternative to traditional models of psychological intervention.

What is Not Yet Known About Poetry Therapy?

How does Poetry Effect Change?

In 1993, Mazza published a 17-item research agenda for poetry therapy. Though much work has been done in the subsequent decades, substantial gaps remain. Perhaps the most striking absence is “an integration of thought systems related to poetry therapy” (Mazza, 1993, p. 57). In general, theories pertaining to the therapeutic effect of poetry therapy have been hung upon the framework of traditional schools of psychological therapy, such as psychodynamic theory or CBT. To date no clear synthesis of these ideas has been conducted and they have not been tested to see whether they apply in practice. As such it remains unclear as to whether these proposed mechanisms of change are actually employed during poetry therapy sessions, and how they might account for any effect that is brought about.

This contrasts with the wider expressive arts therapy literature. For instance, in their thematic synthesis of 119 art therapy papers, Gabel and Robb (2017) identified five therapeutic factors, which they equated to mechanisms of change: symbolic expression, relational aesthetics, embodiment, pleasure/play, and ritual. No equivalent study has yet been conducted to review the poetry therapy literature and identify common mechanisms of change. In short, though the aforementioned evidence to some extent supports the therapeutic ends of poetry therapy, the means by which this is achieved is altogether less clear.

This is an important omission, for as Mazza (1993) highlights, a cogent, integrated theory underpinning poetry therapy would help to direct the larger scale empirical research programme. An understanding of mechanisms of change can in

turn be used to identify which outcomes are measured in clinical trials, and to provide a standardised framework upon which trials can be compared, be those comparisons, replications, with different client groups, or across different therapeutic modalities (cf. Messer & Wampold, 2002). This would help to meet the recommendations from a recent review that “more research [...] examining the process of change is needed” (Ramsey-Wade & Devine, 2018, p.290).

The Aims of This Review

This review is intended to bridge gaps in the literature by systematically retrieving, evaluating and synthesising empirical studies that have investigated, directly or indirectly, the mechanisms underpinning poetry therapy. In so doing, it should provide an account not only of which mechanisms of poetry therapy are applied in practice, but also of how these mechanisms might be expected to bring about some form of therapeutic effect.

Literature from different therapeutic schools, countries, and client groups will be reviewed to develop an integrated understanding of how the techniques and processes applied by poetry therapists might effect change. It is hoped that this could be of benefit to researchers, practitioners, and educators alike in our combined effort to further describe and develop this emergent field.

Methods

Design and Rationale

This literature review follows Baxter and colleagues’ (2014) design, producing a logic model from systematic review synthesis. This means that papers were

systematically searched for, evaluated for quality, and then synthesised into an explanatory model. The aim of this model is to diagrammatically demonstrate the logic underpinning the relationship between mechanisms and observed effects. Though this is not proof of a cause and effect relationship, it goes further than merely pointing at correlation by attempting to fill the “black box” often left in intervention studies (Baxter et al., 2014).

There are several advantages to this approach. Foremost, the review aims at explanatory power: an answer to *how* poetry therapy might effect change. To achieve this, it is important to draw together and synthesise the available literature regarding both mechanisms and their effects, whilst acknowledging the strength of this evidence using quality assessment tools. By producing a model to summarise this process, future researchers can easily understand how far the existing evidence goes towards explaining a given phenomenon – in this case, the reported effectiveness of poetry therapy. It is of note that, so far, authors of systematic reviews have been unable to reach a conclusion regarding the effectiveness of poetry therapy due to the heterogeneity and/or paucity of evidence. Logic models can help abate this by providing testable assertions that can be either rejected or refined.

Literature Search

Six databases were searched (ASSIA, CINAHL, OpenDissertations, MEDLINE, PsychINFO, and Web of Science) to capture psychological, medical, and community-based literature, and unpublished dissertations. The Cochrane Library was searched using the same query for historical and registered systematic reviews but returned no results.

The database search query used was: ((poet*) AND (therap* or psychotherap*) AND (mechanism or system or technique or process or “program* theory” or “logic model”)).ab. All articles published before 7th January 2020 were searched, limited to English language papers.

To capture missed and “grey” literature, a call for unpublished papers was made between 14/07/2019 and 14/11/2019 using the social media platforms of key poetry therapy organisations (see Appendix A for strategy). In addition, the reference lists of relevant articles were manually searched. This process is summarised in Figure 1.

Selection Process

Database searching retrieved 661 articles and manual searching contributed a further 5. Duplicates were removed before articles were screened for eligibility. Only text-based articles that empirically employed and reported the mechanisms of poetry therapy in a health or wellbeing setting were included. Empirical papers were, for the purpose of this study, operationally defined as those describing one or more complete intervention(s) with attention to the client group, intervention and outcome. This criterion was used to enable the identification of mechanisms of poetry *therapy in practice*, along with their identified effects. Table 1 outlines the operationalization of key terms, used to inform whether or not an article was considered suitable for inclusion.

Figure 1
PRISMA Diagram of Literature Search Process

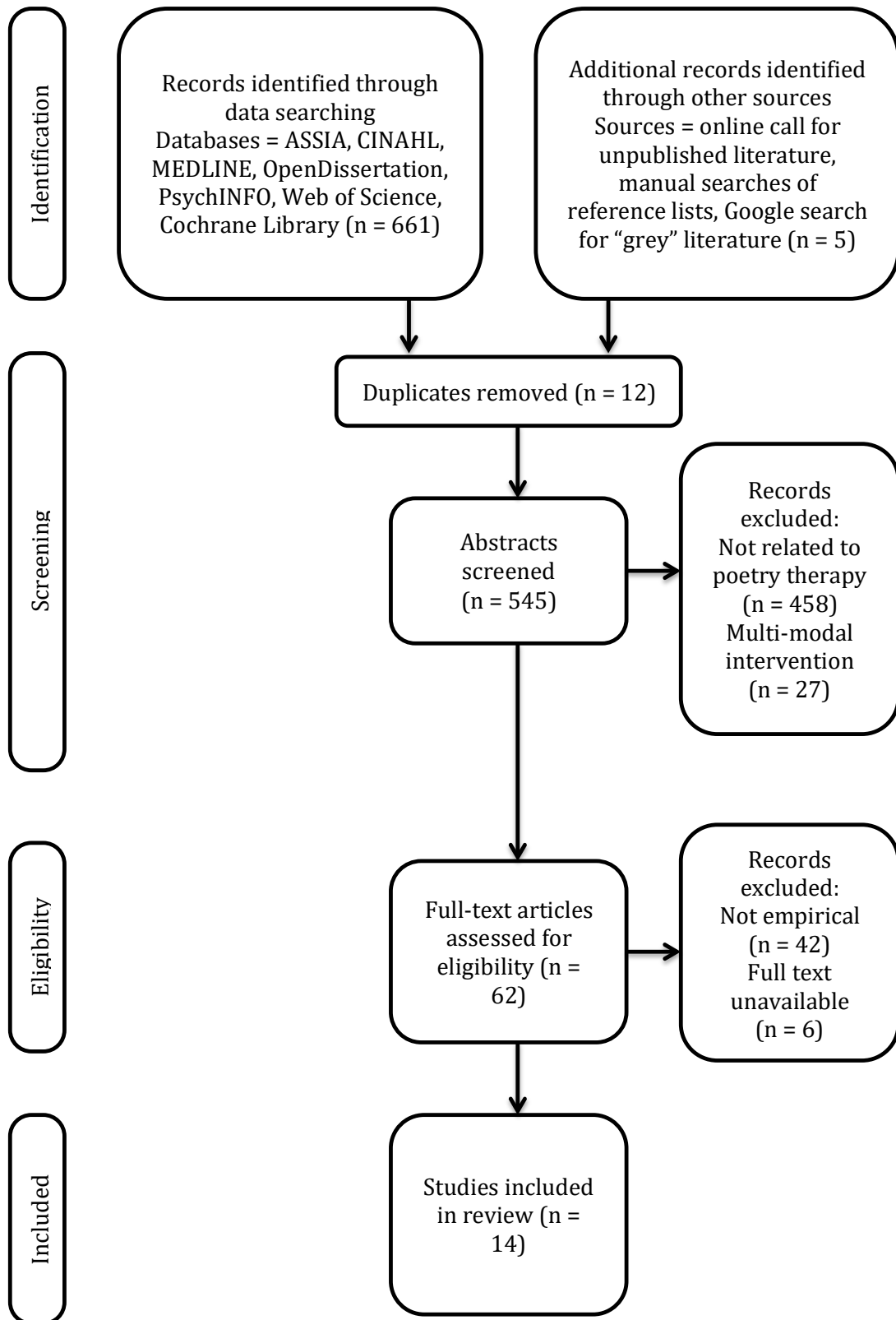


Table 1

Operationalisation of Key Terms used for Inclusion Criteria

<u>Term</u>	<u>Dictionary Definition*</u>	<u>Operational definition</u>
Poetry	Writing that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through meaning, sound, and rhythm	Deliberate use of written or spoken rhythmic (metrical) language to convey experience.
Mechanism	A process, technique, or system for achieving a result	Intentional application of a technique or intentional facilitation of a process theorised to achieve predictable change.
Health (setting)	The condition of being sound in body, mind, or spirit; <i>especially</i> freedom from physical disease or pain	Setting in which professionals intend to provide treatment for, or protection from, disease or pain of the body or mind.
Well-being (setting)	The state of being happy, healthy, or prosperous	Setting in which professionals intend to provide services that maintain or enhance positive physical and/or emotional states.

* *Merriam-Webster online dictionary, accessed November 2019.*

Quality Assessment Tools

The Critical Appraisal Skills Programme (CASP) Qualitative Checklist (CASP, 2018a) and Randomised Control Trial Checklist (CASP, 2018b) were used to assess the quality of studies. These were chosen because of their frequent use in systematic reviews (e.g. Fraser & al Sayah, 2011; Meekums & Daniel, 2011), their ease of use, and the consistency of their approach across differing methodologies. As recommended by their authors, these tools were not used to yield a numeric ranking or score, but rather to inform the consistent qualitative evaluation of each study's validity and reliability.

Review Process

Retrieved papers were first assessed for quality, informed by the appropriate CASP tool. This was followed by data extraction and analysis.

To permit comparisons across studies, the following data were extracted: Country, year of publication, therapeutic approach, ethics, client group, number of participants, key participant demographics, study design, setting, intervention, number of sessions, outcomes assessed, data collection method, main results, main conclusions (see Tables 2, 3 and 4).

Papers were then analysed to identify mechanisms and effects. This was completed using NVivo version 12. These were transferred to individual summary tables of mechanisms and effects (Appendix B), and individual models depicting conceptual links between the two (Appendix C). The 14 tables and models were then cross-compared to produce one synthesised framework and one synthesised logic model.

Results

Studies Identified

In total, 13 peer-reviewed papers and one unpublished doctoral dissertation were identified. Summaries and key extracted data are reported in Tables 2-4.

Summary of Studies

Papers 1-8 used qualitative methodology: Six single clinical case studies and two group case studies. One study supplemented clinical notes with self-report questionnaire data. Client groups were diverse, including individuals across the lifespan, both typically developing and those with learning disabilities. Presenting difficulties included acute (unspecified) distress, behaviour that challenges caregivers, childhood sexual assault, cancer, depression and trauma. Settings spanned community/ outpatient, home-based, inpatient, and residential care.

Papers 9-14 used quantitative methodology. Three randomised control trials and three exploratory clinical trials were reported. Five studies used self-report questionnaires before and after an intervention and one study collected saliva samples. Participant groups included adults with symptoms of cancer, mixed depression and anxiety, psychosis, secondary post-traumatic stress disorder (s-PTSD), and stress, as well as those without identified difficulties. Studies took place in community or inpatient settings, or participants' homes.

Table 2

Study Identifiers and Key Quality Ratings

<u>No.</u>	<u>Author(s) & date</u>	<u>Evidence of Attention to Bias</u>	<u>Evidence of Attention to Ethics</u>	<u>Generalizability</u>	<u>Replication Potential</u>
1	Bowman & Halfacre, 1994	Low	Low	Low	Low
2	Buck & Kramer, 1974	Low	Low	Low	Sufficient
3	Conlon, 2012	Low	Low	Low	Low
4	Deshpande, 2010	Sufficient	Low	Low	Low
5	Reid, 2016	Sufficient	Good	Low	Very good
6	Reiter, 1994	Low	Low	Low	Sufficient
7	Santarpia, Dudoit & Paul, 2015	Sufficient	Sufficient	Low	Good
8	Seiden, 2007	Sufficient	Low	Low	Sufficient
9	Boone & Castillo, 2008	Sufficient	Good	Good	Good
10	Golden, 2000	Good	Sufficient	Good	Good
11	Jabarouti, Shariat & Shariat, 2014	Good	Sufficient	Good	Good
12	Mohammadian, Shahidi, Mahaki, Mohammadi, Baghban & Zayeri, 2011	Good	Sufficient	Good	Good
13	Parastoo, Amenehsadat & Shahla, 2016.	Sufficient	Low	Good	Low
14	Tegnér, Fox, Philipp & Thorne, 2009	Good	Sufficient	Good	Good

Note. Full CASP assessment notation available in Appendix D. Evidence rated “low”, “sufficient”, “good”, or “very good”.

Table 3
Summary of Extracted Study Characteristics

<u>No.</u>	<u>Client Group</u>	<u>Presenting Difficulty</u>	<u>Client(s)</u>	<u>Setting</u>	<u>Design</u>
1	Adolescents; Survivors of childhood sexual assault	Difficulties with intimacy and sexuality, impaired ability to trust, anger and low self-esteem.	1x 19y/o M	Unspecified therapy/ counselling setting	Single clinical case study
2	Adults with/out recovering mental health difficulties	Communication	9 undergraduate students, 12-20 hospital patients	Meeting room; psychiatric hospital rehabilitation unit	Group case study
3	Palliative care; physical health	Terminal cancer with treatment side effects	1x 31y/o F	Hospital – inpatient medical ward	Single clinical case study
4	Older adults	Depression & social withdrawal; dementia	1 x 93y/o F	Nursing home	Single clinical case study
5	Adults; Parents; Adults with Learning Disabilities	Mothers whose children had been adopted in context of mixed psychosocial difficulties	3x service users, 1x project worker; aged 20s-40s, F	Charity – community setting	Group case study
6	Older adults	Depression & social withdrawal in context of bereavement & physical health comorbidities	1x 86y/o F	Client’s home	Single clinical case study
7	Older adults; palliative care; physical health	Depression & social withdrawal in the context of terminal cancer	1 x 70y/o M	Hospital - oncology unit	Single clinical case study
8	Children	Oppositional & defiant behaviour in context of adoption & family discord	1x 7-9y/o F	Unspecified therapy/ counselling setting	Single clinical case study

9	Adults	Domestic violence counsellors with secondary-PTSD	55 counsellors; aged 23-53; M = 6, F = 49	Participants' homes	Randomised control trial
10	Adults	No identified distress, normally developing	33 graduate counselling students (M = 16, F = 17)	College classrooms	Randomised control trial
11	Adults	Stress precipitated by retirement	26 retired academics; M, aged 51-57	Participants' home	Randomised control trial
12	Adults; Students	Depression, anxiety, stress	28 university students; F, aged 18-22	Not specified	Exploratory clinical trial
13	Adults with psychosis; Psychiatric inpatients	Psychosis	22 M; mean age experimental group = 46, control group = 53	Hospital, psychiatric inpatient setting	Exploratory clinical trial
14	Physical health	Adjustment to cancer diagnosis	6 F patients, aged 50+	Cancer support centre	Exploratory clinical trial

Note. F = female, M = male

Table 4

Summary of Extracted Study Outcomes

<u>No.</u>	<u>Intervention</u>	<u>Measures</u>	<u>Main Results</u>	<u>Main Conclusions</u>
1	Actualizing therapy with poetry therapy adjunct. Frequency, length, and number of sessions unspecified.	Therapist's notes, client's poems.	<ul style="list-style-type: none"> - Move towards self-actualisation - Ability to express difficult emotions - Increased sense of trust - Writing enabled "rehearsal" of secret/painful experiences before revealing them in therapy - Rewriting poems increased confidence in accuracy of memories and emotions - Interpretation aided understanding - Desire to relate more intimately toward others - Increased self-esteem and self-acceptance. - Improved self-awareness - Developed skills 	<ul style="list-style-type: none"> - Actualizing therapy is compatible with poetry therapy - Unwanted emotions may be more easily expressed in poetry than in more traditional forms of therapy by some individuals - The resolution of sexual abuse may be encouraged by poetry therapy as intense emotions are assimilated by means of the client's interpretation of personal poetry.
2	Time-limited group poetry therapy: 7 weekly sessions, unspecified duration	Facilitator's notes & participants' poems.	<ul style="list-style-type: none"> - Group divisions confronted and overcome; move towards unity - Poetry aided indirect expression of thoughts, attitudes, and feelings; leading to direct expression - Sharing poetry aided self-disclosure and expression of felt experience, enabling empathy - Poetry supported self-actualising growth; acceptance of feelings and experience - Participants developed skills with words and in the expression of emotions and thoughts - Developed conception of self as poet - Group theme development occurred: similar elements appeared in poems by different people - Decided by consensus to continue the group 	The group demonstrated the communicative potential of poetry when it is used in combination with a theory of group development.

3	Brief poetry therapy. Number of sessions unspecified, duration 4 days.	Therapists' notes	<ul style="list-style-type: none"> - Facilitated processing of thoughts and emotions - Provided safe vehicle for emotional expression - Aided goal clarification - Was perceived as meaningful work by client and therapist - Left client feeling encouraged and satisfied 	Poetry therapy is an acceptable and effective intervention for brief hospital based end-of-life work.
4	Self- psychology with poetry therapy adjunct. Number of sessions unspecified, duration 4 months.	<ul style="list-style-type: none"> - Geriatric depression scale (GDS) - Therapists' notes - Care staff observations 	<ul style="list-style-type: none"> - Improved self esteem - Increased interaction with others - Reduced symptoms of depression (15 to 12 GDS over 4 months) - Acquired coping skills - Acquired interpersonal skills - Developed emotional regulation skills - Managed later life issues - Acquired ability to use available resources. 	Poetry therapy with self- psychology helped client access larger world, develop meaningful interactions and alleviate depressive symptoms. Suitable for use with elderly persons with adjustments but progressed dementia can be a contraindication.
5	Time-limited poetry therapy: 5x 2hr group sessions, weekly	Semi-structured interviews.	<ul style="list-style-type: none"> - Helps to identify, release, and process memories, thoughts and emotions - Facilitates change - Aids skill development, self-esteem and confidence - Enjoyable process, though elicits mixed emotions - Group process was helpful and preferable to individual work - Process appreciated: Authenticity and creativity important, variety of exercises useful, poetry had benefits over other writing forms, topic choice and safety important 	Group poetry therapy can be effective for adults with learning disabilities. Participants reported variegated benefits and stated they would attend again.

6	Biblio/poetry therapy of unspecified frequency and duration	Therapist's notes and poems	<ul style="list-style-type: none"> - Poem can represent past and/or present emotional states, both positive and negative - Poem can communicate a need - Sharing poetry can strengthen the therapeutic relationship - Sharing poetry can act as a catalyst to discussion - Poem can be a physical representation of emotional truth - Images can elicit feelings and associative thoughts - This can elicit meaningful discussion 	Poetry provides a vehicle for sharing client's inner world and telling the stories of our lives. This can strengthen the therapeutic relationship and open meaningful discussion. Poetry offered a sense of connection to others and an opportunity for sense making.
7	Four-phase poetry-writing technique, 4-6 weeks duration.	Semi-directive interviews conducted before and after intervention	<ul style="list-style-type: none"> - Discourse changed during study: reduction in use of first-person pronoun - Less reliance on defensive processes e.g. laughter - Development of new metaphors - Ability to express frustration - Difficulty expressing depth of sentiment via writing - Finding psychic objects that were previously lost to memory 	Writing workshops based on haiku can enable patients to produce a larger and more unified narrative about their end-of-life experiences, to think in new ways about themselves and their relationship to illness and disease, and may influence how cancer is experienced.
8	Psychoanalysis with poetry therapy adjunct. Number of sessions unspecified, duration 2.5 years.	Therapist notes and clients' poems, letters, drawings and stories.	<ul style="list-style-type: none"> - Client enjoyed making collaborative poems with therapist - Poems helped client communicate directly, and develop clearer self-understanding - Client's defiant and oppositional behaviour reduced - Bedwetting remained a problem - Poems record client's progress - Approach has equipped client with tools for managing difficulties in life 	Poetry therapy depends on the use of playful symbolic language, making it an effective adjunct to psychoanalysis when working with children who find it difficult to talk to their therapists directly about their life and their problems. Joy in the process is an important part of the experience.

9	Structured online poetry therapy: 3x self-directed sessions, reading and writing poetry, accessed via website.	Impact of Events Scale (IES)	Intervention was associated with a statistically significant reduction in PTSD symptoms as assessed by the IES ($t = 5.52, p < 0.001$). <i>Note.</i> control group also showed significant reduction in IES scores at time two.	<ul style="list-style-type: none"> - Poetry therapy can relieve symptoms of secondary PTSD - Practitioners at risk of secondary PTSD should be informed of writing as a self-care technique - Support groups that utilize writing and poetry therapy may be an especially effective means of helping staff cope with stress.
10	Poetry therapy with or without collaborative writing. 6x 1hr/ weekly	The Cohesion subscale of the Group Environment Scale (GES)	<ul style="list-style-type: none"> - Scores improved post-test for both the experimental and control groups but differences within groups were not significant - The difference between post-test scores on Cohesion in poetry therapy control and experimental groups was significantly different ($1.95, p > .032$) 	The hypothesis that there would be a difference between post-test scores in Cohesion on the Group Environment Scale was accepted.
11	Listening to poetry via CD-player, 5x 30mins per week, 8 weeks	Salivary cortisol (stress hormone)	Intervention significantly reduced salivary cortisol compared with the control group ($p = 0.007$)	Listening to Persian classical poetry reduces salivary cortisol for retired men and should be considered as an independent method of poetry therapy.
12	Time-limited group poetry therapy: 7x once weekly 90-minute sessions	Depression Anxiety Stress Scale (DASS-21)	Results of mixed ANOVAs showed that poetry therapy had a significant effect on reducing signs of: <ul style="list-style-type: none"> - Depression ($F= 22.17, df= 1,15, p= 0.001$) - Anxiety ($F= 6.59, df= 1,16, p= 0.021$) - Stress ($F= 22.36, df= 1,15, p= 0.001$) 	Group poetry therapy may be effective in reducing symptoms of depression, anxiety, and stress as measured by the DASS-21 among female Iranian undergraduates.

13	Time-limited group poetry therapy: one-hour group poetry therapy session, x2/ week, for four weeks.	<ol style="list-style-type: none"> 1. Demographic information questionnaire 2. Cognitive Emotion Regulation Questionnaire (CERQ) 3. Brunel Mood Scales (BRUMS) 	<p>Significant improvement in</p> <ul style="list-style-type: none"> - Positive refocusing and planning - Evaluation and adoption of broader perspective - Acceptance - Overall mean of positive (helpful) strategies <p>No significant change in use of negative (unhelpful) strategies. No significant change in mood.</p>	<p>Poetry therapy is an effective way for individuals with psychosis to develop their use of positive coping strategies.</p> <p>Recommend that poetry therapy be used as a supplementary therapy in psychiatric centres and clinics</p>
14	Time-limited poetry therapy: 6x 1.5hr group sessions, weekly	<ol style="list-style-type: none"> 1. Hospital Anxiety and Depression Scale (HADS) 2. Mini-Mental Adjustment to Cancer (Mini-Mac) Scale 3. Courtauld Emotional Control Scale (CECS). 4. Post-traumatic Growth Scale (PTGI). 	<ul style="list-style-type: none"> - Significant change in total CECS for the participants who experienced the poetry workshops (47 to 41). - Significant decrease on anger sub-scale of CECS (17 to 15) - Significant reduction on anxiety scale of the HADS (6 to 4) - No significant changes on these measures in the control group - Scores on other measures showed non-significant change in hypothesized direction 	<ul style="list-style-type: none"> - Emotional resilience can be improved by the use of a poetry therapy intervention - This can also improve anxiety levels. - Participants verbally expressed their enjoyment of the poetry therapy intervention indicating treatment acceptability.

Quality Appraisal

Studies were appraised using the CASP Qualitative or Randomised Control Trial Checklist. CASP measures consider the validity, clarity and utility of results, inclusive of ethical integrity.

Qualitative and Mixed-Methodology Studies

Taken together, evidence for the overall quality of the qualitative studies was limited. All eight studies presented case studies, six of which were single clinical cases. Though all had clear aims, for which qualitative methodology was appropriate, the majority (1, 2, 3, 4, 6, 8) were written *post hoc*, meaning that the design and analysis was not pre-specified prior to the work. This may compromise the validity of the findings – particularly as, with the exception of study (8), the clients' words and interpretation were inadequately delineated from those of the author/ facilitator. Generally, the analysis appeared to rely entirely upon the author/facilitator's professional judgement and only (5) and (7) used a clear analytic technique, contributing to their higher quality ratings.

Overall, evidence for the ethical quality of the qualitative studies was extremely limited. Only one study, (5), clearly stated that the work was approved by an ethics committee. Even within this study it was unclear whether issues such as capacity, pertinent to participants with learning disabilities, had been attended to. Though all studies used pseudonyms to protect anonymity, none reported consent to publish details of their clients, despite the fact that authors reported studies on vulnerable persons, including children, individuals with forensic histories, survivors

of sexual assault, and adults with dementia. One study (7) indicated that the client consented to treatment.

For the most part, the findings of the qualitative studies were clear (except 7) and useful. Studies reported broadly successful outcomes across a variety of client groups. Study (5) presents a “least likely” instance – that is to say, using poetry therapy with those who may be least likely to derive benefit from it, such as individuals with learning disabilities or dementia. Studies (3) and (7) report success in acute hospital settings, in which clients can be very unwell, time can be short, the environment unpredictable, and privacy limited. Studies (4) and (6) note success with older adults, and discuss helpful adjustments to engage those with sensory, memory or attention impairments. Study (8) illustrates how poetry therapy can engage young people who can find traditional approaches to psychological therapy difficult.

Though single case studies are inherently idiographic, the papers do offer helpful insights into the feasibility, acceptability and utility of poetry therapy when working with particular client groups. Nonetheless, the insufficient attention to design, procedure and analysis of these studies lends poor replication potential. Only one study, (5), described the procedure with adequate clarity and detail for future researchers to repeat the study. Few (2 and 5) provided adequate information for even basic comparisons such as session length, frequency, and number; details required to establish the so-called “dose-response effect” used to inform clinical guidelines (see e.g. NICE, 2009). No studies provided follow up information. Only one study, (4), used method triangulation (Patton, 1999), supporting qualitative data with rating scales and collateral observations.

Quantitative Studies

Overall, the quality of the quantitative studies was good. All studies addressed a clearly focused issue, ensured that experimental and control groups were roughly equivalent at baseline, and treated the groups equally aside from the intervention. All but one study (10) stated that participants were randomly allocated to groups and accounted for all participants in the results. No studies reported the allocation process or whether experimenters were blinded. Where pertinent, potential confounding variables were well controlled. Self-report instruments were well described (9, 10, 12, 13, 14) and validity and reliability of the scales was reported (9, 10, 12). Generally, reported results appeared valid.

The reporting of ethical standards was, again, limited. One study (9) stated approval from a university board. Four studies (10, 11, 12, 14) indicated that participants consented to participate. Study (13) took place in a hospital setting and it was unclear how participants were recruited and whether they gave informed consent. One study used deception (10), though a debriefing was provided and the study used people without identified difficulty or distress. For all studies, the benefits appeared to outweigh potential harms; however, the lack of safeguards was concerning.

The results from all six studies were clearly reported and rigorously analysed; however, no studies reported effect sizes or confidence intervals. Two studies, (11) and (13), reported their power calculations, though (13) ran multiple comparisons and likely still lacked power – a significant limitation given their promising results. As poetry therapy requires small groups, the strongest studies optimised power by combining the scores of multiple groups (10 and 14). No studies analysed attendance or attrition. Results were appropriately analysed except for study (9), wherein

seemingly equivalent pre- and post-test scores for the control and experimental group were not compared. As such, it was unclear whether the intervention had any particular benefit.

Taken together, the quantitative papers offer information that is specific, but locally useful. Studies (10) and (11) isolate clear techniques and report their effect upon outcomes. Though all studies had limited generalizability, their populations were clearly defined. As all six papers clearly describe their procedure these can be replicated with different populations. This will be particularly important for studies (11, 12 and 13), which used Persian poetry with an Iranian population. As poetry is an important facet of Iranian culture, and Persian poetry has particular distinguishing qualities, the generalizability of these findings to other cultures is unclear.

Analytic Synthesis

Framework

The mechanisms and effects identified in each paper were extracted into individual frameworks (see Appendix B) and synthesised. An illustrative sample of this summary framework is provided in Table 5, which also identifies the corresponding RES component for comparison. The unabridged framework of primary mechanisms and effects can be found in Appendix E, and an extended framework inclusive of secondary mechanisms and effects is detailed in Appendix F. Papers that directly evidence the reported mechanism or effect are reported as a proxy for strength of evidence. However, it should be noted that not all mechanisms would be possible within the diversity of approaches sampled, and some studies may have used these mechanisms but not reported them, making this a conservative estimate.

Table 5

Abridged Framework of Synthesised Mechanisms and Effects

<u>Mechanism (RES comparator)</u>	<u>Ref. Papers</u>	<u>Effect</u>	<u>Ref. Papers</u>
Facilitator introduces stimulus poem (Receptive/ prescriptive) <i>e.g. a published poem</i>	4, 5, 6, 7, 9, 10, 11, 12, 13, 14	Audience listens <i>e.g. when someone else is reading a poem</i> Increased awareness of self <i>e.g. through reflection</i>	5, 6, 8, 11, 14 2, 3, 5, 7
Facilitator invites discussion (Receptive/prescriptive; Expressive/creative) <i>e.g. asks questions about response to poem</i>	1, 2, 3, 5, 6, 10, 12, 14	Poems aids emotional insight <i>e.g. via discussion</i> Poems facilitate change <i>e.g. via goal clarification</i> Poems bring group together <i>e.g. via mutual support</i> Poems aid cognitive insight <i>e.g. via discussion</i> Short-term improvement to mood <i>e.g. feel "cheered up"</i>	1, 2, 3, 4, 5, 6, 7, 8 1, 2, 4, 5, 6, 8 2, 5, 10, 13 1, 2, 3, 4, 5, 6, 7, 11, 12, 14 2, 4, 5, 9, 11, 12, 13, 14
Facilitator provides writing task (Expressive/ creative) <i>e.g. "fill in the blanks" exercise</i>	1, 3, 4, 5, 7, 8, 9, 10, 12, 13, 14	Participant(s) complete task <i>e.g. write poem</i> Task impacts emotional health <i>e.g. offers relief from difficult emotions</i>	1, 3, 4, 5, 7, 8, 9, 10, 12, 13, 14 1, 2, 3, 4, 5, 6, 7, 8, 12

		Task aids cognitive awareness <i>e.g. writing highlights thought patterns</i>	1, 2, 3, 4, 5, 6, 7, 8, 12, 14
		Task aids communication <i>e.g. can express things that are difficult to say in conversation</i>	1, 2, 3, 5, 6, 8, 12, 14
		Some symptoms improve <i>e.g. reduction in anxiety symptoms on Hospital Anxiety and Depression Scale</i>	4, 7, 9, 11, 12, 13, 14
Facilitator invites participant(s) to share their writing (Expressive/creative; Symbolic/ ceremonial) <i>e.g. read poem aloud</i>	2, 5, 7, 10, 12	Participant communicates through writing <i>e.g. poem enables direct communication to others</i>	1, 2, 3, 5, 7
		Poem serves emotional function <i>e.g. prompts recall of emotional response to a situation</i>	1, 2, 3, 4, 6
		Cognitive response <i>e.g. listening to poem brings up new ideas of way of looking at things</i>	3, 6
Facilitator offers ending ritual (Symbolic/ ceremonial) <i>e.g. creating an anthology</i>	2, 5, 14	Participant(s) experience positive thoughts and emotions <i>e.g. poetry therapy appraised as being satisfying</i>	2, 5

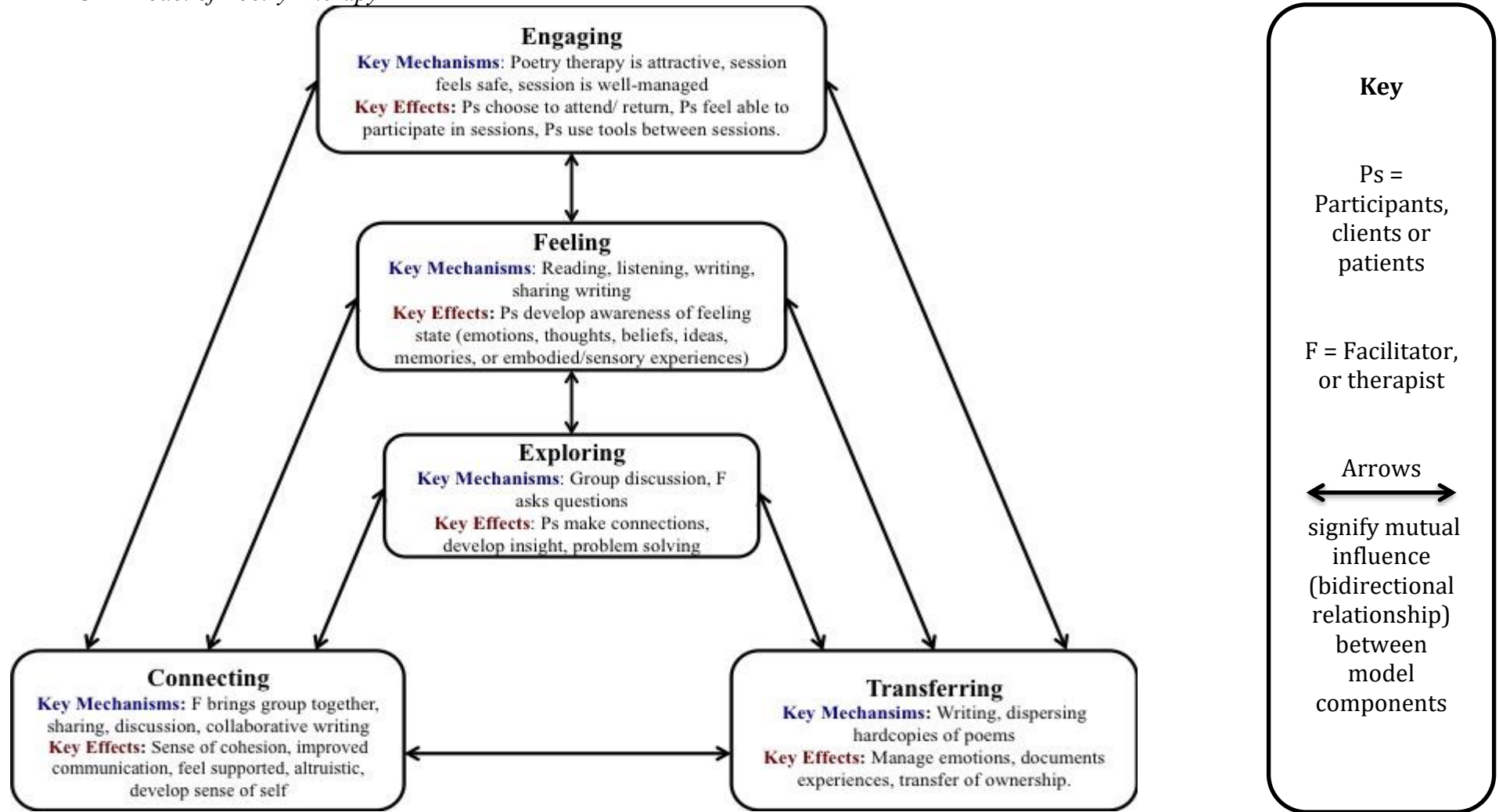
Note. Indicative sample of primary mechanisms and effects included for brevity. Examples selected to indicate concordance with Mazza's (2017) RES model. For complete table of primary mechanisms and effects, see Appendix E. For expanded table, inclusive of secondary codes, see Appendix F.

Model

Each of the 14 frameworks was described visually, yielding 14 individual models (see Appendix C). Though the degree of confidence placed in each study's findings was informed by the quality appraisal, with poorer quality studies being afforded less confidence, the analysis revealed that each of the studies converged upon very similar themes. As such, all of the papers were considered to have contributory value (see Gabel & Robb, 2017), and all 14 individual models were drawn upon equally in the construction of the synthesised logic model (Figure 2), which describes the inputs, processes and outputs of poetry therapy in practice. The resultant model can be conceptualised as describing five primary tasks of poetry therapy. The bidirectional arrows indicate how these primary tasks continually influence each other, forming an active and dynamic process:

1. Engaging: Primary task is attracting and retaining participants. This includes recruitment; participants' ability to actively engage in the session; and/or their continuing involvement with poetry therapy.
2. Feeling: Primary task is eliciting awareness of feeling state. This could be a thought, emotion, or embodied/sensory experience.
3. Exploring: Primary task is meaning making. This includes any mechanism relating to the development of understanding, insight or processing.
4. Connecting: Primary task is the social enterprise of "being-with". This includes connecting with the self, the group, the facilitator, important others, and wider society.
5. Transferring: Primary task is transferring an immaterial thought, emotion or sensation into something tangible that can be shared with others. This could be in physical or digital copy.

Figure 2
 "EFFECT" Model of Poetry Therapy



Stakeholder Consultation

To assess the validity and utility of the synthesised framework and model an online survey was disseminated. Stakeholder consultation is recommended as best practice in the development of logic models (Baxter et al., 2014). Mentor-trainers in biblio/poetry therapy and other professionals were approached directly via letter (Appendix G), from which a snowball approach was used. Professionals were presented the results and asked to consider how well the model and framework reflected their experiences of poetry therapy, how easy they were to understand, and how they might be useful to the respondent.

Six professionals responded to the survey (Appendix H). Regarding the framework, participants rated 76.0% of the mechanisms and 81.7% of the effects as a “good fit” or “very good fit” with their professional experience. No new mechanisms or effects were identified. It was noted that the meaning of “facilitator hypothesises/formulates” was unclear so this was changed to “facilitator attempts to make sense of what is going on” (see Appendix E).

Four respondents rated the model as “difficult to understand”, one rated it as “very easy” and one did not answer. Two participants felt that the arrows were confusing and one felt that the model was too complex. The model was simplified on the basis of this feedback (see Appendix I). Three respondents felt that the model could be helpful for teaching or training; one did not feel it was helpful and two were unsure in what way they might use it.

Discussion

Key Findings

14 papers yielded 25 primary mechanisms and 54 associated effects. The most consistently reported mechanisms were “facilitator provides writing task” (11/14 papers), “facilitator introduces stimulus poem” (10/14 papers) and “facilitator attempts to make sense of what is going on” (9/14 papers). The synthesised logic model describes the relationship between five core processes: Engaging, Feeling, Exploring, Connecting, and Transferring (“EFECT”). These processes are hypothesised to positively influence participants’ thoughts, feelings, and actions. Though longer-term effects were not investigated, several papers were indicative of its sustainability. Stakeholder consultation indicated that the framework and model represented were valid and had potential utility.

Understanding the EFECT Model

Engaging

Reviewed studies indicated that engagement was central to the effectiveness of poetry therapy, and consisted of three components: attractiveness, safety, and sustainability.

Theoretical reasons for attending poetry therapy, including the pan-cultural familiarity of the arts (Zaidel, 2014) and their intrinsic rewards (Dissanayake, 2007), were supported by reviewed studies. Some participants referenced their familiarity with poetry from school, their sense of it as an interesting or enjoyable activity, or its place within their cultural identity. Nonetheless, several predictive factors remained

unexplored. Personality factors such as openness to experience or extraversion (Thalmayer, 2018); beliefs about gender and identity (Furman & Dill, 2015); cohort effects (Pennebaker & Stone, 2003); and previous experiences of poetry and/or therapy (MacNair-Semands, 2002) are examples of variables that could plausibly hold influence.

The second component, feeling safe in the therapeutic process, has long been recognised as an important foundation to psychological therapy (Bowlby, 1988). Safety enables vulnerable self-expression, facilitating positive growth (Livingston, 2003). The reviewed literature indicated ways in which the facilitator was fundamental to this process: managing safety, “ground rules”, room set up, location, and outlining the frame of therapy (for instance, specifying session times, purpose, and the anticipated way of working). This was reported to reduce feelings of nervousness, enabling active participation in the process.

Finally, positive appraisal of poetry therapy was associated with participants’ continuing attendance at sessions. The heterogeneity of reviewed studies and inconsistent reporting of session numbers precluded the calculation of a “dose-response effect”, but it appeared that multiple sessions were required to achieve significant results, with weaker associations observed among shorter treatment protocols (e.g. study 10). This accords with the evidence base in mainstream psychological therapies (see Howard, Kopta, Krause, & Orlinsky, 1986 for review). Participants referenced the variety of activities, the poetic form, and the group process as helpful “ingredients” in the process. Where reported, participants generally found poetry therapy a positive experience, expressing desire to attend again in the future, deciding to continue the group, or using poetry to support wellbeing independently.

Only study 6 reported early termination of therapy. Although reasons were ambiguous, the client was noted to have a poor pre-existing relationship with poetry. Further investigation of the causes of attrition would be helpful.

Feeling

As an experiential approach, it is unsurprising that this review highlighted the central role of *feeling* to the poetry therapy process. Here, feeling is conceptualised as the experiential awareness of emotions, thoughts, actions and the body. This borrows from the four-part model of Cognitive Behavioural Therapy (CBT; Beck, 1995). Reviewed studies indicated that awareness arises in an immediate way through reading, listening to, writing or discussing poetry; bringing the feeling “into the room” for here-and-now exploration. Participants reported that the stimulus materials elicited both immediate, reactive emotional responses as well as the re-experience of emotional memories. Developing awareness has long been considered a central component of psychological therapy, enabling participants to explore the cause of the feeling, its power, purpose, and how it can be managed (see Rogers, 1946). Though a central organising feature of experiential therapies, a number of mainstream approaches, in particular third-wave CBT models, also recruit an experiential component (e.g. Gilbert, 2010; Linehan, 2014).

A less explored, but still evident aspect *feeling* pertains to the body. Notably, almost every study involved reading poetry aloud to others, recruiting the sensory experiences of both speaking and listening. Some participants linked the use of their voice and the embodiment of their emotional experience. This concept was attended to in the design of treatment protocols, such as the use of warm ups to engage everyone’s voice in study 14. The impact of rhythm and sound featured in study 11,

which reported positive effects on stress reduction through listening to spoken poetry alone. Though mainstream psychological therapies are increasingly attending to the embodiment of emotion (e.g. van der Kolk, 2015), this concept holds particular prominence in expressive arts and movement-based therapies (e.g. Koch & Fischman, 2011). As an approach that recruits action and sensation into its operational paradigm, poetry therapy is likely to provide a useful platform from which to further explore these principles. Attention to the action of writing, the sensory aspects of ink and paper, and the impact of sound as a distinct mechanism from the communication of meaning, would offer interesting contributions to the model. Drawing upon the philosophical field of embodied cognition could inform this enterprise considerably (Koch & Fuchs, 2011; see also Gallagher, 2006; Noe, 2004).

Exploring

Making sense of psychological experiences is a central endeavour of most forms of psychological therapy. The reviewed studies illustrate the particular ways in which poetry can facilitate and expedite this process. Foremost, poetry elicited material that could be explored via discussion. The poem also offered a shared object of attention providing an accessible route into difficult conversations, leading several authors to argue its advantage over traditional therapy techniques (e.g. studies 1, 3, 5 and 8). Not only did this serve to strengthen the therapeutic alliance, a common factor to the effectiveness of psychological therapies (Wampold, 2015), but so too did it appear to facilitate the circumnavigation of defensive structures, permitting more incisive analysis.

The exploration of inner worlds was a central component to almost every study reviewed, and it is noteworthy that the mechanism of *discussion* was associated

with the largest number of effects in the summary framework (Table 5). Participants telling their stories, identifying key themes or images, and making links with personal experience were some ways in which exploration was achieved. It appeared that the facilitator's continual act of formulation and re-formulation helped to guide the participants' enquiry in a process of collaborative discovery, as it might in any other form of psychological therapy (Johnstone & Dallos, 2014).

Participants and facilitators alike referenced the importance of processing feelings, both in terms of the sense of satisfaction gained, and its role in personal growth. The relationship between meaning and change was evidenced in several papers, wherein improved understanding of thoughts, experiences and emotions reportedly led to new ways of thinking, emotional experiences, and/or action impulses. For instance, participants reported improved ability to manage emotions (study 5), increased clarity of goals (study 3), increased social interaction (study 4) and greater desire for intimacy (study 8). This was linked to positive appraisals of the process.

Connecting

Common across reviewed studies were the particular ways in which poetry seemed to facilitate greater connectivity – be that with the present moment, the past, one's sense of self, the facilitator, group members or important others. To this end, the poem was used both as an evocative device and as a communicative device. The finding that poetry can be used to connect with the present moment aligns closely with its existing use in mindfulness-based therapies (Shapiro, 2001).

The *feeling* component of the EFACT model highlighted how poetry enabled connection to oneself in the present moment as an embodied, sensing agent, as well as connection to past feelings evoked by images or ideas contained within the poem. This appeared to promote a sense of integration within participants, and also permitted them to re-connect with their less dominant narratives. For instance, participants in study 5 reported feeling more capable, creative, and confident following participation in poetry therapy. Similarly, poetry enabled participants to connect to the stories of their lives – stories that may not be ordinarily be given voice to (see e.g. study 6). In this way, poetry therapy exemplifies principles of narrative therapy, such as re-remembering and re-storying; processes theorised to promote strength and resilience within participants (Morgan, 2000).

Poetry also appeared to evoke feelings of connectivity to people, places and things in a way that transcended space and time. Studies 4 and 6, in particular, noted how reading poetry could elicit memories of loved ones long passed, lending a feeling of connectivity that seemed particularly important for older adults experiencing bereavement. So, too, did it facilitate a sense of connection to the mind of the poet, helping isolated individuals to feel interpersonally connected when this might otherwise be difficult or impossible. This sense of social connection is well documented as having a protective as well as restorative effect as regards mental health and wellbeing (Perkins, Subramanian & Christakis, 2015).

As a communicative device, poetry had a variety of applications. Sometimes, poetry was used to communicate with others directly, for instance, writing a poem *for* someone. Participants in study 5 indicated that this fostered feelings of connection, for instance, via enhanced empathy, improved communication skills, or a sense of

altruism. Others noted that poetry enabled indirect communication, wherein the meaning underpinning poems written later emerged through discussion (e.g. studies 1 and 8).

This use of poetry to communicate experiences appeared to have an important impact upon the therapeutic relationship – an identified common factor predicting the effectiveness of psychological therapy (Wampold, 2015). Poetry enabled participants to convey difficult feelings in a way that the therapist could understand. This appears consistent with neuropsychological findings that visual art activates the Default Mode Network (DMN), a neural circuit that relates perceptual information to ones' sense of self (Vessel, Star & Rubin, 2013). In other words, art enables information about others to be processed in a self-referential way, thus facilitating empathy.

Finally, poetry seemed to directly facilitate social connectivity. By sharing personal experiences, or writing collaborative poetry, participants were reported to connect as a cohesive group (see studies 2, 5, and 10). This reportedly offered multiple benefits, including emotional support, problem solving, mutual care, and entertainment. This is important, for as Howes and Murray (2014) highlight, feelings of difference can contribute to the development of psychological distress. Likewise, Tew (2013) discusses ways in which social capital may facilitate sustainable psychological wellbeing. Furthermore, poetry appeared to connect participants with their common humanity. Experiences once considered indicative of individual deficit were revealed to be shared – be that among group members, or simply the reader and the poet. Participants in study 5 indicated that this served to normalise, validate, and de-stigmatise the difficult experience, promoting a feeling of “togetherness” and instilling a sense of hope. These effects have long been theorised (Yalom, 1995) and

evidenced (Bloch, Crouch & Reibstein, 1981) in the group therapy literature; however, poetry appeared to facilitate, and perhaps enhance them.

Transferring

In this model, *transferring* refers to the process of moving thoughts, feelings or experiences from the mind into the poetic form via writing or typing. As predicted by Hunter and Sanderson (2007), studies indicated that through this process the chaotic becomes orderly; the intangible becomes tangible; the immediate and up close becomes more distant and examinable; and the coupling of emotion and identity becomes uncoupled and externalised. These processes are common to many forms of psychological therapy (e.g. Beck, 1995; Morgan, 2000), but manifest in a material sense through poetry therapy – and, perhaps, arts based approaches more broadly. For instance, Wright and Holttum (2020) reference the use and perceived importance of externalisation in the process of art therapy among those with lived experience of psychosis.

In transferring experiences from the ideal to the real, some participants seemed able to directly influence the emotion that they were experiencing. For instance, one participant in study 5 reported how changing the affective quality of events described in a poem improved her mood. Other participants in the same study reported positive secondary emotions, such as accomplishment and satisfaction at having produced something worthwhile. Positive feelings also arose via altruism, for instance, through the production of a poetry anthology, or gifting a poem to a loved one. This mirrors other therapeutic models that recruit “the helper therapy principle”, such as the “twelve steps” programme used to support those recovering from addictions (Pagano, Post & Johnson, 2010).

The physical poem also appeared to have multiple uses. Firstly, as a material entity it had to be organised in some way – filed, displayed, given away, or destroyed. Study 6 indicated that this could, in itself, be an important mechanism by which participants related to their experiences. Likewise, study 8 illustrates how it can provide a form of documentation, recording participants’ experiences and progress over time. Arguably, the material poem became an extension of the writer’s mind; a manifest memory bank that stored both semantic and emotional information regarding the participant’s journey. Further study of how poetry therapy can be understood within the rubric of Clark and Chalmers’ (1998) Extended Mind Thesis could further illuminate the utility and importance of this approach.

Additionally, studies highlighted the ways in which material poems were used interpersonally to therapeutic effect. In study 3 the participant gives her written poems to her therapist to read between sessions, who used the poems to formulate – a theory informed, client-centred process of sense making (Johnstone & Dallos, 2014). This could be perceived to be a literal instantiation of the psychotherapeutic process of “holding”, wherein the participant “gives” painful emotions and experiences to the therapist to “hold” and make sense of, who then returns these experiences in a digestible form (Lemma, 2003). In the same vein, the gifting of poems from facilitators to participants could be considered a literal form of “transitional object”, as suggested by Steed (2003). Further exploration of the ways in which poetry therapy might materially recruit psychodynamic processes would be a valuable addition to understanding the model.

Strengths, Limitations, and Future Research

The Model

This study is the first to systematically retrieve, review, and synthesise the empirical literature to explore possible mechanisms and effects of poetry therapy. In doing so, it models a unified process of poetry therapy consistent across its many different forms, settings, and client groups. This provides a theoretical framework from which a programme of research and practice can be developed, strengthening both the coherence of the field and its evidence base.

Encouragingly, the EFECT model is consistent with existing theories within psychological therapies - particularly narrative, psychodynamic, cognitive behavioural and mindfulness-based approaches - suggesting its validity as a form of psychological therapy, as well as a wellbeing initiative. It is also consistent with Mazza's (2017) RES model of poetry therapy (see Table 5), which comprises the Receptive/prescriptive, Expressive/creative and Symbolic/ceremonial. These components are evident throughout the EFECT model, though the *feeling* component closely accords with the Receptive, and the *transferring* component recruits both the Expressive and the Symbolic. With its greater explanatory and predictive power, the EFECT model may offer a meaningful development to the existing knowledge base.

Nonetheless, certain methodological limitations should be noted. Firstly, the literature search was limited to single-medium approaches written in the English language. Many studies using poetry do so in combination with other media, be that a mixture of the arts, animals, movement, or the environment. Likewise, several papers written in Arabic could not be included. Future research that addresses these inclusivity gaps could strengthen these findings.

It is a strength of the study that poetry therapy professionals judged the EFECT model and framework to be consistent with their experiences and to have

potential utility. Nonetheless, the validity of the study was limited by the quality of the included studies. Qualitative papers in particular were generally of low quality and limited in their generalizability, being for the most part single-case designs. Papers were generally descriptive in nature and judged highly susceptible to bias. The model should be evaluated in the light of this quality caveat, and future empirical assessment of the validity and reliability of the EFACT model, particularly attending to participants' experiences, is essential.

Though limited in their generalizability, many of the included studies did helpfully report "least likely" samples, going some way to challenging the potential criticism that poetry therapy favours those of a certain educative or intellectual status. Further, whilst many of the studies were based in the USA, a significant sub-section came from Iran, indicating some degree of cultural generalizability across included studies. Together, findings suggest the parameters for poetry therapy that larger-scale and/or more rigorous studies could test empirically whilst also attending to much-needed quality considerations.

Findings are also limited by the scope of the included studies, which centred on the psychological domain to the detriment of social and biological factors. Studies generally recruited participants with pre-existing interest in poetry therapy, yet poetry is unlikely to appeal to all. Further study of how different social groups engage with poetry would aid evidence-based understanding of what works for whom.

Only one of the included studies considered human biology. Further physiologically based research would help triangulate and develop current understanding of how poetry therapy works and the effects it can have. For instance, though study (11) indicated that the sound and rhythm of poetry reduced salivary

cortisol, the study did not uncouple sound from meaning or culture, leaving questions as to which was the active “ingredient” - or indeed whether they can be separated. Studies in the field of music therapy (Moore, 2013) and neuroscience (Koelsch, 2014) indicate that both rhythm and pitch can, independently of meaning, up- and down-regulate emotional states. Further research in this field, using methodologies such as heart rate monitoring or skin conductivity, could helpfully inform the current empirical evidence base: an important enterprise, given the accessibility and low-cost profile of sound-based treatments.

Definitions

There is on-going debate in the psychotherapy research literature regarding the definition of “mechanism”. For the purposes of this study, the Merriam-Webster dictionary definition was used (Table 1). This includes techniques as well as client-therapeutic processes, which Petrik and Cronin (2014, p. 283) argue are both required to “comprehensively evaluate how change occurs” in psychological therapies. This also accords with Kazdin's (2007, p. 3) definition of “mechanism” as “the basis for the effect, i.e., the processes or events that are responsible for the change; the reasons why change occurred or how change came about”. This broad definition was felt to be appropriate at this early stage of model development, to capture the full range of mechanisms that can be identified in poetry therapy across client cohorts, psychological presentations and therapeutic modalities. However, it is acknowledged that this breadth may preclude more detailed analysis of the particular functions and effects of different techniques used in poetry therapy and their comparative utility, which may prove a fruitful avenue for more targeted research in the future - particularly among those seeking to manualise poetry therapy.

Implications for Policy and Practice

This study provides an initial evidence-based model of the operational mechanisms of poetry therapy and their associated effects. It is hoped that this goes some way to answering Mazza's (1993) call to provide a coherent organisational framework by which professionals can develop their practice, be that delivering, teaching or researching poetry therapy. For instance, practitioners could use it to develop existing protocols, or researchers could use it to isolate variables and test associations. If supported empirically, this model may help develop the evidence base required to propel poetry therapy into mainstream psychological practice.

Summary and Conclusions

This study reviewed 14 empirical, pan-theoretical papers reporting the process and impact of poetry therapy upon participants. Mechanisms and effects were extracted and synthesised into a testable logic model. The resultant EFECT model illustrates the active, inter-related processes underpinning poetry therapy: Engaging, Feeling, Exploring, Connecting and Transferring. This is consistent with existing models of psychological therapy and has built upon Mazza's (2017) RES model of poetry therapy. It was judged by professionals in the field to be a valid and useful tool for research and practice; however, further research is now required to test the model empirically. If sound, the EFECT model could support the development of more rigorous research to further the evidence base, potentially bringing poetry therapy into more mainstream practice.

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Section B: Empirical Paper

**Identifying the Mechanisms of Poetry Therapy and Perceived Effects on
Participants: A Synthesised Replication Case Study**

For submission to The Arts in Psychotherapy

Word count: 7,997 (+366)

Abstract

Background and Aims - Poetry therapy lacks a unifying, evidence-based operational model. This study was designed to test the utility and construct validity of extant models of poetry therapy using observational and experience-close data.

Method – Replication case study methodology was used. Two cases each comprised a video-recorded poetry therapy session and 4-5 interviews with session participants. The second case study was treated as a replication of the first. Mechanisms and perceived effects of poetry therapy were extracted from case material and synthesised to create an overall operational framework. Results were assessed for goodness-of-fit with two models of poetry therapy. Investigator triangulation and member checking were used to strengthen validity.

Results – An operational framework comprising 37 superordinate mechanisms and 58 associated effects was produced. These findings were replicated in the second case study, with no new categories or conflicting evidence identified. The framework was well described by the one of the models and concordant with both. Member checking indicated that the synthesised framework adequately described participants' experiences.

Conclusions – There is empirical evidence to support the utility and validity of the existing models of poetry therapy, supporting their use in research on practice. Implications for clinical practice are discussed.

Keywords: Poetry therapy, logic model, mechanism, effect

Identifying the Mechanisms of Poetry Therapy and Perceived Effects on Participants: A Synthesised Replication Case Study

What is Poetry Therapy?

Poetry therapy has been defined as “the use of language, symbol, and story in therapeutic, educational, and community-building capacities” (Mazza, 2012, p. 1434). It is a pan-theoretical adjunct to traditional psychological therapies; but can also be delivered by poetry therapists who are not qualified psychological therapists when used in community settings (Mazza, 2017). As such, it has diverse applications among those interested in the amelioration of psychological difficulties and promotion of psychological health.

Mazza (2017) describes the historical roots of poetry therapy, referencing Ancient Greece as the likely birthplace of the discipline. He traces its development through to the more recent assimilation of poetry into formal mental health treatments, beginning in Pennsylvania Hospital in the mid 1800s. Since then, poetry has been used as an adjunct to all manner of traditional psychological therapies, including psychodynamic (see Leedy, 1973), cognitive-behavioural (Collins et al., 2006), and narrative (Behan, 2013) approaches. It has also been developed into a treatment modality in its own right (Mazza, 2017).

Though this theoretical pluralism indicates the potential widespread utility of poetry therapy, conceptual and methodological heterogeneity have limited some attempts to review the literature (e.g. Nyssen et al., 2016). Nonetheless, by adopting focused inclusion criteria, Heimes (2011) succeeded in portraying the diverse applications of poetry therapy and its possible therapeutic effects. She noted that

poetry therapy is used in a variety of mental and physical health services, including addictions, cancer, cardiology, dementia and end of life care; and across the lifespan, from children and adolescents to working age and older adults; as well as supporting carers and health professionals. Though evidence has generally been of limited quality, results have been positive, and Heimes (2011) concludes that further research is required to support the field.

How does Poetry Therapy Work?

Currently, the majority of empirical studies are based upon Mazza's (2017) Receptive/ prescriptive, Expressive/ creative, Symbolic/ ceremonial (RES) model. According to Mazza (2017), this multidimensional model integrates receiving information from others (e.g. reading or listening to others' words), expressing oneself (e.g. through writing or speaking), and symbols or ceremonies (e.g. a metaphor or ritual emerging within this process). This model is traditionally delivered in 90-minute group format.

Poetry therapy has been delivered in numerous settings and with different populations and presenting needs (see Alfrey, 2020, for summary). Mazza's (2017) model has also been evaluated via survey with arts-based practitioners in America and found to be an adequate conception of what providers believe they are delivering (Mazza & Hayton, 2013). However, the model has not been explored empirically, either to assess its explanatory power or its validity from the perspective of participants. As such, there remains some question regarding how poetry therapy operates in practice.

Who Delivers Poetry Therapy?

Unlike other expressive arts psychotherapies, which are regulated by the Health and Care Professions Council, poetry therapy is currently unregulated in the UK. Practitioners may work within other professional frameworks, such as psychological therapy, counselling, or nursing, or they may come from a writing background. Most, for insurance purposes and professional support will belong to membership organisations such as Lapidus (<https://www.lapidus.org.uk>) or the National Association for Poetry Therapy (<https://poetrytherapy.org>).

There is currently no professional credentialing organisation for poetry therapy based in the United Kingdom. There are, however, two Masters courses available: an MSc in Creative Writing for Therapeutic Purposes at the Metanoia Institute and a new online MA in Creative Writing and Wellbeing at Teesside University. Notably, these are academic courses rather than practitioner training.

The US-based International Federation for Biblio/Poetry Therapy (<https://ifbpt.org>) has offered practitioner training since 1980. Their designations include Certified Applied Poetry Facilitator, Certified Poetry Therapist, and Registered Poetry Therapist, all of which comprise a minimum 400 hours of study and supervised practice. A growing number of individuals in the UK have completed this qualification (see www.ifbpt.com for a list of credentialed individuals).

The Importance of Poetry Therapy

Alfrey (2020) argues the importance of poetry therapy, distilling theorised benefits to four “ethical E’s”: increased effectiveness, engagement, equity and economic value. This is supported by the wider literature base, which indicates that

arts-based therapies are growing rapidly in stature and popularity (Fancourt & Joss, 2015), being, often, both effective and acceptable to participants; playing an important role in developing healthy and connected individuals and communities; and appearing cost-effective (Fancourt & Finn, 2019).

As well as offering a promising contribution to the often impoverished “menu of options” offered by mental health and wellbeing providers (Mind, 2013), poetry therapy may also offer a timely contribution to the UK’s social prescribing framework, particularly when offered as a group-based community wellbeing initiative. Social prescribing permits GPs to prescribe community-based sources of support to treat ill health and promote good health (Dayson & Bashir, 2014). The importance of poetry therapy therefore relates to both its intrinsic value and its position within the current socioeconomic context of healthcare provision.

The Current Literature Base

Despite some strong arguments supporting the importance and popularity of poetry therapy, it remains the case that the evidence base is under-developed and unconvincing as compared to other expressive-arts therapies; for example, music or art therapy (see e.g. Aalbers et al., 2017; Gabel & Robb, 2017).

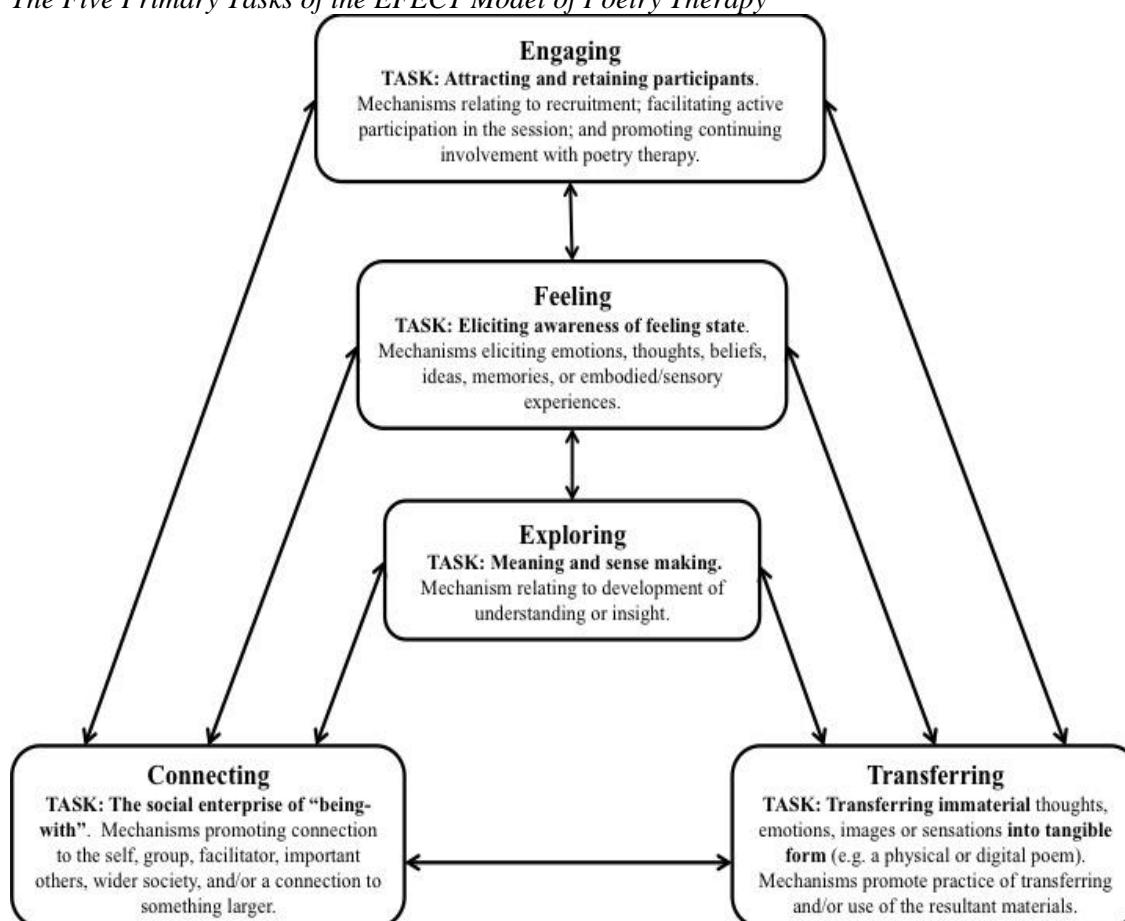
Alfrey’s (2020) review highlights several factors that may have hindered the research programme in poetry therapy. Foremost, the majority of the reviewed papers used single-case research designs, as is common in arts-based research (Blomdahl et al., 2013), limiting the generalizability of findings. Echoing Heimes’ (2011) review, Alfrey (2020) also reported methodological limitations to the outcome studies in poetry therapy, which were often underpowered. It appears that, to date, no large-

scale randomised controlled trials have been published. This might be at least in part attributed to the aforementioned lack of clarity around *how* poetry therapy might work, and therefore what aspects of change should be manipulated, controlled and measured in quantitative studies. It is of note that the Medical Research Council (2019) guidelines for developing complex interventions strongly recommends a coherent theory of change prior to beginning a controlled outcome evaluation.

Though researcher-practitioners such as Mazza (2017) and Hynes and Hynes-Berry (2012) have done much to describe and develop the field, it seems that Mazza's (1993) call to synthesise theoretical understanding, develop testable models, and further understand the processes underpinning poetry therapy (as well as the associated outcomes) has gone largely unheeded. This means that, whilst sufficient small-scale studies exist to support the notion that poetry therapy can be effective and acceptable to participants (Mazza, 2017), and ample theoretical papers exist postulating reasons as to why this may be the case (e.g. Roe & Garland, 2011; Soter, 2016), there remains a paucity of empirical research scrutinising or synthesising these ideas into coherent, testable models.

In an attempt to begin addressing this gap, Alfrey (2020) synthesised the empirical literature to develop a putative operational framework and logic model (Yin, 2018) describing the mechanisms of poetry therapy and their associated effects. Her resultant model proposes that five interrelated processes underpin poetry therapy: Engaging, Feeling, Exploring, Connecting and Transferring (“EFFECT”; see Figure 1). She argued that this model remains consistent with Mazza's (2017) RES model, but has greater potential utility in developing research and practice. Nonetheless, the model's validity and explanatory power has yet to be tested empirically.

Figure 1
The Five Primary Tasks of the EFACT Model of Poetry Therapy



Note. Adapted from “Identifying the mechanisms of poetry therapy and associated effects on participants: A synthesised review of empirical literature”, by A. A. Alfrey, 2020, p. 43, Figure 2.

To the author’s knowledge, Mazza’s (2017) RES model and Alfrey’s (2020) EFACT model are the only extant attempts to explicitly investigate the mechanisms of poetry therapy in action. This is problematic for the field of poetry therapy in general, and for Mazza’s (2017) and Alfrey’s (2020) models in particular, as it leaves both somewhat undefended against rival theories, many of which are better developed and evidenced. For instance, group therapy has a well-established reputation for therapeutic effectiveness (Burlingame et al., 2003; Yalom & Leszcz, 2005). Plausibly, this could underpin the effectiveness of group-based poetry therapy, in essence, rendering the literary elements moot.

In a similar vein, critics of art therapy have argued that art is intrinsically healing, and thus the therapist in art therapy could, in theory, be inconsequential (McNiff, 2004). Proponents of bibliotherapy – that is, reading for therapeutic purposes - might be inclined to agree with this stance. It is not uncommon to find literary “prescriptions” available online and in the community (e.g. Flood, 2019; The Guardian Blog, 2012). Evidence from the Reader organisation indicates that shared reading can support people who are living with dementia, depression, and chronic pain, as well as those in prisons, and the wellbeing of the community more generally (Billington, Humphreys, et al., 2016; Billington, Longden, et al., 2016; Longden, 2016). Poetry therapy is therefore challenged to evidence a therapeutic effect that is either greater than, or different from, the effects offered by bibliotherapy or group therapy alone.

Both Mazza’s (2017) and Alfrey’s (2020) multidimensional models of poetry therapy are likewise vulnerable to deconstructive attack. Mazza’s RES model could be said to be effective due to any of the expressive, receptive, and/or symbolic components alone, or it could be that poetry therapy is not adequately explained by these three factors, as suggested by Alfrey (2020) in relation to her “EFECT” model. In the same vein, any or all of the EFECT model components (engaging, feeling, exploring, connecting, and transferring) could be found to be redundant in practice. As a result, further research is required to explore the empirical grounding for theoretical models. In challenging or substantiating the existing evidence base, such research may serve to increase the stature of poetry therapy, relevant to service commissioners and providers alike.

This Project

Current literature indicates that there exists an explanatory “black box” (Baxter et al., 2014) between the pluralistic theories proffering *why* poetry therapy might be effective, and associative studies that depict *what* effects poetry therapy can have on participants. Existing models (Alfrey, 2020; Mazza, 2017) might hold explanatory power but have yet to be tested empirically. A uniting, evidence-based model of *how* poetry therapy operates in practice is therefore much needed.

This project aimed to address this need by exploring the mechanisms and perceived effects of poetry therapy “from the ground up” (Yin, 2018, p. 169). The resultant experience-close understanding of how poetry therapy works in practice could then be cross-validated with existing models for goodness-of-fit. The project was guided by the following questions:

1. What mechanisms of poetry therapy can be identified through observation of poetry therapy?
2. What do participants identify as being important mechanisms of poetry therapy?
3. What effects do the identified mechanisms appear to have upon participants?

This work was essential if poetry therapy researchers and practitioners seriously aspire to offer quality, evidence-based, effective care to service users, in line with NHS values of quality, compassionate care for all (NHS, 2018) – or indeed to win larger-scale research grants and service commissions.

Methods

Design

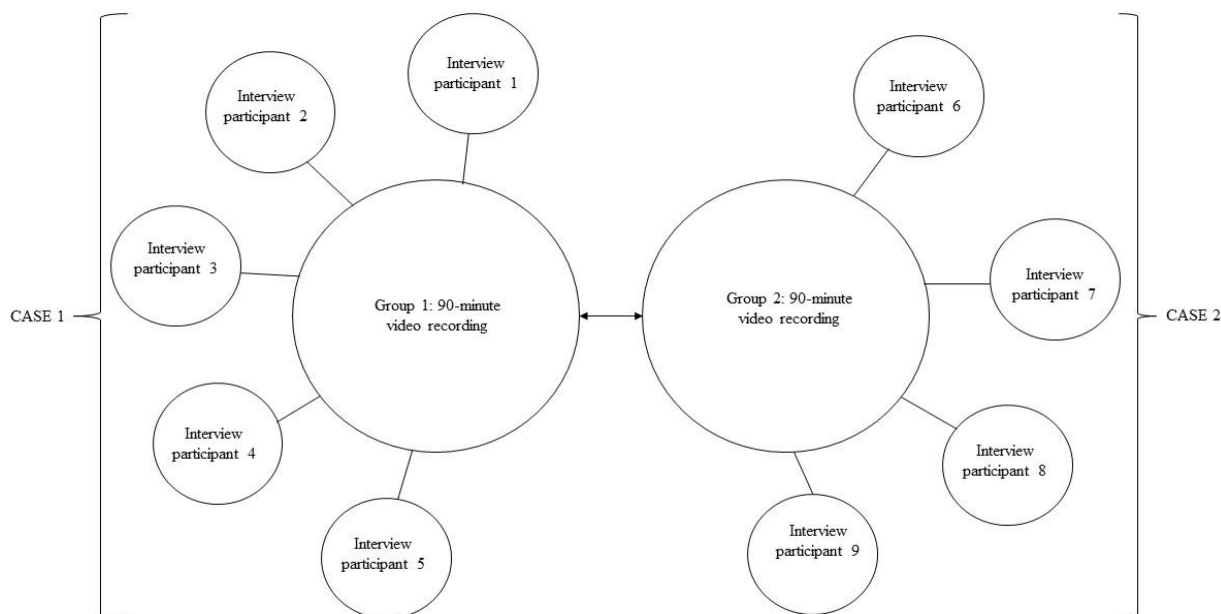
A qualitative, cross-sectional design was used with replication case study methodology (Yin, 2018). Two cases of a poetry therapy group were compared, the second replicating the first, and these were analysed using cross-case synthesis. As is customary, the results of the cross-case synthesis are reported and key data from the constituent case studies are appended to maintain the chain of evidence (Yin, 2018).

This design is underpinned by a critical realist philosophy. It is assumed that there exist real ontological truths about how poetry therapy affects participants, but these are knowable only through participants' perspectives. As a result, qualitative methods were used to gain an experience-close account of poetry therapy. Method, data and investigator triangulation (Patton, 1999), and synthesised member checking (Birt et al., 2016) were used to increase confidence in the reliability and construct validity of the results.

Case Constitution

Each case comprised different "units of analysis" (Yin, 2018): the video footage of a complete poetry therapy group session, and 4-5 interviews with session attendees. Triangulating multiple data sources (individual vs. group) and methodologies (interview vs. video) captures the phenomenon under study from different perspectives and thus strengthens the validity of the findings (Patton, 1999; see Yin, 2018 for discussion). Case constitution is summarised in Figure 2.

Figure 2
Summary of Case Constitution.



Service User Involvement

Though the present author conceived the idea for this study, the proposal, design, delivery, and analysis of the work was carried out in close collaboration with a service user consultant, who is an experienced lived-experience advisor, art-therapy participant, and psychology student. Ten consultation sessions of one-hour duration were held over the course of the project and the consultant was remunerated at an hourly rate. When, due to personal circumstances, the consultant was unable to complete the analyses, a second consultant was recruited to assist with these tasks. A well-established service user research advisory network was also consulted at the proposal and interview schedule design stages to explore the appropriateness of the study's aims, language and ethics from a participant's perspective.

Facilitators

Two group facilitators volunteered to participate, leading one poetry therapy group session each. To ensure consistency across cases, facilitators were required to be:

1. Willing and able to facilitate one complete 90-minute poetry therapy group session and be video recorded throughout
2. Able to offer this session based upon Mazza's RES model of poetry therapy

Additionally, to ensure that the study remained within its ethical remit (see "Ethics"):

3. Facilitators must be qualified to work within their scope of practice, registered with a recognised awarding body
4. The session must be offered outside of the NHS, either privately or on a charitable basis
5. Facilitators must not be working explicitly with identified distress or vulnerable groups

Two volunteers met these inclusion criteria and were recruited to the study (see Appendix J for facilitator biographies).

Participants

Both groups comprised a self-selecting opportunity sample of the general public.

The group recorded for Case 1 was session 11 of 14 of an open group offered on a weekly basis in a private room of a public library. Six participants attended the

session, which was the median number recorded for this group in a 2018 audit (see Appendix K). There was no charge for the sessions.

The group recorded for Case 2 was a stand-alone, resilience-themed workshop comprised of 11 participants. All participants attended the full workshop, which included a morning and afternoon session. Only the 90-minute afternoon session was recorded. Participants were charged £25.00.

Interview participants were self-selecting, recruited from the filmed groups. Everyone who volunteered to participate attended an interview.

Ethics

This study was compliant with the British Psychological Society's Code of Human Research Ethics (BPS, 2014). Ethical approval was obtained from the Salomons Ethics Panel prior to commencing data collection (Ref: V:\075\Ethics\2018-19). Data were managed sensitively in compliance with the Data Protection Act (2018) and the General Data Protection Regulations (2018).

All participants were capacitous adults who gave informed consent prior to participating in both recordings and interviews. Attendees were advised that the sessions would be recorded prior to booking and were given the opportunity to attend a non-recorded session as an alternative at no additional cost. They were informed of their rights and the limitations of these rights (Appendix L).

Though neither the poetry therapy sessions nor interviews were considered to be associated with risks to physical or psychological health, it was acknowledged prior to participation that sensitive or emotive material could be elicited; hence the above exclusion criteria. Participants had the on-going opportunity to ask questions of

the researcher and were advised to only share what felt comfortable in the recorded context.

Materials

Group Recordings

Demographics forms, information sheets and consent forms were provided in hardcopy. The recording was taken using a 360° Fly camera, which, when placed in the centre of a group, takes panoramic video footage of all participants simultaneously. It is discrete, at approximately the size of a golf ball, and operates quietly. A Sony Dictaphone was used as backup. The recorded session was then transcribed verbatim using MS Word.

Interviews

Recordings were gathered using two Sony Dictaphones. One interview was held via Skype at the participant's request; others were provided in a private, community-based space. Consent forms were returned in hardcopy or via e-mail.

Procedure

Group Recordings

Both sessions were filmed for their full 90-minute duration. The researcher attended each group prior to starting the recording to remind participants of the purpose of the research and to answer any questions. She then began the recording and left the room, returning only to end the recording, so as to minimally influence participants' experience of the session.

Interviews

Individual interviews were used to develop and cross validate the observational data. To fit within resource parameters, “shorter case study interviews” were used, retaining the exploratory nature and conversational tone typical of case study interviews, but following an interview schedule to ensure that the relevant material was covered (Yin, 2018, p. 119). Interviews lasted 45-90 minutes.

Interview questions were written by the present author and based upon the research questions (Yin, 2018). The protocol was reviewed by the consultants, facilitators and service user advisory panel and shortened and restructured according to their feedback. A full pilot interview was then conducted with the service user consultant who did not suggest further changes. The final interview schedule is included in Appendix M.

The interview format mirrored the session protocols (see Box 1; also Appendix N), using the stimulus poem and, if they chose to bring it, participants’ own writing to prompt recollection of the session (see Rogers & Elliott, 2015). In line with the tenets of shorter case study interviews, not all questions were asked of every participant and phraseology varied to follow the ideas salient to each participant. Follow up questions followed a Socratic questioning method to elicit beliefs; for instance, “what was the impact of that?” and “why was that important?” (see Beck, 1995).

Box 1*Session Summaries*Case 1

Welcome	Saying hello, discussing “ground rules”, agreeing confidentiality, discussing time frame.
Warm-up	Complete acrostic of FRIDAY (i.e. writing word vertically down page and using the first letter of each word is writing prompt).
Sharing/ discussion	Whole group sharing of writing/ discussion.
Writing exercise	From prompt “my journey here”, attending to sensory experiences (6 mins).
Reflection exercise	Re-read writing, highlight what stands out, write down what you notice.
Sharing/ discussion	Whole group sharing of writing/ reflections/ discussion.
Stimulus poem	Reading “The Journey” by Mary Oliver.
Sharing/ discussion	Whole group sharing of experience of poem/ discussion.
Writing exercise	Choose a line that resonates from poem and use as first line for own writing (7 mins).
Sharing/ discussion	Whole group sharing of writing/ reflections/ discussion.
Closing reflection	Identify and share an intention for the week ahead.
Goodbyes	Thanking group for participation, closing information.

Case 2

Welcome	Saying hello, reminder of core “ground rules”.
Warm-up	Word association – what is resilience? Sharing and discussion.
Writing exercise	From prompt – “when I tap into my most resilient self, I...” (5 mins)
Reflection exercise	Read over writing and complete sentence “when I read this I notice”.
Sharing/ discussion	In pairs, discuss exercise/ reflections.
Sharing/ discussion	Whole group discussion/ feedback.
Stimulus poem	Reading “Gift” by Czesław Miłosz.
Discussion	Whole group discussion of poem.
Reflection exercise	Highlight word or phrase in poem that resonated and discuss
Sharing/ discussion	Whole group discussion/ feedback.
Writing exercise	Use highlighted word/ phrase as prompt (7 mins). Read over writing, highlight a word or phrase within it that stands out. Use as first line for next piece of writing (5 mins). Repeat.
Closing reflection	Identify and share one or two words that summarise the day
Goodbyes	Thanks and closing information.

Analysis

Case 1 was analysed first, through which the initial codebook was developed. This codebook was tested in the replication, Case 2. Finally, the results of both analyses were compared using cross-case synthesis. A reflexive research diary was kept throughout the analytic process to bring awareness to the researcher's bias (see Appendix O for key excerpts). Software package "NVivo" (v.12), was used to support the analysis.

Case 1 was analysed using a "from the ground up" strategy (Yin, 2018, p. 169), so as to minimise confirmation bias. A codebook was created *de novo*, wherein mechanisms of action and associated effects were identified through line-by-line analysis. To remain consistent with the theoretical underpinnings of the model being tested (Alfrey, 2020), the Merriam-Webster online dictionary definition of *mechanism* as "a process, technique, or system for achieving a result" was applied.

During free-coding, every identifiable instance of a possible mechanism or effect was coded. This included structural mechanisms such as writing tasks and psychosocial mechanisms such as inter-personal processes. This was done without reference to either the RES or EFECT models - indeed, the EFECT model was developed subsequent to the free-coding stage of the analysis. Mechanisms and effects were often found to occur in chains (wherein a mechanism elicited an effect, which in turn elicited another effect), therefore some effects were also listed as mechanisms. Codes were then transferred into two tables: one indicating the units of analysis supporting each primary code (see Appendix P) and the other providing an illustrative quote for each code (see Appendix Q).

To assess goodness-of-fit, codes were then organised according to the RES (Mazza, 2017) and EFECT (Alfrey, 2020) models. Two copies were made of the NVivo workbook, for each of the RES and EFECT models, and the components of each of the models were used as the new code names. The pre-existing codes were then “dragged and dropped” into the new headings. For instance, in the case of the EFECT model, codes were organised under each of the five “primary tasks” – those of engaging, feeling, exploring, connecting and transferring. An “other” category was included to account for any codes that did not fall within these categories. The same process was followed for the RES model. As the closer fit of the two, the EFECT model was chosen to structure the codebook.

To assess how well findings would replicate, the codebook from Case 1 was used to analyse Case 2. Where new codes were found, or there was no evidence for a code, this was noted. Effort was made to extract counter-evidence, although none was found. Resultantly, the codebook from Case 2 was an extended and substantiated version of the first (see Appendices R and S). The two codebooks were then cross-compared to identify areas of concordance and discordance, resulting in a synthesised operational framework.

Investigator Triangulation

Investigator triangulation is an important principle of case study research, strengthening the construct validity and reliability of the analysis by minimising researcher bias (Yin, 2018). To do this, a 15-minute video clip and interview segment from each case was selected at random (see Appendix T). Video clips were analysed by the researcher and session facilitator, whereas interviews were analysed by the researcher and service user advisor to protect participant confidentiality. Each

investigator was issued the same transcript (Appendix U), recording and analysis framework and performed independent analyses of the data clips so as to afford equal voice to each stakeholder's perspective.

Mirroring the main analysis, raters for Case 1 were asked to first free-code the data, and then once they evidenced that this was complete, to copy and paste the coded data into a word document which was organised by the new model headings. Again, an "other" category was used to capture codes that could not be accommodated by the model. The results of this analysis were discussed until agreement regarding the finalised codebook was reached.

Case 2 used the codebook developed from Case 1. Because the EFECT model was chosen to structure the codebook, raters for Case 2 coded the data straight into the five EFECT primary tasks, or the "other" category where more appropriate. The completed codebooks were discussed and re-coded to capture mutually agreed changes. As data were not mutually exclusive, with some illustrating both a technique and a process, it was not possible to calculate Cohen's Kappa, and so percentage agreement was calculated instead (see Appendix V).

Member Checking

In line with good practice (Birt et al., 2016), participants were invited to view and comment upon the operational framework to assess how well the results captured their experiences (Appendix W). Results were circulated to participants via online survey (see Appendix X) and participants were invited to rate their agreement with each superordinate mechanism and effect in the framework using a 5-point Likert-type scale. Open comment boxes were provided for additional feedback. Due to

resource limitations the results of this member checking exercise were not used to develop the analysis, as is recommended by Birt and colleagues' (2016), but are instead described statistically, from which confidence in the accuracy of the results can be judged.

Results

Demographics

In total, 17 people participated (Case 1 N = 6, Case 2 N = 11). The most frequently occurring age range was 60-64 years. Most participants identified as being of English or British ethnicity (N = 12); other participants were of Caribbean (N = 1), European (N = 1), Indian (N = 1), or multiple (N = 2) ethnic backgrounds. All had fluent English language skills. Four participants identified as having a disability: two were physical health conditions, one neurological, and one psychological. Five reported that they were receiving mental health treatment, which included medication (N = 1), counselling (N = 2) and psychotherapy (N = 1). Three participants were carers. Most participants were educated to postgraduate level (N = 9), four held a Bachelor's degree, three had high school qualifications and one did not answer. Including the filmed session, five participants had attended 1-5 poetry therapy sessions, five attended 6-15 sessions, and the other seven had attended 16 or more sessions. Demographic data are described numerically in Table 1.

In general participants in Case 2 had less experience of poetry therapy, perhaps related to its stand-alone format. Participants with physical disabilities were only identified in Case 1, and participants with mental health disabilities and/or treatment were only identified in Case 2, which was the only group facilitated by a

mental health professional. Though the spread of age and employment status followed the same trend across cases, greater range was represented in Case 2. This was the larger of the groups, and, unlike Case 1, was run on a weekend rather than a weekday. Case 2 showed more ethnic diversity, which likely reflects its inner city setting, compared with Case 1, which took place in an English county town. Writing habits, education level, faith background, intimate partner status, gender, English language ability and sexual orientation were broadly consistent across the groups.

Cross-Case Synthesis

The Framework

Mechanisms and effects from each case were analysed separately and synthesised. No new superordinate mechanisms or effects were identified in Case 2 and no counter-evidence was found. There was variation in the sub-mechanisms and effects identified, with some only evident in Case 1 and some only evident in Case 2. For instance, writing tasks were used in both groups, but the sub-mechanisms of *acrostic* and *free-write* were only evident in Case 1 whereas a “cascading” technique was only evident in Case 2.

Table 1
Frequencies and Percentages of Demographic Variables by Case

<u>Demographic</u>	<u>Case 1 (N=6)</u>		<u>Case 2 (N = 11)</u>	
	<u>Frequency</u>	<u>Percentage</u>	<u>Frequency</u>	<u>Percentage</u>
Age				
25-29	0	0	2	18.2
30-34	0	0	1	9.1
35-39	1	16.7	0	0
40-44	0	0	0	0
45-49	0	0	2	18.2
50-54	0	0	1	9.1
55-59	0	0	1	9.1
60-64	3	50.0	2	18.2
65+	2	33.3	2	18.2
Gender				
Male	1	16.7	1	9.1
Female	5	83.3	10	90.9
Intimate Partner Status				
Married	4	66.7	5	45.5
In a relationship	1	16.7	2	18.2
Single	1	16.7	3	27.3
Disability				
Yes	3	50.0	1	9.1
No	3	50.0	8	72.7
Prefer not to say	0	0	1	9.1
No answer	0	0	1	9.1
Mental Health Treatment				
Yes	0	0	5	45.5
No	6	100	6	54.5
Mental Health Treatment				
Anti-depressants	0	0	1	9.1
Counselling	0	0	2	18.2
Psychotherapy	0	0	1	9.1
None	6	100	7	63.6
Faith				
No religion	3	50.0	4	36.4
Christian	2	33.3	4	36.4
Prefer not to say	1	16.7	0	0
Other (spiritual)	0	0	2	18.2
No answer	0	0	1	9.1
Employment				
Yes - paid	4	66.7	8	72.7
No	2	33.3	2	18.2
Other (self-employed)	0	0	1	9.1

Table 1 (Ctd)
Frequencies and Percentages of Demographic Variables by Case

Carer				
None	4	66.7	9	81.8
Older Adult	2	33.4	1	9.1
No answer	0	0.0	1	9.1
English First Lang				
Yes	5	83.3	11	100
No	1	16.7	0	0.0
Education				
School	0	0.0	3	27.3
Bachelor's degree	2	33.3	2	18.2
Postgraduate degree	3	50	6	54.5
No answer	1	16.7	0	0.0
Number of sessions				
1-5	0	0.0	5	45.5
6-10	1	16.7	2	18.2
11-15	1	16.7	1	9.1
16+	4	66.7	3	27.3
Writing habits				
Never	0	0.0	1	9.1
Used to	0	0.0	1	9.1
Occasionally	2	33.3	2	18.2
Often	3	50.0	5	45.5
Professionally	1	16.7	2	18.2
Ethnicity				
Indian	0	0.0	1	9.1
Caribbean	0	0.0	1	9.1
Other multiple ethnic	0	0.0	1	9.1
English	4	66.7	4	36.4
British	1	16.7	3	27.3
Any other white	1	16.7	1	9.1
Sexuality				
Heterosexual	6	100	11	100

Table 2 provides a sample of the operational framework with synthesised evidence, abridged for brevity (see Appendix Y for unabridged table). It also indicates the concordance of each mechanism and effect with both Alfrey's (2020) EFACT model, and Mazza's (2017) RES model to illustrate goodness-of-fit.

Table 2

Cross-Case Synthesis of Superordinate Mechanisms and Effects Indicating Strength of Evidence and Goodness of Fit to EFECT and RES Models (Abridged)

<u>Mechanism</u>	<u>Strength of Evidence</u>	<u>EFECT</u>	<u>RES</u>	<u>Effect</u>	<u>Strength of Evidence</u>	<u>EFECT</u>	<u>RES</u>
Poetry therapy is attractive to participant	P1, P2, P3, P4, P5, P6, P7, P8, P9	En.	N/A	Sometimes preferable to psychological therapy	P2, P3, P4, P8	En.	N/A
Facilitator manages safety	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	En.	S	Able to engage in poetry therapy process	G1, G2, P1, P2, G1, P4, P5, P6, P7	En.	N/A
Attendance at poetry therapy kindles a new hobby/interest	P1, P2, P5, P6, P7	En.	N/A	Participant desires to return in future	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	En.	N/A
Attendance at poetry therapy teaches sustainable tools	P1, P3, P4, P5, P6, P7, P8, P9	En.	Expr.	Poetry therapy group is memorable	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	En.	S
Stimulus poem	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	F	Rec.	Stimulus poem impacts feeling states	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	F	R
Writing task	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	F	Expr	Writing impacts thinking	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8	F	Expr
Reading own writing aloud	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	F	Expr	Poetry impacts senses/bodily awareness	G2, P1, P3, P4, P6, P7, P8, P9	F	R
Facilitator leads discussion	G1, G2, P1, P4, P5	Expl.	R	Clarifies viewpoint	G1, G2, P7, P8	Expl.	N/A
Group interacts	G1, G2, P1, P2, P3, P4, P5, P6, P9	Expl.	R/ Expr	Processing an experience	G1, P1, P2, P3, P4, P5, P7, P8	Expl.	N/A

Table 2 (Ctd)

Cross-Case Synthesis of Superordinate Mechanisms and Effects Indicating Strength of Evidence and Goodness of Fit to EFECT and RES Models (Abridged)

Learning about the self through the group	G1, G2, P2, P5, P6	Expl.	N/A	Development of insight	G1, P1, P2, P3, P4, P5, P6, P7, P8, P9	Expl	N/A
Connecting with important others	G1, P2, P3, P4, P5, P7, P9	C	R/ Expr	Impacting relationships	G1, P2, P3, P4, P5, P6, P7, P8, P9	C	N/A
Connecting with the self	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	C	N/A	Building confidence	G1, P1, P3, P4, P6, P7, P8, P9	C	N/A
Connecting with those you cannot otherwise speak to	P1, P4, P6, P8	C	S	Expressing something that's difficult to say	P2, P3, P7, P8, P9	C	Expr
Connecting with one's community	P1, P4, P5, P6, P7, P8, P9	C	S	Altruism through sharing	G1, G2, P1, P2, P3, P5, P6, P7, P8	C	Expr
Giving out copies of poems	G1, G2, P2, P3, P4, P5, P6, P8	T	R/ Expr	Holding on to group (connecting)	G1	T	N/A
Writing (feeling)	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	T	Expr	Writing impacts feeling states (feeling)	P3, P5, P6, P7, P8, P9	T	Expr
Organising material	G1, P1, P2, P4, P5, P6, P7, P8, P9	T	N/A	Writing documents experiences	P6, P7, P8, P9	T	R

Note. Abbreviations as follows: I = interviewer; P# = participant ID; F# = facilitator ID; G# = group ID; En. = Engaging, F = Feeling, Expl. = Exploring, C = Connecting, T = Transferring; R = Receptive/ prescriptive, Expr. = Expressive/ creative, S = Symbolic/ ceremonial. Allied EFECT components are indicated in parentheses. Case 1 = G1 & Ps 3-7, Case 2 = G2 & P1, P2, P8, P9. Full table can be found in Appendix Y. Primary mechanisms highlighted in **bold** typeface, secondary mechanisms in standard typeface.

Though these tables provide supporting evidence for both models, it is clear that not every mechanism and effect identifiable in poetry therapy can be explained or understood by the RES model alone. In contrast, the EFECT model is shown to be a close fit to the data, suggesting that the EFECT model has greater explanatory power.

Member checking was used at the superordinate mechanism and effect level. Of the 17 participants, seven responded to the survey, six of which reported that they had attended an interview. Overall, 83.8% of the mechanisms and 78.1% of the effects in the framework were rated as a “good” or “very good fit” with respondents’ experiences. Summary data are provided in Table 3, and the full framework is tabulated in Appendix X.

Table 3

Member Checking for Synthesised Mechanism and Effect Framework

	Does not fit	Fits a little	Neutral	Good fit	Very good fit
Mechanism*	7 (2.7%)	10 (3.9%)	22 (8.5%)	86 (33.2%)	131 (50.6%)
Effect**	4 (0.9%)	43 (9.9%)	46 (10.6%)	150 (34.6%)	189 (43.5%)

* Min = 0, max = 259

** Min = 0, max = 434

Investigator triangulation yielded percentage agreement scores of 85.7% for interview data and 76.9% for video data (Appendix V).

The Model in Operation

To explore how the framework operates and is experienced in practice, results are described here from an experience-close perspective with reference to the five primary tasks of the EFECT model (see Figure 1).

Engaging. According to Alfrey (2020), the primary task of *Engaging* refers to the mechanisms that attract, involve and retain participants in poetry therapy.

Participants were attracted to poetry therapy for a variety of reasons. Key drivers included having an interest in poetry, creative expression and community participation - supporting Participant 3's view, as a retired mental health chaplain, that "I don't think anybody came to [the] group looking for a therapeutic experience". Many of those who were seeking wellbeing support noted their disinclination towards psychological therapy, summarised by nursing supervisor Participant 2 stating, "I'm aware of having a preference for things that are therapeutic rather than things that are called therapy". These accounts indicate the potential of poetry to support wellbeing for those who may not otherwise seek this out.

Participants also described elements of the session that helped or hindered their ability to engage with the process. Central to this was a feeling of safety, which, in Participant 1's view as a professional counsellor, was "about setting those boundaries and then holding them throughout the session, so it's [...] a shared responsibility as a group". This was important, for as Participant 3 explained, "the security means you can concentrate on the work in hand. So it's a fruitful occasion in terms of writing". Participant 6 also noted how agreement of ground-rules "immediately makes me feel more comfortable to share something".

All participants referenced their desire to attend future poetry therapy sessions. First-time attender Participant 2 noted his surprise that "it's left me hungry for more", despite sharing that "poetry isn't my thing, really". Several participants also discussed using poetry therapy techniques between sessions. Retired mental health nurse, Participant 5 said she might "pick [a poem] at random then [...] just write" or "just do

that that six minute writing”. Participant 9 explained that “if I have something going in my life and I don’t feel that happy I will often write a poem [...]”, which Participant 7 noted was a socially acceptable way of managing given that “there is only so many times when you can sit with a really good friend and go on and on about how you are feeling”.

Together, these accounts indicate that poetry therapy was effective in attracting, involving and retaining participants. It appears that by feeling interested in poetry, and safe in the process, participants were able to engage in the other primary tasks of poetry therapy: Feeling, connecting, exploring and transferring. In turn, positive appraisals of the effects of these tasks are hypothesised to have fed back into willingness to continue to engage in the process.

Feeling. The primary task *Feeling* is to elicit awareness of a cognitive, emotional, or physical state. Participant 3 noted the group’s appreciation for “the resources, whether they be printed sheets of poems [...] Or just simply the ideas of the exercises [...]” which would, in Participant 6’s words, “poke at” feelings. Eliciting empathy with the poet or speaker appeared to be particularly important, making participants feel less alone, or, in Participant 2’s words, “I felt got, I felt understood. Met”. By connecting with the self and the group in this way, the task of *Feeling* had clear, bidirectional links to the task of *Connecting*.

New feeling states were also elicited through the experiential elements of poetry therapy. Participant 3 noted how “there is something therapeutic about holding a pen and writing”, and for Participant 1 the poetic form offered opportunities to “play around with the shape of words, write them differently on the page”. Participant 4 noticed, “I just liked the sound of the words in my mouth” when reading aloud. From

a listener's perspective she felt that "rhythm and sound" was important because it "draws you in" – or for Participant 1, provides "a vision" of another place. Participant 6 drew these emotional and sensory aspects of feeling together when she described poetry therapy as "a full body experience".

For some, eliciting feeling states was therapeutic in itself: For instance, Participant 3 described how reminiscing "always lifted my mood". However, for many, the awareness of these feelings also provided opportunities to make sense of, and digest, emotions and experiences through the process of *Exploring*.

Exploring. The primary task of *Exploring* is sense making, be that of the self, others, or an experience. Case study data indicated that this was achieved via small and large group discussion, as well as self-reflective exercises.

Observational data indicated that guided discovery was key to this process, led and modelled by the facilitator but propelled through group discussion and self-analysis. Other common therapeutic techniques including active listening, Socratic questioning, identifying themes, making links across people's experiences, and permitting silence for individual reflection were identified. Group members asked questions, developed each other's ideas, and made connections of their own. Participant 4 noted the central role of poetry in this process, stating, "different poems will resonate in different ways with different people and that's the beauty of it". Similarly, Participant 7 said, "it's almost as if it's speaking directly to you, like the poem knows what you need". By noticing what things meant to them, participants were able to explore their thinking patterns, clarify goals, and process difficult experiences.

Participants also noted how the group process in poetry therapy enabled them to learn about themselves. Participant 6 reflected on her tendency to want to entertain group members through poetry, which “might not necessarily be who I am but it is the projection that I want to give to people”. She added, “it’s good that I can [...] see what’s happening within and see that this is what I’m doing”. Similarly, Participant 5 spoke of how direct feedback impacted her self-awareness, stating, “one person in the group did used to say was that I am a very honest and self reflective woman [...]”.

The potential for poetry to aid flexible thinking was also clear. As a therapist, Participant 4 noted links with CBT, which is “all about is helping people to develop kind of flexible thinking and different perspectives on things. And I think poetry absolutely helps to do that”. Similarly, Participant 7 shared, “I never cease to be impressed with [...] how differently we all think about the same [poem]”. She also indicated that writing dialogue helped her mentalize (think about others’ thinking) explaining, “I become him in that moment when I am writing, how he would express himself”.

These accounts indicate how the exploration of feeling states enabled sense to be made of difficult experiences or emotions. It likewise aided the development of insight into both the self and others – therefore forming bidirectional links with the task of *Connecting*.

Connecting. The primary task of connecting is “being-with” the self or others. Participant 8 explained how this was of central importance, saying, “I think that’s what [...] life’s about really, I think it’s connection; without it life is a bit meaningless”.

At the self-self level, participants noted how poetry supported them to feel integrated and rooted in their bodies and the environment. As Participant 1 explained: “There is that sense that you've just said or written something about my experience that [...] get[s] to the absolute heart of what it means to be me”. Similarly, health-professional Participant 2 felt that poetry connected him with otherwise inaccessible emotions, important because “the more I can have access to that, the more whole I feel as a person [...], the more human I can be and the more I can encourage others to be”. This indicates one of the many ways that poetry therapy was used to connect with both the personal and professional self.

Participants also referenced how poetry therapy supported their connections with others. For many, this started with what Participant 1 described as “managed risk [taking]”, achieved by reading aloud, or sharing their views or writing. Participant 7 noticed that, since attending poetry therapy, she now “interact[s] with people, in a really confident, good way”, indicating its impact on her wider interpersonal relationships. For others, connections were supported through sharing poetry directly with others, which, for Participant 3, “made some of my other relationships less fraught”. For Participant 2, “it’s just another little thing that we might do [...] it’s another way of sharing”.

Participants also spoke of the role of poetry in connecting them to those separated by time or geography. For Participant 1, writing was “a way of still retaining those links to [home] which are very powerful and very strong for me”. For Participant 6, writing and sharing a memorial poem was one way of staying connected to a loved one who had passed away, and the people who knew him. She shared, “it meant a lot to me, that, just... just knowing that he might not be here but he’s still

remembered [...] Again it was that community feel [...] we're, you know, connected”.

Socially, participants often spoke of material poems as “gifts”. Participant 7 recounted how she was sent a poem before a big life event, which “somehow, gave me the strength to just do it”. Relatedly, Participant 1 discussed the idea of publishing poetry as a gift to the wider community, because “there might be something in you that might resonate with somebody else, in the way that so much work resonates with me”. These accounts illustrate ways in which *Transferring* emotions into material poems can support the process of *Connecting*, and that developing relationships in which poetic material can be shared likewise strengthens the process of *Transferring*.

Transferring. The final component of the EFECT model is *Transferring*, which refers to the primary task of transferring an idea or emotion into material form. Data indicated that this served emotional, cognitive and social functions for participants, linking closely to the primary tasks of *Feeling*, *Exploring* and *Connecting*.

On an emotional level, writing was widely regarded to be a cathartic experience. For Participant 5, this pertained to a release of “bad thoughts, pointless thoughts, [...] or excessive thoughts”, and for Participant 9 it related “to any sort of energy, it could be happy energy or it could be anxious”. Participant 6 felt that “just getting it out” made her “feel so much better”. Professional counsellor, Participant 8, noticed how writing poetry helped her to obtain space from “the power and the pain that [the client] was sharing with me [...] which] lodges inside me”, which enabled her to “step back into my life; a mother, a wife, a friend”.

Participants also noted that keeping and revisiting poetry facilitated sense making. Participant 6 spoke of how this helped her to “see patterns”, and Participant 7 noted, “when I went back and read things I’d perhaps moved on a little bit and I didn’t realise I had”. For others, reviewing their writing highlighted their skills, bringing a sense of pride and self-efficacy. Participant 9 shared that “sometimes I look back in my book and [...] I thought, “gosh, did I write that? That’s actually quite good””. In constituting a material record of participants’ thoughts, skills, and personal development, it appeared that writing poetry supported participants to develop positive relationships to their self and the change process.

Finally, the act of transferring offered a way of holding onto the group, linking back to the sustainability of poetry therapy. Participant 10 stated: “At the end of these sessions I always go home and type everything up so I’ve got it all, and I’d love to see everyone else’s”. Participant 5 spoke of using poetry materials as a memory aid, explaining: “Sometimes it’s [about] getting on with life but holding that nugget there and reminding myself of that nugget really”. However, Participant 4 reflected how “I know the things that [...] make me happy, and yet sometimes I forget to do them”, adding, “I guess [...] there are parallels between that and what happens when people stop therapy [...] maybe they go off the boil a little bit [...] It’s, it’s nice to have a place and a person and a group to [...] support you with that.”

Together, these accounts indicate that, although the material poem serves an important function in sustaining awareness of feelings, exploration, and connectivity, it was not necessarily considered a replacement for facilitated sessions.

Discussion

Key Findings

In total, 37 mechanisms and 58 associated effects were identified across cases. Case 2 replicated Case 1 insofar as no new high-level mechanisms or effects were identified and no counter evidence was found. There was some variation in sub-mechanisms and effects across cases. The resultant framework was found to be a good fit to Alfrey's (2020) EFECT model of poetry therapy. Though concordant, some of the data were unexplained by Mazza's (2017) RES model, indicating that the EFECT model captured a greater richness of phenomena. Member checking indicated that participants endorsed the framework.

Results in Context

In offering experience-close data for existing models of poetry therapy, these results are congruent with the poetry therapy literature base whilst adding to it in important ways. At present, the most prominent model of poetry therapy used in research and practice is Mazza's (2017) RES model. Though validated from a professional perspective (Mazza & Hayton, 2013), this study is, to the author's awareness, the first to fit experience-close data to the model "from the ground up" (Yin, 2018), adding to its validity. However, though evidence for the RES model was consistently found in participants' accounts, they also identified a number of experiences of poetry therapy that were the RES model was unable to explain. When fitted to the newer EFECT model (Alfrey, 2020), these explanatory gaps were filled, providing much-needed psychosocial information to enrich the largely structural RES model.

It is also interesting to note the concordance of these findings within the arts-in-health literature base more broadly. Participants' accounts accord with Fancourt and Finn's (2019) findings that arts-based therapies are commonly perceived by participants as being effective and acceptable, and in particular underscores their assertion that the arts can fulfil an important role in developing community connection. This brings poetry therapy in step with what is understood about other arts-based therapies and their particular advantages in the current socio-political climate. In particular, participants' accounts clearly indicated that a "one size fits all" approach to psychological therapy and wellbeing is undesirable; dovetailing with the national service user voice that greater choice within mental health and wellbeing services is much needed (Mind, 2013). In particular, poetry therapy may offer an appropriate and timely contribution to social prescribing (see Dayson & Bashir, 2014), given the central importance of community connectivity to the approach.

Strengths and Limitations

The strengths of this study lie in its design. Method, data, and investigator triangulation; synthesised member checking; "from the ground up" data coding; a reflexive research diary; and consultation with both stakeholders and non-stakeholders (poetry therapy facilitators, service user consultants, and a non-therapist supervisor) were used to strengthen construct validity and mitigate confirmation bias. This was important given that the present author developed the EFECT model of poetry therapy and was likely biased towards confirming the model. The result is multi-perspectival empirical support for the EFECT model which foregrounds the experience of poetry therapy participants. This goes some way to addressing concerns raised by Alfrey (2020) that the qualitative literature used to develop the EFECT model was of limited quality, perhaps impinging upon the model's validity.

Despite these safeguards, results may still have been biased. Firstly, this study used a volunteer sample and may therefore have attracted individuals likely to endorse the effectiveness of the approach. Given participants' highly educated status and vocational links with the helping professions, concerns regarding the generalizability of these results may be justified (see Appendix O). To mitigate this concern, it may help to triangulate these findings with their literature-derived counterpart (Alfrey, 2020), which included data from varied cohorts including young people, adults with learning disabilities, and people with dementia; though publication bias may likewise favour positive appraisals (Ferguson & Heene, 2012).

In addition, some of the processes built in to strengthen the validity of the research may have been limited by the emergence of the COVID-19 pandemic, which coincided with the analysis of the results. The service user advisor who was intending to complete the investigator triangulation process was sadly unable to participate in the data analysis as planned, and a stand-in consultant who was less familiar with the project and known personally to the present author was recruited in her place. The crisis may likewise have impacted the member checking response rate, given associations between the pandemic and both mental and physical health (e.g. Yao et al., 2020), limiting the representativeness of the results.

Despite these limitations, proponents of poetry therapy can take encouragement from the results, which provide a rich conceptualisation of both how poetry therapy operates in practice and its perceived effects on participants. Evidence for all five of the EFACT model's "primary tasks" and their inter-relationships was found, indicating the perceived validity of the model from an experience-close perspective. Within a critical realist epistemology, this provides some evidence that

these tasks are important facets of the poetry therapy process, helping to protect poetry therapy in general, and the EFECT model specifically, from deconstructive attack. In this way, the present study can be used to develop both research and practice, offering a valuable contribution to the literature. Triangulating these data with professional perspectives reported in Alfrey (2020) would add further confidence to the findings.

Clinical Implications

In validating and substantiating the new EFECT model of poetry therapy, this study has several implications for psychologists and allied clinicians.

Foremost, poetry therapy was found to be attractive and engaging, potentially reaching those who may not otherwise seek support and, perhaps, serving to mitigate the high rates of attrition and missed appointments found within traditional talk-based therapies (see e.g. NHS Digital, 2020). Though it is unlikely to be a panacea – for the majority of participants in this sample had a positive pre-existing relationship with poetry – for enthusiasts, it could also be an effective way to adapt psychological therapies to client interests, preferences and values, providing flexible, person-centred care in line with NHS values (NHS, 2015).

Results likewise support the theoretical coherence of poetry therapy amalgams. Accounts highlighted overlap with CBT, noting increased awareness of thoughts, emotions, actions and bodily sensations, and the development of flexible thinking (see Beck, 1995; also Collins et al., 2006); and mindfulness-based approaches, due to the focus on “the moment” (see e.g. Asgarabad et al., 2018). Participants also noted how poetry therapy enabled them to gain access to elusive emotions, tell the stories of their lives, and think about others’ thinking, supporting

the use of poetry in psychodynamic, narrative and mentalization-based therapies respectively (see e.g. Leedy, 1973; Behan, 2013; Holmes, 2008). Ways in which poetry was felt to elicit and enhance group processes was likewise evident (see Leszcz & Yalom, 2005; Tuckman, 1965). These experience-close results are supported by neuropsychological evidence presented by O'Sullivan and colleagues (2015) in which literary awareness was positively associated with flexible thinking, problem solving skills, mindfulness, and tolerance of uncertainty.

In addition, as an experiential approach, poetry therapy may hold select advantages over pure talk-based approaches due to its varied opportunities for *in vivo* learning and skill development. Several participants discussed feeling more confident through the process of managed risk taking, and others were able to experiment with vulnerability and sharing, influencing their understanding of personal boundaries and self-care. Writing poetry likewise provided opportunities for participants to exercise their imaginations through experimentation and play - a common factor identified by Gabel and Robb (2017) in their theoretical synthesis of art therapy literature.

Perhaps most importantly, these results highlight ways in which poetry therapy might augment non-specific therapeutic factors that are robustly associated with therapeutic outcomes (Wampold, 2015). In particular, the results support Roberts' (2010) assertion that poetry can support the development of empathy within and between both clients and facilitators, holding important implications for the therapeutic relationship. Although facilitators were not delivering psychological therapy, participants unanimously indicated their respect for, and trust in their facilitator, both of whom were commonly described as empathic, fair, competent, and supportive; suggesting promise for therapeutic outcomes (Ardito & Rabellino, 2011).

Finally, this study highlights the potential utility of poetry therapy as a self-care tool for healthcare professionals. Participant-clinicians explained that transferring their emotions into written poetry provided distance from their professional life, as well as a source of nourishment and “balm”. This is of timely relevance, given Rao and colleagues' (2016) depiction of the variegated pressures faced by NHS clinicians and associated deleterious effects on mental health and wellbeing. This a poor outcome for staff, and has likewise been linked with poorer client care, for instance, as a result of compassion fatigue (e.g. Negash & Sahin, 2011). The high proportion of healthcare professionals participating in the present study may or may not be spurious, but nonetheless points to the acceptability and utility of this approach in meeting the needs of this particular group.

Research Recommendations

This model offers empirical support for the EFECT model of poetry therapy. However, further research into the validity of the model among other client groups and settings is needed to address concerns regarding the specificity of the sample. Studies exploring the use of poetry therapy for professional development and self-care could also be worthwhile. Synthesising the framework with its literature-derived counterpart (Alfrey, 2020) to create an overall operational framework would, if concordant, help to strengthen the results of both studies, and would provide a singular resource upon which future research can be developed. For instance, the framework could be used to fidelity check randomized controlled trials and aid choice of measures, or to develop interview protocols for qualitative studies. This research is much needed to bring poetry therapy into evidence-based practice.

It is of note that this study adopted a simplified version of Alfrey's (2020) EFECT model following feedback from stakeholder consultation, which indicated that the originally proposed model was unhelpfully complex for practitioner usage. This was felt to be appropriate given that practitioners and service user consultants who were not research specialists were asked to analyse the data using the model, without receiving training in it. However, researchers interested in using this model in future studies may find earlier iterations of the model informative (see Appendix I). The younger model provides a level of detail that could aid researchers in isolating variables and sub-processes within the overall poetry therapy process, supporting more detailed analysis. It also provides examples from the literature to illustrate the bidirectional relationships between these variables, which may be less apparent to researchers than practitioners.

Conclusion

This study offers empirical support for the EFECT model of poetry therapy, delivering an operational framework upon which practice and research can be organised and developed. These results substantiate claims that poetry therapy can be understood through cognitive-behavioural, narrative, mindfulness-based, and psychodynamic lenses, supporting clinicians from across traditions in the use of poetry as an adjunct to their practice. Clinicians who have not previously considered using poetry therapy may wish to do so on the basis of these results, whilst noting that clients' beliefs about poetry and/or group-work might modulate attractiveness and outcomes. Findings suggest that poetry therapy may hold advantages over talk-based models of therapy for some clients, being both attractive and engaging, offering experiential learning opportunities, and perhaps augmenting non-specific factors

common across therapeutic traditions. Poetry therapy may also prove an accessible source of support for healthcare professionals. Research focusing on these novel applications of poetry therapy is encouraged to supplement the development of this emergent field.

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Section C: Appendices and Supporting Material

Appendix A: Call for Unpublished Work Strategy

Text for Facebook and LinkedIn:

****Call for Unpublished Work****

Dear all,

I am conducting a doctoral research project on the mechanisms underpinning poetry therapy, in collaboration with poetry therapist [NAME].

As part of this study I am reviewing the existing literature, and I would like to include both published and unpublished studies to get the most comprehensive overview of the field possible. This will really help to pull together what is already known about poetry therapy.

If you have presented a paper at a conference that was not written up for publication, or if you have written anything for a journal or magazine that has not been published for whatever reason, I would love to hear from you. I am interested in both theoretical and empirical papers, as well as opinion pieces.

If you're still unsure, or if you have any questions, please don't hesitate to get in touch and we can discuss further. You can reach me on Facebook, LinkedIn (Abigail Alfrey) or via email (a.a.alfrey639@canterbury.ac.uk).

With thanks,

Abie Alfrey

Salomons Institute for Applied Psychology
D.Clin.Psy candidate

Posted to:

Facebook

Lapidus - members only group - 281 members

National Association for Poetry Therapy - page - 1.5k likes

Irish Poetry Therapy Network - page - 854 likes.

International Academy for Poetry Therapy - page - 256 likes

LinkedIn

Article shared with network

Appendix B: Individual Tables of Mechanisms and Effects

Table 1B

Paper 1: Bowman & Halfacre, 1994. Poetry therapy with the sexually abused adolescent: A case study.

Mechanism	Effect
Therapist formulates	Integrates poetry in actualization therapy to meet needs of particular client
Therapist manages safety	Client feels able to confront misplaced guilt and acknowledge right to anger/ other intense emotions via poetry/ dialogue.
Client is invited to write poetry	<p>Client writes poems.</p> <p>Client expresses emotions tied to memories: e.g. disappointment, confusion</p> <p>Immediate relief from current feelings of anger and frustration – spontaneous outpouring of emotion</p> <p>Poem offers in-built resolution of some feelings e.g. guilt</p> <p>Reveals deep-seated, painful emotions and thoughts client had experienced in past/ was now re-experiencing.</p> <p>Documents current cognitive/ emotional state e.g. sense of willingness to explore.</p> <p>Over time, content of poetry reflects developmental progression towards resolution of inner conflict.</p>
Poem is interpreted	<p>Client starts to process experiences and feelings.</p> <p>Poems provide focus for interaction; client weaves significant information into the interpretation of his poems.</p> <p>Meaningful images emerge that were not likely to appear as forcefully in</p>

	<p>“pure” clinical sessions.</p> <p>Opportunity to confront repressed/ denied memories, and start to understand them.</p> <p>Enables movement between cognitive/ emotional positions e.g. from denial to acknowledgement of reality, from victimhood to self-respect, movement towards position of hopefulness.</p>
Client reworks writing	<p>Opportunity for client to feel confident that emotions and experiences have been accurately conveyed.</p> <p>Enables more accurate recall of memories and emotions.</p> <p>Opportunity for clarification of feelings outside the therapeutic setting as well.</p> <p>Served as “rehearsals” for dialogue in therapy, making conflicts easier to reveal in the clinical environment.</p>

Table 2B

Paper 2: Buck & Kramer, 1974. Poetry as a means of group facilitation.

Mechanism	Effect
F facilitates ending ritual	Warm atmosphere
Appraisal of group	Decision to continue group
Group is enjoyable	
Group is beneficial	
F formulates group	<i>Guides session plan?</i>
interprets responses	
deduces themes	
F attends to safety	Group responds
First session ice breaker/	Conversation develops
introductions	
F invites discussion around prior	
experiences of poetry	
F invites Ps to share poetry	Ps “paralysed”
Own poetry	or
Published poetry	Ps read
	Poem serves function e.g. preparation for ending; communication to another

	group member; communication to whole group
	Poem integrates themes and ideas from others in group – “group theme development”
	Poetry permitted indirect expression of thoughts, attitudes, and feelings
	Poetry enabled expression of individual’s felt experience
	Aided self-disclosure
Poem is read	Group responds
By P	Compare poem to own experience
By F for P (on request)	Offer support (encouragement, feedback, affirmation)
	Discuss themes
	Make connections to group
	Group able to communicate more personally
	Group move towards trust and acceptance
	Themes emerge
	Divisions within the group confronted and overcome
	Move toward becoming a unified, cohesive group
	Group members express thoughts, attitudes, and feelings
Reader comments on poem	Able to communicate more personally
	Disclosure
	Vulnerability
	Move towards trust and acceptance
Interpretation of poem	Make connections
By P	Themes emerge
By group	
By F	Group members take ownership
F sets frame	
F attempts to minimise overt leadership	<i>Feeling of safety offered by the frame?</i>
F explains purpose of group	
F plans sessions	Feeling of comfort in preparedness
Bring poems	
Bring strategies	
P brings topic of discussion	Group responds

	Share ideas Problem solving Offer support
Sustainability	
Group meets independently	Bonding Prepare poems for session
Ps use poem between sessions	Aids decision making
Ps write poetry between sessions	Acquired new skill with words
	Vehicle for expressing emotions and thoughts
	Develop conception of oneself as a poet
	Develop confidence

Table 3B

Paper 3: Annemarie Conlon (2012) The use of poetry in reconciling unfinished business near end-of-life

Mechanism	Effect
Therapist invites participant to write poem	Client writes poem(s)
Therapist gives permission for freedom of expression	Client writes about topics that are hard to discuss conversationally
Client shares poems with therapist	Client controls disclosure
Therapist reads participant's poem aloud to them	
Therapist reads participant's poem in private	Therapist's curiosity engaged Therapist develops hypotheses
Therapist invites participant to tell about poem	Client remembers experiences Client tells stories of their life
Therapist facilitates discussion about poem	Client discloses difficult experiences
Client and therapist use symbols in poem to probe meaning	Client develops awareness of emotions Client develops awareness of thoughts
Therapist asks clarifying questions	Client begins process of sense making of experiences

Client develops post-discharge goals

Client experiences positive emotions (satisfaction, encouragement)

Client experiences positive cognitions (work was meaningful)

Client continues to write after therapy session

Table 4B

Paper 4: Anjana Deshpande (2010) Effectiveness of poetry therapy as an adjunct to self-psychology in clinical work with older adults: A single case study

Mechanisms	Effects
Choosing the right poem	Client identification with themes Client identification with metaphors
Reading stimulus poem aloud to client	
Discussion of stimulus poem	Client notices parallels with own life Client uses language of metaphor to describe personal experiences Client remembers past events Client tells stories of life Client able to acknowledge difficult feelings Client develops insight
Revisit stimulus poem	Short-term improvement in mood Aids memory of emotions evoked
Invitation to write unsent letter	Client writes letter Letter evokes flood of emotions
Discussion of client's letter	Client experienced difficulty making sense of emotions Client felt drained Client felt "complete"
Therapist makes sense of client's responses using theory	Responses form part of on-going client formulation
Invitation to write idealised life story	Client writes x2 short stories
Invitation for client to tell therapist their story	Client becomes immersed in the landscape of the story Client reports feeling "warm inside"

Writing prompt of fantasy scenario	Client writes response to scenario in style of theatre script (dialogue, stage notes)
Discussion of client's response	Client felt strengthened by fantasy interaction, replacing feelings of hopelessness and being drained.

Table 5B

Paper 5: Reid, L. (2015). Chapter Two: A Small-Scale Study of Therapeutic Poetry Writing

Mechanisms	Effects
Offered individual versus group therapy	<i>Opportunity express choice and power</i>
Group poetry therapy provided	Preference for group shown
	Sense of going through things together
	Feeling cheered up by other group members' use of humour
	Censoring writing to protect others' emotions
	Feel supported by others
	Opportunity to share experiences and emotions with people who understood
Create anthology of poems	Sense of altruism – helping others in a similar situation
	Encouraged participants
	Sense of movement from receiving to giving
	<i>Aids memory of group?</i>
Facilitator takes notes after session	Efforts to manage emotional safety of the experience were appreciated by participants in interviews and resulted in them coming back each week, and saying that they would attend again in the future. Participants reported that they felt comfortable in the group, did not feel judged or pressured, and felt that it was helpful and enjoyable.
Facilitator manages group safety	
Exercises not too intrusive	
Exercised pitched at appropriate level for ability of the group	
Exercises have flexibility so participants can choose what they write about and how “deep” to go	
Break midway	
Session tone is relaxed	
Maintained anonymity in anthology	
Aware of participants initial nervousness	
Facilitator took time to consider participants' emotions	
Facilitator is attentive to power dynamics	
Facilitator is welcoming	
Facilitator explains what will happen	
Facilitator provides variety of exercises	Engaging: Fun, did not lose interest

in each session

<p>Facilitator reads stimulus poem when introducing writing task instructions</p>	<p>Safe: Exercises could elicit difficult emotions, movement through different exercises meant that participants did not feel “stuck” in these emotions.</p> <p>Appropriate to aims: Not a writing class: aim was to access, express and understand emotions, not develop writing techniques.</p> <p>Sustainability: Writing as a way of accessing and processing emotions is sustainable: can do it alone, just “pick up a pen and paper”.</p> <p>Illustrates task demand: a way of understanding what the aim of the exercise is</p> <p>Inspires ideas within the participants</p> <p>Invites reflection among participants</p>
<p>Facilitator explains writing task</p> <p>Warm up: group poem, using scaffolding e.g. “in this room...”</p> <p>Individual writing task using prompt, example, & literacy aids (sentence scaffolds, picture postcards)</p> <p>Facilitator ensures understanding by asking questions</p> <p>Facilitator provides frame</p> <p>Task expectations: e.g. aim at truth, not style; not required to share</p> <p>Explains structure of group e.g. dates, timing, breaks</p> <p>Boundaries around “ground rules” e.g. confidentiality, being encouraging, try not to distract each other, being respectful</p> <p>Provides writing materials</p>	<p>Builds confidence – get into a “flow”</p> <p>Surprising what comes up</p> <p>Truth considered more important than style by participants – “honesty and meaning are more important”. Idea that style can compromise authenticity.</p> <p>Reduces nervousness, puts participants at ease. Participants feel safe enough to contribute.</p>
<p>Facilitator uses poetry rather than other writing forms</p>	<p>Provides pen, paper, literacy prompts, private space to meet in.</p> <p>Appreciated by participants:</p> <p>Short – manageable emotionally as well as the time element</p> <p>No commitment to write every day c.f. diary. Can be “bad” at diary writing.</p> <p>License to change the experience or emotion – doesn’t have to be static facts. Diaries can be depressing.</p> <p>Once it’s written it can feel less</p> <hr/>

Participants write in response to writing prompt (secondary mechanism)
 Use of senses
 Use of familiar objects/ items e.g. furniture, animals, body parts

personal c.f. diary which remains tethered to your identity
 Can put as much energy into it as you want – can “do it in a few minutes [...] or [...] play with it”
 Participants reported the following effects:
 Beneficial: Participants reported that the group was good and they would do it again
 Cathartic: Sense of relief through releasing difficult memories/ “personal stuff”
 Changes emotional state: Enjoyable, fun, felt “cheered up”, relaxing, sense of “slowing down” through reflection, feel stronger by sharing vulnerability with others, “builds your courage up” by successfully talking about difficult things, felt “better”, one participant sometimes felt better and sometimes felt worse.
 Experience of choice: Participant able to modulate what they write about and how deep into the emotion they go.
Able to participate, feeling of power and control.
 Develop emotional awareness:
 Enhanced understanding of what emotions are present and why. See the emotion on paper. Use of imagery to identify feelings e.g. desire for freedom represented by dolphin.
 Develop emotion regulation skills:
 Participants ask themselves how they can change a negative emotion for a positive one, use of poetry to exercise control over emotions
 Change perspective: See things from a new vantage point, reflecting on the past as an adult invites new perspectives, create distance by putting it on paper, able to look more closely at relationship dynamics, looking at familiar subjects in a different way, taking time to reflect, facilitator introduces new ideas through writing prompts
 Engages imagination: engages creative

	side, brings out imagination. Process emotions: helps talk about emotions, being more open, helps “deal with” emotions, sense of progressing through a difficult emotion, ability to make sense of emotions. Provides distance from experience: Writing it down and “letting it go”, it “belongs to others people” once written down Integrate new skills with existing skills, e.g. using imagery from poetry to enhance meditation Develop sense of mastery: Able to do something didn’t think could do, thought would be “rubbish” at it, trying something new, gets easier with time, discovering “you’re not that bad in writing actually”
Participants invited to share poetry with group	Feel stronger through sharing Able to face difficult emotions Feel understood
Facilitator and sometimes group comments on poetry	Felt encouraged Felt appreciated Felt understood
Group discussion	Sense of togetherness Easier to think about emotions and writing as a group Not wanting to upset each other Group member might say something funny and make laugh – “cheered me up”
Participants share poetry with important others (tertiary mechanism)	Opportunity to share experience Sense of the poem as a gift Opportunity to tell one’s story Opportunity to showcase abilities

Table 6B

Paper 6: Reiter (1994). Enhancing the Quality of Life for the Frail Elderly: Rx, The Poetic Prescription.

Mechanism	Effect
Choosing the right poem poem that addresses the needs and concerns of a specific person	
Therapist formulates theory practice links	

interpreting clients response and
adjusting approach accordingly

Therapist reads stimulus poem aloud
to P

P listens

P responds

F invites discussion

P responds

F records stories

F creates poem from Ps words

F reviews client's material

F holds client in mind

F formulates/ begins sense making

Poem summarises story

Poem can represent current as well as
past emotional states

Poem can communicate a need

F reads poem to P

P listens

P responds

elicits emotion (positive and/or
negative)

notes key themes and/or imagery

enables exploration of associative
emotions

acknowledgement of poem as
embodiment of truth

Strengthened therapeutic relationship

Promotes meaningful discussion

F gives poem to P in hardcopy

P responds

emotional reaction to seeing physical
poem

consideration as to where poem is kept

Table 7B

Paper 7: Santarpia, Dudoit & Paul (2015). The discursive effects of the haiku-based SADUPA poetry technique in palliative care.

Mechanism	Effect
Choosing the right Haiku By theme	
Haikus read aloud to P 15 in total	
Therapist introduces composition task based on stimulus haikus Fill in the blanks (middle line)	
Therapist reads new haiku to P	
Homework Invitation for P to write poem composed of several haikus	
Invitation to P to read their poem aloud to therapist	
	Discourse changed during study, e.g. reduction in use of first-person pronoun Less reliance on defensive processes e.g. laughter Development of new metaphors Ability to express frustration Difficulty expressing depth of sentiment via writing Finding psychic objects that were previously lost to memory

Table 8B

Paper 8: Seiden, 2007. Using collaborative poetry in child psychotherapy: the tale of the terrible rabbit

Mechanism	Effect
Therapist formulates attention to ability and preferences theory-practice links: what works and why understanding client's experience in context of history and family setting adjusting writing tasks in response to client's writing to enable greater self-	

expression

Therapist introduces writing task
 Fill in the blanks
 Writing from prompt
 Writing from formula

Client completes tasks

Therapist attends to writing

Therapist encourages playfulness via
 praise

Therapist interprets

Therapist notes key metaphors

Poems enabled movement away from
 conventional and defensive narratives
 and into more meaningful expression

Therapist explains task
 Poem doesn't have to rhyme

Therapist provides materials
 unlined notebook
 magic markers

Therapist invites free expression
 Therapist sets the frame
 structure to meetings
 expectations of conduct

Client draws, writes stories

Client writes own poetry

Therapist makes suggestions when
 client gets stuck, e.g. 'exaggerate', 'use
 opposites'

Table 9B

Paper 9: Boone & Castillo (2008). The use of poetry therapy with domestic violence counselors experiencing secondary posttraumatic stress disorder symptoms.

Mechanisms

Choosing the right poem
 Poems that reflect an emotional theme
 typical of PTSD reactions documented
 in research literature
 Poems had been used previously in
 support groups for domestic violence
 counsellors
 Selected poems reflected a variety of
 emotions
 Chosen poems were also the top three
 most frequently used poems in poetry

Effects

Mean scores for experimental group
 Pre-test: 24.44
 Post-test: 20.24
 Mean scores for control group
 Pre-test: 24.29
 Post-test: 20.71
 Paired t-test for difference scores in
 experimental group: $t = 5.52, p < 0.001$

therapy used by poetry therapists	Attrition
Facilitator introduces stimulus poem	Experimental group: 2 (N = 25)
New poem each session	Control group: 0 (N = 28).
Via website	
Facilitator introduces writing task	
Respond to stimulus poem	
Aim for period of 15-20 minutes	
Facilitator formulates group	
Activities intended to promote emotional disclosure through the use of poetry.	
Designed to promote writing about work-related stress that is personal and emotionally focused.	

Table 10B
Paper 10: Golden, 2000. The use of collaborative writing to enhance cohesion in poetry therapy groups.

Mechanism	Effect
Facilitator sets the frame	
explains purpose of group	
explains ground rules	
Choosing the right poem	
facilitators' comfort with poem	
facilitators' perception of group members	
ability of poem to meet group goals/needs	
clarity of language	
organisation of poems	
nonthreatening subject matter	
open-endedness	
Facilitator introduces written copy of stimulus poem to group	
Facilitator reads stimulus poem aloud to group	
Facilitator invites group responses to poem	
Facilitator introduces writing task based on stimulus poem	Ps complete exercise
Fill in the blanks	
Collaborative poem	
Facilitators encourage Ps to share responses with the group	

Facilitator shares typed collaborative poem with group

Groups that completed collaborative poems reported higher group cohesion than those that did not.

Table 11B

Paper 11: Jabarouti, Shariat & Shariat (2014). Effect of Persian classic poetry on the level of stress hormone in retired academicians

Mechanisms

Choosing the right poem
 Persian classical poetry selected for meaning and rhythm
 Experimenter provides instructions
 assume relaxed physical position
 clear mind
 focus on the poetry
 relax muscles
 avoid disturbance/ interruption
 Ps listen to spoken poetry
 30mins per day, 5 days per week
 8pm every day
 8 weeks in total
 via CD player

Effects

Significant reduction in salivary cortisol post-intervention compared with control group.

Table 12B

Paper 12: Mohammadian, Shahidi, Mahaki, Mohammadi, Baghban & Zayeri (2011). Evaluating the use of poetry to reduce signs of depression, anxiety and stress in Iranian female students.

Mechanism

Choosing the right poem
 Isoprinciple – matching the mood of the poem to the mood of the reader
 Use of contemporary Persian poetry to fit with culture

Facilitator offers the group interpretations based on discussion
 noticing use of defence mechanisms in relation to interpretation of poetry

Facilitator sets homework
 write about a topic of participant's choosing

Effect

Facilitator manages safety
First session includes ice-breaker
(therapists and participants introduce themselves)

Therapist reads stimulus poem to participants
once
twice

Therapist invites discussion
Does the poem communicate with you?
Which part of it? And why?
Did anyone connect emotionally or intellectually with the poem?
How did they feel hearing the words?
Which parts or words did they find touching?

Therapist introduces writing task
Fill in the blanks
Writing from a prompt
Collaborative poem (incomplete sentence given to group, each member completes the sentence and therapist combines these into group poem).
Group members share their work

Group responds: Discuss how imagery and symbols described participants' own feelings and thoughts. Describe feelings elicited by work e.g. empathy

Group writes in response. Increasingly positive tone can be identified in some participants work as the weeks progressed.

Three mixed ANOVAs were performed separately on the three subscales of DASS adjusting for baseline scores. In each analysis, three different factors were included:

(a) Group (intervention vs. No Intervention)

(b) Time: (baseline vs. week 3 vs. week 5 vs. week 7)

(c) Interaction between Group and Time.

Results of mixed ANOVAs showed that poetry therapy had a significant effect on reducing signs of depression ($F= 22.17$, $df= 1,15$, $p= 0.001$) anxiety ($F= 6.59$, $df= 1,16$, $p= 0.021$) stress ($F= 22.36$, $df= 1,15$, $p= 0.001$) adjusting for the baseline scores of these subscales.

There were no significant effects in time indicating that, overall, time had had no effect on participants' scores.

However, a significant interaction between Group and Time in scores of depression ($F= 21.14$, $df= 1,15$, $p= 0.001$) and stress ($F= 17.01$, $df= 1,15$, $p= 0.01$) indicates that across the seven week period, participants receiving poetry therapy reported significantly less signs of depression and stress, whereas during the same period, the no intervention group actually showed an increase in these indices.

The interaction between Group and Time was not significant for anxiety scores.

Table 13B

Paper 13: Parastoo, Amenehsadat & Shahla, 2016. The Effect of Group Poetry Therapy on Cognitive Emotion Regulation and Moods of Psychotic Patients: The Case of Razi Psychiatric Hospital, Tehran.

Mechanism	Effect
Ps come together as group	Significant improvement in
Ps read classic and modern poetry	Positive refocusing and planning
Ps write own poetry	Evaluation and adoption of broader perspective
Ps write group poetry	Acceptance
1hr, 2x/ week, 8 weeks	Overall mean of positive strategies
	No significant change in use of negative (unhelpful) strategies.
	Non-significant change in mood in predicted direction.

Table 14B

Paper 14: Tegnér, Fox, Philipp & Thorne (2009). Evaluating the use of poetry to improve well-being and emotional resilience in cancer patients.

Mechanism	Effect
F attends to choosing the right poem	Between pre- and post-test measures there was a significant change in:

<p>F facilitates ending ritual</p>	<p>the median value of the total Courtauld Emotional Control Scale (CECS) for the participants who experienced the poetry workshops (decreased from 47 to 41).</p>
<p>F formulates group Making theory-practice links Attentive to developmental stage of group and choosing goals and poems accordingly</p>	<p>The median score on the anger sub-scale of Courtauld Emotional Control Scale (CECS) also decreased significantly from 17 to 15 ($p < 0.05$, Wilcoxon Signed Ranks test).</p>
<p>F manages safety Attention to creating a safe space in which participants can't share their thoughts and feelings Privacy of the space</p>	<p>A further significant change was shown for this group on the anxiety scale of the Hospital Anxiety and Depression Scale (HADS), where the median value decreased from six to four ($p < 0.05$, Wilcoxon Signed Ranks test).</p>
<p>F manages setting Comfort of the room Privacy Arrangement of the room – facilitating eye contact</p>	<p>Scores on the other measures (Post-traumatic Growth Scale; Mini-Mental Adjustment to Cancer (Mini-Mac) Scale) for those receiving the poetry therapy intervention were also changed in the hypothesized direction, but these changes were not statistically significant.</p>
<p>F plans session Sets goals for each session Chooses stimulus poem Brings warm up activity Brings writing prompts</p>	<p>In the delayed intervention group, who served as controls and received no intervention during the six-week period following baseline assessment, a significant decrease from 19 to 18 was found in the median value of the Anxious Pre-occupation factor of the Mini-Mental Adjustment to Cancer (Mini-Mac) Scale between pre and post-test ($p < 0.05$, Wilcoxon Signed Ranks test)</p>
<p>Group establishes ground rules Respecting confidentiality Making an effort to attend every session No one is required to share their writing if they choose not to</p>	<p>There was little change in any of the other measures (Hospital Anxiety and Depression Scale; Courtauld Emotional Control Scale; Post-traumatic Growth Scale) for this group.</p>
<p>F introduces stimulus poem New poem each session</p>	
<p>One or all Ps read stimulus at least twice</p>	
<p>F facilitates discussion of poem What poem means to them Any associations they have with a word, image or phrase</p>	
<p>F provides writing prompt from the stimulus poem, or from the discussion</p>	
<p>F introduces task expectations</p>	

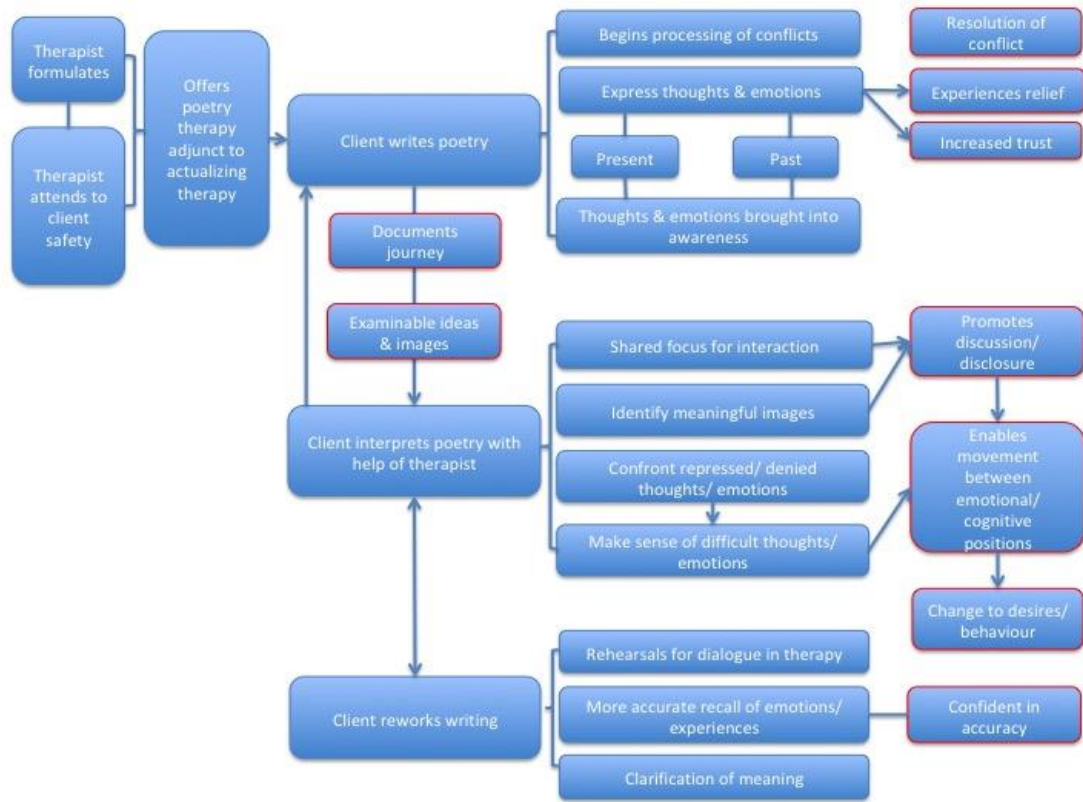
Ps to write in response to prompt for 5 minutes

F provides warm-up activity
Ps say name and response to single prompt e.g. one thing you have noticed today
Prompt associated with the poem for that day

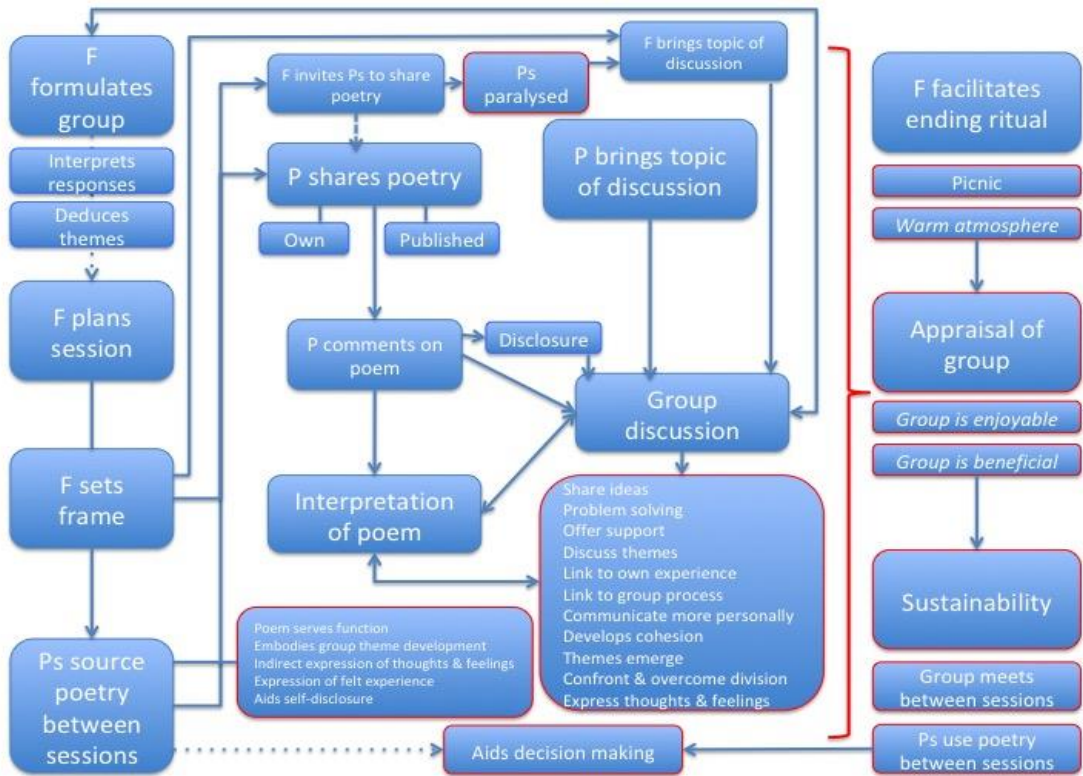
Ps share writing/ process of writing Group listens

Appendix C: Individual Logic Models

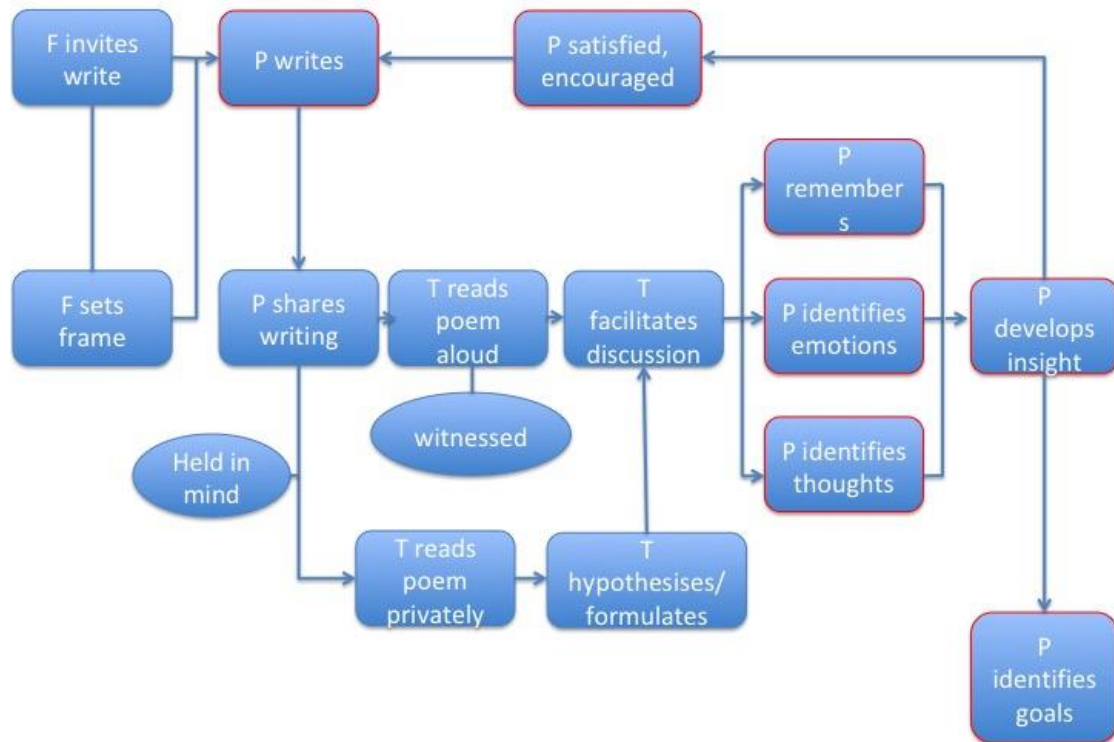
Paper 1: Bowman & Halfacre, 1994.



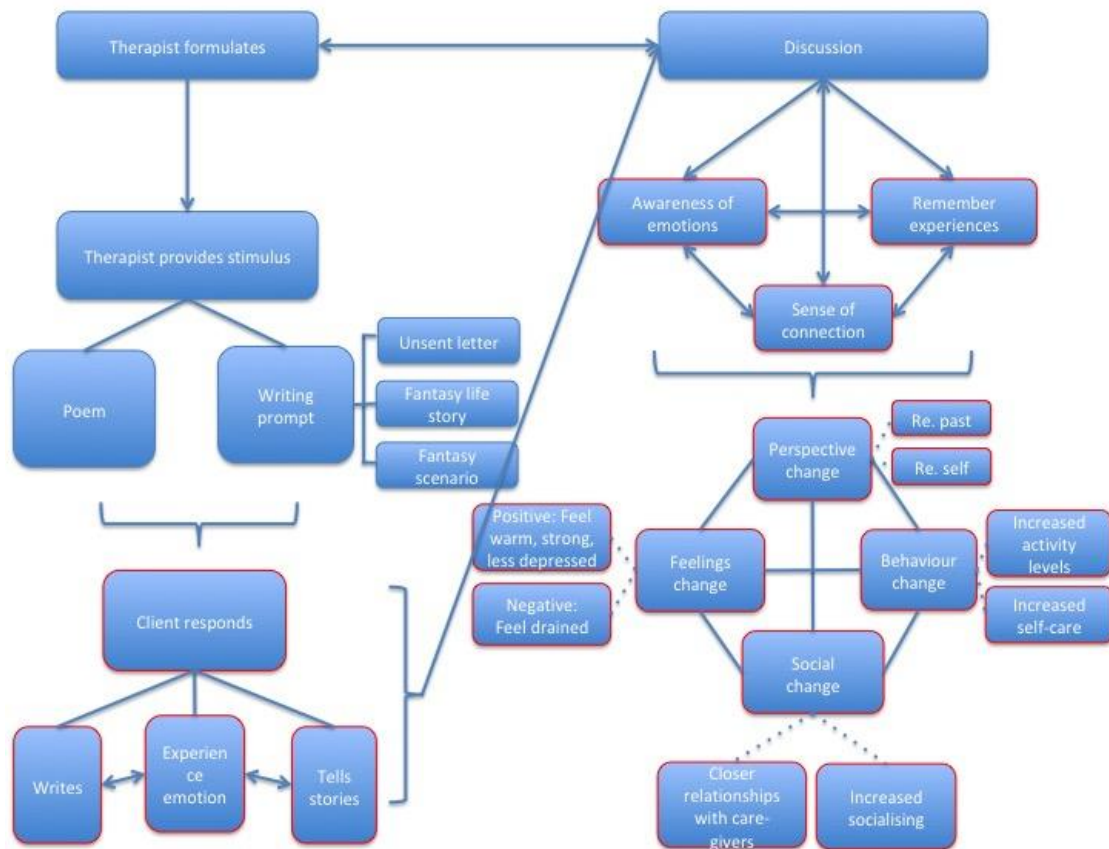
Paper 2: Buck & Kramer, 1974.



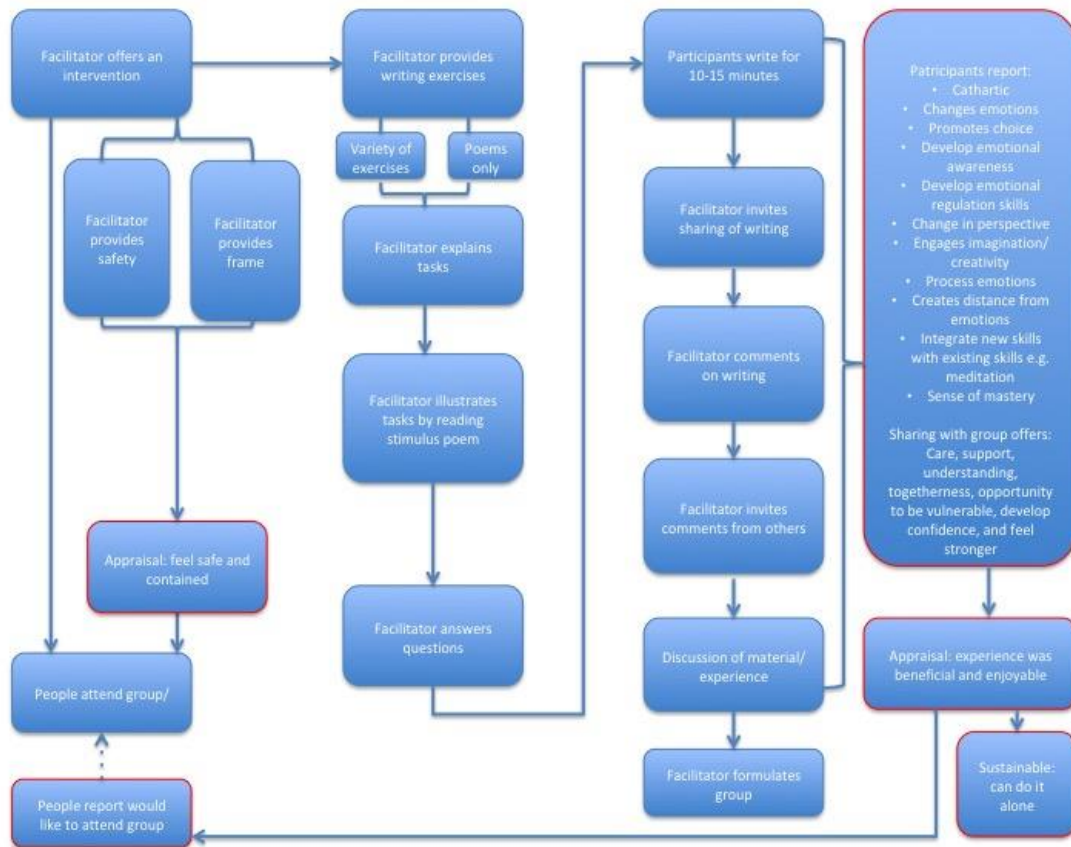
Paper 3: Conlon (2012)



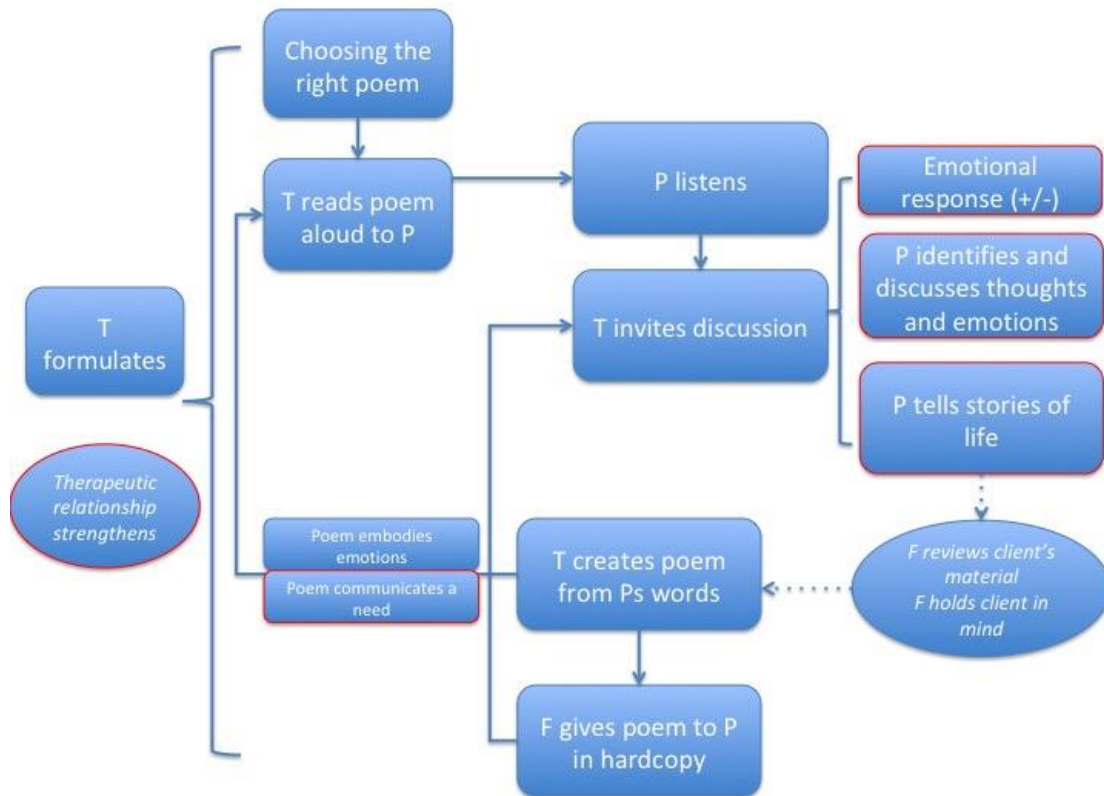
Paper 4: Deshpande (2010)



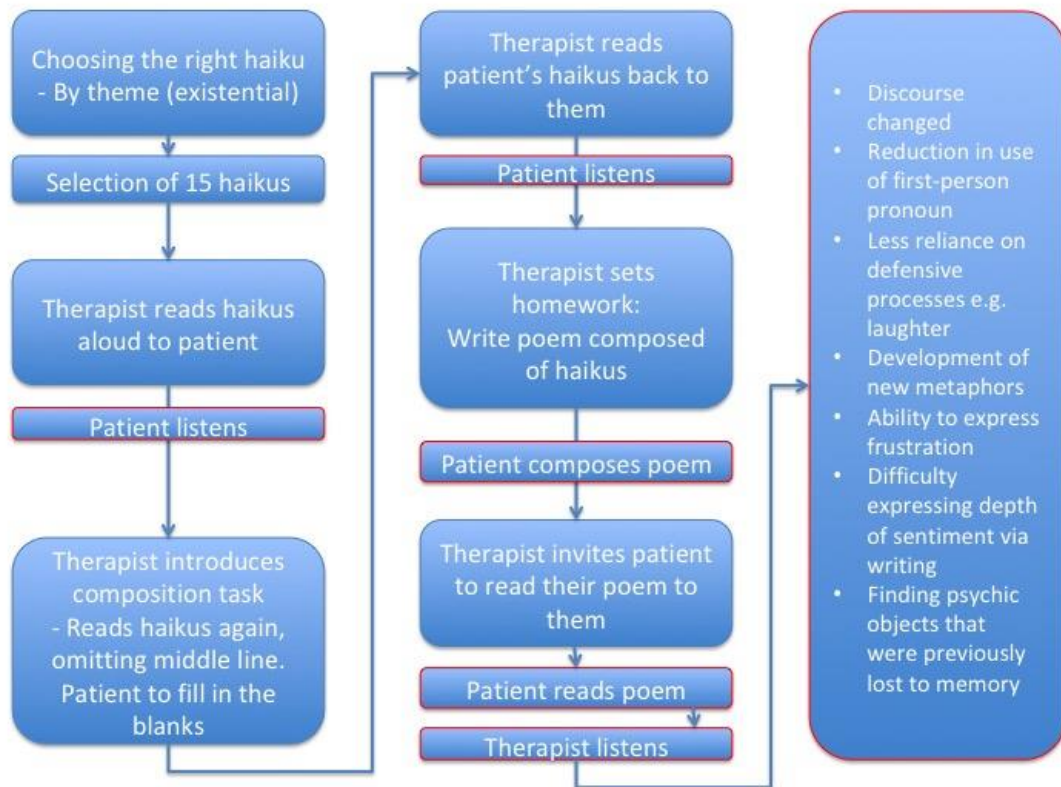
Paper 5: Reid (2015)



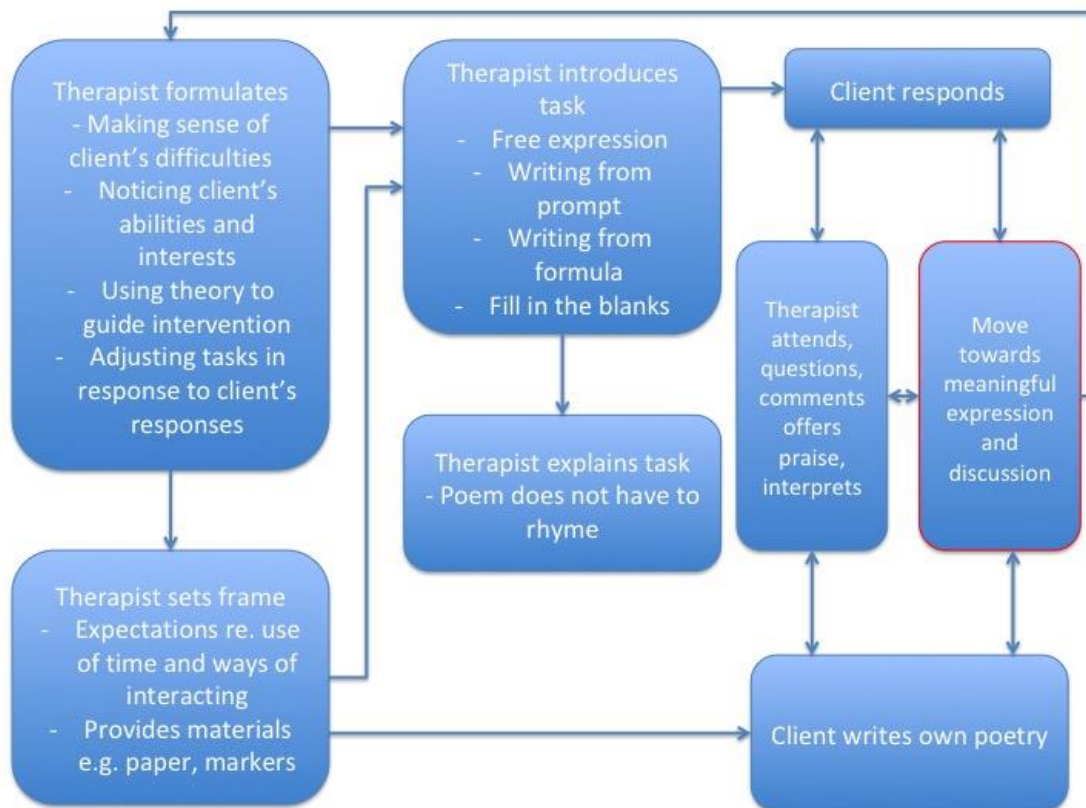
Paper 6: Reiter (1994)



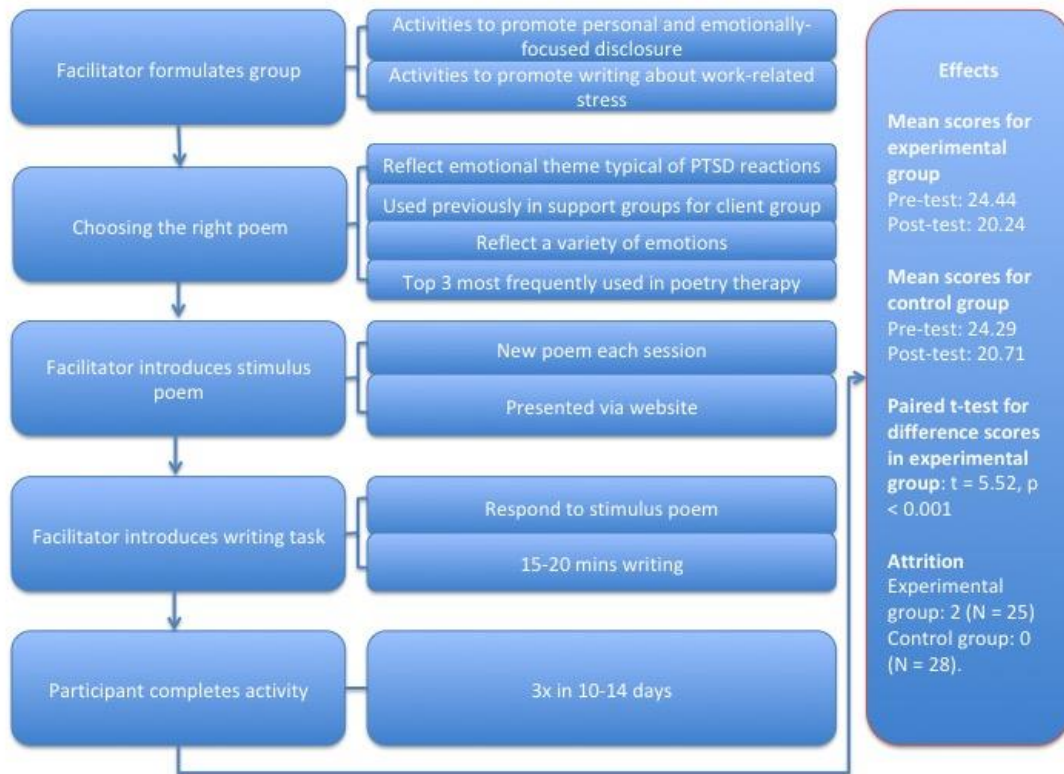
Paper 7: Santarpia, Dudoit & Paul (2015)



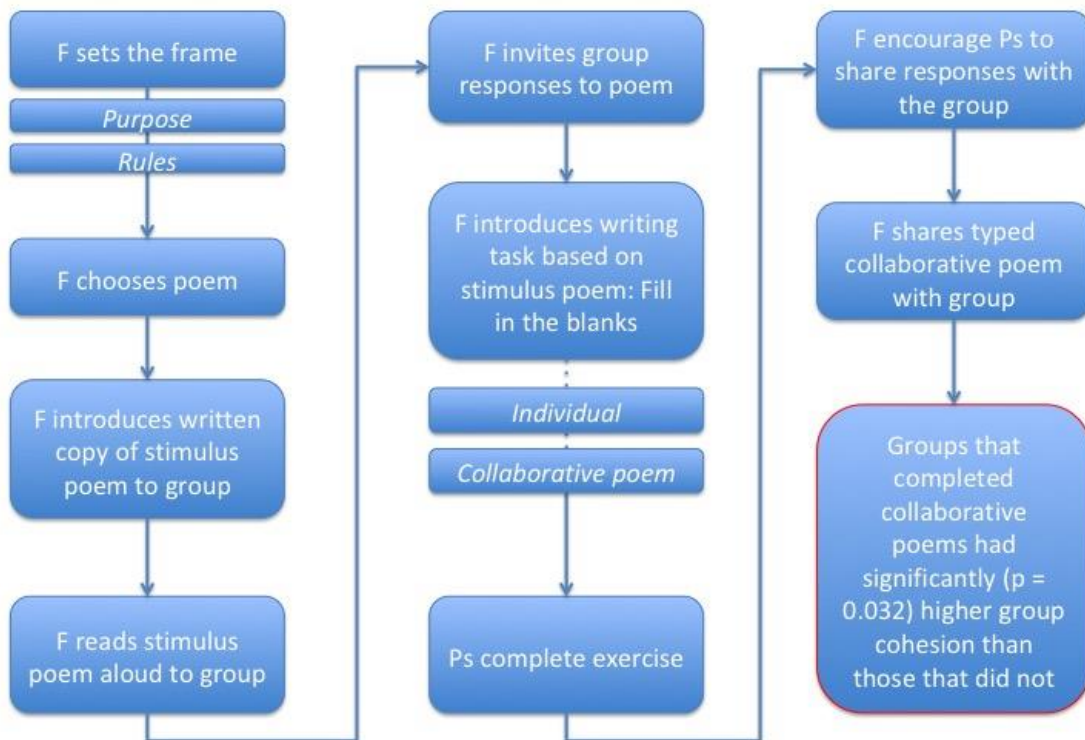
Paper 8: Seiden, 2007



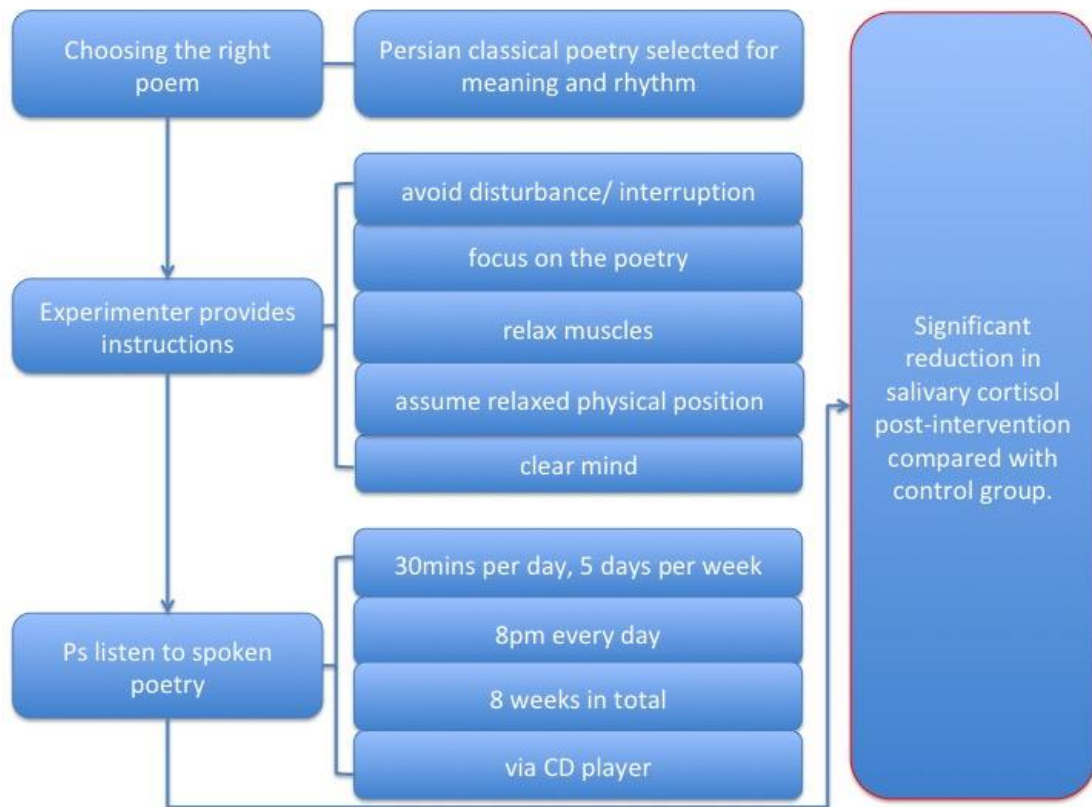
Paper 9: Boone & Castillo (2008)



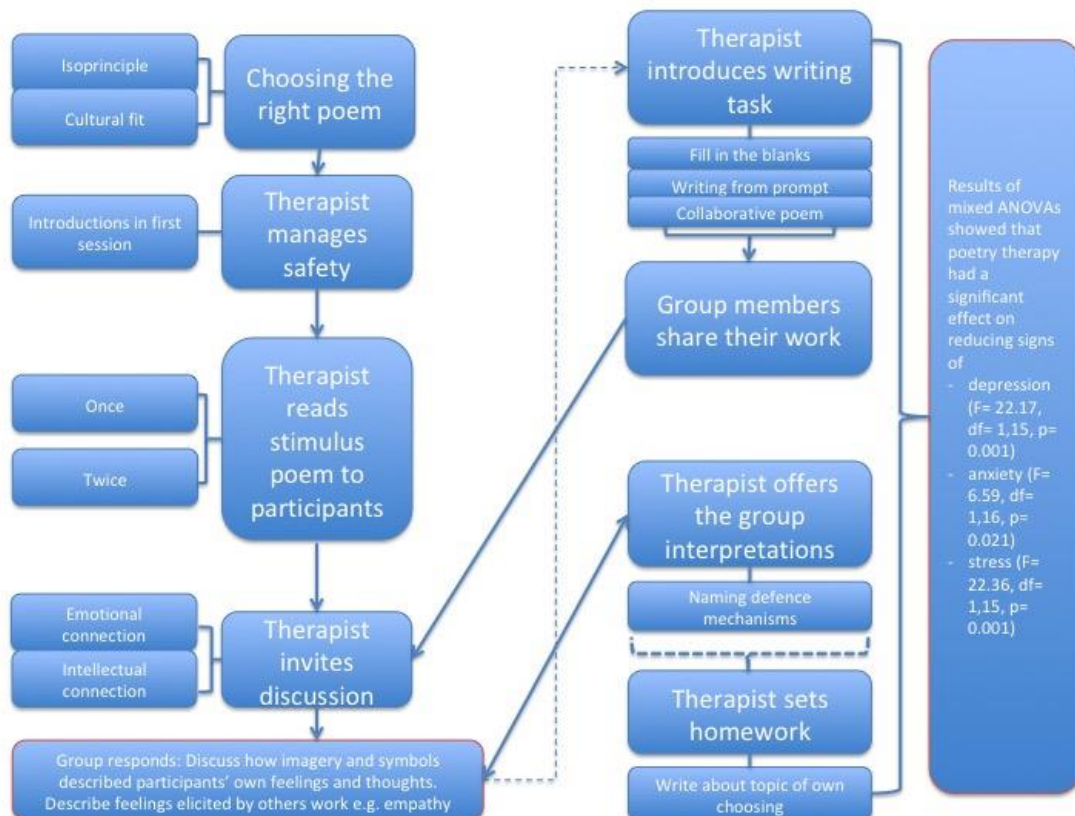
Paper 10: Golden, 2000



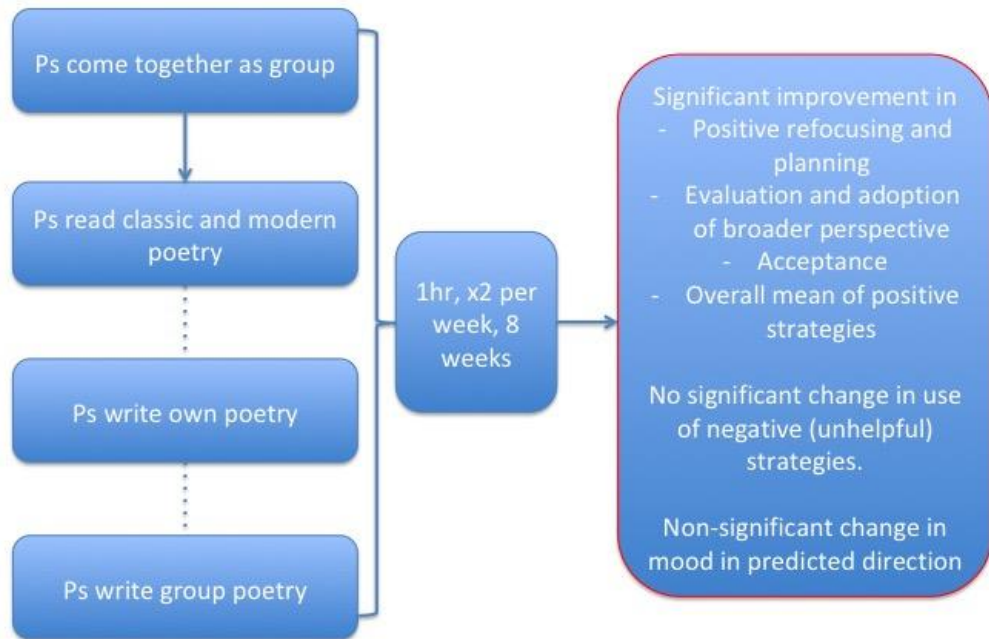
Paper 11: Jabarouti, Shariat & Shariat (2014)



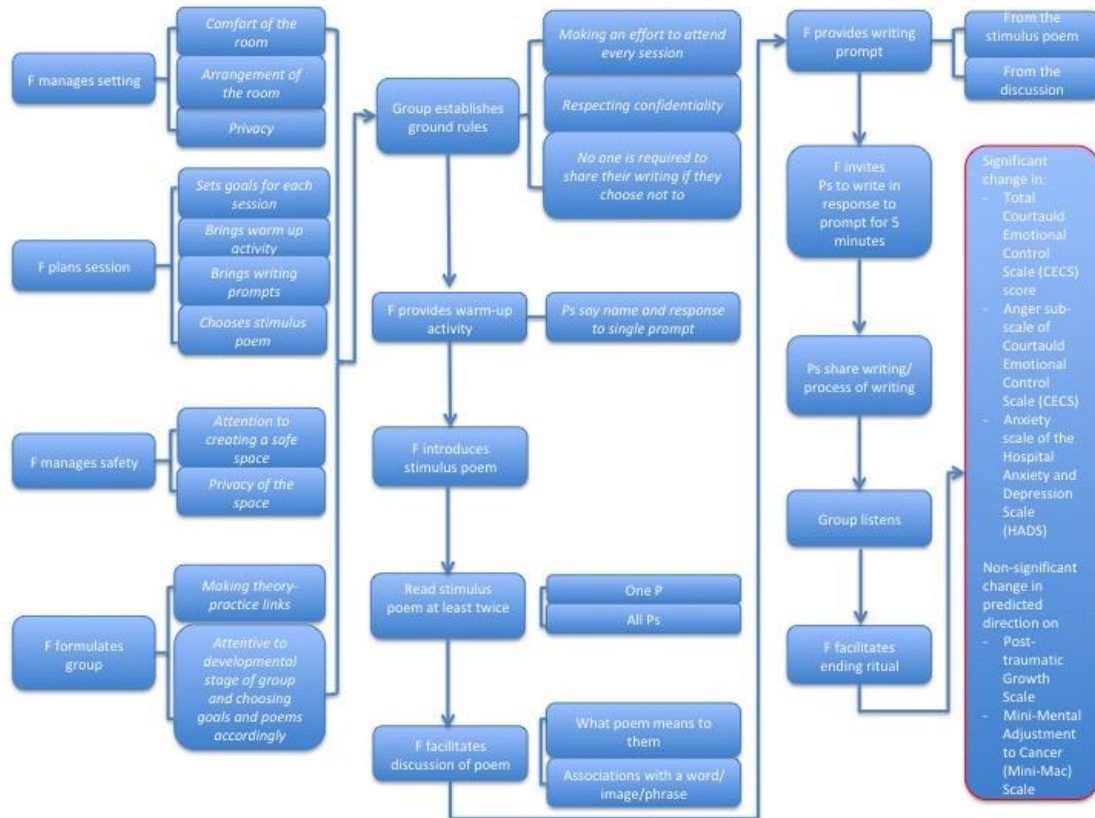
Paper 12: Mohammadian, Shahidi, Mahaki, Mohammadi, Baghban & Zayeri (2011)



Paper 13: Parastoo, Amenehsadat & Shahla, 2016



Paper 14: Tegnér, Fox, Philipp & Thorne (2009)



Appendix D: CASP Notation – Quality Appraisal Process

Table 1D												
CASP Qualitative Checklist												
No.	Clear aims?	Appropriate methodology?	Appropriate design?	Appropriate recruitment strategy?	Appropriate data collection?	Researcher-participant relationship considered?	Ethics considered?	Data analysis rigorous?	Clear findings?	Valuable?		
1	Y	Y	Y	Y	Y	N	N	N	Y	Y		
2	Y	Y	Y	U	Y	N	N	N	Y	Y		
3	Y	Y	Y	Y	Y	N	N	N	Y	Y		
4	Y	Y	Y	Y	Y	N	N	Y	Y	Y		
5	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y		
6	Y	Y	Y	Y	Y	N	N	N	Y	Y		
7	Y	Y	Y	Y	Y	N	Y	Y	N	Y		
8	Y	Y	Y	Y	Y	N	N	Y	Y	Y		
CASP Randomised Control Checklist												
No.	Clear focus?	Randomised allocation?	Ps accounted for at end?	Blinded?	Equivalent at baseline?	Groups treated equally?	Effect size	Precision of estimate	Locally Generalizable?	Clinically important outcomes considered?	Benefits worth harms/costs?	
9	Y	Y	Y	N	Y	Y	U	U	Y	N	Y	
10	Y	U	Y	N	Y	Y	U	U	Y	Y	Y	
11	Y	Y	Y	N	Y	Y	U	U	Y	Y	Y	
12	Y	Y	Y	N	Y	Y	U	U	Y	Y	Y	
13	Y	Y	Y	N	Y	Y	U	U	Y	Y	Y	
14	Y	Y	Y	N	Y	Y	U	U	Y	Y	Y	
<i>Note.</i> Y = Yes, N = No, U = Unclear												

Appendix E: Unabridged Table of Primary Effects and Mechanisms

Table 1E			
<i>Synthesised Framework of Mechanisms and Effects</i>			
<u>Mechanism</u>	<u>Ref. Papers</u>	<u>Effect</u>	<u>Ref. Papers</u>
Facilitator manages setting <i>e.g. room set up</i>	5, 8, 14		
Facilitator offers choice of intervention <i>e.g. group versus individual</i>	5	Participants express choice <i>e.g. to attend group therapy versus individual</i>	5
Facilitator manages safety <i>e.g. confidentiality</i>	1, 2, 5, 12, 14	Participants contribute to session <i>e.g. feel confident to use their voice</i>	1, 2, 5
		Participants attend <i>e.g. return week after week</i>	2, 5
		Participants feel comfortable <i>e.g. feel able to share appropriate vulnerability</i>	5
Facilitator sets the frame <i>e.g. timing</i>	2, 3, 5, 8, 10	Participant(s) assume degree of control <i>e.g. using initiative to bring own poems to sessions</i>	2
Group establishes rules <i>e.g. make effort attend every week</i>	2, 14		
Facilitator formulates <i>e.g. develops hypotheses</i>	1, 2, 3, 4, 5, 6, 8, 9, 14	Facilitator offers tailored intervention <i>e.g. adjusting sessions plan/s to accommodate participant/s goals</i>	1, 4, 8
Facilitator plans session <i>e.g. choosing the stimulus poem</i>	2, 4, 5, 6, 7, 9, 10, 11, 12, 14	Facilitator(s) feel prepared <i>e.g. sense of security offered by session plan</i>	2

		Participants appreciate session <i>e.g. the variety of activities provided</i>	4, 5
Facilitator invites free expression <i>e.g. participant can write poems/ draw</i>	1, 8		
Facilitator provides warm-up exercise <i>e.g. saying one thing you noticed today</i>	5, 14	Participant(s) engage <i>e.g. take an active participatory role</i>	5
Facilitator introduces stimulus poem <i>e.g. a published poem</i>	4, 5, 6, 7, 9, 10, 11, 12, 13, 14	Audience listens <i>e.g. when someone else is reading a poem</i>	5, 6, 8, 11, 14
		Increased awareness of task <i>e.g. when facilitator uses examples to clarify task demands</i>	5
		Increased awareness of self <i>e.g. through reflection</i>	2, 3, 5, 7
		Reduced stress response	11
Facilitator invites discussion <i>e.g. asks questions about response to poem</i>	1, 2, 3, 5, 6, 10, 12, 14	Poem provides focus for interaction <i>i.e. shared focus of attention to structure a discussion</i>	1, 2, 8
		Poems aids emotional insight <i>e.g. via discussion</i>	1, 2, 3, 4, 5, 6, 7, 8
		Poems facilitate change <i>e.g. via goal clarification</i>	1, 2, 4, 5, 6, 8

		Poems bring group together <i>e.g. via mutual support</i>	2, 5, 10, 13
		Poems aid cognitive insight <i>e.g. via discussion</i>	1, 2, 3, 4, 5, 6, 7, 11, 12, 14
		Short-term improvement to mood <i>e.g. feel "cheered up"</i>	2, 4, 5, 9, 11, 12, 13, 14
Facilitator provides writing task <i>e.g. "fill in the blanks" exercise</i>	1, 3, 4, 5, 7, 8, 9, 10, 12, 13, 14	Participant(s) complete task <i>e.g. write poem</i>	1, 3, 4, 5, 7, 8, 9, 10, 12, 13, 14
		Task impacts emotional health <i>e.g. offers relief from difficult emotions</i>	1, 2, 3, 4, 5, 6, 7, 8, 12
		Task aids cognitive awareness <i>e.g. writing highlights thought patterns</i>	1, 2, 3, 4, 5, 6, 7, 8, 12, 14
		Aids skill development <i>e.g. increased confidence expressing self through written word</i>	2, 5
		Writing as evidence <i>e.g. documents change over time</i>	1, 12
		Task aids communication <i>e.g. can express things that are difficult to say in conversation</i>	1, 2, 3, 5, 6, 8, 12, 14

		Poetic form is appreciated by participant/s <i>e.g. quick to complete</i>	5
		Some symptoms improve <i>e.g. reduction in anxiety symptoms on Hospital Anxiety and Depression Scale</i>	4, 7, 9, 11, 12, 13, 14
		Group cohesion improves <i>e.g. sense of "togetherness" develops</i>	2, 10
Facilitator explains task expectations <i>e.g. poem does not have to rhyme</i>	3, 5, 8, 9, 11, 13, 14	Task priorities are valued by participants <i>e.g. authenticity more important than style</i>	5
Facilitator invites participant(s) to share their writing <i>e.g. read poem aloud</i>	2, 5, 7, 10, 12	Participant has response to invitation to share writing <i>e.g. feeling of paralysis</i>	2, 5, 7
		Participant communicates through writing <i>e.g. poem enables direct communication to others</i>	1, 2, 3, 5, 7
		Poem serves emotional function <i>e.g. prompts recall of emotional response to a situation</i>	1, 2, 3, 4, 6
Facilitator creates poem from participants' words <i>e.g. uses session notes to compose poem</i>	6	Poem summarises story <i>e.g. tells about a life experience</i>	6
		Poem demonstrates understanding <i>e.g. when facilitator writes poem based on participant's notes</i>	6
		Poem can highlight needs <i>e.g. need for help</i>	6

Facilitator reads poem they have created from the participants' words aloud to the participant	6	Participant listens	6
		Therapeutic relationship strengthened <i>e.g. participant feels better understood through sharing poetry</i>	6
		Facilitates meaningful discussion <i>e.g. communicates something true</i>	6
Facilitator/ participant(s) give out hardcopy of poem <i>e.g. for reference in discussion</i>	2, 3, 6, 10	Emotional response <i>e.g. listening to poem elicits feeling of contentment</i>	6
		Cognitive response <i>e.g. listening to poem brings up new ideas of way of looking at things</i>	3, 6
Participant(s) prepare poem(s) <i>i.e. spend time between sessions writing or sourcing poems</i>	2, 3	Connect to others <i>e.g. via sharing poetry with family</i>	2
		Develop sense of self <i>e.g. concept of self as being skilled or creative</i>	2, 5
Participant(s) share prepared poetry <i>i.e. read aloud the poetry they wrote or sourced</i>	2, 3	Audience listens	2, 3, 5, 6, 11, 14
		Speaker experiences positive emotions <i>e.g. feel strong when able to speak emotional truth aloud</i>	5
Participant(s) bring topic of discussion <i>e.g. a problem they have been facing</i>	2	Discussion ensues	2

Facilitator invites participant(s) to revisit poems <i>i.e. poems read or written in previous sessions</i>	3, 4	Recall emotions the poetry evoked <i>e.g. feeling content when listening to poem</i> Make connections to new learning <i>e.g. using developing insight to interpret poems written in previous sessions</i>	4 3, 4
Participant reworks their poetry <i>i.e. spends time developing writing between or within sessions</i>	1	Participant more accurately recalls memories and emotions Increased confidence in communication <i>e.g. poem communicates things in deliberate way</i> Clarification of feelings between sessions “Rehearsals” make disclosure in therapy easier <i>i.e. participant/t can practice talking about painful feelings through writing</i>	1 1 1
Facilitator sets homework <i>e.g. write a poem</i>	7, 12	Participant(s) complete homework <i>e.g. writing between sessions</i>	7, 12
Facilitator offers ending ritual <i>e.g. creating an anthology</i>	2, 5, 14	Participant(s) experience positive thoughts and emotions <i>e.g. poetry therapy appraised as being satisfying</i>	2, 5
Participant/s appraise work <i>e.g. was it beneficial/enjoyable?</i>	2, 3, 5	Work has sustainability <i>e.g. participant/s decide to continue writing or reading poetry once sessions end</i>	2, 3, 5

Note. For an expanded table, inclusive of secondary codes, see Appendix E.

Appendix F: Synthesised Framework of Mechanisms and Effects

<u>Mechanism</u>	<u>Evidence (% coverage)</u>	<u>Effect</u>	<u>Evidence (% coverage)</u>
Facilitator manages setting	5, 8, 14 (21%)		
Room set up	14		
Materials	5, 8		
Location (privacy)	5, 14		
Facilitator offers choice of intervention	5 (7%)	Participants express choice	5 (7%)
Group vs. individual	5	Participants chose group intervention	5
Facilitator manages safety	1, 2, 5, 12, 14 (36%)	Participants contribute to session	1, 2, 5 (21%)
		Discussion develops	2
Introductions/ ice breakers (welcoming)	1, 2, 5, 12, 14	Participant(s) express difficult emotions	1, 5
Facilitates safe emotional climate (attends to ability level, intrusiveness of theme, tone of meetings, privacy/ anonymity, awareness of emotional responses, gives participant's choice of how "deep" to go, attentive to power dynamics, explains what will happen)	5	Participants attend	2, 5 (14%)
		Participant(s) return each week	2, 5
		Participants feel comfortable	5 (7%)
Facilitator sets the frame	2, 3, 5, 8, 10 (36%)	Participant(s) assume degree of control	2 (7%)
Explains purpose	2, 10		

Establishes leadership style	2		
States ground rules	5, 8, 10		
Explains structure to meeting(s) e.g. breaks, timings	5, 8		
Group establishes rules	2, 14 (14%)		
Respect confidentiality	14		
Effort to attend weekly	14		
Facilitator formulates	1, 2, 3, 4, 5, 6, 8, 9, 14 (64%)	Facilitator offers tailored intervention	1, 4, 8 (21%)
Theory-practice links	4, 6, 8, 9, 14	Integration of poetry into traditional therapy technique to meet client needs and abilities	1, 4, 8
Awareness of client's needs and abilities	1, 6, 8, 14		
Interprets responses	2, 6		
These factors inform session plan	4, 6, 8, 14		
Develops hypotheses	3, 8		
Facilitator plans session	2, 4, 5, 6, 7, 9, 10, 11, 12, 14 (71%)	Facilitator(s) feel prepared	2 (7%)
Chooses poem(s) (by theme, previous use with client group, isoprinciple, facilitators' familiarity, treatment goals, clarity, safety, rhythm, cultural fit)	2, 4, 5, 6, 7, 9, 10, 11, 12, 14	Facilitators feel comfort in preparedness	2
		Participants appreciate session	4, 5 (14%)
		Participant(s) identify with ideas and/or images	4
		Variety was engaging	5
		Variety was safer: did not stay too long in a difficult emotion	5

Chooses variety of activities	5, 14	Appropriate to aims of developing emotional expression (not writing proficiency)	5
Brings strategies	2, 14		
Sets goals	14		
Facilitator invites free expression	1, 8 (14%)		
Participant writes poem	1, 8		
Participant writes story	8		
Participant illustrates	8		
Facilitator provides warm-up exercise	5, 14 (14%)	Participant(s) engage Get into "flow"	5 (7%) 5
Collaborative poem	5	Builds confidence	5
Individual exercise	5, 14		
Facilitator/ participant introduces stimulus poem	4, 5, 6, 7, 9, 10, 11, 12, 13, 14 (71%)	Audience listens	5, 6, 8, 11, 14 (36%)
Reads poem aloud to participant(s)	4, 6, 7, 10, 12 14	Increased awareness of task	5 (7%) 5
Participant(s) read poem aloud	12, 14	Helped participant(s) understand the aim of the exercise	
		Increased awareness of self	2, 3, 5, 7 (29%)
Read poem twice	14	Inspired ideas within the participants	2, 5
Offered to illustrate writing task instructions	5	Invited reflection among participants	3, 5, 7
Accessed via website	9	Reduced stress response Regular listening reduced salivary cortisol	11 (7%) 11
Accessed via CD recording	11		
New poem each session	14		
Facilitator invites discussion	1, 2, 3, 5, 6, 10, 12, 14 (57%)	Poem provides focus for interaction	1, 2, 8 (21%)
Poem interpreted	2, 12	Aids emotional insight	1, 2, 3, 4, 5, 6, 7, 8

Identify themes	1, 2, 14	Participant(s) express experiences and feelings; disclosure	(57%) 1, 2, 3, 4, 5, 6, 7, 8
Identify images	2		
Ask clarifying questions	3, 5		
Facilitator takes notes	6	Participant(s) process experiences and feelings	1, 3, 4, 5,
		Participant(s) gain awareness of emotions	3, 5, 6
		Facilitates change	1, 2, 4, 5, 6, 8 (43%)
		Participant(s) tell their stories	4, 5, 6, 8
		New ideas/ possibilities introduced	2, 5
		Movement between positions occurs	1, 5, 8
		Brings group together	2, 5, 10, 13 (29%)
		Comparison of poetry to own experience	2
		Mutual support (encouraged, appreciated, understood, use of humour, make suggestions)	2, 5
		Group able to communicate more personally	2
		Group move towards trust and acceptance	2
		Divisions within the group confronted and overcome	2
		Move toward becoming a unified, cohesive group	2, 10
		Sense of going through things together	5
		Censorship of thoughts and	5

		feelings to protect others'	
		Poems aid cognitive insight	1, 2, 3, 4, 5, 6, 7, 11, 12, 14 (71%)
		Discuss importance of themes	2, 6
		Make connections	2, 4, 12
		Problem solving	2
		Images used to probe meaning	5, 6, 12, 14
		Participant(s) remember experiences	1, 3, 4, 5, 7
		Participant(s) gain awareness of thoughts	1, 2, 5, 11, 12, 14
		Goal clarification	3
		Perspective shifts	5, 13
		Name defences	2, 12
		Identify individual meaning	1, 3, 5, 6,
		Short-term improvement to mood	2, 4, 5, 9, 11, 12, 13, 14 (57%)
Facilitator provides writing task	1, 3, 4, 5, 7, 8, 9, 10, 12, 13, 14 (79%)	Participant(s) complete task	1, 3, 4, 5, 7, 8, 9, 10, 12, 13, 14 (79%)
Fill in the blanks	7, 8, 10, 12	Task impacts emotional health	1, 2, 3, 4, 5, 6, 7, 8, 12 (64%)
Writing from prompt (theme)	5, 8, 12, 14	Task enables expression of emotion	1, 2, 3, 5, 7
Writing from prompt (poem)	9, 12, 14	Awareness of emotions	1, 4, 5, 6
Fantasy story	4	Relief from emotions	1, 5
Haiku	7	Offers built-in resolution of conflict	1
Unsent letter	4	Evokes emotion	4, 6
Poem (any)	1, 3, 8, 13		

Script writing	4	Creates new feelings: drained, complete, strong, "cheered up"	3, 4, 5
Poetry "formula"	8	Choose how far into the emotion to go	5
Collaborative poem	5, 10, 12, 13	Less reliance on defensive processes e.g. laughter Some symptoms improve	2, 7, 8, 12 4, 7, 9, 11, 12, 13, 14 (50%)
		Depression	4, 12
		Coping strategies for psychosis	13
		Anxiety	12, 14
		Social withdrawal	
		Way of speaking changes e.g. reduction in use of first- person pronoun	7
		Emotional control (esp. anger)	14
		Stress	11, 12
		PTSD	9
		Group cohesion improves	2, 10 (14%)
		Groups that completed collaborative poems reported higher group cohesion than those that did not	2, 10
		Writing as evidence	1, 12 (14%)
		Documents current thought/ emotions	1, 12
		Documents progress in therapy	1, 12
		Task aids communication	1, 2, 3, 5, 6, 8, 12, 14 (57%)
		Expresses ideas difficult to discuss conversationally	1, 3, 5, 8
		Facilitates meaningful expression	1, 3, 5, 6, 8

	Facilitator attends (listens, encourages, notices, interprets)	1, 2, 5, 6, 8, 12, 14
	Writing transfers ownership of experience to others	3, 5
	Poetic form is appreciated by participants	5 (7%)
	Poetry appreciated as writing forms: short, quick, no on-going commitment, license to change the emotion/ experience, feels less personal than a diary, creative	5
	Engages imagination/ creativity	5
	Task aids cognitive awareness	1, 2, 3, 4, 5, 6, 7, 8, 12, 14 (71%)
	Recall of memories	1, 3, 4, 5, 7
	Identifies thoughts	1, 2, 3, 5, 12, 14
	Sense of surprise about what comes up	5
	Opportunity to reflect	5
	Images/ metaphors emerge	1, 4, 5, 6, 7, 8, 12, 14
	Report difficulty expressing depth of emotion in writing	7
	Develops skills	2, 5 (14%)
	In writing	2
	Integrate new with old e.g. imagery with meditation	5
	Participant can develop control over emotions	5
Facilitator explains task expectations	3, 5, 8, 9, 11, 13, 14 (43%)	Task priorities are valued by participants
What the task is	5, 11, 13, 14	Participants value authenticity and meaning

How to do it (e.g. does not have to rhyme, free expression, relax)	3, 5, 8, 11	over stylistics	
Facilitator invites participant(s) to share their writing	2, 5, 7, 10, 12 (36%)	Participant has response to invitation	2, 5, 7 (21%)
Participant reads their work	2, 5, 7	Participants "paralysed"	2
Facilitator reads participants' work	7	Participants accept invitation	2, 5, 7
		Participant communicates through writing	1, 2, 3, 5, 7 (36%)
		Aids self-disclosure	1, 2, 3
		Allows direct communication to others	2
		Allows indirect expression of thoughts, feelings, experiences and attitudes	1, 2, 7
		Participant controls what is shared	3, 5
		Poem serves emotional function	1, 2, 3, 4, 6 (36%)
		Poem prepares poet for ending	2
		Participant re-experiences the emotion	1, 2, 3, 4, 6
		Participant has secondary emotional response e.g. feels "warm inside"	2, 3, 4, 6
		Feel understood	5, 6
Facilitator creates poem from participants' words	6 (7%)	Poem summarises story	6 (7%)
		Poem demonstrates understanding	6 (7%)
		Poem can highlight needs	6 (7%)
Facilitator reads poem they have created from the participants' words aloud to the participant	6 (7%)	Participant listens	6 (7%)
		Therapeutic relationship strengthened	6 (7%)
		<u>Facilitates meaningful discussion</u>	6 (7%)

		Elicits emotion (positive and/or negative)	6
		Participant notes key themes and/or imagery	6
		Enables exploration of associative emotions	6
		Acknowledgement of poem as embodiment of truth	6
Facilitator/ participant(s) give out hardcopy of poem	2, 3, 6, 10 (29%)	Emotional response	6 (7%)
		Emotional reaction to seeing physical poem	6
		Cognitive response	3, 6 (14%)
		Consideration as to where poem is kept	6
		Facilitator reads poem privately	3
		<u>Facilitator formulates</u>	3
Participant(s) prepare poem(s)	2, 3 (14%)	Connect to others	2 (7%)
		Poem integrates themes and ideas from others in group	2
Collecting meaningful published poems	2		
Writing own poetry	2	Develop sense of self	2, 5 (14%)
		Participant(s) develop skill with words	2
		Poem is vehicle for expressing emotions and thoughts	2
		Participant(s) develop conception of self as poet	2
Participant(s) share prepared poetry	2, 3 (14%)	Participant(s) develop confidence	2, 5
		Audience listens	2, 3, 5, 6, 11, 14 (43%)
Participant reads their poem aloud	2	Speaker experiences positive emotions	5 (7%)
		Feel stronger through	5

Participant asks facilitator to read poetry	3	sharing	
Participant(s) bring topic of discussion	2 (7%)	<u>Discussion ensues</u>	2 (7%)
Facilitator invites participant(s) to revisit poems	3, 4 (14%)	Recall emotions the poetry evoked	4 (7%)
Written previously	3	Make connections to new learning	3, 4 (14%)
Read previously	4		
Participant reworks their poetry	1 (7%)	Participant more accurately recalls memories and emotions	1 (7%)
		Increased confidence in communication	1 (7%)
		Clarification of feelings between sessions	1 (7%)
		“Rehearsals” make disclosure in therapy easier	1 (7%)
Facilitator sets homework Writing task	7, 12 (14%) 7, 12	Participant(s) complete homework	7, 12 (14%)
Facilitator offers ending ritual	2, 5, 14 (21%)	Participant(s) experience positive thoughts and emotions	2, 5 (14%)
Picnic	2		
Anthology	5	Warm atmosphere	2
Unspecified	14	Move from receiving to giving	5
		Sense of accomplishment/proficiency	5
		Sense of altruism – helping others in a similar situation	5
		Feel encouraged	5
		Sharing with important others	5
		Participant(s) learn that they are able to face difficult emotions	5

		Feel heard	5
Participant(s) appraise work	2, 3, 5 (21%)	Work has sustainability	2, 3, 5 (21%)
Work is enjoyable/satisfying	2, 3, 5	Decide to continue work with facilitator	2
Work is beneficial/meaningful	2, 3, 5	Decide to continue work between sessions or instead of sessions (without facilitator)	2, 3, 5
		Participant(s) use poetry between sessions to support decision making	2
		Integration of new skills into existing skills e.g. integrating imagery into meditation	5
		Participant(s) share poetry with important others (share experience, tell story, gift, showcase ability)	5

Appendix G: Stakeholder Consultation - Invitation Letter

31-03-2020

Dear colleague,

I am writing to you because you are a professional in the field of biblio/poetry therapy to invite your views on a new model of poetry therapy that I am developing as part of my doctoral research project.

This project is investigating the mechanisms and effects of poetry therapy in practice. The intention is to develop a synthesised framework of poetry therapy and a model depicting the relationship between its mechanisms of action and reported effects on participants.

It is my hope that this framework and model can be of use to professionals in the poetry therapy community – be they practitioners, researchers, or trainers. I therefore need to know whether it a) is understandable, b) conveys useful information, and c) is representative of your professional experiences.

As a professional in this field I would hugely value your perspective. If you could spare 10 minutes to feed back your views on the model it would be very much appreciated, and would be contributing to the validity of a research project that I hope will benefit the whole community. The model can be accessed via the below hyperlink. The survey will close on Friday 24th April.

Survey: <https://www.surveymonkey.co.uk/r/SKX2TWG>

Please feel free to pass this survey on to fellow professionals. If you have any questions or comments regarding the project please do not hesitate to contact me. I can be reached via email on a.a.alfrey639@canterbury.ac.uk or you can find me on LinkedIn (name: Abigail Alfrey).

With my thanks and best wishes,



Abie Alfrey
Trainee Clinical Psychologist
Salomons Institute of Applied Psychology, UK

Appendix H: Stakeholder Consultation Results

1. How easy is the above model to understand?

ANSWER CHOICES-	RESPONSES-
Very easy	1 (16.67%)
Easy	0 (0.00%)
Neither easy nor difficult	0 (0.00%)
Difficult	4 (66.67%)
Very difficult	0 (0.00%)
TOTAL	6

Comments

- I wish there were more clarification having to do with the arrows. The effects are very simplistic, sometimes emotions are brought forth that do not elicit helpful or satisfying reactions, the skill of the facilitator makes a difference. Hopefully the result is helpful and satisfying but there is no information about how this comes about.
- Comprehensive bringing together of the elements of practice
- I think you need to explain what is poetry therapy? Is it the same as writing for wellbeing and the same as therapeutic writing? Otherwise danger is we compare an apple and an orange
- There is so much going on in this complex diagram. I don't always understand the direction of arrows

2. How well does the above model fit with your experience of poetry therapy?

ANSWER CHOICES-	RESPONSES-
Not at all	1 (16.67%)
Somewhat fits	3 (50.00%)
Good fit	0 (0.00%)
Very good fit	2 (33.33%)
TOTAL	6

Comments:

- it's too confusing
- I would say there is also an element of Integrating Insights, maybe in a symbolic form like metaphor, into P's life, as a reference point, a signpost or a stimulus for practice.
- Yes in so far it seems to be based on a psychotherapeutic model of 'catharsis' as a route to healing. Other models are available. A systemic model might look at the 'spiritual' factors involved in transcending the everyday and at the status of the events taking place in poetry therapy. (And you do refer to the effect of being listened to, speaking aloud, being witnessed, turning life into art, reframing) but i would like to see more about that.
- I rarely give "homework" yet some poetry therapists do this frequently. All the other components do fit for me.

3. How might this model be helpful to you?

- Not helpful
- I would need to know more about the underlying research, the materials used to see how these conclusions have been made. It is not clear from the diagram.
- I am working with a researcher in a bibliotherapy (Storytelling primary activity) social prescribing project. She would find this helpful as a resource to understand what she will be observing me do.
- Understanding the process of poetry therapy
- Not sure. I think it's great that someone is trying to analyse it. I would like to know what are the factors that YOU believe are important in 'healing' (if that is the goal of poetry therapy?) I'm at present writing an article for a Journal called (slightly tongue in cheek) The Six Part Story and Conversational Artistry, in which i try to analyse the same thing... so I'm pretty interested in this subject!
- It could be simplified and would be a useful teaching tool for trainees.

4. Framework

The following statements are the mechanisms identified from 14 papers that explored the use of poetry therapy in practice. Please indicate to what extent each mechanism fits within your professional experience of poetry therapy. Where possible, illustrative examples are provided but these are not exhaustive. Note that "facilitator" and "therapist" are used synonymously. Some statements are specific to group or individual therapy: if they do not apply in your experience please use the N/A column.

	DOES NOT FIT-	SOMEWHAT FITS-	GOOD FIT-	VERY GOOD FIT-	N/A-	TOTAL-	WEIGHTED AVERAGE-
Facilitator manages setting (e.g. room set up)	0.00% 0	0.00% 0	16.67% 1	83.33% 5	0.00% 0	6	3.83
Facilitator offers choice of intervention (e.g. group vs individual)	0.00% 0	0.00% 0	33.33% 2	50.00% 3	16.67% 1	6	3.60

	DOES NOT FIT-	SOMEWHAT FITS-	GOOD FIT-	VERY GOOD FIT-	N/A-	TOTAL-	WEIGHTED AVERAGE-
Facilitator manages safety (e.g. confidentiality)	0.00% 0	0.00% 0	16.67% 1	83.33% 5	0.00% 0	6	3.83
Facilitator sets the frame (e.g. timing)	0.00% 0	0.00% 0	16.67% 1	83.33% 5	0.00% 0	6	3.83
Group establishes rules (e.g. effort to attend every week)	0.00% 0	16.67% 1	33.33% 2	50.00% 3	0.00% 0	6	3.33
Facilitator formulates (e.g. develops hypotheses)	0.00% 0	40.00% 2	60.00% 3	0.00% 0	0.00% 0	5	2.60
Facilitator plans session (e.g. choosing the stimulus poem)	0.00% 0	0.00% 0	16.67% 1	83.33% 5	0.00% 0	6	3.83
Facilitator invites free expression (e.g. participant can write poems/ stories/ draw)	0.00% 0	0.00% 0	0.00% 0	100.00% 6	0.00% 0	6	4.00
Facilitator provides warm-up exercise (e.g. saying one thing you noticed today)	0.00% 0	0.00% 0	0.00% 0	100.00% 6	0.00% 0	6	4.00

	DOES NOT FIT-	SOMEWHAT FITS-	GOOD FIT-	VERY GOOD FIT-	N/A-	TOTAL-	WEIGHTED AVERAGE-
Facilitator/ participant introduces stimulus poem (e.g. a published poem)	0.00% 0	0.00% 0	33.33% 2	66.67% 4	0.00% 0	6	3.67
Facilitator invites discussion (e.g. asks questions about response to poem)	0.00% 0	16.67% 1	0.00% 0	83.33% 5	0.00% 0	6	3.67
Facilitator introduces writing task (e.g. fill in the blanks exercise)	0.00% 0	20.00% 1	0.00% 0	80.00% 4	0.00% 0	5	3.60
Facilitator explains task expectations (e.g. poem does not have to rhyme)	0.00% 0	0.00% 0	0.00% 0	100.00% 5	0.00% 0	5	4.00
Facilitator invites participant(s) to share their writing (e.g. read poem aloud)	0.00% 0	0.00% 0	20.00% 1	80.00% 4	0.00% 0	5	3.80
Facilitator creates poem from participants' words (e.g. uses session notes)	16.67% 1	33.33% 2	16.67% 1	16.67% 1	16.67% 1	6	2.40

	DOES NOT FIT-	SOMEWHAT FITS-	GOOD FIT-	VERY GOOD FIT-	N/A-	TOTAL-	WEIGHTED AVERAGE-
to compose poem)							
Facilitator reads poem they have created from the participants' words aloud to the participant	16.67% 1	33.33% 2	16.67% 1	16.67% 1	16.67% 1	6	2.40
Facilitator/ participant(s) give out hardcopy of poem (e.g. for reference in discussion)	0.00% 0	16.67% 1	0.00% 0	66.67% 4	16.67% 1	6	3.60
Participant(s) prepare poem(s) (i.e. spend time between sessions writing or sourcing poems)	16.67% 1	33.33% 2	16.67% 1	16.67% 1	16.67% 1	6	2.40
Participant(s) share prepared poetry (i.e. read aloud the poetry they wrote or sourced)	16.67% 1	33.33% 2	0.00% 0	33.33% 2	16.67% 1	6	2.60
Participant(s) bring topic of discussion (e.g. a problem they have	16.67% 1	0.00% 0	50.00% 3	33.33% 2	0.00% 0	6	3.00

	DOES NOT FIT-	SOMEWHAT FITS-	GOOD FIT-	VERY GOOD FIT-	N/A-	TOTAL-	WEIGHTED AVERAGE-
been facing)							
Facilitator invites participant(s) to revisit poems (i.e. poems read or written in previous sessions)	16.67% 1	0.00% 0	50.00% 3	33.33% 2	0.00% 0	6	3.00
Participant reworks their poetry (i.e. spends time developing writing between or within sessions)	33.33% 2	16.67% 1	50.00% 3	0.00% 0	0.00% 0	6	2.17
Facilitator sets homework (e.g. write a poem)	16.67% 1	16.67% 1	33.33% 2	16.67% 1	16.67% 1	6	2.60
Facilitator offers ending ritual (e.g. creating an anthology)	0.00% 0	0.00% 0	0.00% 0	100.00% 6	0.00% 0	6	4.00
Participant(s) appraise the work (e.g. beneficial; enjoyable)	0.00% 0	0.00% 0	33.33% 2	66.67% 4	0.00% 0	6	3.67

Comments

- participants appraise each other in group settings. Group rules and goals are also a collaborative effort between participants and facilitator. note that groups and sessions do not always end with a collaborative poem.
- The facilitator inviting free expression goes against the later suggestion of filling in blanks or telling anyone how they are to write. The writing activity is to be determined by the literature and the group, maybe one day, it is better to just talk. There needs to be a sensitivity to the group's needs and the group goal. The appraisal of the group at the end, what is the purpose? Is there enough group cohesion to expect real answers or "what the facilitator wants to hear"? Is it a training group? On the rare occasions that a suggestion is made to write outside of the group, it was never really accomplished. The energy of the group provides a special stimulus of its own. Assigning homework, especially writing a poem just seems like it would be unnecessarily stressful. Re-working a poem might be appropriate for some individuals, certainly not all. If the participant wants to publish their work, they may be better served working with a teacher of some sort. Having participants bring in their own poems may be appropriate for a special sharing session but it is not part of the poetry therapy model. In order to provide the safely and the container for a PT session, the material would be the decision of the facilitator.

5. Do you have any comments on this framework? For instance, is the wording clear? How could it be improved? How could it be useful to you?

Comments

- Make it simpler to understand.
- At this point, with this amount of information, it is not clear at all and I would not be able to use it. If some background information were included, I may have a different answer.
- Wording is clear. The interconnections between elements may be more complex than depicted.
- I would appreciate some context in terms of what is the aim of your study. Is it to provide evidence of 'healing' for poetry therapy? Or is it to find mechanisms that help the facilitator? Or something else? To that extent, i didn't find it that clear. But i enjoyed looking at the flow chart.
- What do you mean by hypothesis as a method of the facilitator/therapist?

6. The following statements are the effects identified from 14 papers that explored the use of poetry therapy in practice. Please indicate to what extent each statement fits within your professional experience of poetry therapy. Where possible, illustrative examples are provided, but these are not exhaustive. Note that "participant/s", "client/s", "patient/s" and "group member/s" are used synonymously. Some statements are specific to group or individual therapy: if they do not apply in your experience please use the N/A column.

	DOES NOT FIT-	SOMEWHAT FITS	GOOD FIT-	VERY GOOD FIT-	N/A-	TOTAL	WEIGHTED AVERAGE
Participants express choice (e.g. to attend group therapy vs individual)	0.00% 0	50.00% 3	16.67% 1	33.33% 2	0.00% 0	6	2.83
Participants contribute (e.g. feel confident to use their voice)	0.00% 0	16.67% 1	66.67% 4	16.67% 1	0.00% 0	6	3.00
Participants attend (e.g. return week after week)	0.00% 0	0.00% 0	66.67% 4	33.33% 2	0.00% 0	6	3.33
Participants feel comfortable (e.g. feel able to share appropriate vulnerability)	0.00% 0	0.00% 0	50.00% 3	50.00% 3	0.00% 0	6	3.50
Participant(s) assume degree of control (e.g. using initiative to bring own poems to session/s)	33.33% 2	16.67% 1	33.33% 2	16.67% 1	0.00% 0	6	2.33

	DOES NOT FIT-	SOMEWHAT FITS	GOOD FIT-	VERY GOOD FIT-	N/A-	TOTAL	WEIGHTE D AVERAGE
Facilitator offers tailored intervention (e.g. adjusting session plan/s to accommodate participant/s goals)	0.00% 0	0.00% 0	33.33% 2	66.67% 4	0.00% 0	6	3.67
Facilitator(s) feel prepared (e.g. experience sense of security offered by session plan)	0.00% 0	0.00% 0	0.00% 0	100.00% 6	0.00% 0	6	4.00
Participants appreciate session (e.g. the variety of activities provided)	0.00% 0	0.00% 0	0.00% 0	100.00% 6	0.00% 0	6	4.00
Participant(s) engage (e.g. take active participatory role)	0.00% 0	0.00% 0	0.00% 0	100.00% 6	0.00% 0	6	4.00
Audience listens (e.g. when someone else is reading a poem)	0.00% 0	0.00% 0	0.00% 0	100.00% 6	0.00% 0	6	4.00
Increased awareness of task (e.g. when facilitator uses examples to clarify task demands)	0.00% 0	50.00% 3	0.00% 0	50.00% 3	0.00% 0	6	3.00

	DOES NOT FIT-	SOMEWHAT FITS	GOOD FIT-	VERY GOOD FIT-	N/A-	TOTAL	WEIGHTED AVERAGE
Increased awareness of self (e.g. through reflection)	0.00% 0	0.00% 0	33.33% 2	66.67% 4	0.00% 0	6	3.67
Reduced stress response	0.00% 0	0.00% 0	80.00% 4	20.00% 1	0.00% 0	5	3.20
Poem provides focus for interaction (i.e. shared focus of attention to structure a discussion)	0.00% 0	0.00% 0	33.33% 2	66.67% 4	0.00% 0	6	3.67
Aids emotional insight (e.g. via discussion)	0.00% 0	0.00% 0	33.33% 2	66.67% 4	0.00% 0	6	3.67
Facilitates change (e.g. via goal clarification)	0.00% 0	16.67% 1	33.33% 2	50.00% 3	0.00% 0	6	3.33
Brings group together (e.g. via mutual support)	0.00% 0	0.00% 0	33.33% 2	66.67% 4	0.00% 0	6	3.67
Aids cognitive insight (e.g. via discussion)	0.00% 0	0.00% 0	33.33% 2	66.67% 4	0.00% 0	6	3.67
Short-term improvement to mood (e.g. feel happy, "complete")	0.00% 0	0.00% 0	50.00% 3	50.00% 3	0.00% 0	6	3.50

	DOES NOT FIT-	SOMEWHAT FITS	GOOD FIT-	VERY GOOD FIT-	N/A-	TOTAL	WEIGHTE D AVERAGE
Participant(s) complete task (e.g. write poem)	0.00% 0	33.33% 2	16.67% 1	50.00% 3	0.00% 0	6	3.17
Task impacts emotional health (e.g. offers relief from difficult emotions)	0.00% 0	16.67% 1	33.33% 2	50.00% 3	0.00% 0	6	3.33
Some symptoms improve (e.g. reduction in depression, anxiety)	0.00% 0	16.67% 1	50.00% 3	33.33% 2	0.00% 0	6	3.17
Group cohesion improves (e.g. sense of "togetherness" develops)	0.00% 0	0.00% 0	33.33% 2	66.67% 4	0.00% 0	6	3.67
Writing is a form of evidence (e.g. documents change over time)	16.67% 1	16.67% 1	0.00% 0	66.67% 4	0.00% 0	6	3.17
Task aids communication (e.g. can express things that are difficult to say in conversation)	0.00% 0	16.67% 1	16.67% 1	66.67% 4	0.00% 0	6	3.50
Poetic form is appreciated by participants (e.g. short/ quick)	0.00% 0	16.67% 1	16.67% 1	66.67% 4	0.00% 0	6	3.50

	DOES NOT FIT-	SOMEWHAT FITS	GOOD FIT-	VERY GOOD FIT-	N/A-	TOTAL	WEIGHTE D AVERAGE
Develops skills (e.g. in expressing emotions; in using words)	0.00% 0	16.67% 1	33.33% 2	50.00% 3	0.00% 0	6	3.33
Task priorities are valued by participants (e.g. authenticity more important than style)	0.00% 0	0.00% 0	33.33% 2	66.67% 4	0.00% 0	6	3.67
Participant has response to invitation to share writing (e.g. feeling of paralysis, feeling of being valued)	0.00% 0	16.67% 1	16.67% 1	66.67% 4	0.00% 0	6	3.50
Participant communicates through writing (e.g. poem enables direct communication to others)	0.00% 0	16.67% 1	16.67% 1	66.67% 4	0.00% 0	6	3.50
Poem serves emotional function (e.g. prompts recall of emotional response to a situation)	0.00% 0	16.67% 1	33.33% 2	50.00% 3	0.00% 0	6	3.33
Poem summarises story (e.g. tells about a life experience)	0.00% 0	33.33% 2	16.67% 1	50.00% 3	0.00% 0	6	3.17

	DOES NOT FIT-	SOMEWHAT FITS	GOOD FIT-	VERY GOOD FIT-	N/A-	TOTAL	WEIGHTE D AVERAGE
Poem demonstrates understanding (e.g. when facilitator writes poem based on participant's notes)	16.67% 1	0.00% 0	33.33% 2	33.33% 2	16.67% 1	6	3.00
Poem can highlight needs (e.g. need for help, need to be understood)	0.00% 0	0.00% 0	50.00% 3	50.00% 3	0.00% 0	6	3.50
Therapeutic relationship strengthened (e.g. participant feels better understood through sharing poetry)	0.00% 0	16.67% 1	33.33% 2	50.00% 3	0.00% 0	6	3.33
Facilitates meaningful discussion (e.g. poem communicates something true)	0.00% 0	0.00% 0	50.00% 3	50.00% 3	0.00% 0	6	3.50
Emotional response (e.g. listening to poem elicits feeling)	0.00% 0	0.00% 0	40.00% 2	60.00% 3	0.00% 0	5	3.60

	DOES NOT FIT-	SOMEWHAT FITS	GOOD FIT-	VERY GOOD FIT-	N/A-	TOTAL	WEIGHTED AVERAGE
of contentment)							
Cognitive response (e.g. listening to poem brings up new ideas or way of looking at things)	0.00% 0	0.00% 0	33.33% 2	66.67% 4	0.00% 0	6	3.67
Connect to others (e.g. via sharing poetry with family)	16.67% 1	0.00% 0	50.00% 3	33.33% 2	0.00% 0	6	3.00
Develop sense of self (e.g. concept of self as being skilled or creative)	0.00% 0	16.67% 1	33.33% 2	50.00% 3	0.00% 0	6	3.33
Speaker experiences positive emotions (e.g. feel strong when able to speak emotional truth aloud)	0.00% 0	33.33% 2	16.67% 1	50.00% 3	0.00% 0	6	3.17
Make connections to new learning (e.g. using developing insight to interpret poems written in previous sessions)	0.00% 0	0.00% 0	60.00% 3	40.00% 2	0.00% 0	5	3.40
Participant more accurately	16.67%	0.00%	33.33%	33.33%	16.67%		

	DOES NOT FIT-	SOMEWHAT FITS	GOOD FIT-	VERY GOOD FIT-	N/A-	TOTAL	WEIGHTE D AVERAGE
recalls memories and emotions (e.g. when reworking poems)	1	0	2	2	1	6	3.00
Increased confidence in communication (e.g. poem communicates things in deliberate way)	0.00% 0	20.00% 1	20.00% 1	60.00% 3	0.00% 0	5	3.40
Clarification of feelings between sessions (e.g. when revisiting stimulus poem; when writing poetry)	16.67% 1	50.00% 3	0.00% 0	33.33% 2	0.00% 0	6	2.50
“Rehearsals” make disclosure in therapy easier (i.e. participant/s can practice talking about secret or painful feelings through writing)	0.00% 0	20.00% 1	0.00% 0	60.00% 3	20.00% 1	5	3.50
Participant/s complete homework (e.g. writing poetry between sessions)	16.67% 1	33.33% 2	16.67% 1	0.00% 0	33.33% 2	6	2.00
Participant/s experience positive thoughts and emotions	0.00% 0	20.00% 1	0.00% 0	80.00% 4	0.00% 0	5	3.60

	DOES NOT FIT-	SOMEWHAT FITS	GOOD FIT-	VERY GOOD FIT-	N/A-	TOTAL	WEIGHTED AVERAGE
(e.g. poetry therapy appraised as satisfying; helpful)							
Work has sustainability (e.g. participant/s decide to continue writing or reading poetry once sessions end)	0.00% 0	0.00% 0	60.00% 3	40.00% 2	0.00% 0	5	3.40

Comments

- The task for my groups is simply participation, there is no need to necessarily write. The participant must understand that their writing is for themselves primarily, if they want to share, that is fine. They are able to gain insights even though they do not share with group. A lot of these statements are true in many instances but not all. There is great benefit in sharing verbally, sometimes writing is not necessary. The same goes for sharing. The facilitator does not need to write a poem to show she understands, her manner throughout the session will give evidence to that. If there is more attention paid to the writing there is less paid to listening. The listening is paramount. If the participants do not feel listened to, they will disengage. How much attention is paid to creating the container for the work? I cannot tell with this. Group work in poetry therapy is often more beneficial than individual because there are more varied ways of seeing the poem. All emotional responses are important, not all of them lead to a feeling of "contented", but they must be responded to in an appropriate manner.
- Political goals? Transcending goals? Reframes? Reparative conversations? Moving from certainty to more fluid or flexible place?

7. Do you have any comments on this framework? For instance, is the wording clear? How could it be improved? How could it be useful to you?

- The framework seems a bit rigid.
- I feel this covers the range of practice.
- As above.

8. What is your professional link to poetry therapy? Please tick all that apply.

ANSWER CHOICES-	RESPONSES
Certified Poetry Therapist / Certified Applied Poetry Therapy Practitioner / Registered Poetry Therapist / Poetry Therapy Practitioner	5 (83.33%)
Mentor-Supervisor (with either the International Federation for Biblio-Poetry Therapy or iapoetry)	3 (50.00%)
Other BPT-related qualification, e.g. MA in Creative Writing for Personal Development, MSc in Creative Writing for Therapeutic Purposes, Journal to the Self Certificate, Lead-to-Read or Other (please specify)	1 (16.67%)
Researcher/ Lecturer/ Trainer (please specify)	4 (66.67%)
Social worker (who uses poetry professionally)	3 (50.00%)
Therapist/ counsellor/ clinical psychologist (who uses poetry professionally)	4 (66.67%)
Practitioner in Biblio-Poetry Therapy without formal qualifications	1

ANSWER CHOICES-	RESPONSES
	(16.67%)
Responses	2 (33.33%)

Comment box

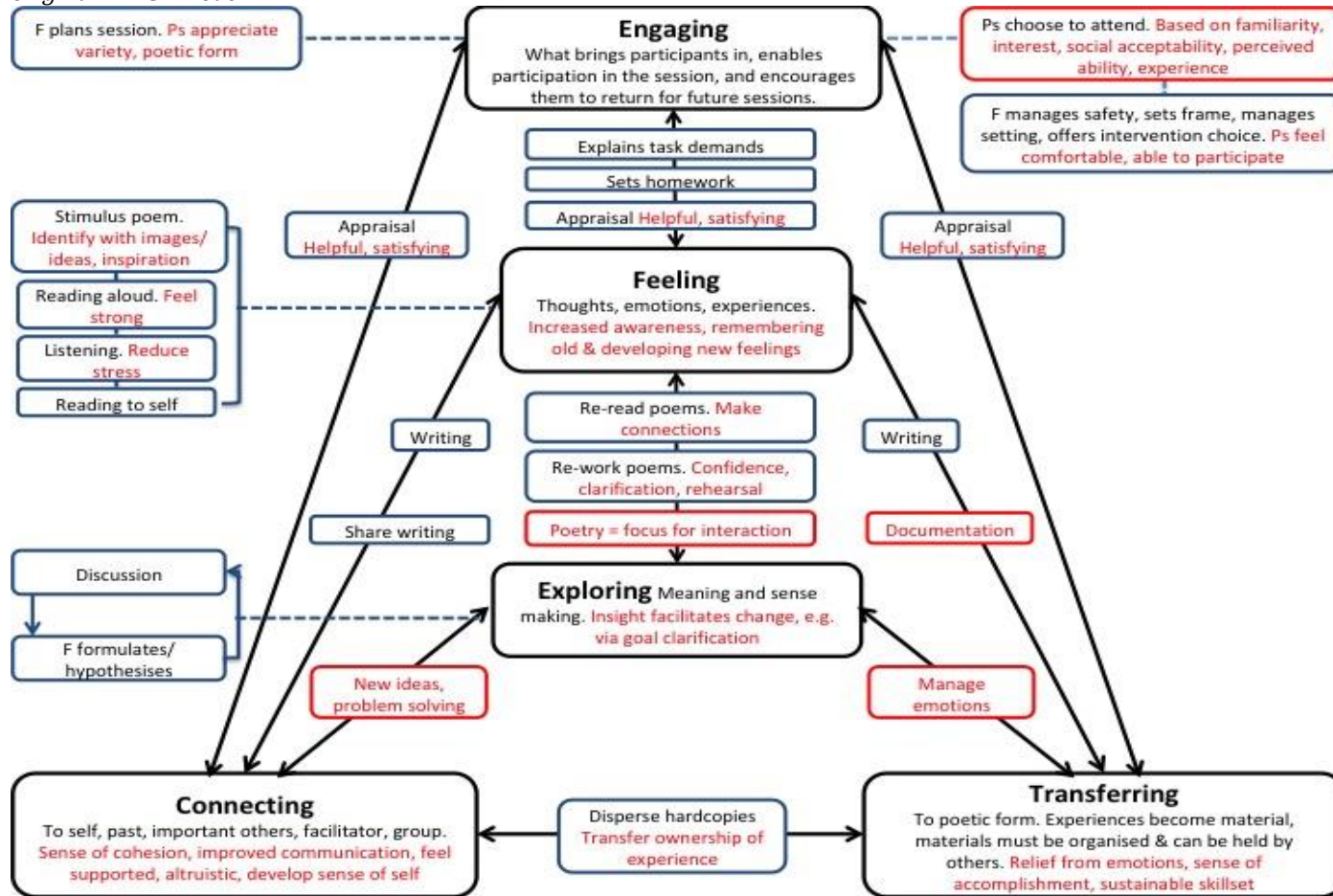
Please use this comment box - to expand on your answer if you have ticked a "please specify" option above.- if your profession is not listed above. If you would like to, you can also use this space to share your name and/or contact e-mail address (to be kept informed regarding the dissemination this study).

- I occasionally lecture or participate in research related to creativity and wellbeing at local university.
- Former lecturer to BA students in creative writing. Chair of Lapidus International. Runs many creative groups that use poetry as part of the offer.

Appendix I: Development of the EFECT Model Following Stakeholder Consultation

Model Evaluated by Stakeholders:

Figure 3I
Original EFECT Model



Key

P/s = Participant/s, client/s or patient/s

F/s = Facilitator/s, or therapist/s

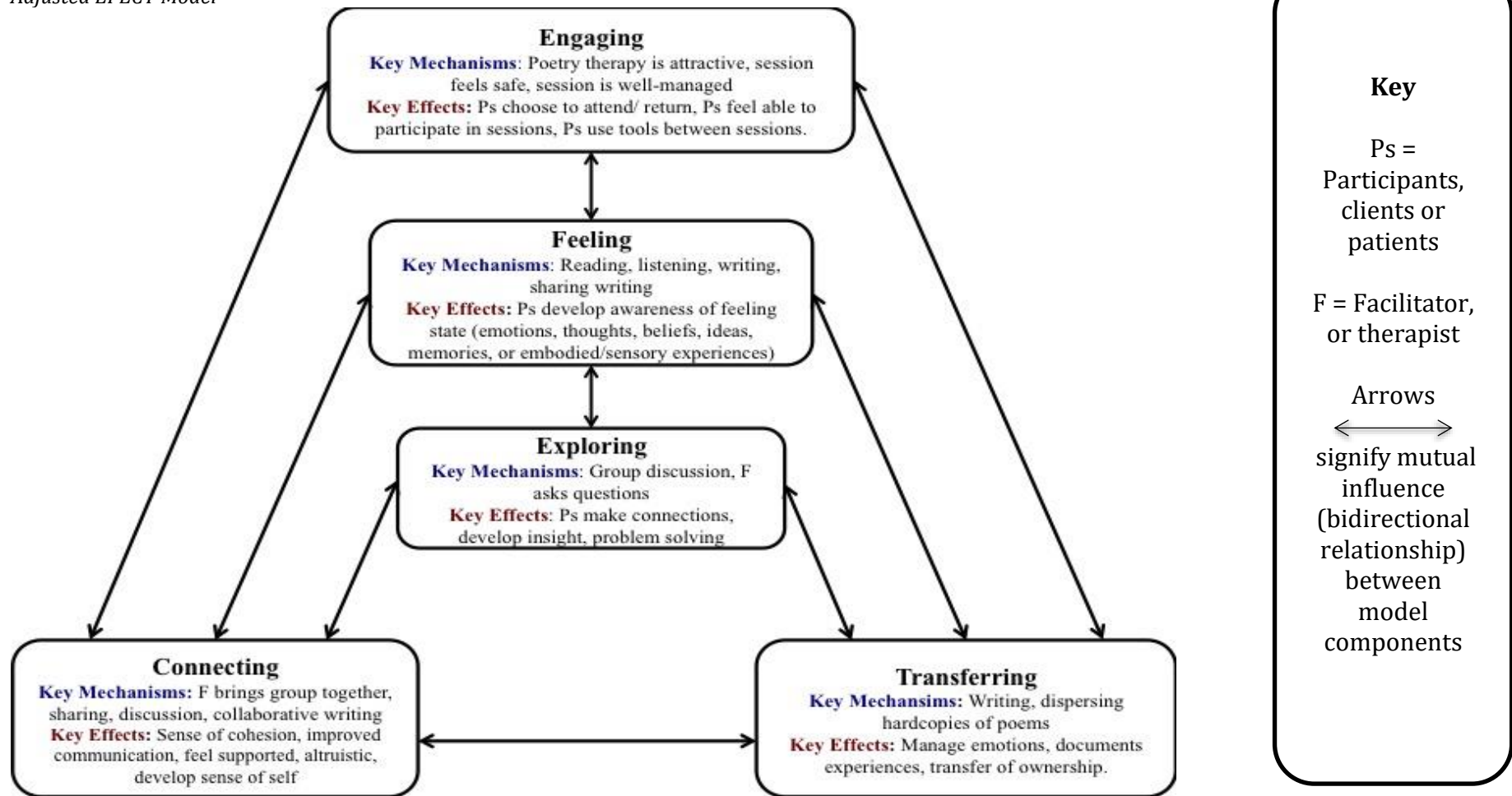
Blue = mechanisms

Red = associated effects

Arrows signify direction of relationship

Adjusted Model (Aim: simplify model, clarify arrows)

Figure 4I
Adjusted EFFECT Model



Appendix J: Facilitator Biographies

The following bios were received by e-mail.

Case 1:

Professional qualification(s) relevant to the poetry therapy work you were providing (e.g. poetry therapy certification/ training, counselling or psychological therapy qualifications, or anything else that seems relevant)

I qualified as a Certified Poetry Therapist in 2005 and as a Mentor-Supervisor for trainees in Biblio-Poetry Therapy in 2015.

I'm a graduate member of the British Psychological Society.

Year of qualification/ training in poetry therapy and years practising poetry therapy

As above

Registering authorities or professional associations you are accountable to

International Federation for Biblio-Poetry Therapy – see www.ifbpt.org

A brief statement regarding your approach to poetry therapy - how you work, the model you use, and so on. Just a few sentences. (This may be included in the Appendix as part of my "case study database")

I follow the model described by Nick Mazza which combines Receptive (ie reading, discussion), Expressive (ie writing) and Symbolic (everything else) elements to promote insight and growth. I also follow the rationale outlined by Hynes and Hynes-Berry in their core text 'Biblio-Poetry Therapy: The Interactive Process'.

Case 2:

My qualifications etc.

Qualified

Apr 16 - Certificate in Applied Poetry Facilitation

Apr 16 - Certificate in Poetry Therapy

Nov 98 - Diploma in Counselling (BACP) accredited course

Jul 07 - Diploma in Person Centred Art Therapy skills

Aug 09 - Diploma in Personal Performance Coaching – Distinction.

I have been practising poetry therapy for approximately 10 years.

I am also a British Association Counselling and Psychotherapy (BACP) accredited counsellor. I have my own private practice and I manage a counselling service for survivors of domestic and sexual violence. I am accountable to British Association Counselling and Psychotherapy.

I am accountable to International Federation for Biblio/Poetry Therapy- U.S.A for my poetry therapy work.

My approach to poetry therapy.

I work in a person-centred way and aim for participants to have an experiential and practical experience. My initial focus is create a safe space, where all voices are heard and acknowledged.

Then participants will respond to carefully selected poems chosen to inspire insights and growth. By reading, discussing and writing in response to poetry helps people to explore complex and challenging issues/ emotions and will ultimately lead to a better understanding of themselves.

I use the USA based model in particular Nicholas Mazza's "Receptive Expressive Model" and Hynes, Hynes- Berry Biblio/ poetry therapy and will respond to the mood of the group at any given moment. A typical session would include a warm up exercise, reading a poem discussing and writing in response. This is followed by a wind down exercise that includes a way of containing what had been experienced in the session.

Appendix K: Audit of Poetry Therapy Group (Case 1)

This has been removed from the electronic copy.

Appendix L: Information Sheet and Consent Forms

1 – Information Sheet for Filming

Information about the research

“Poetry therapy in practice: An exploration of theoretical mechanisms, their use, and implications for participants.”

Hello. My name is Abie Alfrey and I am a trainee clinical psychologist at Canterbury Christ Church University. On behalf of my research team (Drs Sue Holttum and Neil Springham, Victoria Field and Ioanna Xenophontes) I would like to invite you to take part in a research study. Before you decide whether to take part, it is important that you understand why the research is being done and what it would involve for you.

Talk to others about the study if you wish.

Part 1 tells you the purpose of this study and what will happen to you if you take part.

Part 2 gives you more detailed information about the conduct of the study.

PART 1

What is the purpose of the study?

We are hoping to find out more about how poetry therapy works and what impact it has on people attending poetry therapy groups. To do this, we want to look at videos of poetry therapy so that we can try to identify what is happening in the session.

At a later stage of the research, we will be inviting people from these groups to talk to us about their experience of attending poetry therapy in an interview. I'll be sending out more information about this part of the research nearer the time, but if you think you might be interested in taking part and would like to know more, feel free to contact me via e-mail on a.a.alfrey639@canterbury.ac.uk or speak to your facilitator.

Why have I been invited?

You have been invited to participate because you are taking part in one of the poetry therapy groups we are studying.

Do I have to take part?

It is up to you to decide whether to join the study. If you agree to take part, I will then ask you to sign a consent form. You are free to withdraw at any time, without giving a reason.

If you choose not to take part, that's fine too. Additional poetry therapy sessions will be on offer to make sure you don't miss out just because you don't want to be a part of the study.

What will happen to me if I take part?

If you choose to take part, you will be invited to participate in a video-recorded poetry therapy session. It will not differ from a normal poetry therapy session in any other way.

I will set up the filming before the session begins and will then leave while the session takes place. I will return at the end of the session to collect the recording and answer any questions that you might have.

What are the possible disadvantages and risks of taking part?

We don't anticipate that there are risks associated with taking part, but it is possible that a small number of people might find being filmed uncomfortable. If this is the case for you, we would encourage you to speak to your group facilitator who will do their best to make you as comfortable as possible.

What are the possible benefits of taking part?

By taking part in this study you will gain any benefits you might ordinarily expect from participating in a poetry therapy group. You will also be contributing knowledge that may help improve the field of poetry therapy, which may benefit people in the future.

What if there is a problem?

Any complaint about the way you have been dealt with during the study or any possible harm you might suffer will be addressed. The detailed information on this is given in Part 2.

Will information from or about me from taking part in the study be kept confidential?

Yes. We will follow ethical and legal practice and all information about you will be handled in confidence. There are some rare situations in which information would have to be shared with others. The details are included in Part 2.

For the purposes of this research, the video will only be watched by myself, your poetry therapist, and one other member of the research team who has attended an arts based therapy before and has lived experience of distress. This is to try to ensure that my analysis is not biased and is a standard procedure in this type of research, called 'inter-rater reliability'. All three of us are bound by the same confidentiality agreement.

This completes part 1.

If the information in Part 1 has interested you and you are considering participation, please read the additional information in Part 2 before making any decision.

PART 2

What will happen if I don't want to carry on with the study?

If you decide that you do not want to carry on with the study, you can leave the session at any time, and you can ask for your data to remain un-analysed. You can also ask for your data to be removed from the analysis at any time, until the study is written up (estimated date August 2019). However, because the recording will capture the whole group, it will not be possible to destroy your data until after the study is finished.

What if there is a problem?

If you have any difficulties or concerns about this study, please contact me via a.a.alfrey639@canterbury.ac.uk.

Complaints

If you have a concern about any aspect of this study, you should ask to speak to me and I will do my best to address your concerns. You can contact me by leaving a message on the 24-hour voicemail phone number 01227 927070. Please leave a contact number and say that the message is for me (Abie Alfrey) and I will get back to you as soon as possible. If you remain unhappy and wish to complain formally, you can do this by contacting Dr Fergal Jones, Research Director, Salomons Institute for Applied Psychology – fergal.jones@canterbury.ac.uk, tel: 01227 927114.

Will information from or about me from taking part in the study be kept confidential?

The data you supply will be stored on a password-protected encrypted memory stick, kept in a locked cabinet at a university facility. When the video data is transcribed it will be anonymised so that it will not be possible for anyone to identify you. Transcripts will be stored on password-protected documents on password-protected computers and kept for 10 years, in accordance with university policy and Medical Research Council guidelines. It will then be destroyed. You should note that the video may be used in future studies, with approval from an ethics committee, so as to maximise the usefulness of your data. It is also possible that trainee poetry therapists may access the video in a confidential environment for educative purposes. Anyone accessing the data would be bound by the same confidentiality agreement.

What will happen to the results of the research study?

The results of this study will be written up as a report and submitted in partial fulfilment of the requirements for the degree of doctor of clinical psychology. It may also form the basis of a publication in a peer-reviewed journal, and blogs. Your individual data will not be identifiable in any publications and no identifying information will be included. If you would like to be kept informed of the results of the study, please e-mail a.a.alfrey639@canterbury.ac.uk and you will be added to a mailing list.

Who is organising and funding the research?

This research is funded by Canterbury Christ Church University. The lead researcher is Abie Alfrey, who is being supervised by Drs Sue Holttum and Neil

Springham. Victoria Field, Ioanna Xenophontes, Dr Michael Maltby and Prof. Paul Camic are consultants.

Who has reviewed the study?

All research in the NHS is looked at by an independent group of people, called a Research Ethics Committee, to protect your interests. This study has been reviewed and given favourable opinion by the Salomons Ethics Panel, Salomons Institute for Applied Psychology, Canterbury Christ Church University.

On the next page you will find a consent form. If you choose to participate in the survey I will ask you to tick a box to say that you have read this information and agree to take part. I would encourage you to print this page for your records.

Further information and contact details

If you would like to speak to me and find out more about the study or have questions about it answered, you can leave a message for me on a 24-hour voicemail phone line at 01227 927070. Please say that the message is for me (Abie Alfrey) and leave a contact number so that I can get back to you.

2 – Consent Form for Filming



Study Number: V:\075\Ethics\2018-19

Date: 28/02/2019

Participant Identification Number for this study:

CONSENT FORM

Title of Project: Poetry therapy in practice: An exploration of theoretical mechanisms, their use, and implications for participants.

Name of Lead Researcher: Abie Alfrey

By ticking the below boxes you are indicating that you consent to participate in the study.

1. I confirm that I have read and understand the information sheet dated 28/02/2019 (version 2) for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.	
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2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.	
3. I understand that data collected during the study may be looked at by the research team (Abie Alfrey, Dr Sue Holttum, Dr Neil Springham, Victoria Field, & Ioanna Xenophontes). I give permission for these individuals to have access to my data in an anonymised form.	
4. I agree that anonymous quotes from the film may be used in published reports of the study findings.	
5. I agree for my anonymous data to be used in further research studies and for poetry therapy training purposes.	
6. I agree to take part in a video-recorded poetry therapy session for the above study.	

Name of Participant _____

Date _____

Signature _____

Name of person taking consent _____

Date _____

Signature _____

Appendix X: Information Sheet and Consent Forms

3 – Information Sheet for Interviews

Information about the research

“Poetry therapy in practice: An exploration of theoretical mechanisms, their use, and implications for participants.”

Hello. My name is Abie Alfrey and I am a trainee clinical psychologist at Canterbury Christ Church University. On behalf of my research team (Drs Sue

Holttum and Neil Springham, Victoria Field and Ioanna Xenophontes) I would like to invite you to take part in a research study. Before you decide whether to take part, it is important that you understand why the research is being done and what it would involve for you.

Talk to others about the study if you wish.

Part 1 tells you the purpose of this study and what will happen to you if you take part.

Part 2 gives you more detailed information about the conduct of the study.

I would encourage you to print this page for your records.

What is the purpose of the study?

We are hoping to find out more about how poetry therapy works and what effect it has on people attending poetry therapy groups.

Why have I been invited?

You have been invited to participate because you have taken part in one of the poetry therapy groups we are studying.

Do I have to take part?

It is up to you to decide whether to join the study. If you agree to take part, I will then ask you to sign a consent form. You are free to withdraw at any time, without giving a reason.

What will happen to me if I take part?

If you chose to take part, you will be invited to a one-off interview with me. This will be audio-recorded using a Dictaphone. Interviews will vary in time according to the length of your answers, but should not take much more than one hour.

During the interview, you will be asked some questions about your experience of attending poetry therapy. For example, you might be asked “can you tell me about any moments that stood out for you as being particularly impactful or important?” You would not have to answer any questions that you don’t feel comfortable talking about, and you would be free to end the interview at any time.

Expenses

If you choose to participate, you will be given £10 to compensate you for your travel expenses to and from the interview location.

What are the possible disadvantages and risks of taking part?

We don’t anticipate that there are risks associated with taking part, but it is possible that a small number of people might find the interview an uncomfortable process. If this is the case for you we would encourage you to speak to your interviewer who will do their best to make you as comfortable as possible.

What are the possible benefits of taking part?

We cannot promise that participating in this study will benefit you. However, by offering your perspectives, you will be contributing knowledge that may help improve the field of poetry therapy, which may benefit people in the future.

What if there is a problem?

Any complaint about the way you have been dealt with during the study or any possible harm you might suffer will be addressed. The detailed information on this is given in Part 2.

Will information from or about me from taking part in the study be kept confidential?

Yes. We will follow ethical and legal practice and all information about you will be handled in confidence. There are some rare situations in which information would have to be shared with others. The details are included in Part 2.

This completes part 1.

If the information in Part 1 has interested you and you are considering participation, please read the additional information in Part 2 before making any decision.

Part 2**What will happen if I don't want to carry on with the study?**

If you decide that you no longer wish to participate in the study, you can withdraw from the interview at any time without giving a reason. If you would like to withdraw your interview from the study at a later date then this will be possible until the study is written up (estimated at September 2019). Please contact a member of the research team to see if this will be possible. If you ask us to withdraw your data we will delete your records permanently.

What if there is a problem?

If you have a concern about any aspect of this study, you should ask to speak to me and I will do my best to address your concerns. You can contact me by leaving a message on the 24-hour voicemail phone number 01227 927070. Please leave a contact number and say that the message is for me (Abie Alfrey) and I will get back to you as soon as possible. If you remain unhappy and wish to complain formally, you can do this by contacting Dr Fergal Jones, Research Director, Salomons Institute for Applied Psychology – fergal.jones@canterbury.ac.uk, tel: 01227 927114.

Will information from or about me from taking part in the study be kept confidential?

All information which is collected from you during the course of the research will be kept strictly confidential. The only time when I would be obliged to pass on

information from you to a third party would be if, as a result of something you told me, I were to become concerned about your safety or the safety of someone else.

Interview data will be audio-recorded using a Dictaphone and this will be transferred to a password-protected computer and transcribed. Transcripts will be fully anonymised and you will be given a pseudonym so that you cannot be identified in the transcript or in any subsequent reports or publications. Any identifying data will be anonymised or omitted. Only I will have access to view data that includes participants' identities. Transcripts will be stored on a password protected computer for the duration of the study (until May 2020). After this point they will be transferred to an encrypted memory stick with the audio files and stored by a university custodian in a locked cabinet for ten years, as per university policy and Medical Research Council guidelines. Note that you have the right to check the accuracy of data held about you and correct any errors and can request this at any time.

There is no current intention to use this data for future studies but it is possible that researchers may request to use the interview data for related research. If this happens, they will need to gain approval from the appropriate research ethics committee before they can request access to the data. Anyone requesting the data without this approval will be declined. Anyone who accesses your data would be bound by the same rules of confidentiality and your identity would always be protected.

What will happen to the results of the research study?

The results of the study will form the basis of a written report which will be submitted by the lead researcher in partial fulfilment of the award of Doctor of Clinical Psychology. They may also be used for publications, for example, in peer-reviewed journals.

The results will also be written up into a blog which will be published online and will be circulated to all participants. It will not be possible to identify individuals in the published material, however, reports may feature direct quotes using a pseudonym.

Who is organising and funding the research?

This research is funded by Canterbury Christ Church University. The lead researcher is Abie Alfrey, who is being supervised by Drs Sue Holttum and Neil Springham. Ioanna Xenophontes, Victoria Field, Dr Michael Maltby and Prof. Paul Camic are consultants. Only the lead researcher will have access to raw (un-anonymised) interview data, but any member of the research team, including consultants, may have controlled access to interview data in an anonymised form.

Who has reviewed the study?

All research in the NHS is looked at by an independent group of people, called a Research Ethics Committee, to protect your interests. This study has been

reviewed and given favourable opinion by the Salomons Ethics Panel, Salomons Institute for Applied Psychology, Canterbury Christ Church University.

On the next page you will find a consent form. If you choose to participate in the survey I will ask you to tick a box to say that you have read this information and agree to take part.

Further information and contact details

If you would like to speak to me and find out more about the study or have questions about it answered, you can leave a message for me on a 24-hour voicemail phone line at 01227 927070. Please say that the message is for me (Abie Alfrey) and leave a contact number so that I can get back to you.

4 – Consent Form for Interviews



Study Number: V:\075\Ethics\2018-19

Date: 28/02/2019

Participant Identification Number for this study:

CONSENT FORM

Title of Project: Poetry therapy in practice: An exploration of theoretical mechanisms, their use, and implications for participants.

Name of Researcher: Abie Alfrey

Please initial the box to indicate your consent:

1. I confirm that I have read and understand the information sheet dated 28/02/2019 (version 2) for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.	
2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.	

3. I understand that data collected during the study may be looked at by the research team (Abie Alfrey, Dr Sue Holttum, Dr Neil Springham, Victoria Field, & Ioanna Xenophontes). I give permission for these individuals to have access to my data in an anonymised form.	
---	--

4. I agree that anonymous quotes from my interview may be used in published reports of the study findings	
---	--

5. I agree for my anonymous data to be used in further research studies	
---	--

6. I agree to take part in an interview regarding poetry therapy for the above study.	
---	--

Name of Participant _____

Date _____

Signature _____

Name of person taking consent _____

Date _____

Signature _____

Appendix M: Interview Protocol

Interview Schedule: Poetry Therapy

Plan:

5-10 mins preamble; 30 min talking; 10-15m break mid way; 30 min talking; 5-10 mins post-amble. Total: 1.5 hours per person.

Welcome; Information sheet, demographics & consent forms; Preamble

Method & purpose

- This research project is investigating the mechanisms that underpin poetry therapy – we want to know *how* it works.
- For the first part of study we filmed some poetry therapy sessions, one of which you took part in.
- For this second part of the study, I am interested in hearing about your first-hand experience of poetry therapy, in as much detail as it feels comfortable for you to share.
- The interview itself should take about an hour, but we can take breaks whenever you need.
- Does that all make sense?

Rights

- You are free to leave at any time without giving a reason
- I will be recording using a Dictaphone. You can ask me to delete your recording at any time, up until the study has been written up.
- My contact details are on the information sheet, which you can take away with you.
- Data will be treated sensitively and in accordance with the Data Protection Act.
- I am hoping to publish the results of this study and it is possible that I may use direct quotes. Your identity will be protected using a pseudonym.

Preferred pseudonym:

Any questions/ concerns?

1. Pre-poetry therapy

- How was it that you got involved in [Group]?
- What attracted you to it?
- Relationship with poetry beforehand?
- Hopes and expectations?
- Any worries/ anything off-putting?
- Tell anyone you were thinking of attending?
- How were you feeling before the session?

2. What was your experience of poetry therapy like? (no prompts – open space).

3. Poetry in session

- One thing that happened in the session was that this poem was shared - experience of that?
- Did you bring a poem of your own with you? Want to say anything about your experience of writing poetry in the session? *(If not fine, just move on)*
 - Why did you choose this poem to bring today?
 - What was it like writing/ reading this poem?
 - What is the importance of this poem?
 - What do you do with it now?
 - Did you share this poem in the session, or is this the first time? What like doing that?

How do you make sense of that? Why was that important? What was the impact of that? Where did that take you? If that hadn't happened, what would have been different? What was it about the poetry/ group that did that? What effect did that have? Why do you think that happened?

4. The session itself: What was it like?

- First impression?
- How did it progress? Walk me through it....
- What moments stood out for you in the session?
- Was anything good/ helpful/ important?
- Was anything difficult or uncomfortable?
- Did anything surprise you about the experience?
- How easy was it to engage (people/ poetry)?

4.a) Emotions

- What was emotional experience of session like?
- Think it impacted your emotions at all? (Before/ after, or over a longer period of time?)
- Influence awareness of emotions?
- What was it like, seeing that on paper?

4.b) Actions

- Role of poetry therapy in your calendar?
- Has it influenced other activities/ interests?
- Changes to relationship with writing/ reading poetry through this process? (style, clarity, craftsmanship, deliberateness, meaningfulness?)
- Writing can enable us to experiment with different voices, ideas, and outcomes. Experienced?
- Symbols/figurative language feature? (e.g. metaphor - "laughter is the music of the soul").

How do you make sense of that? Why was that important? What was the impact of that? Where did that take you? If that hadn't happened, what would have been different? What was it about the poetry/ group that did that? What effect did that have? Why do you think that happened?

4c) Thoughts/ sense making

- Influenced the way that you think about things? (In or between sessions. Patterns, habits, styles).
- Learnt anything about yourself?
- Influenced what you think? Memories? Views?
- Identified/ clarified anything that is important to you? (Goals, values, beliefs, relationships, areas for change)
- Evoke ideas that you would like to explore further?

4d) Sense of self/ identity

- Influenced sense of identity? Way think about self? (-worth, -esteem, -care; confidence, empowerment).
- Experience of authority. (Who in control/ had the answers? Any power dynamics? With who? Impact?)

4e) Social world (in and out of the group)

- What was it like being in a group?
- What was it like to share your words with others?
- How did it feel sharing your ideas in the group and having them hear your feelings, ideas or experiences?
- What was it like hearing others' words?
- Sense of belonging/ acceptance/ support?
- Thoughts & feelings understood by group? Responses?
- Influenced how communicate socially/in relationships?

How do you make sense of that? Why was that important? What was the impact of that? Where did that take you? If that hadn't happened, what would have been different? What was it about the poetry/ group that did that? What effect did that have? Why do you think that happened?

5. Post session

- What were you left with immediately after the session (thoughts/ feelings/ images...)
- What has stayed with you?
- Would you go back? Recommend to others – who?
- Did you talk about it to anyone?
- How does it compare to other experiences of therapy or wellness initiatives you've attended?

6. Is there anything that I've missed that you would like to add?

How do you make sense of that? Why was that important? What was the impact of that? Where did that take you? If that hadn't happened, what would have been different? What was it about the poetry/ group that did that? What effect did that have? Why do you think that happened?

Thank you for participating!

- Debrief & Questions
- Feedback & Follow-up – respondent validation.

Appendix N: Session Plans and Supporting Materials

Case 1:

Session Plan (received by e-mail):

Every session includes a warm-up writing exercise, followed by the introduction of the poem, discussion, writing in response to a prompt suggested by the poem, sharing and a closing intention.

For the session that was recorded, we did an acrostic from the word FRIDAY, worked with the poem as above, the prompt being simply to choose a line as the opening for a new piece of writing and the close was an intention based on an action 'to save our lives'.

Stimulus Poem:

The Journey – Mary Oliver

[This has been removed from the electronic copy.]

Case 2:

Please see attached "session outline" I consider it only as a guide for my self and a menu of possibilities.

Stimulus Poem:

Gift - Czesław Miłosz

[This has been removed from the electronic copy.]

Aim: Experience a Typical Poetry Therapy Session (90 Mins)

Approx. Timings	Topic	Method	Resource/ Materials required	Notes/ Exercises
	Welcome & Introduction, Health & Safety			<p>Aims, emphasis is on “process”, I will not be reading any one’s work on the page.- Stay Positive – what we have learned/ coped- not on to trauma/ difficulty- only 1.5 hours – may require additional support- counsellor/ trusted friend/ journal - may bring up feelings need to process.</p> <p>When reading out: Suggestion: Read only what is written, no explanations or justifications prior to reading. – read a few words or whole piece.</p>
8 mins	Warm up: Today I am... Or Yesterday I was...	Timed writing		<p>Opportunity to experience relationship with writing before introductions</p> <p>Write for 3 minutes.</p>
10-15 mins	Feedback & Introductions	Ind/ Group exercise		<p>(5 mins each).</p> <p>What did it feel like doing the exercise?</p>
15 mins	I feel safe in a group when Group Contract	Brain Storm	Flip chart Markers	<p>In order to feel safe in the group- how do we want to treat each other?- highlight the importance of confidentiality etc.</p> <p>Don’t worry about spelling or Grammar, or style</p>
	Word Association	Round		What pops into your head when I say the word resilience?

	ONE word only	Robin		Word associations to : Resilience
	Resilience- what is it?			<p>Oxford Dictionaries- online – 1 June 2015</p> <p>The capacity to recover quickly from difficulties; toughness: FOCUS on BOUNCING BACK – not the problem!</p> <p><u>Writing exercise</u></p> <p>When I tap into my most resilient self I</p> <p>When I read this I notice...</p>
Reflective writing	<p>Acrostic : RESILIENCE (10 letters) (Writers Tennis) Paper between two people R, then E Decide who will start (first thing that comes to mind)</p>	In Pairs	Pen, paper	<p>Acrostics - An acrostic is where the letters of a name or a word are written vertically down the page and each letter begins a line.</p> <p>Rough times Enduring to the end Strong and sturdy I Lingering and hopeful for change Individual ways of coping End, hope this will come soon Not going there again Can do this Essential skills learned</p> <p>In Pairs discuss and help each other with missing words.</p>
Responding to a poem	<p>Poem Gift Czeslaw Milosz</p>		Poems 14 paper, pens	<p>Any phrase/ line that stands out/ calling for your attention</p> <p>Possible questions to invite discussion:</p>

	<p>Polish American Man – Born in Lithuania (Polish speaking family) died 2004. Nobel peace prize 1980 for literature.</p>			<ul style="list-style-type: none"> • What gifts have you received? • How do you feel now that you have heard the poem? • What line speaks to you? • Tell me about a day you were so happy • How can you ensure that the fog lifts early? What do you need to do? (mindset) • What gifts do you give others that can be likened to hummingbirds stopping over honey suckle flowers? • How do you feel when you are not envious of others? • How do you forget or integrate/ embrace what you have suffered in your life? • Now or when you have straightened up what beautiful sights will you see? • If you were to describe yourself as a gift- A gem, or precious stone? what would you be? • How do you feel when you witness the intricate details of nature?
	<p>Writing exercise</p>			<p>Gift poem Or Fog lifted early so I...</p> <p>Or A day... Fog lifted... I knew... To think that once... I saw...</p> <p>Or Call words out at 2 min intervals</p> <p>Or Choose a line that is calling for your attention/ resonates – use this line, phrase or word as a prompt.</p>
<p>Closer</p>	<p>Object- Stones –</p>			<p>Exercise - Select a stone from among those brought by the facilitator, write names on a piece of paper- get each person to choose a paper with name on. Each</p>

	CREATE MAGIC DREAM WISH STRENGTH			<p>person to choose a stone from the bag and use the word to offer a gift to someone.</p> <p>Or choose the stone and give a gift to self- if group don't know each other very well.</p> <p>Discuss experience</p>
OR Time permitting	I appreciate ...	Individual		<p>List three things gained from the workshop.</p> <p>Group performance All say I appreciate... then each person reads out ONE THING they have written down.</p>
	Bring CD- Relaxation Music: Connecting you to Nature		Cd's or inspirational pencils	Give out CD's or Gift

Appendix O: Reflexive Research Diary – Selected Excerpts

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Appendix P: Case 1 Strength of Evidence Table

Table 1P

Database for Mechanisms and Effects According to the EFECT Model

<u>EFECT component</u>	<u>Mechanism (key axis link, if applicable)</u>	<u>Strength of Evidence</u>	<u>Effect (key axis link, if applicable)</u>	<u>Strength of Evidence</u>
Engaging	Attractiveness		Attractiveness appraisal	
	<ul style="list-style-type: none"> Poetry therapy is attractive to participant: <i>A familiar subject; a positive approach; accessible; appeared interesting; facilitated community participation; desire to write; something for wellbeing</i> 	P3, P4, P5, P6, P7	<ul style="list-style-type: none"> Altruistic 	G1, P3, P5, P6, P7
	<ul style="list-style-type: none"> Poetry therapy can be unattractive: <i>Group deemed not representative of participant's social group; concerns about writing and/or sharing poetry; concerns about the group</i> 	P3, P4, P5, P7	<ul style="list-style-type: none"> Impacts change process Impacts emotions 	P3, P4, P5, P6, P7 G1, P3, P4, P5, P6, P7
	Participation		<ul style="list-style-type: none"> Impacts sense-making 	G1, P3, P4, P5, P6, P7
	<ul style="list-style-type: none"> Facilitator gives direction 	G1, P3, P4, P5, P6, P7	<ul style="list-style-type: none"> Interesting 	G1, P3, P4, P5, P6, P7
	<ul style="list-style-type: none"> Facilitator involves everybody 	G1, P3, P7		

- | | | | |
|---|------------------------|---|--------------------|
| <ul style="list-style-type: none"> Facilitator manages safety: <i>Outlines core rules of the group (confidentiality; manage emotional content; share only if you want to); manages interruptions; manages rule infringements; offers containment</i> | G1, P3, P4, P5, P6, P7 | <ul style="list-style-type: none"> Intuitive | P4, P7 |
| <ul style="list-style-type: none"> Facilitator manages setting: <i>A private space; tables to lean on</i> | G1, P6, P7 | <ul style="list-style-type: none"> Meaningful | P3, P4, P5, P6, P7 |
| <ul style="list-style-type: none"> Facilitator sets the frame: <i>Brings group together; explains purpose of the group; outlines time keeping</i> | G1, P3, P4, P5, P6, P7 | <ul style="list-style-type: none"> Meets a need | P3, P4, P5, P6, P7 |
| <ul style="list-style-type: none"> Facilitator has engaging inter-personal style | G1, P3, P4, P5, P7 | <ul style="list-style-type: none"> Miss it when it ends | P4, P5, P6, P7 |
| <ul style="list-style-type: none"> Facilitator plans sessions: <i>Choosing stimulus poems; writing exercises; reflective exercises; appropriate to group needs/ ability; structuring session</i> | G1, P3, P4, P6, P7 | <ul style="list-style-type: none"> Satisfying | P3, P4, P5, P6, P7 |
| <ul style="list-style-type: none"> Poetry therapy offers a permissive space: <i>For the self; for creativity; welcoming of difference; for spirituality; for self-expression</i> | P3, P4, P5, P6, P7 | <ul style="list-style-type: none"> Sometimes preferable to psychological therapy | P3, P4 |
| | | <ul style="list-style-type: none"> Supports healing process | P3, P4, P5, P6, P7 |
| | | <ul style="list-style-type: none"> Time effective | P3, P5, P6, P7 |
| | | <ul style="list-style-type: none"> Would recommend to others | P3, P4, |

<ul style="list-style-type: none"> Group establishes implicit rules to maintain a safe and secure space: <i>Respect, freedom of speech; encouraging</i> 	G1, P3, P4, P5, P6, P7		P5, P6, P7
<ul style="list-style-type: none"> Being in a group (connecting): <i>Being among likeminded others; getting to know group members; sense of belonging; togetherness</i> 	G1, P3, P4, P5, P6, P7		
<ul style="list-style-type: none"> Positive relationship with facilitator (connecting): <i>Feeling supported; respect; trust</i> 	G1, P3, P4, P5, P6, P7		
Sustainability			
<ul style="list-style-type: none"> Attendance at poetry therapy teaches sustainable tools 	P3, P4, P5, P6, P7		
<ul style="list-style-type: none"> Attendance at poetry therapy kindles a new hobby or interest 	P5, P6, P7		
<ul style="list-style-type: none"> Revising writing after/ between sessions (transferring) 	G1, P3, P4, P5		
<ul style="list-style-type: none"> Revisiting poems after/ between sessions (transferring) 	G1, P3, P4, P5, P6, P7		
		Participation appraisal	
		<ul style="list-style-type: none"> Able to engage in poetry therapy process: <i>Modulated by mood, sense of safety</i> 	G1, P4, P5, P6, P7
		Sustainability appraisal	
		<ul style="list-style-type: none"> Poetry therapy group is memorable 	G1, P3, P4, P5, P6, P7
		<ul style="list-style-type: none"> Participant returns for future sessions 	G1, P3, P4, P5, P6, P7
		Action-based outcomes	
		<ul style="list-style-type: none"> Being authentic: <i>Group permits expression of authentic self (connecting); writing enables authentic expression</i> 	P3, P4, P5, P6, P7
		<ul style="list-style-type: none"> Influences change process: <i>Triggers change process e.g. via new perspective, goal clarification (exploring); maintains change process e.g. via use of poems and metaphors as memory aids (feeling)</i> 	G1, P4, P5, P6, P7
		<ul style="list-style-type: none"> Improved relationship to poetry and/or writing: <i>Attitudinal change linked to writing more frequently</i> 	P3, P4, P5, P6, P7

- Skill development: *Developing control over emotions; inter-personal skills; patience; public speaking skills; self-analysis skills, writing skill* P3, P5, P6, P7
- Skill retention: *Discovering that skills are retained after illness or injury* P3

Cognitive outcomes

- Being in the moment (feeling) G1, P3, P4, P6, P7
- Confronting difficulties (exploring) P3, P5, P7
- Developing new perspectives/ seeing things differently (exploring) G1, P3, P4, P5, P6, P7
- Increased awareness of feelings G1, P3, P4, P5, P6, P7
- Increased sense of completeness/ an integrated self G1, P3, P5

- Self-development (feeling): *Ability to be part of a group; assertiveness; autonomy; self-awareness; self-confidence; self-identity e.g. as a creative person, as a writer; develops over time* P3, P4, P5, P6, P7
- Slowing down: *Pausing, reflecting* G1, P4, P5, P6

Emotional outcomes

- Feelings of enjoyment: *Joy, pleasure, happiness; fun; from helping others* P3, P4, P5, P6, P7
- Feeling liberated: *Freedom to explore; freedom of expression* P3, P4, P5, P6, P7
- Feeling alive P3, P6
- Feeling capable: *Strength, bravery, courage, determined* P3, P4, P5, P6, P7
- Feeling inspired: *From stimulus poem, listening to others read their work* G1, P3, P4, P5, P6, P7
- Feeling proud: *Of writing; of self-care* P3, P4,

					P5, P6, P7
			• Feeling nourished: <i>Fed; nurtured</i>		P4, P7
			• Feeling soothed: <i>Balm</i>		P4
			• Feeling surprised: <i>By what surfaces; by others' interpretations; by others' writing</i>		G1, P3, P4, P5, P6, P7
			• Painful feelings: <i>Awareness of painful memories; feelings of alarm from what was hidden within; from confronting difficulties; from feelings of difference within the group; panic about lack of understanding or ability; sharing painful experiences</i>		P4, P5, P6, P7
Feeling	• Stimulus poem: <i>Facilitator introduces poem; facilitator reads poem aloud; participants read a line each; poem is read several times by different people</i>	G1, P3, P4, P5, P6, P7	• Stimulus poem impacts feeling states: <i>Elicits feelings; multiple readings aids understanding; appreciated; hear different interpretations; triggers creative impulse</i>		G1, P3, P4, P5, P6, P7
	• Reflection task	G1	• Poetry impacts senses/ bodily awareness: <i>Shapes are aesthetically pleasing; sense of movement; appreciate engagement with material objects e.g. pens; pleasure in sounds/ the act of speaking</i>		P3, P4, P6, P7
	• Writing task: <i>Warm up; acrostic; free write; from stimulus poem (as complete entity; from word/phrase); from thematic prompt; "The Golden Shovel"</i>	G1, P3, P4, P5, P6, P7			

- Reading own writing aloud: *Once; twice* G1, P3, P4, P5, P6, P7
- Listening to others read: *Attending; giving feedback* G1, P3, P4, P5, P6, P7
- Facilitator modulates task engagement (Engaging): *Explains purpose of task; outlines task demands* G1, P7
- Discussion: *Affirmation; agreement; amplifying; empathy with speaker; identification with poet; normalising; permission-giving; provides space for silence; questioning; summarising* G1, P3, P4, P5, P6, P7
- Self-expression: *Clarification of personal experience; self-disclosure; opportunity to say how you feel; share experience of writing process; telling one's story* G1, P3, P4, P5, P6, P7
- Writing impacts thinking: *Aids recall; appreciated opportunity to reminisce; mentalising (seeing things from others' view); self-reflection; working things out* G1, P3, P4, P5, P6, P7
- Writing impacts emotions: *Authentic expression; feel better after emotional release through writing; confession; reminiscing raises mood; self-judgment* P3, P4, P5, P6, P7
- Poetry techniques impact the writing process: *Getting started; feeling unblocked; going with the flow* G1, P3, P4, P5, P6, P7
- Speaking impacts feeling: *Sense of connecting with others; feeling heard; sense of having something to say; appreciate having the opportunity to perform* G1, P3, P4, P6, P7
- Listening impacts feeling: *Aids recollection; enjoyed and anticipated; appreciation of different points of view; impacts mood; rhythm and sound elicits feelings; stimulates thinking and creativity* G1, P3, P4, P5, P6, P7
- Discussion impacts feeling: *Feeling less alone with an experience; sense of compassion from others; sense of* G1, P3, P4, P5, P6, P7

			<i>"togetherness"; feel heard; power in the collective voice (connecting)</i>	
			<ul style="list-style-type: none"> • Self-expression impacts feeling: <i>Group offers support; sense of helping others; meets need to express feelings</i> 	G1, P3, P4, P6, P7
Exploring	Poetry scaffolds discussion			
	<ul style="list-style-type: none"> • Facilitator leads discussion: <i>Comments; declares themes; generalises; progresses discussion; provides space for silence; summarises</i> 	G1, P4, P5	<ul style="list-style-type: none"> • Clarifies viewpoint: <i>Sense of assuredness; goal clarification</i> 	G1, P7
	<ul style="list-style-type: none"> • Group interacts: <i>Ask questions; connect each others' ideas; develop each others' ideas; express a view; interpret meaning; relate each others' ideas to their own</i> 	G1, P3, P4, P5, P6	<ul style="list-style-type: none"> • Development of insight: <i>Noticing patterns (transferring); making connections; telling stories aids understanding; metaphor helps understand a phenomena; sense of discovery</i> 	G1, P3, P4, P5, P6, P7
	<ul style="list-style-type: none"> • Learning about the self through the group (connecting): <i>Via self-reflection; direct feedback</i> 	G1, P5, P6	<ul style="list-style-type: none"> • Development of new perspectives 	G1, P3, P4, P5, P6, P7
			<ul style="list-style-type: none"> • Highlights things you are avoiding 	P5, P7
			<ul style="list-style-type: none"> • Identification of what something means to you 	G1, P4, P5, P7
			<ul style="list-style-type: none"> • Processing an experience 	G1, P3, P4, P5, P7

Connecting

- With important others: *Friends; family; spouses; through writing; through published poetry* G1, P3, P4, P5, P7
- With one's community: *Connecting with the community surrounding a person or cause; desire to perform poetry; desire to publish poetry; teaching or facilitating poetry groups* P4, P5, P6, P7
- With others as a group: *A common interest; use of humour to connect* G1, P3, P4, P5, P6, P7
- With those you cannot otherwise speak to: *Those that have passed away* P4, P6
- With the self: *As an embodied, situated being; as an active, agentic person; being human; engaging with one's creativity; connecting with one's profession* G1, P3, P4, P5, P6, P7
- Accessing shared memories: *Facilitates conversation; important; feeling connected* G1, P3, P4, P5, P6, P7
- Altruism through sharing: *Giving or receiving a gift; helping others feels good; everyone benefits* G1, P3, P5, P6, P7
- Building confidence: *In self, in others* G1, P3, P4, P6, P7
- Expressing something that's difficult to say P3, P7
- Feeling purposeful: *Writing as a purpose; writing for a purpose* P3, P5, P7
- Feeling valued: *By group members; by important others* P3, P5, P6, P7
- Impacting relationships: *Challenging dynamics; improving relationships; re-connecting* G1, P3, P4, P5, P6, P7
- Influencing each other: *Feeling alive; feeling connected; feeling discomfort from feeling in a minority; raising other's mood,* G1, P3, P4, P5, P6, P7

Transferring	• Writing (feeling): <i>In session; independent writing</i>	G1, P3, P4, P5, P6, P7	<i>lowering other's mood</i>	
	• Giving out copies of poems: <i>Facilitator gives out poem in session; participants share poems with others (hardcopy or softcopy)</i>	G1, P3, P4, P5, P6	• Writing impacts feeling states (feeling): <i>A kind process; provides distance from experiences; feel better after emotional release through writing; opportunity for private expression is helpful; transforming an emotion</i>	G1, P3, P5, P6, P7
	• Organising material: <i>Discarding the writing; keeping the resources; keeping the writing</i>	G1, P4, P5, P6, P7	• Writing documents experiences (exploring)	P6, P7
	• Taking poetry with you: <i>On walks; when travelling</i>	G1, P4, P7	• Holding on to group (connecting)	G1
			• Able to express self through others' words (connecting)	G1, P3, P4

Note. Abbreviations as follows: I = interviewer; P# = participant ID; F# = facilitator ID; G# = group ID

Appendix Q: Case 1 - Illustrative Evidence Table

Table 1Q
 Database for Mechanisms and Effects According to the EFECT Model

<u>EFECT component</u>	<u>Mechanism (axis link, if applicable)</u>	<u>Illustrative Evidence</u>	<u>Effect</u>	<u>Illustrative Evidence</u>
Engaging	Attractiveness <ul style="list-style-type: none"> Poetry therapy is attractive to participant: <i>A familiar subject; a positive approach; accessible; appeared interesting; facilitated community participation; desire to write; something for wellbeing</i> 	<ul style="list-style-type: none"> “I’ve always been interested in writing” (P7) “[It] was a positive approach, and I was all in favour of a positive approach” (P3) “I noticed this group and I thought ‘Ha! Well that that’s handy, and it’s free’” (P5) “I thought ok, that sounds interesting, I’m going to attend one” (P6) “I’m new to the area, I’ve only been here since January so it’s about making new 	Attractiveness appraisal <ul style="list-style-type: none"> Altruistic Impacts emotions Impacts sense making 	<ul style="list-style-type: none"> “[Y]ou are helping, not just yourself but someone else” (P6) “[I]t’s all connected to the recovery process. It’s not about making you better it’s about making life better to live” “I wasn’t sure if they were poetry or not really but sometimes they were I called them poems even if I didn’t share them with anybody its just a way of saying

<ul style="list-style-type: none"> • Poetry therapy is unattractive to participant: <i>Group deemed not representative of participant's social group; concerns about writing and/or sharing poetry; concerns about the group</i> 	<p>friends, making new connections, um, yeah, being part of something bigger than just myself" (P6)</p> <ul style="list-style-type: none"> • "It was not necessarily connected with the well-being at that time it was just that I wanted to write" (P5) • "I thought 'oh that might be quite a nice place to be'. Amidst all the stuff that was going on in my life" (P4) • "It felt', he said, 'that this is a woman's group', and he wasn't happy to be part of a woman's group" (P3) • "Some of my friends were not keen to join the group. One in particular did not like the idea of having to write and read things 	<ul style="list-style-type: none"> • Impacts change • Interesting • Intuitive 	<p>something that was difficult to say, processing an experience" (P7)</p> <ul style="list-style-type: none"> • P6: [It's] like when you watch a <i>good</i> film and you come out changed I: So is there a feeling that something changes? P6: Yes, yeah there is • "I just find it endlessly interesting" (P5) • "Before I knew anything about poetry therapy, I'm talking about going back over 20 years, I was already doing that myself without realising that's what I was doing" (P7)
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<p>Participation</p> <ul style="list-style-type: none"> • Facilitator gives direction 	<p>that he had written” (P3)</p> <ul style="list-style-type: none"> • “I’m not shy in groups or anything” (P5) • “[I]t just helps [...] a bit like always having a teacher to help spark, to help a discussion to help get something in there going. People don’t know, and again, this is me as well, we don’t know what’s inside ourselves until we are given an opportunity” (P6) 	<ul style="list-style-type: none"> • Meaningful • Meets a need 	<ul style="list-style-type: none"> • “[E]verybody went home thinking ‘oh, I enjoyed that poem and I’ve got something from it and it was meaningful’” (P3) • “And here was poetry-light, without being poetry-trite” (P3) • “I just think it’s, it’s really helpful. It got me out of, you know, quite a difficult place a couple of years ago, it was such, it was a real, not a life line would probably be exaggerating, but it was, it gave me something that I wasn’t getting anywhere else” (P4)
<ul style="list-style-type: none"> • Facilitator involves everybody 	<ul style="list-style-type: none"> • “It’s nice to have the group with a leader who will make sure that everybody does have an opportunity to speak” (P3) 		
<ul style="list-style-type: none"> • Facilitator manages 	<ul style="list-style-type: none"> • “[W]hoever runs the group will disclose 		<ul style="list-style-type: none"> • “I’d have to find –

safety: Outlines core rules of the group (confidentiality; manage emotional content; share only if you want to); manages interruptions; manages rule infringements; offers containment;

that in the beginning and let us know that it's a safe space we can share freely and we don't talk about what happens in the group outside the group, so that is reassuring, to know that"

- [Knocking]
F1: Oh, we have someone at the door.
Stranger: Hello, is this the [group name]?
F1: It is the [group name]; I should just say, as it's your first time, we're having this session filmed, so you may or may not want to join in, but, um
Stranger: Could I come back next week?
F1: What I'll ask you to do, if I could give you a registration form, would you like

- Miss it when it ends
- Satisfying
- Sometimes preferable to psychological therapy

yeah, if the poetry group didn't continue I'd have to find another one. Um... yeah, 'cause, yeah, I really miss it when it stops" (P4)

- "It gave me a great deal of satisfaction to write" (P3)
- "[P]utting it bluntly, I have for a long time, I have been somewhat suspicious of psychotherapy. I'm not one of Jung's fans, so, um, I'm not one of Freud's fans. Um. So I don't want therapy, I want fun. I want to feel alive. Post stroke, feeling alive is very important to me" (P3)

<p>to fill it in and then I can keep you on the mailing list, and then just pop it back in. But do bring it back. [Stranger leaves]</p>	<ul style="list-style-type: none"> • Supports healing process 	<ul style="list-style-type: none"> • “I put the poetry along with all the other therapeutic things that I’ve found helpful [...] There’s no way that I can distinguish between those various factors. All I know is that in the end they worked, together. A part of the recovery ensemble” (P3)
<ul style="list-style-type: none"> • P3: Well something, on that occasion, triggered one of the members to express themselves in terms that were unacceptable to other members of the group 	<ul style="list-style-type: none"> • Time effective 	<ul style="list-style-type: none"> • “[T]his is a – er - opportunity for some ‘quick wins’ in therapy” (P3)
<p>I: What did the facilitator do, in that moment?</p>	<ul style="list-style-type: none"> • Would recommend to others 	<ul style="list-style-type: none"> • “[I]t would be so good if it reached more people”
<p>P3: Well, halted the group, made provision to deal with it at that time, and made follow up, follow up actions to enable the group to come back together again in the future</p>	<p>Participation appraisal:</p> <ul style="list-style-type: none"> • Able to engage in poetry therapy 	<ul style="list-style-type: none"> • I: Can you think of a time when you have been in the
<ul style="list-style-type: none"> • “So, in the hands of somebody who knows what they are doing and that can contain 		

<ul style="list-style-type: none"> Facilitator manages setting: <i>A private space; tables to lean on</i> 	<p>things that come up” (P7)</p> <ul style="list-style-type: none"> “[I]t’s private, it’s away from the main part of the library” (P7) “I was expecting us to sit on chairs without a table, I don’t know why because you need some kind of underlay to write on” (P6) 	<p>process: <i>Modulated by mood, sense of safety</i></p>	<p>space and not felt able to connect with either the poem or the experience? P7: To be honest, not really. I think sometimes I have got into it more quickly than other times. Getting to know people and feeling comfortable in the group helps as well, sometimes I felt more confident than other times.</p>
<ul style="list-style-type: none"> Facilitator sets the frame: <i>brings group together; explains purpose of the group; outlines time keeping</i> 	<ul style="list-style-type: none"> “[I]t’s about just connecting with ourselves through writing, doing a variety of different exercises” (F1) “[W]e’ll probably go straight through because of the recording today, and we are a small, small group” (F1) 	<p>Sustainability appraisal</p> <ul style="list-style-type: none"> Poetry therapy group is memorable 	<ul style="list-style-type: none"> “I actually remember this, I remember this poem and I remember how I related to my own life and my own... especially that line “mend my life” because that’s how I felt in my previous relationship” (P6)
<ul style="list-style-type: none"> Facilitator’s has 	<ul style="list-style-type: none"> “[S]he has a calmness about her and a nice 		

engaging inter-
personal style

- Facilitator plans sessions: *Choosing stimulus poems; writing exercises; reflective exercises; appropriate to group needs/ ability; structuring session*

encouraging manner”
(P5)

- “Well, all the leaders would bring some materials to share as well as exercises to attempt. So we all appreciated the work and the effort that the leader went to, to provide the resources whether they be printed sheets of poems or poetry books that we could delve into. Or just simply the ideas of the exercises, acrostic and starting words and starting expressions. Or sort of topical, seasonal or weather driven writing” (P3)
- “Say you went into a hospital or hospice, something like that you might need to be aware of the type of

- Participant returns for future sessions

Action-based outcomes

- Being authentic: *Group permits expression of authentic self (connecting); writing enables authentic expression*

- P3: Well my stroke was in 2012... it was probably in the Autumn of 2012
I: Mhm. And have you been attending regularly since then, what’s it been like for you?
P3: Yes, well whenever it’s been running I have attended it
 - “[I]f you were true to yourself about any religious expression you use, and I did from time to time, it was because you were being true to yourself “ (P3)
 - “It’s the kind of writing that feels best because I relate to it inside. If I tried
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| <ul style="list-style-type: none"> • Poetry therapy offers a permissive space: <i>for the self; for creativity; welcoming of difference; for spirituality; for self-expression</i> | <p>poems you chose” (P7)</p> <ul style="list-style-type: none"> • “[H]aving a structure to the class, so, you know we can start with some free writing and then she might bring out a poem and then we might do an acrostic, and it’s just like, different changes throughout the couple of hours. So it’s, there’s more of a structure to it” (P6) • “I’m not [P7] who will do this for you, at the drop of a hat, this is for me [...] Again that permission to look after yourself, nourishment for yourself isn’t it” (P7) • “[P]eople have got the ability to be so creative if they have encouragement and space to do so, and I | <ul style="list-style-type: none"> • Influences change process: <i>triggers change process e.g. via new perspective, goal clarification (exploring); maintains change process e.g. via use of poems and metaphors as memory aids (feeling)</i> • Improved relationship to writing: <i>Writing</i> | <p>to write something else, something, something fictive for instance, it just doesn’t feel as authentic” (P6)</p> <ul style="list-style-type: none"> • “[Discovering this whole other use of [poetry] which I’d already been using helped open up what I really want to do” (P7) • “I would look at the poem again but also, well sometimes it’s like holding a nugget there, getting on with life but holding that nugget there and reminding myself of that nugget really” (P5) • “I’m also pleased that I no longer feel that I have to sort of whip myself if I |
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think those spaces are, there's not enough of them" (P4)

- "You know, the a – the kind of age range in the group varied a lot so we would have – I imagine people who were under 20 sometimes, um, to people in their 70s and 80s – um, and yeah, it just – that range of experience and depth of experience" (P4)
- "I go out to Church as well. I'm not saying [group name] is sort of like Church, but it is a spiritual experience, in a way, in a very broad sense of the word spiritual. But then many of the other members of the group and most, and the leaders would probably understand

more frequently linked to attitudinal change

- Skill development: *Developing control over emotions; inter-personal skills; patience; public speaking skills; self-analysis skills, writing skill*

don't. Which has to be an improvement. So my relationship with writing has grown better" (P5)

- "I'm writing more frequently, actually. Since doing the group, so. Because I was on a bit of a hiatus with it and now I'm doing it often, like there's not a week goes by when I'm not writing, so that's been really good" (P6)
 - "[M]y writing gives me permission to write down all my angry thoughts about that" (P7)
 - "I interact with people, in a really confident, good way now" (P6)
 - "Poetry has taught
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<ul style="list-style-type: none"> • Group establishes implicit rules to maintain a safe and secure space: <i>Respect,</i> 	<p>that sense of spirituality themselves” (P3)</p> <ul style="list-style-type: none"> • “So there were times when the group talked about sex and religion, which, if you know anything about the Women’s Institute, are banned! And many other groups can’t cope with either sex or religion. There was something about the security in the system of [group name] where if you wanted to approach something that others might in other contexts find slightly risqué or offensive” (P3) • “I think that’s [group name], yeah they are about dignity and respect as well as 	<p>me I think to be patient. And to wait. Um... and give myself some time and things will start to come into view. And not to panic” (P4)</p> <ul style="list-style-type: none"> • “[J]ust ability to, to speak without as much shyness or self-consciousness” (P6) • “I suppose [group name] reminded me that actually it’s still worth re-visiting and maybe you do have some useful skills to continue to re-evaluate your life” (P3) • “I’m quite pleased because I feel my writing has improved” (P5) • “When I had my stroke it felt that <ul style="list-style-type: none"> • Skill retention:
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<i>freedom of speech; encouraging</i>	<p>pleasure” (P3)</p> <ul style="list-style-type: none"> • “There was plenty of room for diverse reactions. But it was never argumentative, it really was a free to speak group” (P3) • “I was also interested to hear other people’s writings, and enjoying the fact that it was in no way a criticism of anyone’s writing I liked the openness of the openness and the encouragement” (P5) 	<i>Discovering that skills are retained after illness or injury</i>	<p>almost all my capabilities had been taken away so the main bonus of doing the [group name] sessions was that I discovered that my creative writing capacity was still there” (P3)</p>
<ul style="list-style-type: none"> • Being in a group (connecting): <i>Being among likeminded others; getting to know group members; sense of belonging; togetherness</i> 	<ul style="list-style-type: none"> • “[Y]ou know, when you find your gang [...] I think "oh gosh I wish I’d found them before [...]" (P7) • “[I]t’s comforting when you see the same faces, because you kind of get to know each other” (P4) • “[Group name] has been a fun group to 	<p>Cognitive outcomes</p> <ul style="list-style-type: none"> • Being in the moment (feeling): <i>Elicited by reading poetry; writing poetry; sharing poetry</i> • Confronting difficulties (exploring) • Developing new perspectives/ seeing things 	<ul style="list-style-type: none"> • “[T]he poem really takes you into the moment” (P7) • “Just, you can’t keep avoiding things sometimes and just confronting them” (P7) • “[T]he very act of writing seems to release things and put things in a better perspective”

<ul style="list-style-type: none"> • Positive relationship with facilitator (connecting): <i>Feeling supported; respect; trust</i> 	<p>belong to. There have always been some characters who belong to it” (P3)</p> <ul style="list-style-type: none"> • “I think it makes you feel less alone because you realise that everyone has their own struggles. [...] There’s this sensitivity that comes out, to general life challenges and suffering. That’s what brings us together really” (P7) • “[T]he various people who led the groups were always very stimulating. They, er, well the leaders were always very encouraging” (P3) • “[F1 is] very gentle and open and warm, um, but extremely knowledgeable [...] But she wore her 	<p>differently (exploring)</p> <ul style="list-style-type: none"> • Increased awareness of feelings • Increased sense of an integrated self, “wholeness” 	<p>(P5)</p> <ul style="list-style-type: none"> • “You know, some poets have a way of just – capturing what it is that you feel. Um, that maybe you’ve not been able to articulate or – that you didn’t even know that you felt that way until you read the poem. Um... you know, so some kind of recognition of something that maybe you’d been unaware of that’s been um, articulated in a poem” (P4) • P5: Waiting for the rest to become, maybe for those two parts to become assimilated I: Okay, so some
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<p>Sustainability</p> <ul style="list-style-type: none"> Attendance at poetry therapy teaches sustainable tools 	<p>knowledge and her intellect so lightly” (P4)</p> <ul style="list-style-type: none"> “I didn’t feel panicky that [F1] wasn’t there but it was that same kind of feeling, it was ‘oh, she’s not here. I’ll have to get used to someone new. And is it safe?’” (P4) “I was trying to just do in the thing we’d do in the group, maybe find a word prompt on a site somewhere and then, or just do that that six minute writing. And then I would open a book of poetry at random [...] and pick one at random then do what we would do in the group which we would choose something from there 	<p>sense of completeness or wholeness?</p> <p>P5: Yes, probably completeness I guess, I mean I’ve only just thought of that now sitting here talking</p> <p>I: That’s my word, is that a word you’d use?</p> <p>P5: Yes, wholeness</p> <ul style="list-style-type: none"> “I have been told that I’m such an ‘individual’ that, like, it’s healthy for me to be part of like a group activity (laughter). So I though “this is good”, it’s like, I can do that now” (P6) F1: “Well we’re sort of moving towards the close now, and I’ve
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<ul style="list-style-type: none"> • Attendance at poetry therapy kindles a new hobby or interest 	<p>and then just write” (P5)</p> <ul style="list-style-type: none"> • “Well actually I didn’t read much poetry, that much poetry ’til I started the group, and I wasn’t actually writing poetry until I started the group so I’m really pleased about that. That I am, now, is what I mean, for me, now” (P5) 	<p>picked up a theme of sort of assertiveness that came out of the writing there”</p> <ul style="list-style-type: none"> • “Yes self-belief, self-identity really, autonomy, quite a lot really” (P5) • “[...T]hat you didn’t even know that you felt that way until you read the poem. Um... you know, so some kind of recognition of something that maybe you’d been unaware of that’s been um, articulated in a poem” (P4) • “[...A]nd having been to the [group name] for Wellbeing group, I had the confidence that I could write something that was, that was
<ul style="list-style-type: none"> • Revising writing after/ between sessions (transferring) 	<ul style="list-style-type: none"> • “[T]here’s a poem I wrote in response to one of their poems and I touched it up quite a lot when I got home” (P5) 	
<ul style="list-style-type: none"> • Revisiting poems after/ between sessions (transferring) 	<ul style="list-style-type: none"> • “I, you know, often look at the poems that we were given, um, and re-read them” (P4) 	

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- worthwhile, that was worthy of the occasion, so that was reassuring” (P3)
 - “Yep, having done something [...] that seems creative. Um, again, I think I want to portray myself as a creative person. Because it is such an important thing for me to be, to be creative” (P6)
 - “Yes because when I went back and read things I’d perhaps moved on a little bit and I didn’t realise I had so there was definitely a healing aspect to it” (P7)
 - “I find it hard to slow down [...] So anything that kind of stops me and gets me to think and just
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- Slowing down:
Pausing, reflecting

kind of take stock of where I'm at is really, really – I've learnt that that's really helpful for me and I need to do it, I need to make time for it" (P4)

Emotional outcomes

- Feelings of enjoyment: *Joy, pleasure, happiness; fun; from helping others*

- "I thought it would be fun and it was" (P3)
 - "[T]o discover the joy of it, it's very joyful, although I've touched on deeper things, it was a very joyful experience" (P7)
 - "I read it to her and she was actually, well, yeah, she was quite touched, and so it felt nice to do that" (P5)
 - I: Mm, so what was it like then coming into a group where
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- Feeling liberated:
Freedom to explore; freedom of expression
 - the writing was kind of, of a different style or purpose?
P4: Yeah, it was, um, it was really liberating
 - You know, normally if you're sharing that kind of information they're kind of closer to you, and um, yeah there's a whole kind of history that goes along with that. Um, so this felt kind of – there's a kind of freedom in this (P4)
 - I: What's the importance of creativity for you?
P6: Um... very important, I think, I'm not alive unless I'm creating something
 - Feeling alive
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- Feeling capable
 - “Just put your shoulders back and kind of look the world in the eye and, and, yeah. Feel strong. Kind of brave and capable” (P4)
 - Feeling determined
 - “[S]o it obviously brought that out quite a bit of determination” (P7)
 - “I read it and I’m inspired to write something myself” (P6)
 - Feeling inspired: *From stimulus poem, listening to others read their work*
 - “[I]t’s nice to get other people’s views on things and then spark off each other” (P5)
 - Feeling proud: *Of*
 - “I’m proud of [my poems] though. Yeah” (P4)
 - “I’ve felt proud
-

writing; of self-care

about being part of it, as well, because it's something that I do for myself" (P6)

- Feeling nourished

- "So it was very nourishing at the end of the week. A lot of other people said that as well it was an important part of their week. Again that permission to look after yourself, nourishment for yourself isn't it" (P7)

- Feeling soothed

- "I feel like – you know – [...] my bookshelves are just full of kind of professional self-help materials, um, but if I want soothing um, or, or, excitement, or balm, pleasure, I
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don't go to those. I don't know any patients who do. I mean, I make recommendations of self-help books; people rarely read them, um, but songs and poetry and literature – speak much more to patients, I think, than self help material” (P4)

- Feeling surprised:
*By what surfaces;
by others’
interpretations; by
what others
produce*

- “[S]ometimes it’s the surprise factor. The unexpected. It’s like that, not having quite been aware that that was somewhere in here. And that’s great, actually; genuinely it’s nice to still be surprised by things” (P5)
 - “I never cease to be impressed with,
-

with their writing
and how differently
we all think about
the same - we might
get this poem and,
like, analyse this
and make
something out of it.
And we all do our
bit and it's so
individual and
that's really
exciting, really
exciting to just
witness how we're
in this together but
so creatively
different" (P6)

- "It's amazing.
Because you –
people surprise you.
[...] I was really
quite overwhelmed
by some of the stuff
that was created in
that group" (P4)
 - "It's helpful,
sometimes it can be
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- Painful feelings: *Awareness of painful memories; feelings of alarm from what was hidden within; from confronting difficulties; from feelings of difference within the group; panic about lack of understanding or ability*
 - painful I think because sometimes we avoid things that are painful don't we" (P7)
 - "Um, it was, at time alarming, um, what would surface" (P4)
 - "I think because you are forced to confront it really. It just keeps coming at you, speaking to you. So it's like, 'oh not this again'" (P7)
 - "I think if something has really impacted on you and it's helpful sometimes it can be irritating, it kind of grates a bit when someone else says 'I can't stand that poem' and you think, 'oh but it really speaks to me'" (P7)
 - "I sometimes I
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panic a little bit thinking ‘I’m not sure I understand this. Um, I don’t know what this means’” (P4)

Feeling

- Stimulus poem:
Facilitator introduces poem; facilitator reads poem aloud; participants read a line each; poem is read several times by different people
 - “And as usual we’ve got a poem to look at, and it’s one that some of you may be familiar with but I think it’s always worth coming back to and it’s Mary Oliver’s poem called The Journey” (F1)
 - “So I’ll read it once and then we can read it as a group” (F1)
 - “Now it’s always good to hear the poem in different voices but because it’s quite a long one I thought we could do it one line at a time going around until we get to the
 - Stimulus poem:
Elicits feelings; multiple readings aids understanding; appreciated; hear different interpretations; triggers creativity
 - “I remember some poems that really hit home, they were like “oh wow, this is profound, this is exactly what I needed to hear in this moment” (P6)
 - “I suppose I’m one of those people who needs to read a poem multiple times. Um, which is why it’s helpful when it’s read by the whole group repeatedly, and it’s, it’s like – kind of re-reading it kind of brings it into view. I, I think
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| <ul style="list-style-type: none"> • Reflection task | <p>end” (F1)</p> <ul style="list-style-type: none"> • “[W]e would read it in several voices” (P7) • “So I’ll just invite you now to read through what you’ve written because sometimes even in that 6 minutes you can forget what you’ve written because you’re so immersed in it, and perhaps just underline any points that seem to have a particular kind of energy or meaning to them. And then I’m just inviting you to put down at the end what you notice about your writing. So read it through as if it was written by somebody else, underline any important bits, and then just write a comment about what | <p>I sometimes I panic a little bit thinking ‘I’m not sure I understand this. Um, I don’t know what this means’. And then people will read it and I’ll read it again and then it’s like, ‘oh yeah, I think I know what’s happening here’” (P4)</p> <ul style="list-style-type: none"> • “Well for instance, this poem here, the one by Mary Oliver. It was read, read several times, appreciated, discussed and everybody went home thinking “Oh I enjoyed that poem and I’ve got something from it and it was meaningful” (P3) • “I loved that she got |
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- Writing task: *Warm up; acrostic; free write; from stimulus poem (as complete entity, or a word/phrase); from thematic prompt; The Golden Shovel*
- you notice when you read that.” (F1)
- “We often would start the group with a reflection, you know a piece of creative writing based on whatever the weather was doing” (P3)
 - “[I]t’s a warm up that we use quite often and it’s to do an acrostic, um, and an acrostic is when we write a word vertically down the page as our stimulus for writing. So the word I’m going to give you today is “Friday”. Because that’s the day of the week. So the suggestion is you either write one word, you might write a phrase, um, it could be coherent or it could just be random
- us to read, maybe a line each around the table ‘til we’d read the whole poem. Just hearing how everyone’s interpretation of each line was so different, some read really quick and some read with such emotion and others really slowly. That was fascinating” (P6)
- I: Do [poems] do anything else? What else do they access for you?
P6: Memories, feelings, they inspire, they might kick in some creative action
I: When you say inspire, can you say a bit more about that?
P6: That I read it
-

thoughts, so there's no right or wrong way of doing that." (F1)

- "So I think for the free write which we'll do now I was going to ask you to write about the journey coming here, and particularly in a kind of sensory way, so some of the things that you might have seen, heard, smelt, sensed, touched anything or, so it's the journey here. If you're fed up with the busy streets you can always have an imaginary journey – so we'll have 6 minutes to do it, a free write on this." (F1)
- "I'm going to use the same prompt that [P10] described, which is just, choosing a line that speaks to you, and

and I'm inspired to write something myself. Yeah.

- The act of writing:
Aesthetically pleasing; movement; use of objects

- "[M]y fountain pen has an italic nib and I like the shape of the letters that come out from it. It's not calligraphy but I take pleasure in the actual process of putting pen to paper" (P3)
 - "[T]he feeling side of it is you don't know what is going to come out you see once you start moving that pen across the page" (P5)
 - "[T]here is something therapeutic about holding a pen and writing. Pens have always had a bit of a delight for me,
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- using that line as the first line of your own piece of writing.” (F1)
 - “Or just simply the ideas of the exercises, acrostic and starting words and starting expressions. Or sort of topical, seasonal or weather driven writing” (P3)
 - “[W]e were given an exercise called The Golden Shovel where you, um, take a poem and take the first word of each line and make that the last word of each line of a new poem” (P3)
 - P6: “Is it alright if I read mine?”
F1: “Yes”
P6: “Mend my life [...]”
 - F1: “Yeah, yes, yeah, yeah. [Laughter]. Can you read it again?”
 - Reading own writing aloud: *Once; twice*
- The cognitive impact of writing: *Aids recall; mentalising; self-reflection; working things out*
- fountain pens particularly, because, you know, as I’ve moved on I’ve tended to collect a little number of them, been given them as parting gifts, so my pens have sort of sentimental value to me. So it’s nice to have an opportunity to use one properly” (P3)
 - “Another aspect of the writing which I appreciated was that often there was an opportunity to do a bit of reminiscing. For instance recalling places where I had enjoyed being and activities that I had enjoyed doing so it was a reconnecting with
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| <ul style="list-style-type: none"> • Listening to others
read: <i>Attending; giving feedback</i>
 • Facilitator modulates task engagement
(Engaging): <i>Explains purpose of task; outlines task demands</i> | <p>P5: “Yep. ‘Far away in Never-Never Land [...]”</p> <ul style="list-style-type: none"> • I: “So has listening to other people’s words been an important part of the process?”
P3: “Absolutely, yes. Yeah, yes, it is more about listening than being heard because each session will include some feedback.”
 • “So someone said about this acrostic, it’s a little bit like just dipping a bucket down the well of ourselves and just seeing what comes up and it could be completely different, even if you just did it again in an hours time you might have another take on it, but | <p>places, seaside places particularly. Mountains, climbing, the days when I had a full capacity to do physical things” (P3)</p> <ul style="list-style-type: none"> • P6: [I]f I do write dialogue between two people, then when I go into, say it’s between a man and a woman, then I might be the woman and then the man, I do think about how he would say things. And then, so I become him in that moment when I am writing, how he would express himself
I: And what’s that like?
P6: Great. Yeah, it’s nice to step out of yourself and just see |
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- it's a little bit of reflection." (F1)
 - "So we might do something like that or create your own poems or write, there's a very loose idea and interpretation of what a poem is as well so its not really about learning the structure, I think what sticks in my mind, what [F1] says, is the container for the words so it's like a container for your words so you can write it in any form you want to, its very loose" (P7)
 - Discussion: *Affirmation; agreement; amplifying; empathy with speaker; empathy with poet; normalising; permission-giving; space for silence;*
 - "Yeah, yeah. I sometimes feel that working week is quite deep within us, even though not all of us have a conventional working week any more. Yeah." (F1)
 - The emotional impact of writing:
- the difference. Like, would I have said it like that? No, I wouldn't, but this person is saying it like that. And that's kind of cool to be able to do that.
 - "[J]ust writing about that, as well, had me see what was occurring and what had occurred for me, personally" (P6)
 - "[M]aybe it's something that's been there percolating and you've been trying to work out. So I know that I would have written about putting myself first and self-care" (P7)
 - "It's the kind of writing that feels best because I relate to it inside. If I tried
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summarising

- P7: “Sometimes, yes, quite painful ones. But we have to make them sometimes”
- P6: “Yeah, that’s right.”
- “And the power of that word “no” – when you read it, you know, so emphatic” (F1)
- “Oh I’m sad to hear that.” (F1)
- “Well, usually, we would, as a group, comment I think on the basis of how much we could empathise with where the author was coming from. Or how much we would reject where the person was coming from.” (P3)
- “And how was it writing all that down again? Because we were all with you when you were

Authentic expression; catharsis; confession; self-judgment

- to write something else something, something fictive for instance, it just doesn’t feel as authentic” (P6)
- “I know if I had a bit of a downer day and I would go to poetry therapy [...] then after just writing stuff off, we did lots of sort of free writing, um, then I would feel so much better. Just getting it out, you know?” (P6)
 - “I’d like to move away from the, kind of, ‘confessional’” (P4)
 - “[S]ometimes I judge it in the and I think, oh this is no good; but then whenever I return to something that I’ve just been writing
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| <ul style="list-style-type: none"> • Self-expression:
<i>Clarification of personal experience; self-disclosure; opportunity to say how you feel;</i> | <p>writing about those unappetising smells.” (F1)</p> <ul style="list-style-type: none"> • P3: “I want to start a line with ‘but’”
F1: “You can start a line with whatever you like. That’s the great thing about a poem. “ • F1: [pause].
F1: “Yeah, the ankles is very specific isn’t it. I sometimes think of balls and chains or, something.” • “That’s kind of funny, a whole new story about yourself isn’t it, when you get a diagnosis that seems, you know, inappropriate” (F1) • P5: You seem very intricately involved.
P3: Well it’s my life story, so to speak. • “[T]here’s often a fair | <ul style="list-style-type: none"> • Poetry techniques facilitate the writing process: <i>A starting point; feeling unblocked; going with the flow</i> | <p>free-hand and I read it over again, maybe a week later, two weeks later, a month later, then I’m like, oh that’s actually really good. I like it <i>now</i> and I’m glad I wrote it, I don’t know why I was judging it in the moment. That happens quite a bit for me actually” (P6)</p> <ul style="list-style-type: none"> • “[T]hat was good at times when you’re feeling a bit stuck and you’re like ‘where should I start with this writing now, nothing is coming out’, you know, but then we have a line to write from and it’s like, ‘okay, I can start here’. So |
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share experience of writing process; telling one's story

- bit of disclosure” (P4)
- “Just, um, say it – say what you feel. If you’re not going to do it now, when are you doing to do it?” (P4)
 - F1: How was it to write that?
P7: Yeah, quite freeing actually. Just to sort of reminding yourself, obviously.
 - “Yeah, no it was really nice because I think as I’ve got older, so my mother-in-law was Northern Irish, she used to come over from Northern Ireland for like three months at a time [...]” (P4)

it’s a starting point” (P6)

- “I didn’t actually say anything for a while, and then [F1] prompted me and then it was a sudden sort of well it was in the thing that I wrote actually, but *budrr budrr budrr* then it came out” (P5)
- “So, the free writing is interesting because, you, nothing is planned so you don’t really know what’s going to come out. Sometimes you just start and you kind of, it starts getting into a flow and, so, yeah” (P5)
- “[M]aybe it’s enough for people just to be heard in

• Speaking: *Feeling heard; having*

*something to say;
opportunity to
perform; making
sounds*

that space, you know they don't necessarily want a wider audience" (P4)

- "It also made me feel like I had something to say. And I think that's one of the things about the poetry group is that it gives people a platform to use their voices, and it's something that is just so important, I think, that people have their voice heard, and they literally have their voice heard in that group" (P4)
 - "And maybe there's something about performance as well, I'm sure that's in there. That when you're around other people you, you
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want to impress.
Want to dazzle
them” (P4)

- “[O]ne of the things that I really loved, and I loved it at school, was when we used to be asked to kind of read passages of a book and I used to be like, ‘please ask me to read’, because I just liked the sound of the words in my mouth, and you don’t get a chance to do that. Nobody ever passed up the opportunity to speak so we’d go round and you’d hear the poem in different voices” (P4)

- Listening: *Aids recall; anticipation;*

- “[I]t wasn’t a constant thought process but it was, it
-

*appreciation of
difference; rhythm
and sound;
stimulating*

was that line that sort of poked at it. It was ‘oh that line, mend my life, that makes me think of and then you kind of go from there” (P6)

- “I’d always look forward to seeing what she’s done with [her writing]” (P4)
 - “But it’s very, very interesting to hear the different responses of others as well. I think that makes you realise how powerful it is and how we all hear different things” (P7)
 - “And, er, [F1], she was really good at, er, when she was reading something, it was just her whole voice and her
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- Discussion:
Feeling less alone with an experience; sense of being understood; sense of "togetherness"; feel heard; power in the collective voice (connecting)
 - tone and her rhythm was just so, it just drew me in" (P6)
 - "I was [...] stimulated because there were more people to listen to" (P5)
 - "Yeah, getting it out of my head onto the paper and sharing it with other people. And they might then relate to... 'oh hey I felt the same way', and you feel that connectivity with other people. You know, that you are not the only one thinking this way, so, so that was very useful" (P6)
 - P6: Oh, sewing patches on broken fabric. Using thread fragile as cooked spaghetti
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P4: An impossible task

P6: Yeah!

Frustrating

- “There’s this sensitivity that comes out, to general life challenges and suffering. That’s what brings us together really” (P7)
 - P4: She listens to everyone. She knows exactly what they’ve said.
I: And how did you know that she’s done that?
P4: Because of the feedback that she gives. Yeah
I: And what impact does that have on you, if you feel that she’s listened and heard what you’ve said?
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- P4: It's just a really good feeling
 - “[W]e would, as a group, comment I think on the basis of how much we could empathise with where the author was coming from. Or how much we would reject where the person was coming from. I mean sometimes the poem brought by the leader would annoy and we would reject and get cross with it. We had the opportunity to say if we didn't, if it made us angry so not all the poems were, wonderful, wonderful, wonderful” (P3)
 - Self-expression:
Group offers support; sense of helping others;
 - P10: I said ‘I’m not giving you
-

*meets need to
express feelings*

permission to inject
me' and of course
he couldn't do it.

P6: So you did find
a new voice

P10: But it wasn't
mine, it was the
[anaesthetic]. I
really behaved
appallingly

P6: Quite liberating
though

- I: And so by sharing
it with other people
what did that give
you?

P6: Expression, and
also hopefully, and
you can only hope
that maybe
someone else
relates and takes
something out of it
that will be useful
to them

- I: So there's
something about
saying what you
feel that's
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Exploring	Poetry scaffolds discussion <ul style="list-style-type: none"> Facilitator leads discussion: <i>Comments; declares themes; generalises; progresses discussion; provides space for silence; summarises</i> 	<ul style="list-style-type: none"> “Interestingly you used ‘you’ in that. You know, addressing yourself” (F1) “That’s quite a theme isn’t it, the end of the week” (F1) P3: No, I usually feel ‘ahh’ on Fridays F1: Yeah, yeah. I sometimes feel that working week is quite deep within us, even though not all of us have a conventional working week any more “[S]he can kind of 	<ul style="list-style-type: none"> Clarifying viewpoint: <i>Sense of assuredness; goal clarification</i> Developing insight: <i>Noticing patterns</i> 	<p>important? P4: Yeah I: What do you think that importance is? P4: [...] because I can see how damaging it’s been for my family – not doing that</p> <ul style="list-style-type: none"> “I’d actually challenged it just before I came to the group but [the group] did help me feel that I’d done the right thing” (P7) “[D]iscovering this whole other use of [poetry] which I’d already been using helped open up what I really want to do” (P7) “I can also see patterns. I can see that, ‘oh, a year ago I was thinking
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| <ul style="list-style-type: none"> • Group interacts: <i>Ask questions; connect each others' ideas; develop each others' ideas; express a view; interpret meaning; relate each others' ideas to their own</i> | <p>read the room really, really well. And knows when to kind of move on" (P4)</p> <ul style="list-style-type: none"> • P4: [...] whatever I try and do will be not enough, yeah, so, all of it
F1: [pause]
F1: Yeah, the ankles is very specific isn't it • "Kind of in three acts wasn't it: you're there doing the impossible thing, then the decision making, and then-" (F1) • "Mm. How does it feel to have your senses heightened like that?" (F1) • P7: That's always been quite difficult for me actually, putting other people's needs first – I know that's quite a common thing | <p><i>(transferring); making connections; telling stories aids understanding; metaphor helps understand a phenomena; sense of discovery</i></p> | <p>exactly the same thoughts" (P6)</p> <ul style="list-style-type: none"> • "I couldn't believe the kind of connections that would come from just that one simple exercise, and it would often feed into something much deeper" (P4) • "There's nothing that I want to pick out because – but if I pick out anything, what I did find quite interesting – well it's not you see, I contradict myself immediately - so that's good to – it's putting something on hold" (P5) • I: And when you come across a metaphor in your writing or something that you're reading that |
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but I certainly do struggle with it at times.

P3: Like [P6] – and your thing about being polite

P6: Yeah, it's a people-pleasing thing. Yeah that's right. Yeah.

- P3: It's fey ground isn't it. It's not escapist. Particularly as 'when you strode, deeper and deeper, into the world', it's not all stars and sky. It's here and now.
F1: Yeah, there's a challenge, isn't there, still
P7: It's not the impression that everything's going to be easy necessarily. Just knowing that you've done the right thing, made the right choice.

connects with you, what does that give you?

P4: Um... what does it give me?

I: Or what's the impact?

P4: I think there can be a real freshness, it's like 'ahhh, yeah! Um... I hadn't thought of things that way before'

- I: And then what do you do with those?
P6: The realisations? Sometimes I write about them. I write them down and that helps as well, because otherwise I might forget them, like now [laughter]. So then you can go back and be like, 'yeah, I had that epiphany, that was
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P4: And that you've got to *do*. That's mentioned a lot isn't it? You knew what you had to *do*, determined to *do* the only thing that you could *do* – so it's very much about you got to do something, to change to make it happen.

- “I really loved that last line, ‘is doing nothing an option?’” (P6)
- “[T]o me it speaks to decisions – turning points, in life, probably, well I feel we have lots of them, lots of turning points where we have to make difficult decisions” (P7)
- P4: It's funny that, sorry, I was just thinking about, um, you being able to hear

- Developing new perspectives

- Highlights things you are avoiding

good'

- “[I]t just kind of ex- , you know, it expansive isn't it, it gets you to think about different perspectives on things which after all is what CBT is all, you know, the therapy that I practice is – that's what it's all about, is helping people to develop kind of flexible thinking and different perspectives on things. And I think poetry absolutely helps to do that.” (P4)
 - P7: Well it allows you to, um, you don't realise something is weighing on your
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your own feet, and as a kid, I don't know who else did this but there was something really attractive about wearing shoes that clip-clopped, there were actual shoes you could buy as a kid, you could just slip on and prance about in, that made a noise, it was like, really important

P10: They sounded grown up, didn't they?

P4: Yeah. And also you could get Blakeys. And that was really desirable. But I can imagine hearing it now would be a bit disconcerting.

F1: "It's almost like saying you're in the world isn't it. Or like the bikes that rev, saying 'here I am'"

P7: "It reminded me

mind sometimes but by sharing a poem and being attracted to a certain part, first of all you're not conscious of it, well you might be conscious of it in a different way but you're reading this poem and you are escaping from it but in some ways you actually get drawn into it even more by focusing on a couple of lines and then realising the connections.

I: So what's the impact of that, when you get drawn into this experience?

P7: It's helpful, sometimes it can be painful I think, because sometimes we avoid things that are painful don't

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| <ul style="list-style-type: none"> • Learning about the self through the group (connecting): <i>Via self-reflection; direct feedback</i> | <p>as well of when I was working as a secretary and I had my back to the door, but I used to be able to recognise people by their footsteps</p> <ul style="list-style-type: none"> • “I think it’s good that I can, like, witness it and I can see what’s happening within and see that this is what I’m doing, so I’m aware of it. Um... and I think then, in that group environment, you are being portrayed as that person, that it might not necessarily be who I am but it is the projection that I want to give to people” (P6) • “[O]ne person in the group did used to say was that I am a very honest and self- | <ul style="list-style-type: none"> • Identifying what something means to you • Processing an experience | <p>we. But if something keeps coming up again, you know</p> <ul style="list-style-type: none"> • I: And when [F1] says there might be multiple meanings, where does that leave you?
P4: Well I kind of like that. ’Cause then you can – I guess that’s one of the things about poetry is that it’s about what it means to you • “So I felt quite sorry about that and writing a little poem was a way of just processing it” (P3) |
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Connecting	<ul style="list-style-type: none"> • With important others: <i>Friends; family; spouses;</i> <i>through writing;</i> <i>through published</i> <i>poetry</i> 	<p>reflective woman, and very honest. I mean I don't realise that I'm being that sometimes, so I don't necessarily realise that it sounds that honest" (P5)</p> <ul style="list-style-type: none"> • "Well, 'good stuff' would be things that I am pleased with and want to share with my family and friends. For instance, if I've written a short piece that I'm pleased with I might read it to my daughter, when she comes round to visit" (P3) • "[M]y husband and I will read to each other, it's something we've done ever since we've been together" (P4) • "I've shared the poems we've read, but not my own work" 	<ul style="list-style-type: none"> • Accessing shared memories: <i>Facilitates conversation;</i> <i>important; feeling connected</i> 	<ul style="list-style-type: none"> • I: So sharing the poem with, it sounds like it brought up some other memories or stories? • P4: Yeah! Yeah we talked a lot about that. Um... and how they didn't have a lot of money but he you know, he can always remember [...] • "[I]t meant a lot to me, that, just... just knowing that he might not be here but he's still remembered. Um... yeah that was really
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- (P4)
- With one's community: *Connecting with the community surrounding a person or cause; desire to perform poetry; desire to publish poetry; teaching or facilitating poetry groups*
 - “[S]o a friend of mine died a year ago, or a bit over a year ago, and when it was his one year anniversary I wrote a poem and I shared it on his Facebook wall” (P6)
 - “[Y]ou know I’ve considered, although I haven’t done it yet, going to an open mic poetry, open mic. Haven’t done it but I got as far as thinking about it” (P5)
 - “In fact I’d written something for [Place] Poetry Festival and I just couldn’t – I couldn’t get it into a shape that I felt comfortable enough to submit. I’m like, ‘no, I’m going to do this, I’m going to submit it’, um, but I will”
- Altruism through sharing: *Giving or receiving a gift; helping others feels good; everyone benefits*
- important, to do that” (P6)
- “Again it was that community feel, we’re here, we’re sticking together, and we’re, you know, connected.” (P6)
 - “Someone actually sent me this poem as I was leaving Australia and I’d been nervous for, for months about starting over again [...] And this poem really, somehow, gave me the strength to just do it” (P6)
 - “Well, it seems like a gift then doesn’t it. [...] It’s more like a gift when you share something that someone can, they can then in
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| <ul style="list-style-type: none"> • With others as a group:
<i>A common interest; use of humour to connect</i> | <p>(P4)</p> <ul style="list-style-type: none"> • “Going from joining the group to having the confidence of starting one of my own in [Place] library. [...]t’s influenced the way that I teach as well. I’m more confident about some of the challenges that I was facing, I feel that as a result of being part of the group and seeing how poetry can help and your approach to words and their power, I’ve taken that across into a lot of my other teaching, very helpful” (P7) • “Particularly I had been interested in poetry for a long time so it was nice to be able to sit down and share some poetry | <ul style="list-style-type: none"> • Building confidence: <i>In self, in others</i> | <p>turn inspire. I think we can inspire each other with writing and sharing” (P6)</p> <ul style="list-style-type: none"> • “I thought that was really nice, to do that and it felt really good to do it” (P6) • “[I]f you’re pleased with it and you share it with others and they enjoy listening to what you have written then that’s a, that’s a positive process. Everybody benefits, not just the writer but the listener as well” (P3) • “[B]eing part of a poetry therapy group has given me back that confidence” (P7) • “I teach functional skills English - I put as much creativity |
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- with other people” (P3)
 - “Yeah, I did notice with myself that I was often trying to be funny to get a laugh from the group, um, and that’s what I tend to do. When I know that it’s going to be shared, it’s like it needs to be, there needs to be that humorous element to it” (P6)
 - With those you cannot otherwise speak to: *Those that have passed away*
 - P4: “And the poem was – I suppose there was a bit of sadness that I didn’t appreciate her as fully as I feel like I should’ve. Um... so I was kind of saying thank you” I: “Yeah, and by giving voice to those ideas in your poem and sharing it, what did that, where did
 - Expressing something that’s difficult to say
 - Feeling purposeful: *Writing as a purpose; writing for a purpose*
 - in as I can get away with [...] But it does seem to work because it’s all about building confidence” (P7)
 - “[I]ts just a way of saying something that was difficult to say” (P7)
 - “[T]he language somehow helps it to come out from the inside. You can see it somehow” (P7)
 - “Well, I live on my own, I live in a flat, I spend most of my week, in my flat. If I do go out it’s to go out and eat, to have lunch somewhere. But here I’m going out to do something creative” (P3)
 - “Well, because I suppose there has to
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- With the self: *As an embodied, situated being; as an active, person; being human; engaging with one's creativity; connecting with one's profession*
 - that take you?"
 - P4: "Yeah, it felt like, um... maybe kind of making amends in some way. Um.... For maybe not understanding as much as I – I feel I should have done"
 - I: When would you revisit them if you were going to do that? [...]
 - P4: [...] and walking. [...]
 - There's something about nature as well, isn't there, I think, getting out in nature that stimulates that kind of thinking, that awareness. Um... that really lends itself to poetry
 - I: There's something about the environment?
 - P4: Yeah. And the
 - Feeling valued: *By group members; by important others*
 - Impacting relationships: *Challenging dynamics; improving relationships; re-*
 - be some more point to it. Because the thing about writing, it can be pretty introverted and it can almost be selfish" (P5)
 - "Well, you know, you've written something and it's nice to have it valued" (P3)
 - "I did show that poem to another friend who it wasn't actually for or about and she just really liked it as a poem, and that just, sort of, feels nice to have that feedback, that response" (P5)
 - "I was always a bit secretive about my writing because it was difficult in the situation that I was
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<p>movement. Yeah, there's definitely something about that</p> <ul style="list-style-type: none"> • “Just that, I feel like I'm <i>doing</i> something now. It's, um, I do associate doing and making and creating and I think it's sort of creative for me to write even if it's personal” (P6) • “Maybe it's something about... an appreciation of [poetry] that makes for a better therapist. You know, that you – you are aware of their – you're aware of what's out there, you, you can draw upon some of these sources as ways of explaining um, what it is to be a human. To people” (P4) • “I think there is something about life 	<p><i>connecting</i></p>	<p>living in, because I think I was changing and developing that was affecting our relationship” (P7)</p> <ul style="list-style-type: none"> • “So there were times when I was able to write in a positive way a response to her, as my darling daughter and me as her difficult dad. So I think that the writing group made some of my other relationships less fraught” (P3) • “<i>Re-connection</i>, I suppose, with old relationships as well” (P6) • “Well it goes back to that post-stroke feeling alive and if you get a response from people - I mean, lots of the
	<ul style="list-style-type: none"> • Influencing each other: <i>Feeling alive; feeling connected; feeling discomfort from being in a minority; raising</i> 	

being so...
 consuming, for
 people, um that they
 don't you know, the
 reality of people's day
 to day life makes it
 really hard for them to
 allow their
 imaginations to
 develop and to be
 creative. Um, and the
 poetry group allowed
 for that" (P4)

- "I did my Masters in,
 it was a prose, fiction
 that I did at
 [University]. It's only
 when I look back that
 there is actually no
 poetry in it. And that
 wasn't a deliberate
 choice. So I came to
 poetry therapy after
 I'd finished my
 Masters, I was kind of
 feeling around both
 for myself and where
 to go next" (P7)

*other's mood,
 lowering other's
 mood*

time, as with stroke
 recovery, I'm very
 quiet, I spend so
 much time on my
 own, in silence, and
 not in personal
 engagement with
 others. But the
 group is certainly a,
 well it is, a, to use a
 religious word,
 there is a fellowship
 there" (P3)

- "I suppose poetry
 group is a bit like
 that, cause we come
 in to this room, it
 really is quite I
 think a profound
 connection that we
 have" (P4)
 - "[T]here might have
 been a mood in the
 group where the
 majority of people
 are feeling
 confident so
 everybody
 contributed
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something and if it's not your day for that you can feel like you are in a minority. I think that happens in groups sometimes and you feel a bit more pressure on those occasions” (P7)

- “Well, it always lifted my mood. One of the basic rules of the, the group was to care for yourself and mind your own ‘stuff’ so to speak. So, I mean, my way of putting it would be don’t get too heavy” (P3)
 - “In one group I tried to lighten up a bit because, God, I always come back to something or another, like I do
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remember something about the homeless person in the street and how do you give that person any identity back, you know, that sort of thing, and everyone else was, 'oh God', so I thought I need to lighten up a bit" (P5)

Transferring

- Writing (feeling): *In session; independent writing*

- F1: So I thought to close we could all think of one small action we could do this week that could contribute to saving our own lives – it might be, um, it might be something big, might be something small. Don't write a lot but perhaps just put a little note
F1: [pause]
F1: Has everyone got

- The emotional impact of writing (feeling): *A positive process; distance from experiences; feel better after emotional release through writing; opportunity for private expression is helpful; transforming an emotion*

- "Most of [the journals] were very maudlin and self-deprecating. So I think the, um, [Group Name] process arms you with a way of, of writing, without going down the plug-hole" (P3)
 - "I determined that I wouldn't be my own worst enemy in writing" (P3)
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- Giving out copies of poems: *Facilitator gives out poem in session; participants share poems with others (hardcopy or softcopy)*
 - something?
 - “It’s not the conscious effort of sitting down to write about something it just, the words just come out anyway, you sometimes just do that six-minute thing as well” (P5)
 - F1: And as usual we’ve got a poem to look at, and it’s one that some of you may be familiar with, but I think it’s always worth coming back to, and it’s Mary Oliver’s poem called The Journey.
F1: [passes around poem]
F1: So I’ll read it once and then we can read it as a group.
 - “I used to kind of try and source poems for him, used to kind of
 - “Oh and in the poem, in the bit of poetry that I wrote about it this, I imagine I hear a scream, I did it in the third tense, in that ‘you realise that that scream is your own’ [...]”
 - I: And that use of the ‘she’, that third thing, what do you think that enabled?
P5: Well we were sort of encouraged to do that sometimes just to try to do distance really. [...] It was just a good device really.
I: That was something that was introduced by [F1]
P5: Yeah
 - P5: I recognised that it’s actually very beneficial and
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| <ul style="list-style-type: none"> • Organising material:
<i>Discarding the writing;
keeping the resources;
keeping the writing</i> | <p>send him Shakespeare sonnets, and that just brought it all to life” (P4)</p> <ul style="list-style-type: none"> • “My first instinct was to pick up a notebook and it just poured out, didn’t even keep it” (P7) • “I kept every poem – that was the first year I think this was the second year.” (P4) • I: Did you bring any with you today? Any of your writing?
P5: Yes I brought the book with me that I’d done in the sessions | <p>very cathartic, that even if you are not writing about the thing which was bothering you, I, I should say I; even if I’m not writing about the thing that was bothering me just the very act of writing seems to release things and put things in a better perspective. That’s what I have found.</p> |
| <ul style="list-style-type: none"> • Taking poetry with you: <i>On walks; when travelling</i> | <ul style="list-style-type: none"> • “I couldn’t find the writing I’d done connected to that one. I put it with some others because unfortunately, sadly, one of the notebooks that I used I managed | <p>I: So something about releasing... what do you think is being released?
P5: Pressure. Um, bad thoughts, pointless thoughts, for me, or excessive thoughts</p> <ul style="list-style-type: none"> • “[M]y writing gives me permission to write down all my angry thoughts |
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to lose on a walk that I went on” (P7)

- “Someone actually sent me this poem as I was leaving Australia and I’d been nervous for, for months about starting over again” (P6)

about that [...] I might not want to reveal that to everybody because unless people have had experience of that then they might not, you know that’s the bit I would want to keep private perhaps” (P7).

- F1: And how was it writing all that down again? Because we were all with you when you were writing about those unappetising smells.

P4: How did it feel to write it? A relief! I thought it was better that I say it here than say what the hell I was thinking

- Writing documents

- P6: When? Often
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experiences
(exploring)

when I'm about to write something else, something new, and I might just look back at the pages I've written before

I: Mhm. What does that give you when you do that?

P6: Reflection.

Um... and I can also see patterns. I can see that, 'oh, a year ago I was thinking exactly the same thoughts'.

- Holding on to group
(connecting)

- “At the end of these sessions I always go home and type everything up so I've got it all, and I'd love to see everyone else's. Type it up and get it together. It'd be nice to read them all.” (P10)
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- Able to express self through others' words (connecting)
 - “Mary Oliver expresses an attitude to her own life, which is positive but recognises the difficulties that she’s been through in her life, so it’s genuine, it’s, you could say it’s her proper life. To use an expression from another poet” (P3)
 - “[T]here was a quote that I kind of brought in today, and this is a, a Jeanette Winterson quote, which I really like, and she says, ‘fiction, poetry and medicines, they are medicines, they’re doses and they heal the rupture that reality makes on the
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imagination” (P4)

Note. Abbreviations as follows: I = interviewer; P# = participant ID; F# = facilitator ID; G# = group ID

Appendix R: Case 2 Illustrative Evidence Table

Table 1R

Case 2: Illustrative Evidence for Mechanisms and Effects

<u>Mechanism</u>	<u>Illustrative Evidence</u>	<u>Effect</u>	<u>Illustrative Evidence</u>
ENGAGING: Attracting and retaining participants, engaging participants in sessions			
Attractiveness		Attractiveness appraisal	
<ul style="list-style-type: none"> Poetry therapy is attractive to participant: <i>A familiar subject; a positive approach; accessible; appeared interesting; facilitated community participation; desire to write; something for wellbeing; professional development opportunity</i> 	<ul style="list-style-type: none"> “I’d sort of been doing some poetry and I had one poem published but only in a very small way” (P9) “I think that’s partly about the difference in form, how accessible it is, there are so many different poetic forms that people can experiment with” (P1) “I suppose when someone recommends, so it’s like a trust by associations, so if somebody I trust says this person is worth listening to, spending time with, then, then, there there’s a positive expectation set up, so I went” (P2) 	<ul style="list-style-type: none"> Altruistic Interesting 	<ul style="list-style-type: none"> “I think it’s a sense of I feel ready to let you go, little poem, [...] because I feel that there might be something in you that might resonate with somebody else, in the way that so much work resonates with me” (P1) “[S]o specifically around the poetry workshop, I knew I was going with interest, I knew it’d be fine, I thought I would probably enjoy it, um, but I didn’t really expect that I would think ‘let’s find something else, let’s

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| <ul style="list-style-type: none"> • “I was a geeky writing kid and a geeky writing adult. And so it was just like, oh, yeah, I'd love to be doing more of this” (P1) • “I suppose because I have found it to be very valuable for myself. Around 40-45 years ago I started writing poetry, just for myself as a means of processing, initially loss” (P8) • “I saw it completely by chance by flicking through a copy of 'Therapy Today', so again, I wasn't even looking for it, but it jumped out at me, [...] and I thought of this on a professional level, <i>blah blah blah</i>, but that's almost the least of it” (P1). | <ul style="list-style-type: none"> • Intuitive • Meaningful | <ul style="list-style-type: none"> • go again” (P2) • “And it's something I've known intuitively I believe since I was a child, since I was old enough to pick up a pencil and piece of paper and I've loved writing, I was a geeky writing kid and a geeky writing adult.” (P1) • I: So is there something then about connection? Is that important?
P8: Yes, yes
I: Ok, what's important?
P8: I think that's what you life's about really, I think it's connection, without it life is a bit meaningless
I: So the connection brings meaning?
P8: Yes |
| <ul style="list-style-type: none"> • Poetry therapy can be unattractive: <i>Group deemed not representative</i> | <ul style="list-style-type: none"> • “I went to a kind of, big comprehensive school in | <ul style="list-style-type: none"> • Meets a need |
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of participant's social group; concerns about writing and/or sharing poetry; concerns about the group

which poetry was not really valued. You know, being good at football was valued, but poetry wasn't. So, you know, so somewhere along the lines I wonder whether, so my struggle with poetry and literature and Shakespeare and things is kind of rooted in, there was a cultural, like, oppression of that" (P2)

- "There's also something about a kind of elitism and a sense that people have from when they were at school, of 'oh I don't do poems, poems are for kind of poncy people with degrees'" (P1)
- "[P]oetry isn't my thing really, you know, I sometimes, some bits I get but I find it a bit like Shakespeare, I know it's brilliant but I haven't a

- Miss it when it ends
- Satisfying
- Sometimes preferable to psychological therapy
- Supports healing process

- "It's like they come from here [gestures to heart] and they come out and they come out and I don't think they are what anyone would call fantastically good poetry but they serve me" (P8)
 - "[I]t's left me hungry for more" (P2)
 - "I went along with kind of a positive expectation that I think was exceeded" (P2)
 - "I'm aware of having a preference for things that are therapeutic rather than things that are called therapy." (P2)
 - "Well personal therapy, it depends who you are I should think, personal therapy
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Participation	<p>clue what it means. It's – it's not been part of my education, so English literature, poetry, Shakespeare, it's just not been something that I had, that I have embedded. So I am – I – I'm sometimes agog when people say 'what a lovely poem, that touched me so deeply' and I think, 'blimey, did it?'" (P2)</p>	<p>is necessary for me, I need that one-to-one and I need to have that week after week and [poetry therapy is] just nice as a prop up. I don't think poetry therapy for <i>me</i>, it may be for some people, I don't think poetry therapy on it's own would be enough, but it's nice to have that as well. So it has been beneficial, yes I do enjoy it immensely" (P9)</p>	
<ul style="list-style-type: none"> • Facilitator gives direction 	<ul style="list-style-type: none"> • “[N]ot being kind of involved all of the time, you know, sometimes a really good facilitator is on the margins for a lot of the time. And then kind of opening out for activities, but just allowing the discussion to move around the group, and the feedback to move around the group without a constant 	<ul style="list-style-type: none"> • Time effective • Would recommend to others 	<ul style="list-style-type: none"> • “I realised a lot about myself from the day, so I found that quite helpful and actually passed that fear, using it to advantage” (P11) • “So a wonderful therapeutic outcome is I think to be able to

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| <ul style="list-style-type: none"> Facilitator involves everybody | <p>interjection” (P1)</p> <ul style="list-style-type: none"> “Oh she’s very good, she is very good and there is, oh I don’t know what to say, I mean, the facilitator, she will get everybody – people’s points of view” (P9) | <p>throw out all of those messages and to say 'of course poetry's for me', reading it and writing it, why wouldn't it be? It's for everybody.” (P8)</p> |
| <ul style="list-style-type: none"> Facilitator manages safety: <u>Outlines core rules of the group (confidentiality; manage emotional content; share only if you want to); manages interruptions; manages rule infringements; offers containment</u> | <ul style="list-style-type: none"> I: Did you have a sense of what it was that [F2] was doing to keep the group ticking along?
P8: Well, she was making it safe, she was doing everything she could to make it a safe space
I: How was she doing that?
P8: By putting in place basic rules of confidentiality and what’s said here stays here and respect for each other. “[S]ometimes people can get very emotional and | <p>Participation appraisal</p> <ul style="list-style-type: none"> Able to engage in poetry therapy process: <u>Modulated by mood, sense of safety; life stage; content of poem; sense of anonymity</u> <ul style="list-style-type: none"> “I don’t know if it’s, it may be how I feel as I go in, it’s just how I am that day” (P9) “I’m always quite glad, and especially when I feel at ease with the facilitator, because so long as that bit’s out of the way then I can relax” (P2) “I suppose I’ve lived long enough now, I’m 77 that is, I don’t have the inhibitions that I might have had, perhaps in my youth” (P8) “I suppose it’s just the content of the poem, if |
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again there's a sort of self-care involved and one of the things around setting the group contract is around looking after ourselves, and as you said, you touched on it when you set basically our contract of this time together, 'choose what you share', and that's an important thing for people to hear at the beginning - you don't have to pour it all out, you can choose what you share" (P1)

- "[W]e then gathered outside and it was just a problem with the keys, the woman had come without the keys and [...] I'm sure if I'd have been the facilitator I may not have been so relaxed about this, I'm sure it was different for her, for [F2], but for the group I felt it was just a chance

Sustainability appraisal

- Poetry therapy group is memorable
- Participant returns for future sessions (or desires to)

Action-based outcomes

- Being authentic: *Group permits expression of*

that really sparks me then I've got loads to write about" (P9)

- "[I]t's quite liberating, cause it's, unless you go with a friend or it's somebody you recognise you're never going to see each other again" (P1)
- "This did resonate yeah, we did one by Mary Oliver called 'The Journey' [...] At the time that meant quite a lot to me" (P9)
- "I guess the first writing for wellbeing, therapeutic writing poetry therapy session I went was probably around 2013, 2014" (P1)
- "I relaxes me, I feel

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| <ul style="list-style-type: none"> • Facilitator manages setting: <i>A private space; tables to lean on;</i> | <p>to sort of bond a little before we all went in” (P2)</p> <ul style="list-style-type: none"> • I: What do you think would happen if that did happen, someone were to put you down?
P9: I think [F2] wouldn’t allow it. • “For me it’s about safety so I feel contained, there’s – we’re being asked to look at things, or feel things or get in touch with things that could be anything [...] you look at what’s under that veneer, that surface, and so in order for me to feel safe, and I , I needed some confidence that somebody would be attending to those boundaries. And I felt that they were attended to.” (P2) • “One time I didn’t like the class because it | <p><u><i>authentic self; writing enables authentic expression</i></u></p> <ul style="list-style-type: none"> • Influences change process: <u><i>Triggers change process e.g. via new perspective, goal clarification; maintains change process e.g. via use of poems and metaphors as memory aids; opportunity to do something differently in session</i></u> | <p>I’m with real people. And I’m allowed to be real. There’s a permission. I suppose it’s like a – you know, a normal group process” (P2)</p> <ul style="list-style-type: none"> • “But finding a voice in writing is finding your writing voice what is true for you, how you express and what you want to express and trusting it I suppose” (P8) • “He’s a very – a highly sensitive bloke – in the best sense, in the most positive sense of that. Um... I just wonder whether he’s picked something up, whether he’s picked up my willingness” (P2) • “But I, but as I sit here thinking now, I’m thinking, maybe I need |
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arrangement of chairs;
group size

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- Facilitator sets the frame:
Brings group together;
explains purpose of the
group; outlines time
keeping
 - happened to be a big class so we sat in rows as opposed to a circle and I was sort of at the back and couldn't be seen [...] then you are not seeing everyone you are not bouncing the ideas off each other or agreeing with people you could[n't] see people's expressions" (P9)
 - "Ok so, welcome back, um, I'm going to focus on really start getting into the subject matter but again just to remind ourselves that we're going to be focusing on the skills for resilience than sort of staying within the, the trauma or the adversities or difficulties that we're having" (F2)
 - "We've literally got, just over five minutes left [...]" (F2)
 - to look for more opportunities. Beyond the typical thing like going on the football field" (P2)
 - "[A]s soon as I read particularly those lines I thought [...] I'm going to keep reading that and um, and that's going to be a very good aide memoire for me, for how I want to live and how I want to spend my time and what's important to me" (P1)
 - "Um, my sense of it is that people just go with it. They just go 'well, I'm just gonna say', or 'I'm just gonna read', or 'I held back for a bit but you know, everyone else has read now so I'll take a turn'" (P1)
 - "[W]hat I think I learnt
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- Improved relationship to

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- Facilitator has engaging inter-personal style
 - “I think that starts from the very beginning, almost how they greet you, you get a sense of warmth and empathy and inclusivity” (F2)
 - I: You said something about [F2] went with it, she didn’t fight it. Um, why was that important?
P2: Um... I think it was important because it was so pleasant. There was no attempt to... help me to see how good poetry was, or, um, no sense of ‘what a shame that you can’t see the power and beauty within these words’, it was meeting me where I was, rather than, rather than where I thought that, she thought that I should be” (P2)
 - Facilitator plans sessions: Choosing stimulus poems; writing exercises; reflective exercises;
 - “[A] lot of these poems that I’ve found have been very, sort of, relevant to poetry and/or writing: *Attitudinal change linked to writing more frequently*
 - Skill development: *Developing control over emotions; inter-personal skills; patience; public speaking skills; self-analysis skills; writing skill; ability to be vulnerable; ability to take risks; ability to trust others*
- from [F2’s] encouragement, and then [friend’s] reading this poem, and you know, and other things, there are other bits of poetic writing that I’ve always liked, so, um... so, so to maybe be a bit more open. To that. Because it might actually support me and might help me to see how other people have articulated things that I can’t find words for” (P2)
- P9: If I know I’ve got energy, it’s energy that I need to write and it could be any sort of energy, it could be happy energy or it could be anxious I need to get it out.
I: And when you’ve got it out what does
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appropriate to group
needs/ ability; structuring
session

me. I feel it opens me up and I'm happy to be opened up in the class" (P9)

- P2: I've been to other creative writing workshops before and I feel like people who are working in this field they really seem to be a talent for choosing words that will help people to write something. That was my experience.

I: So, thinking about those triggers and that they were able to help you write something, can you think about what it might have been about those particular triggers that made that possible?

P2: Er... they were short, short enough. Um, they didn't leave much room for interpretation, um. It was like being given the start of a sentence – in fact I think one of them

that do to the energy then?

P9: If it's bad energy it does dissipate yeah, because I think yeah, ok, I've got that out

- "So it's [...] the willingness to be open and to really see where this adventure is going to take us" (P1)
 - "Yes, I think reading aloud, yes, because I think that's something, you know, when I was at school, I would never have done that. Nowadays I can actually do it" (P9)
 - "I've just gone back and sometimes I look back in my book and things I've written [...] and I thought 'gosh, did I write that? That's actually quite good'"
 - "So I think there is a - as I've experienced it occasionally - and
-

might have been something like 'today I am'. And it's just, you can go in so many directions with that. So it was that... enough but not too much really.

- “So now I invite you just to read over what you've written. And complete this sentence. 'When I read this I notice'. So after having read what you've written, 'when I read this, I notice'. Just a couple of sentences” (F2)
- “There's something about the extraordinary range of poetry, um, that gives you an enormous kind of catalogue of the world, really, to choose from in terms of the material or what you're offering to groups” (P1)
- “[T]here's something about the structure of the group, a well-structured groups in terms of

noticed in others - there's more of a vulnerability and a risk there. I'm writing about something maybe quite personal, or quite painful, or something that's really precious to me, and I'm trusting you in the group that it's going to be ok for me to put this out there” (P1)

- Skill retention: *Discovering that skills are retained after illness or injury; after a long break*

Cognitive outcomes

- Being in the moment (feeling)

- “[I]t was a lovely thing to rediscover that something that has been around for most of my life in terms of creativity and writing and passion for words was still there” (P1)

- “Mm, yeah, it is all about being in the moment, it's often I find, quite difficult to just be in the moment

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- prompts and activities and exercises and feedback that then lead on to the other things you know within your own processing” (P1)
 - Poetry therapy offers a permissive space: *For the self; for creativity; welcoming of difference; for spirituality; for self-expression*
 - P9: I like that, I think that sparks me as well, I really like that.
I: Can you say more, what do you think happens when you’ve got a metaphor?
P9: It’s like my imagination is set on fire, I do like to, oh I have my down days but generally I’m like, ooh, haha
I: Is it important that poetry is able to capture your imagination?
P9: Yes, it really is, yeah.
 - “And in a city the size of London you’re not usually with the same people unless you’re doing a series of
 - Confronting difficulties (exploring)
 - Developing new perspectives/ seeing things differently (exploring)
 - but when I am it’s just so beneficial, feeling much more centred and relaxed and able to cope again, it’s a nice reminder of that” (P11)
 - “I never felt regret, I have often felt 'I’m glad I shared that, it was actually a bit difficult because it was something quite important and a couple of times I’ve said, 'look, I might cry, but it’s ok - you know, don’t worry, I’ll be alright’” (P1)
 - F2: How did you feel, hearing those words?
P12: Um, well I, I, came up with a way of thinking about the insecurities and the anxieties that I hadn’t thought of before, that
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sessions, and I like that, it's a very diverse city and I love the different voices and the different experiences that came up in a group" (P1)

- [I]t's not about your grammar, it's not even about writing in English, so, we're just going to shove all that stuff [...] That's not what these groups are about. And that in itself can be quite therapeutic, to get that message out. You know, lets turn down the volume on all of those critical voices that might have been with you from childhood or your school years that sense that poetry wasn't for the likes of us, you know, that's just for educated people, or poetry's only for people who read beautifully or never stumble over words or

- Increased awareness of feelings
- Increased sense of completeness/ an integrated self
- Self-development (feeling): *Ability to be part of a group; assertiveness; autonomy; self-awareness; self-confidence; self-identity e.g. as a creative person, as a writer; develops over time; self-worth; self-esteem*

they are tricks that I play on myself

- "[M]aybe I was a bit more defensive than I thought I was. Um, so it's like it, it's caught me on my blind spot somehow. [...] But it was safe, it was ok, it was like – it was like being caught out, but without the sense of guilt, you know?" (P2)
- "I think for me, the more I can have access to that, the more whole I feel as a person" (P2)
- P8: I quite like the word 'potency', rather than power, I think that has a different resonance, has a different resonance for me, does it for you?
P11: No

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- Group establishes implicit rules to maintain a safe and secure space: *Respect, freedom of speech; encouraging; non-judgment; each group will differ*
- anything like that. So a wonderful therapeutic outcome is I think to be able to throw out all of those messages and to say 'of course poetry's for me, reading it and writing it', why wouldn't it be? It's for everybody" (P1).
- "[P]utting in place basic rules of confidentiality and what's said here stays here and respect for each other" (P8)
 - "I have found that everybody, generally, they are just quite gentle people, so you're going to get a response that is not going to be a put down" (P9)
 - "[I]deally, not always, something around non-judgment, comes up when we're doing this sort of group agreement, and that's about non-judgment of ourselves,
- P8: No, that's interesting.
- "[T]here's that cognitive thing of 'what an adventure this is, I'm really learning a lot here, I'm learning [...] quite a lot about myself and what I'm thinking about and where I'm going with this" (P1)
 - "I haven't felt that confidence since I was a teenager getting a more poetic form of writing out, and I think really what has fed that in me is doing so many of these poetry therapy workshops" (P1)
 - I: You said there 'I've reappeared' and so I'm wondering, has this had some impact on your sense of self?
P1: Yes, it really has
 - "Well my words were
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| <ul style="list-style-type: none"> • Being in a group: <u>Being among likeminded others; getting to know group members; sense of belonging; togetherness</u> | <p>so not attacking ourselves, and non-judgment of others” (P1)</p> <ul style="list-style-type: none"> • “[...] asking the question, [...] ‘what do you need to feel safe in a group?’, and that in itself might be an exercise where you come up with your own ideas and then you share as a group” • “[W]ith [F2’s] classes, it’s great because I feel more relaxed there because [...] they are like minded people” (P9) • “It’s also nice to see old faces and go ‘hi, how are you doing?’ It’s really nice and once or twice there’s a couple of us have comforted each other over things [...] I suppose that’s where it can be like a support group too” (P9) • “It’s quite nice we are all cheery and say it’s great | <ul style="list-style-type: none"> • Slowing down: <i>Pausing, reflecting</i> <p>Emotional outcomes</p> <ul style="list-style-type: none"> • Pleasant feelings: <u>Feelings of enjoyment, feeling liberated, alive, capable, inspired, proud, nourished, soothed, surprised</u> | <p>‘self-worth’” (P9)</p> <ul style="list-style-type: none"> • “I thought ‘gosh, did I write that? That’s actually quite good’, you know, and I feel quite pleased that I’ve done that” (P9) • N/A • “[I]t was just a very enjoyable process” (P1) • “[T]here’s something liberating in being able to share your bank template” (P1) • “Something about that determination to push through tough times” (P8) • “[T]hat was an extraordinary experience for me because it was like rocket fuel, for my own writing - which |
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- to see you again, maybe see you next time, it's camaraderie as well" (P9)
 - I: So when you notice the group understanding you, what does that feel like?
P9: It's good, it makes me feel good. I suppose I feel heard, yeah, and I don't feel crazy. I don't feel different. I've spent a lot of life feeling I haven't fitted in, and I fit in which is nice" (P9)
 - "Oh she's very good, she is very good and [...] it's quite a gentle approach. If you don't say anything it doesn't matter. After you've been there for a few coffee mornings you realise that it *really* doesn't matter" (P9)
 - "I think that encapsulates the feeling of the day for me, richness and sharing and exploration and your skilful holding of us, so
 - Positive relationship with facilitator: Feeling supported; respect; trust
 - Painful feelings: Awareness of painful memories; feelings of alarm from what was hidden within; from confronting difficulties; from feelings of difference within the group; panic about lack of understanding or ability; sharing painful experiences; feeling judged, feeling
 - had been put on the back burner" (P1)
 - "You know and I feel quite pleased that I've done that, and 'oh yeah, you did well there'" (P9)
 - I: Marvellous, so there was a general sense of seeking out?
P8: Seeking out, wanting that nourishment
 - I: And what was that like?
P2: Er – a bit, a bit unnerving, I was a bit surprised
 - "[L]inking back again, to the day that my daughter actually died [...] And that afternoon I spent on my hands and knees with my hand in the earth weeding" (P8)
 - "So the emotion was – a kind of pang – like a
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Sustainability	<p>thank you [F2]</p> <ul style="list-style-type: none"> • “I had a sense of [F2] having ‘safe hands’ - she would ‘hold’ something if it were to arise” (P8) 	<p><i>inferior, feeling irritated by poem</i></p>	<p>touched – a reaction touched something in me” (P2)</p>
<ul style="list-style-type: none"> • Attendance at poetry therapy teaches sustainable tools 	<ul style="list-style-type: none"> • “[I]f I have something going in my life and I don’t feel that happy I will often write a poem or some sort of a thing that will turn into poetry because anything like that helps me if I put it down on paper” (P9) 		<ul style="list-style-type: none"> • “I never felt regret, I have often felt 'I'm glad I shared that, it was actually a bit difficult because it was something quite important and a couple of times I've said, 'look, I might cry, but it's ok - you know, don't worry, I'll be alright” (P1)
<ul style="list-style-type: none"> • Attendance at poetry therapy kindles a new hobby or interest 	<ul style="list-style-type: none"> • “[S]o, specifically around the poetry workshop, I knew I was going with interest, I knew it’d be fine, I thought I would probably enjoy it, um, but I didn’t really expect that I would think ‘let’s find something else, let’s go again” (P2) 		<ul style="list-style-type: none"> • “I’m just an ordinary bloke and I didn’t want to be on my own really” (P2) • “I’m writing about something maybe quite personal, or quite painful” (P1)
	<ul style="list-style-type: none"> • “I have been revisiting 		<ul style="list-style-type: none"> • I: So something about – you said judged was the word, can you say something about that? P9: Yes, in that I suppose I felt,

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| <ul style="list-style-type: none"> • Revising writing after/ between sessions | <p>my work over the last 6 months, because there's been so much of it to revisit" (P1)</p> | <p>everybody else had contributed in a much more eloquent way</p> |
| <ul style="list-style-type: none"> • Revisiting poems after/ between sessions | <ul style="list-style-type: none"> • "[I]t may be when I'm thinking about writing a poem and actually I just feel I haven't written for ages and ages, but yeah, these help me to think about, and, well, and I've just gone back and sometimes I look back in my book and things I've written [...] and I thought 'gosh, did I write that? That's actually quite good', you know and I feel quite pleased that I've done that, and 'oh yeah, you did well there'" (P9) | <ul style="list-style-type: none"> • "[I]f I'm in a situation where I feel everyone is far more qualified than I am then I think, yeah [...]; but if it's, if I'm feeling quite comfortable then [...] I usually have a lot more to contribute and I enjoy contributing then" (P9) • "I felt nothing, I mean, it's just irritating" (P12) |

FEELING

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| <ul style="list-style-type: none"> • Stimulus poem: <i>Facilitator introduces poem; facilitator reads poem aloud; participants read a line each; poem is read</i> | <ul style="list-style-type: none"> • "[S]ometimes she will say 'would anyone like to read this?' or 'who'd like to read it?' It depends what it's like, if | <ul style="list-style-type: none"> • Stimulus poem impacts feeling states: <i>Elicits feelings; multiple readings aids understanding; appreciated; hear different interpretations;</i> | <ul style="list-style-type: none"> • "I enjoyed reading it, there was something very uplifting and my personal response was |
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several times by different people

- Reflection task

- Writing task: Warm up; acrostic; free write; from stimulus poem (as complete entity; from word/phrase); from thematic prompt: "The Golden Shovel"; pantoum;

it's split up she'll say 'would anyone like to read the first verse' or, yeah, you can volunteer to do it, you don't have to do it, she'd read it if not" (P9)

- "Ok, so, who'd like to read? Have we got a couple of volunteers to read?" (F2)
- "So, when I say the word resilience, what's the first thing that comes to mind? We're just gonna go around, um, and just each of us just say one or two words about resilience. So, we'll start here [...]" (F2)
- "So, when I say the word resilience, what's the first thing that comes to mind? We're just gonna go around, um, and just each of us just say one or two words about resilience" (F2)

triggers creative impulse

- Poetry impacts senses/ bodily awareness: Shapes are aesthetically pleasing; sense of movement; appreciate engagement with material objects e.g. pens; pleasure in sounds/ the act of speaking

I know these feelings" (P1)

- "When you read it I, you, one of the lines I was like 'oh, that's what it means'" (P13)
 - "[T]hat sort of feeling that that poem conveys is something that I can definitely relate to - what I call 'I could die now' moments" (P8)
 - "The first time I heard it I listened to [P11] and I focused on the words. And the second time it was read I didn't hear any of the words but I heard the intonation and the reader" (P1)
 - "[J]ust write in whatever way you want to and see what comes up for you, or play around with words, play around with the shape of
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*cento; "cascading"
technique*

- “[I]t’s not always prepared work, it might be just ‘take a line from this’, in fact I think we did that in this particular group, take a line from this poem, or it might be a theme, using something as a stepping stone” (P1)
 - “[T]here’s one called a pantoum which is almost like a mathematical formula where you start with 4 lines and then you repeat line 2, then line 1, then line 4, then line 1, then line 4, then line 3, and, you, it’s just extraordinary what comes up using this formula, and there was another form again that I’d never even explored before called a cento, which is sort of based on the, the Latin word for patchwork where you take lots of different lines from existing works
 - Writing impacts thinking: *Aids recall; appreciated opportunity to reminisce; mentalising (seeing things from others’ view); self-reflection; working things out*
 - words, write them differently on the page” (P1)
 - “If I know I’ve got energy, it’s energy that I need to write” (P9)
 - “I heard something quite melodious and I sort of had a vision of the sunshine and the sea” (P1)
 - “[W]hat came up day after day after day [...] was my mum’s death. And grieving or something that happened, um, moments, incidents, that sort of thing - feelings, events” (P1)
 - “It got us immediately out of conversation into um – a kind of introspection” (P2)
 - “It’s something I notice and then to continue with the writing is almost like
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- [...]” (P1)
 - “[T]here were some great triggers, and if I remember rightly each trigger built on the previous trigger” (P2)
 - I: What does it mean for it to be therapeutic?
 - P1: So, there's something in that around the act of creativity and reflection and sharing. [...] Hearing your own work go out and be received by the group, or shared with the group [...]
 - “[T]he bit I remember most, and I don't remember the detail of it, but the thing that struck me the most was when people were reading their own stuff. That, that felt a really important thing to do” (P2)
 - “It gives me, when I get that feedback, people
 - Reading own writing aloud: *Once; twice*
 - Listening to others read: *Attending; giving feedback*
 - Writing impacts emotions: *Authentic expression; feel better after emotional release through writing; confession; reminiscing raises mood; self-judgment*
 - saying, I'm going to see where this is taking me, is this taking me to some sort of resolution, is this taking me to a kind of nice neat ending” (P1)
 - “I start somewhere quite safe but then, kind of it's like [...] doing an excavation of whatever it might be that's coming up in the writing, and come to something that is maybe a clearer truth, or getting closer to what is really there” (P1)
 - “[I]t could be any sort of energy, it could be happy energy or it could be anxious, I need to get it out” (P9)
 - “[A] little bit of a spiral there about self-worth” (P9)
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- might say, ‘that’s a good point. Yeah, no, I absolutely, totally, identify with that’” (P9)
 - “I think it's a good time for us to do some writing, and the prompt I'm going to give you is: ‘When I tap into my most resilient self I...’. So, ‘when I tap into my most resilient self I...’. And just write whatever comes to mind. And this time we're going to write for 5 minutes. Just remember there's no right or wrong... you don't need to worry about the spelling or grammar, or style. And if you finish before anybody else, just stay silent so that you don't interfere with anybody else's process” (F2).
 - “[O]ften somebody has said, or the facilitator
 - Facilitator modulates task engagement (Engaging): *Explains purpose of task; outlines task demands*
 - Discussion: *Affirmation:*
 - Poetry techniques impact the writing process: *Getting started; feeling unblocked; going with the flow*
 - Speaking impacts feeling: *Sense of connecting with others; feeling heard; sense of having something to say; appreciate having the*
 - “{T}here were some great triggers, and if I remember rightly each trigger built on the previous trigger. Which I thought was a good, a good process [...] it was a good way to start” (P2)
 - “[S]ometimes I, I get scared that I won't be able to express it as well as it is in my head. So then... I, it's like that kind of pushing myself forward to just write and then figure it out later” (P12)
 - “[S]ometimes I think I'm just going to keep writing and see what happens” (P1)
 - “Yeah, it does resonate with me, [P12]” (P1)
 - “[T]o ensure that everybody gets a chance to hear their

*agreement; amplifying;
empathy with speaker;
identification with poet;
normalising; permission-
giving; provides space for
silence; questioning;
summarising; reflecting*

might have said, you know, thank you for sharing that, that was obviously you know quite difficult for you to read out about that particular thing that happened or that particular period in your life. Um, but thank you for sharing that with us, that was obviously a difficult thing to do” (P1)

- I: What’s going on for you when you are responding to someone’s writing, normally?
P9: I’m often identifying with that. [...] I’m often just responding and agreeing
- P11: I felt nothing, I mean, it's just irritating
F2: You felt nothing, it's irritating. Tell me, what's irritating? And you're smiling as you say that.
- “So I think on an

*opportunity to perform;
connect with emotion on
deeper level; sense of release*

voice and to have it heard. So they hear what it's like to read aloud to somebody or others in the group” (P1)

- “I want to help other people to find a voice. And that, if I can help them through writing that, that would be my way” (P2)
 - “I wanted to read it and I thought I could until I just got a line and I just faltered, I stopped, I just couldn’t continue after we got down towards the bottom. So it had more of an effect on me than I first thought” (P9)
 - “[M]y ability to speak up and speak out in groups has grown exponentially when I look back, and that to me is a huge sense of release and joy” (P8)
-

emotional level it can bring up a sense of empathy, it's just like, oh, ok, that was really hard or that really resonates with you” (P1)

- “I’m looking for something where I can think, um, ‘oh yes, that has resonance for me in my life, I know what she’s talking about” (P8)
 - “I, well [...] coming back to the thing where I said what I did about poetry not being my thing and there being a kind of, an intake of breath, what I also noticed was maybe the next person or the one after said something like ‘I’m really glad you said that because...’” (P2)
 - “And that's ok, I mean, it's important to acknowledge it, it, you don't need to apologise
- Listening impacts feeling: *Aids recollection; enjoyed and anticipated; appreciation of different points of view; impacts mood; rhythm and sound elicits feelings; stimulates thinking and creativity*
- “[B]ut it was written with such beauty and richness that it then, enhanced my feeling of ‘yes, that's how it felt’” (P1)
 - “[Y]ou hear that, and the voice, you hear the enthusiasm, [...] so there's a sense of adding an extra layer to the experience, um, to my own experience of the poem and also to what I feel I'm picking up from other people's experiences of the poem” (P1)
 - “So summoning the image on an emotional sense for me was it took me back to those kind of moments in my garden of kind of peace and ‘all is well with the world’” (P1)
 - “I heard something quite melodious and I
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- because of what you're saying" (F2)
 - P2: Ok... so without thinking, 'whatever evil I had suffered I forgot' F2: Tell me about that, what does that mean for you? 'Whatever evil I had suffered I forgot' [Pause] P2: Ok. So I ca.... I can... um... it, connects with, um [pause] P2: It, it connects with trying to forget the unforgettable.
 - "Ok, so you talk about power over self and over situation. Can you say a little bit more about that?" (F2)
 - Self-expression: Clarification of personal experience; self-disclosure; opportunity to say how you feel; share experience
 - F2: Mm, sort of, you were suggesting earlier that something's in this poem that you don't understand, or that you
 - Discussion impacts feeling: Feeling less alone with an experience; sense of compassion from others; sense of "togetherness"; feel heard; power in the collective voice (connecting); feeling reassured
 - sort of had a vision of the sunshine and the sea" (P1)
 - "You can spark off each other as well" (P9)
 - "It's just really interesting to find that other people feel the same way you do" (P9)
 - "And I felt got, I felt understood. Met. I felt met" (P2)
 - "[B]ut in a group there is something quite powerful when there's an acknowledgement that that person has been heard, both in their sorrow and in their joy" (P1)
 - P2: I felt really reassured when you said 'oh it's ok', you know, which balanced the gasp
-

of writing process; telling one's story; poetry offers unique medium thereof

think might have got lost in translation?

P1: No, no. The first time I heard it I listened to [P11] and I focused on the words. And the second time it was read I didn't hear any of the words but I heard the intonation and the reader. And I wondered if you put them together and it's in it's native language - any language, it's different and the way it's spoken is different, how it would be then, am I explaining myself?

F2: Yeah, yeah [...]

- “I was just thinking about a morning, um, when I was anguished, I call it anguished, by grief” (P8)
- I: I’m thinking again about the very different tone and content of the poems. What makes it a successful poem, what

- Self-expression impacts feeling: Group offers support; sense of helping others; meets need to express feelings

- Group: Laughter
 - F2: So once there was somebody in agreement with you it felt ok.
 - “I suppose it’s where it can be like a support group too” (P9)
 - “Poetry is such an economical way of expressing quite profound thoughts and feelings and to get to know other people in a group through their poetic expression, I think is an incredible gift” (P8)
-

makes it into something
you like?

P8: If it's expressing, if it
seems to be conveying
what I'm feeling and
thinking then it feels a
successful poem

- "I, came up with a way
of thinking about the
insecurities and the
anxieties that I hadn't
thought of before, that
they are tricks that I play
on myself, so, what I,
when I read this I notice
was exactly that, so
actually hearing it out
loud was reinforcing it,
I'd written it, and then I
noticed it in that
exercise, and then
hearing it out loud I was
like, 'yeah, they are tricks
I play on myself', or that
I kind of sit back and let
other people conjure up
and get drawn into and
that really undermines
my resilience when that
-

happens. So that was a really useful exercise for me”

- “I always find that cascade really takes me down into a truth that somewhere is there but not always perhaps fully aware of, so its a way of bringing it up to the surface and saying, ok, I know you're there so, pay attention to be” (P8)
 - “Yeah. And for me, the reason it resonated with me so much is because it's a theme that I think about a lot in general, like, the idea of, when you think back to stuff you did in the past and it - you get so bogged down and embarrassed by it, like, I do anyway, and it takes a lot of strength, and it's something I'm specifically working on to say, that happened, but
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now that it's happened
you can move past it and
it's making you into a
better person as you need
to be” (P11)

- “[E]xpressing things in a different way in writing you know rather than I might chat to someone about this or that, this is like yeah, this is different [...]” (T1)

EXPLORING

Poetry scaffolds discussion

- Facilitator leads discussion: *Comments; declares themes; generalises; progresses discussion; provides space for silence; summarises; knows when to step back*

- “It's something that you said, it's a poem by Rumi, the Guest House, I don't know if it's one you're familiar with, he talks about letting the sadness and the sorrow and the joy in, and it sounds like that's what we're talking about here, allowing those feelings to come in and experiencing them” (F2)
- “Mm, the word 'strength'

- Clarifies viewpoint: *Sense of assuredness; goal clarification; via warm-down*

- F2: Mm, so what's the emotional response, then, for you?
P11: It feels like clarity
 - F2: Mm, so is that a theme for you, in your life? Do you need clarity and balance?
P11: It's, yeah, something I strive for
 - “But I guess I'd like to maybe finish on the word that you, you ended up with and
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- seemed to come up quite a lot didn't it?" (F2)
 - “But it sounds like already we all have different perceptions of some of the words that we've been using and I think that's what happening, isn't it, we're resonating with some words and not with others, and I think that's what's really great about it is that we are grappling with finding one that connects with us” (F2)
 - “So for you it's more about the transforming quality. Ok. The second exercise that we did, what we noticed, what did you notice about that?” (F2)
 - “And we're talking about potency, and empowering, and power, and balance, and there's something about what you said earlier about if
 - Development of insight: *Noticing patterns (transferring); making connections; telling stories aids understanding; metaphor helps understand a phenomena; sense of discovery*
 - maybe just say one or two words, literally, about how today has been for you, what you might take away with. “ (F2)
 - “[R]ecurring themes, particularly around home, family, [country], being so far away, that's coming up for me a lot more” (P1)
 - “When I talk about alchemy it made me think about how I use a lot of nature in my writing and likening to stuff and maybe that's a thing?” (P11)
 - F2: Ok, so you talk about power over self and over situation. Can you say a little bit more about that?
 - P11: Yeah, when I think about areas where I've felt most or
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- this is the problem here, and we know we have the ability to bounce back, to be resilient, but I wonder how many times we remember that when we're in the midst of something" (F2)
- "And that's why I think a well facilitated group, um, and not being kind of involved all of the time, you know, sometimes a really good facilitator is on the margins for a lot of the time. And then kind of opening out for activities, but just allowing the discussion to move around the group, and the feedback to move around the group without a constant interjection, like 'ooh' and 'this and that'" (P1).
 - "I quite like the word 'potency', rather than
 - Development of new perspectives: *Opportunity to experiment/play with new ideas*
 - "Your most resilient self, I never really thought about that
- least resilience it has been about power, do I feel that I've got, or maybe agency within power and mastery within power, and about that situation and my feeling that my power's been taken away from me, and that really destroys elements of my resilience, I feel disempowered.
- "I liken stuff to things in order to understand - so I use a lot of metaphor and stuff when I write" (P11)
 - "It probably is about discovery but I feel much better if it's been enjoyable, obviously" (P9)
- Group interacts: Ask questions; connect each
-

others' ideas; develop each others' ideas; express a view; interpret meaning; relate each others' ideas to their own; express conflicting views

- power, I think that has a different resonance, has a different resonance for me, does it for you?" (P8)
- P8: You don't deny it, but you find a way of meeting it
P11: It's definitely that balance I think of allowing yourself to feel what you're feeling but knowing that it won't last forever
 - "So on a cognitive level that can bring up a sense of, 'oh, how would I feel, are there some things I could never forgive, because clearly there are some things you could never forgive, is what you're telling us.'" (P1)
 - "I don't think you should talk about self-pity because that's harsh on yourself. I think" (P12)
 - "The whole poem really spoke to me. About
- before" (P12)
- "[T]here are so many different poetic forms that people can experiment with [...] There's something around poetic forms that elaborates on something, that brings a richness to language" (P1)
 - "[F2] didn't fight it, she said something like, um, is there one line or one word that you could maybe focus in on, and I looked down and there was, and it completely linked to what was going on for me" (P2)
 - "Because for me the whole poem is about a moment when you have that moment of [...]" (P11)
- Highlights things you are avoiding/ **defending against**
 - Identification of what something means to you
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- being in the moment” (P8)
 - “I just wanted to connect with [P11], actually, yeah. What you were saying about nature and landscape and whatever, I, uh, really resonate with that [...]” (P8)
 - P8: [...] does it for you?
P11: No
P8: No, that's interesting [...]
 - Learning about the self through the group (connecting): *Via self-reflection; direct feedback*
 - “And, uh, occasionally, you know, I've seen the facilitator or the member of a group go, 'oh I know I'm just really undermining myself when I say that', or um, 'I felt a bit attacked when you said that to me, or I wonder what you meant by that because that really triggered something in me'” (P1)
 - Processing an experience
 - “[T]here's something about the structure of the group, a well-structured groups in terms of prompts and activities and exercises and feedback that then lead on to the other things you know within your own processing” (P1)

CONNECTING: Primary task = “being with”; connecting to self; group; facilitator; friends and family; communities

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| <ul style="list-style-type: none"> • With important others:
<i>Friends; family; spouses; through writing; through published poetry</i> | <ul style="list-style-type: none"> • “So a week or so ago I spoke to one of my best pals, and he, he said ‘oh’ he said, ‘I just read this poem by Mary Oliver’. And he read it to me on the phone, and he then sent it to me, and it’s great, great, it’s really good” (P2) • I: And would you ever share [your writing] with anyone else? You know, like a friend or family?
P9: Oh yeah, I would, family, it would be too close, I wouldn’t like them involved, you know it’s just quite hard to listen to, so I have a little group of friends who I can share with | <ul style="list-style-type: none"> • Accessing shared memories:
<i>Facilitates conversation; important; feeling connected</i> • Altruism through sharing:
<i>Giving or receiving a gift; helping others feels good; everyone benefits</i> • Building confidence: <i>In self in others</i> | <ul style="list-style-type: none"> • N/A • “I wouldn’t myself have expressed it in the way that they wrote it, but as soon as I read particularly those lines I thought ‘that’s it, you’ve got it, and thank you so much, I’m going to keep reading that and um, and that’s going to be a very good aide memoire for me” (P1) • “I think the more vulnerable we make ourselves in ways that we can handle and manage, the more it builds up our comfort zone of ‘yeah I felt a bit kind of weird about reading that out but it was ok, nothing happened” (P1) |
| <ul style="list-style-type: none"> • With one’s community:
<i>Connecting with the community surrounding a person or cause; desire to perform poetry; desire to publish poetry; teaching or</i> | <ul style="list-style-type: none"> • “I haven’t actually been to poetry cafes and read a poem there yet but that’s one thing I might do” (P9) | | |
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facilitating poetry groups

- “Yeah so I think I really like the idea of poetry pamphlets, they're very common now, and if I felt I had enough of a collection together I would approach a you know a poetry publisher or begin sending off to magazines and websites and outlets, I'm not there yet but it's interesting to me that I'm thinking about that” (P1)
 - “[I]t's become a real passion for me, not just to experience myself as a participant in a group, but to now be working towards delivering groups myself, creating them and delivering them myself” (P1)
 - “[O]ften it's just because they are like minded people so you know that they are going to
 - Expressing something that's difficult to say
 - Feeling purposeful: *Writing as a purpose; writing for a purpose*
 - Feeling valued: *By group members; by important others*
 - “Poetry is such an economical way of expressing quite profound thoughts and feelings and to get to know other people in a group through there poetic expression, I think is an incredible gift” (P8)
 - N/A
 - “It gives me, when I get that feedback, people might say ‘that’s a good point. Yeah, no, I absolutely, totally, identify with that’. It just, well, I just feel good, you know?” (P9)
 - “I felt I needed some recognition because I suppose I felt I hadn’t, I suppose I feel that I
 - With others as a group: A common interest; use of humour to connect; in a meaningful way; having a shared experience; sharing
-

self with others; dispelling assumptions

understand, even if it's not a problem that they have, it's an acceptance" (P9)

- P11: I just wanted to add, because that's my favourite line
Group: [laughter]
P8: That's so interesting!
- "I feel I'm with real people. And I'm allowed to be real. There's a permission" (P2)
- "So it's the shared experience, it's the material, it's the facilitation [...]" (P1)
- "I'm writing about something maybe quite personal, or quite painful, or something that's really precious to me, and I'm trusting you in the group that it's going to be ok for me to put this out there" (P1)
- "I think [...] when I meet someone, or have that time, one to one, then

- Impacting relationships: *Challenging dynamics; improving relationships; re-connecting*

- Influencing each other: *Feeling alive; feeling connected; feeling discomfort from feeling in a minority; raising other's mood, lowering other's mood*

had always undervalued myself" (P1)

- "[S]o as part of my need to step back into my life, a mother a wife a friend, you know all those things it's important for me to be able to process and put down my work and one of the ways I do that is by [writing poetry]" (P8)
- "[Y]ou know, it sparks chat and sparks off conversation of other people joining in, you know. It gets a vibrancy somehow" (P9)
- "Oh it's lovely, yes it's a real feeling, again, of connection" (P8)
- "I recognise that later when someone else said 'oh, I feel a bit

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- | | | |
|--|---|--|
| <ul style="list-style-type: none"> • With those you cannot otherwise speak to: <i>Those that have passed away; those that live far away</i> | <p>some of the myths or assumptions can be melted” (P2)</p> | <p>like that’, I recognise that that felt better. [...] I noticed I didn’t feel isolated” (P2)</p> |
| <ul style="list-style-type: none"> • With the self: <i>As an embodied, situated being; as an active, agentic person; being human;</i> | <ul style="list-style-type: none"> • “I had a son who also died [...] and again I used poetry in my writing to process the years of struggle and difficulty and pain” (P8) • “So writing about it and being here is - I don’t mean this room but in this country - is a way of still retaining those links to [home] which are very powerful and very strong for me, um, and I can’t actually be there as much as I probably will be at some point in the future” (P1) • “So there’s something about the feeling here about nature and about | <ul style="list-style-type: none"> • “I guess there must have also been the sense of I conveyed this depth of emotion and it touched those people. So, there was something in what I’d experienced and what I’d conveyed ain that poem - series of poems - that resonated with them, that touched something in them” (P1) |
-

engaging with one's
creativity; connecting with
one's profession

working in the garden
and the therapeutic
nature of that. So that's
what speaks to me, very
much, in this poem" (P8)

- "[A] lot of that creative energy that had gone into that writing [...], that immediately rekindled, which was a joy to experience, just a joy, it was like, I thought all those neurons had died off, but apparently that hadn't, I managed to crank them all back into life" (P1)
 - "[I]t's about being more human, I think. The more, the more I can access, or be alert to, aware of, my own emotional states, the more human I can be" (P2)
 - I: Can you say more, what do you think happens when you've got a metaphor? P9: It's like
-

my imagination is set on fire, I do like to, oh I have my down days but generally I'm like, 'ooh', haha I: Is it important that poetry is able to capture your imagination?

P9: Yes, it really is, yeah.

- “I think for me, the more I can have access to that, the more whole I feel as a person, and the more I can work as well. The more I can be with other people, the more I can be alongside other people in their struggles” (P2)

TRANSFERRING: Primary task = turning immaterial thoughts into material form

- | | | | |
|--|---|--|--|
| <ul style="list-style-type: none"> • Writing (feeling): <i><u>In session; independent writing</u></i> | <ul style="list-style-type: none"> • “[W]e did that in this particular group, take a line from this poem, or it might be a theme, using something as a stepping stone” (P1) • “I’ve written one about | <ul style="list-style-type: none"> • Writing impacts feeling states (feeling): <i><u>A kind process; provides distance from experiences; feel better after emotional release through writing; opportunity for private expression is</u></i> | <ul style="list-style-type: none"> • “The power and the pain that she was sharing with me in supervision sessions [...] if you like, enters me lodges inside me within those sessions |
|--|---|--|--|
-

<ul style="list-style-type: none"> • Giving out copies of poems: <i>Facilitator gives out poem in session; participants share poems with others (hardcopy or softcopy)</i> 	<p>obsessive-compulsive disorder, one about post-traumatic stress with a soldier, and one about retirement” (P8)</p>	<p><u>helpful: transforming an emotion</u></p>	<p>so as part of my need to step back into my life, a mother a wife a friend, [...] it’s important for me to be able to process and put down my work and one of the ways I do that is by [writing poetry]” (P8)</p>
<ul style="list-style-type: none"> • Organising material: <i>Discarding the writing; keeping the resources; keeping the writing</i> 	<ul style="list-style-type: none"> • “That’s great, because we’re going to do a poem now [...] So... pass it round, we might have some spares. Everyone got one?” (F2) • “I’ve got something here, that’s for you. Some of the poems I’ve written over the years” (P8) 	<ul style="list-style-type: none"> • “[I]f I have something going in my life and I don’t feel that happy I will often write a poem or some sort of a thing that will turn into poetry because anything like that helps me if I put it down on paper” (P9) 	<ul style="list-style-type: none"> • “I wrote a whole book of poems about that whole journey through grief, so it was a really useful outlet for me, really valuable and they felt very private. Yes, I didn’t share them” (P8)
<ul style="list-style-type: none"> • Taking poetry with you: <i>On walks; when travelling,</i> 	<ul style="list-style-type: none"> • “I do have a poem, if I can find it, but that was one that did resonate” (P9) • “I didn’t throw them away, they’re somewhere in a journal book, so maybe I’ll deliberately go back to that” (P2) • “Particularly two or three lines in her poem which I 		

on day-to-day journeys

then wrote in the front of my every day diary, like appointments diary, and so I see it every day” (P1)

- Writing documents experiences (exploring):
Experiences over time; parts of the self; progress/ ability
 - “[If] I’ve had something going round in my mind just writing it helps, then I’ll take it in and it just seems to turn into poetry” (P9)
 - “I think yeah, ok, I’ve got that out and then if I do need to share that with the therapist I share it but sometimes I just don’t need to” (P9)
 - “[W]hen I’ve written a poem that has come from, that has arrived almost in a way like this one and it has come from somewhere deep, [...] I don’t want anyone to tamper with it. So if someone were to say ‘well, actually, your ending isn’t quite right, I think you could change that word’ or ‘you know what, why
-

have you put that word in?', it would be like someone tampering with my soul" (P8)

- "[S]ometimes I look back in my book and [...] I thought 'gosh, did I write that? That's actually quite good' You know, and I feel quite pleased that I've done that, and 'oh yeah, you did well there'" (P9)

- Holding on to group (connecting)

- N/A

- Finding a voice through the written word: *Through others' words (connecting); through own words*

- "[D]on't qualify it, don't validate it, just be with your writing. And put it out there" (P1)
 - "Yes, and I think it was Seamus Heaney that said he never really understood Ezra Pound when he was reading it until he
-

heard it spoken aloud”
(P1)

Note. Abbreviations as follows: I = interviewer; P# = participant ID; F# = facilitator ID; G# = group ID

Appendix S: Case 2 Strength of Evidence Table

Table 1S

Case 2: Strength of Evidence

<u>Mechanism</u>	<u>Strength of Evidence</u>	<u>Effect</u>	<u>Strength of Evidence</u>
ENGAGING: Attracting and retaining participants, engaging participants in sessions			
Attractiveness		Attractiveness appraisal	
<ul style="list-style-type: none"> Poetry therapy is attractive to participant: <i>A familiar subject; a positive approach; accessible; appeared interesting; facilitated community participation; desire to write; something for wellbeing; professional development opportunity</i> 	P1, P2, P8, P9	<ul style="list-style-type: none"> Altruistic 	G2, P1, P2, P9
<ul style="list-style-type: none"> Poetry therapy can be unattractive: <i>Group deemed not representative of participant's social group; concerns about writing and/or sharing poetry; concerns about the group</i> 	P1, P2	<ul style="list-style-type: none"> Impacts change process Impacts emotions Impacts sense-making Interesting Intuitive Meaningful Meets a need Miss it when it ends Satisfying 	G2, P1, P2 P1, P2 P1, P2, P8, P9 P1, P8, P9 G2, P1, P2, P8, P9 G2, P1, P2, P8, P9 P1, P2 P2, P8
Participation			
<ul style="list-style-type: none"> Facilitator gives direction 	P1, P2, P8, P9	<ul style="list-style-type: none"> Sometimes preferable to 	P2, P8

<ul style="list-style-type: none"> Facilitator involves everybody 	G2, P1, P8, P9	psychological therapy	
<ul style="list-style-type: none"> Facilitator manages safety: <i>Outlines core rules of the group (confidentiality; manage emotional content; share only if you want to); manages interruptions; manages rule infringements; offers containment</i> 	G2, P1, P2, P8, P9	<ul style="list-style-type: none"> Supports healing process Time effective Would recommend to others 	P1, P2, P8, P9 G2, P1, P8, P9 P1, P2
<ul style="list-style-type: none"> Facilitator manages setting: <i>A private space; tables to lean on</i> 	P8, P9	Participation appraisal	
<ul style="list-style-type: none"> Facilitator sets the frame: <i>Brings group together; explains purpose of the group; outlines time keeping</i> 	G2, P1, P2, P8	<ul style="list-style-type: none"> Able to engage in poetry therapy process: <i>Modulated by mood, sense of safety; life stage; content of poem; sense of anonymity</i> 	G2, P1, P2, P8, P9
<ul style="list-style-type: none"> Facilitator has engaging inter-personal style 	G2, P1, P2, P9	Sustainability appraisal	
<ul style="list-style-type: none"> Facilitator plans sessions: <i>Choosing stimulus poems; writing exercises; reflective</i> 	G2, P1, P2, P8, P9	<ul style="list-style-type: none"> Poetry therapy group is memorable Participant returns for future sessions (<i>or desires to</i>) 	G2, P1, P2, P8, P9 P1, P2, P8, P9
		Action-based outcomes	
		<ul style="list-style-type: none"> Being authentic: <i>Group permits expression of authentic self; writing enables authentic expression</i> Influences change process: 	G2, P2, P8 G2, P1, P2, P9

<i>exercises; appropriate to group needs/ ability; structuring session</i>		<i>Triggers change process e.g. via new perspective, goal clarification; maintains change process e.g. via use of poems and metaphors as memory aids; opportunity to do something differently in session</i>	
<ul style="list-style-type: none"> Poetry therapy offers a permissive space: <i>For the self; for creativity; welcoming of difference; for spirituality; for self-expression</i> 	G2, P1, P2, P9	<ul style="list-style-type: none"> Improved relationship to poetry and/or writing: <i>Attitudinal change linked to writing more frequently</i> 	P2
<ul style="list-style-type: none"> Group establishes implicit rules to maintain a safe and secure space: <i>Respect, freedom of speech; encouraging; non-judgment; each group will differ</i> 	P1, P2, P8, P9	<ul style="list-style-type: none"> Skill development: <i>Developing control over emotions; interpersonal skills; patience; public speaking skills; self-analysis skills, writing skill; ability to be vulnerable; ability to take risks; ability to trust others</i> 	G2, P1, P2, P8, P9
<ul style="list-style-type: none"> Being in a group: <i>Being among likeminded others; getting to know group members; sense of belonging; togetherness</i> 	P1, P8, P9	<ul style="list-style-type: none"> Skill retention: <i>Discovering that skills are retained after illness or injury; after a long break</i> 	P1
<ul style="list-style-type: none"> Positive relationship with facilitator: <i>Feeling supported; respect; trust</i> 	G2, P1, P2, P8, P9		
		Cognitive outcomes	G2, P1, P8

Sustainability		<ul style="list-style-type: none"> • Being in the moment (feeling) 	
• Attendance at poetry therapy teaches sustainable tools	P1, P8, P9	<ul style="list-style-type: none"> • Confronting difficulties (exploring) 	P1, P8
• Attendance at poetry therapy kindles a new hobby or interest	P1, P2	<ul style="list-style-type: none"> • Developing new perspectives/ seeing things differently (exploring) 	G2
• Revising writing after/ between sessions	P1, P8, P9	<ul style="list-style-type: none"> • Increased awareness of feelings 	G2, P1, P2, P8, P9
• Revisiting poems after/ between sessions	P9	<ul style="list-style-type: none"> • Increased sense of completeness/ an integrated self 	G2, P1, P2
		<ul style="list-style-type: none"> • Self-development (feeling): <i>Ability to be part of a group; assertiveness; autonomy; self-awareness; self-confidence; self-identity e.g. as a creative person, as a writer; develops over time; self-worth; self-esteem</i> 	G2, P1, P2, P8, P9
		<ul style="list-style-type: none"> • Slowing down: <i>Pausing, reflecting</i> 	N/A
		Emotional outcomes	G2, P1, P2, P8, P9

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- Feelings of enjoyment: *Joy, pleasure, happiness; fun; from helping others*
 - Feeling liberated: *Freedom to explore; freedom of expression* G2, P1, P2, P8
 - Feeling alive N/A
 - Feeling capable: *Strength, bravery, courage, determined* P1, P8
 - Feeling inspired: *From stimulus poem, listening to others read their work* P1, P8
 - Feeling proud: *Of writing; of self-care* P1, P9
 - Feeling nourished: *Fed; nurtured* P8
 - Feeling soothed: *Balm* N/A
 - Feeling surprised: *By what surfaces; by others' interpretations; by others' writing* G2, P1, P2, P8, P9
-

		<ul style="list-style-type: none"> • Painful feelings: <i>Awareness of painful memories; feelings of alarm from what was hidden within; from confronting difficulties; from feelings of difference within the group; panic about lack of understanding or ability; sharing painful experiences; feeling judged, feeling inferior</i> 	G2, P1, P2, P8, P9
FEELING			
<ul style="list-style-type: none"> • Stimulus poem: <i>Facilitator introduces poem; facilitator reads poem aloud; participants read a line each; poem is read several times by different people</i> 	G2, P1, P2, P8, P9	<ul style="list-style-type: none"> • Stimulus poem impacts feeling states: <i>Elicits feelings; multiple readings aids understanding; appreciated; hear different interpretations; triggers creative impulse</i> 	G2, P1, P2, P8, P9
<ul style="list-style-type: none"> • Reflection task 	G2	<ul style="list-style-type: none"> • Poetry impacts senses/ bodily awareness: <i>Shapes are aesthetically pleasing; sense of movement; appreciate engagement with material objects e.g. pens; pleasure in sounds/ the act of speaking</i> 	G2, P1, P8, P9
<ul style="list-style-type: none"> • Writing task: <i>Warm up; acrostic; free write; from stimulus poem (as complete entity; from word/phrase); from thematic prompt; "The Golden Shovel"; pantoum; cento; "tunnelling" technique</i> 	G2, P1, P2, P8, P9	<ul style="list-style-type: none"> • Writing impacts thinking: <i>Aids recall; appreciated opportunity</i> 	G2, P1, P2, P8

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- | | | |
|---|--|--|
| <ul style="list-style-type: none"> • Reading own writing aloud: G2, P1, P2, P8, P9
<i>Once; twice</i> | <p><i>to reminisce; mentalising
(seeing things from others' view); self-reflection; working things out</i></p> | |
| <ul style="list-style-type: none"> • Listening to others read: P1, P2
<i>Attending; giving feedback</i> | | <ul style="list-style-type: none"> • Writing impacts emotions: G2, P1, P8, P9
<i>Authentic expression; feel better after emotional release through writing; confession; reminiscing raises mood; self-judgment</i> |
| <ul style="list-style-type: none"> • Facilitator modulates task engagement (Engaging): G2
<i>Explains purpose of task; outlines task demands</i> | | |
| <ul style="list-style-type: none"> • Discussion: <i>Affirmation; agreement; amplifying; empathy with speaker; identification with poet; normalising; permission-giving; provides space for silence; questioning; summarising</i> G2, P1, P2, P8, P9 | | <ul style="list-style-type: none"> • Poetry techniques impact the writing process: G2, P1, P2
<i>Getting started; feeling unblocked; going with the flow</i> |
| <ul style="list-style-type: none"> • Self-expression: G2, P1, P8, P9
<i>Clarification of personal experience; self-disclosure; opportunity to say how you feel; share experience of writing process; telling one's story; poetry offers unique medium of</i> | | <ul style="list-style-type: none"> • Speaking impacts feeling: P1, P2, P8, P9
<i>Sense of connecting with others; feeling heard; sense of having something to say; appreciate having the opportunity to perform; connect with emotion on deeper level; sense of release</i> |
| | | <ul style="list-style-type: none"> • Listening impacts feeling: G2, P1, P2, P8, P9
<i>Aids recollection; enjoyed and anticipated; appreciation of</i> |
-

*different points of view;
impacts mood; rhythm and
sound elicits feelings;
stimulates thinking and
creativity*

- Discussion impacts feeling: G2, P1, P2
*Feeling less alone with an
experience; sense of
compassion from others; sense
of “togetherness”; feel heard;
power in the collective voice
(connecting); **feeling reassured***
 - Self-expression impacts G2, P1, P2, P8, P9
feeling: *Group offers support;
sense of helping others; meets
need to express feelings*
 - Clarifies viewpoint: *Sense of* G2, P8
*assuredness; goal
clarification; **via warm-down***
 - Development of insight: G1, P1, P2, P8, P9
*Noticing patterns
(transferring); making
connections; telling stories
aids understanding; metaphor*
-

EXPLORING

Poetry scaffolds discussion

- Facilitator leads discussion: G2, P1
*Comments; declares
themes; generalises;
progresses discussion;
provides space for silence;
summarises; **knows when to
step back***

<ul style="list-style-type: none"> Group interacts: <i>Ask questions; connect each others' ideas; develop each others' ideas; express a view; interpret meaning; relate each others' ideas to their own; express conflicting views</i> 	G2, P1, P2, P9	<i>helps understand a phenomena; sense of discovery</i>	<ul style="list-style-type: none"> Development of new perspectives: <i>Opportunity to experiment/play with new ideas</i> 	G2, P1, P8, P9
<ul style="list-style-type: none"> Learning about the self through the group (connecting): <i>Via self-reflection; direct feedback; small group/ pair work</i> 	G2, P2		<ul style="list-style-type: none"> Highlights things you are avoiding/ defending against Identification of what something means to you Processing an experience 	G2, P1, P2 G2, P2, P8 P1, P2, P8
CONNECTING: Primary task = "being with"; connecting to self; group; facilitator; friends and family; communities				
<ul style="list-style-type: none"> With important others: <i>Friends; family; spouses; through writing; through published poetry</i> 	P2, P9		<ul style="list-style-type: none"> Accessing shared memories: <i>Facilitates conversation; important; feeling connected</i> 	N/A
<ul style="list-style-type: none"> With one's community: <i>Connecting with the community surrounding a person or cause; desire to perform poetry; desire to publish poetry; teaching or facilitating poetry groups</i> 	P1, P8, P9		<ul style="list-style-type: none"> Altruism through sharing: <i>Giving or receiving a gift; helping others feels good; everyone benefits</i> 	G2, P1, P2, P8
<ul style="list-style-type: none"> With others as a group: A 	G2, P1, P8, P9		<ul style="list-style-type: none"> Building confidence: <i>In self, in others</i> Expressing something that's difficult to say 	P1, P8, P9 P2, P8, P9

common interest; use of humour to connect; in a meaningful way; having a shared experience; sharing self with others; dispelling assumptions

- | | | | |
|---|--------------------|---|--|
| <ul style="list-style-type: none"> • With those you cannot otherwise speak to: <i>Those that have passed away; those that live far away</i> | P1, P8 | <ul style="list-style-type: none"> • Feeling purposeful: <i>Writing as a purpose; writing for a purpose</i> | N/A |
| <ul style="list-style-type: none"> • With the self: <i>As an embodied, situated being; as an active, agentic person; being human; engaging with one's creativity; connecting with one's profession</i> | G2, P1, P2, P8, P9 | <ul style="list-style-type: none"> • Feeling valued: <i>By group members; by important others</i> • Impacting relationships: <i>Challenging dynamics; improving relationships; re-connecting</i> • Influencing each other: <i>Feeling alive; feeling connected; feeling discomfort from feeling in a minority; raising other's mood, lowering other's mood</i> | P8, P9
P2, P8, P9
P1, P2, P8, P9 |

TRANSFERRING: Primary task = creating something material from something immaterial

- | | | | |
|---|--------------------|--|--------|
| <ul style="list-style-type: none"> • Writing (feeling): <i>In session; independent writing</i> | G2, P1, P2, P8, P9 | <ul style="list-style-type: none"> • Writing impacts feeling states (feeling): <i>A kind process; provides distance from experiences; feel better after emotional release through writing; opportunity for private expression is helpful;</i> | P8, P9 |
| <ul style="list-style-type: none"> • Giving out copies of poems: <i>Facilitator gives out poem in session;</i> | G2, P2, P8 | | |
-

<p><i>participants share poems with others (hardcopy or softcopy)</i></p> <ul style="list-style-type: none"> • Organising material: P1, P2, P8, P9 <i>Discarding the writing; keeping the resources; keeping the writing</i> • Taking poetry with you: <i>On walks; when travelling</i> N/A 	<p><i>transforming an emotion</i></p> <ul style="list-style-type: none"> • Writing documents experiences (exploring): P8, P9 <i>Experience over time; parts of the self; progress/ ability</i> • Holding on to group (connecting) N/A • Finding a voice through the written word: <i>Through others' words (connecting); through own words</i> P1, P2, P8, P9
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Note. Abbreviations as follows: I = interviewer; P# = participant ID; F# = facilitator ID; G# = group ID; text in red pertains to emergent codes from Case 2.

Appendix T: Investigator Triangulation - Transcript Selection Process

Case 1

Video data:

125 mins (total length) – 15 mins (segment length) = 110

Random number generator (RNG): min 1, max 110

Output = 10.

10 (start point) + 15 (segment length) = 25 (end point).

Time slot for analysis: 10-25 mins.

Interview data:

Number of transcripts = 5

RNG: min 1, max 5

Output = 5

Transcript selected = transcript 5 (ID: P7)

54 mins (total length) – 15mins (segment length) = 39

RNG: Min 1, max 39

Output = 8

Time slot for analysis: 8-23 mins

Case 2

Video data:

88 mins (total length) – 15 mins (segment length) = 73

RNG: min 1, max 73

Output = 54

Time slot for analysis: 54-69 mins

Interview data:

Number of transcripts = 4

RNG: min 1, max 4

Output = 2

Transcript selected = transcript 2 (ID: P2)

75 mins (total length) – 15 (segment length) = 60

RNG: min 1, max 60

Output: 40

Time slot for analysis: 40-55 mins

Appendix U: Transcripts used for Investigator Triangulation

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Appendix V: Indicative Example of Investigator Triangulation Process

Case 1:

1. Two raters independently code video transcript (free code):

e.g. Rater 1

Participant reflects on their writing	“That was going back because I haven’t worked for a long time” (11.19-11.23).	Participant is able to make links between past and present experiences	“But I still think of the weekend as a relaxing – as a relaxing time” (11.24-11.28)
Group members contribute their thoughts and experiences that accord with the sharing participant’s words	“There’s something about – I mean, I work from home so I don’t really, Friday is just another day for me, but living in the midst of town as well, there’s a buzz, there’s a certain ambience on Friday that just like, changes. I want to go out and just be out with people” (11.28-11.44)	Links are made between the sharing participant and other group members	The sharing participant and other participants indicate agreement they nod and smile (11.28-11.44)
Facilitator reflects on themes emerging across participants’ writing	“That’s quite a theme isn’t it, that sort of, end of the week” (12.10-12.16)	?	?
Facilitator identifies where the participant has used language to create meaning	“you made that ‘y’ your own” (12.32-12.42)	?	?
Facilitator does not remark on literary technique or ability	“Ahh, alright, yes” (12.32-12.42)	?	?

e.g. Rater 2

Appreciation	F1 Saying 'Ahhh' and P4 saying 'that's a nice one'	Recipient of comments knowing they give pleasure to others	10.06-10.09
Release of tension Offering possibility Joke	P6 saying previous P3 should work in a day spa	Tension release for whole group New ideas introduced - a bit left field Turning seriousness to lightness	10.09-10.11
Developing the joke further Being allowed to hold the floor	P6 saying 'reading over the speakers...'	Imagination engaged further P able to lead the exchange Empowerment Increased confidence	10.12-10.15
Direct question to single P by F	F1 asking if feeling unusual	P's material affirmed as important - it's heard and interesting P able to interrogate feelings more deeply	10.19-10.22
P saying 'no'	P3 saying 'no'	P able to be assertive P clarifying their experience	10.22-26
Amplifying P's experience Generalising P's experience using second person 'we'	F1 comments about the rhythm of the week	Inclusion - 'we' Permission - not all of us - to be individual Normalising	10.26-10.36
Connecting	P4 comment about feeling good Fridays	Rhythms that are greater than individuals Holistic take on society	10.36-10.42

Challenging? Joke? Subversion?	P3 Comment on Frisky Friday?? slight sexual overtones?	Possibility of different take on? situations? Assertion of sexual identity(?)?	10.42-10.45?
Developing joke further? Assertion of individual experience? Establishing boundaries of what can be said? Assertion of right not to elaborate? Affirmation (from the daughter)?	P10 Talking about Poets Day and subsequent laughter?	Inclusion - also sharing humour? Greater sense of self and role of past experiences? Importance of standards in not using swear words? Mastery over what is said or shared? P able to give pleasure to others? (ie make them laugh)?	10.48-11.03?
Affirming??	F1 The Saturday?	Feeling of inclusion of P?	11.03-11.04?
Invitation to share writing?	F1?	Giving status to P?? P having audience for her words?	11.06-11.08?
Reading out writing?	P10 Reading a crostic?	Being witnessed? Thoughts are 'owned'?? Thoughts given coherence? Status (being listened to)? Sense of mastery (having done the task)?	11.08-11.17?
Laughter?	After P10 a crostic?	P able to give pleasure to others? (ie make them laugh)? Recognition of something true?	11.17-11.19?

2. Two coders order free codes into “EFFECT” framework
e.g. Rater 1:

			<p>cat following, renewing, ??? I put all this before I realized that. Opening the breaking barn gate, husband already revving up the car [...]” (24.24-25.00)</p>
<p>Facilitator asks questions FEELING EXPLORING</p>	<p>““Would you like to share yours?” (11.06-11.08)</p>	<p>Refocuses group on topic of discussion</p>	<p>“Well I’ve just put about the working week [...]” (11.08-11.17)</p>
<p>Participant shares their writing FEELING</p>	<p>“Well I’ve just put about the working week: ??? Friday is the last working day, ?? Reminder of the weekend ?? In the next couple of days, ?? Doing nothing at all, ?? Away from work, ?? Yippee.” (11.08-11.17)</p> <p>“I was having trouble writing today! I was trying to get everything to hang together and then it was like, just go with the flow’, so it turned out to be, um: ? Fun, ?? Relaxing, ?? Insanely busy streets, ?? Dolled up to maybe go out, ?? Another day in paradise, ?? Yawn – what a week!” (11.49- 12.07)</p>	<p>Group responds with verbal and non-verbal signs of affirmation CONNECTING</p>	<p>Gestures to self (touching chest), gestures to each other (opening hands towards each other), nodding, listening silence, murmurs of affirmation and agreement. (11.08-11.19)</p> <p>Group responds with laughter (12.07-12.10)</p>

	<p>life.”(22.32-23.31)</p> <p>“So my journey there says: Check the alarm, with its strident notes, double lock the front door, down the garden path, shushing the hissing geese away and the cat following, mewling. [...] Opening the creaking barn gate, husband already revving up the car [...]” (24.24-25.00)</p>	<p>Participant indicates that they are making links and developing insight/awareness into their own experiences.</p>	<p>“Well, but in my new hearing aids, which I haven’t been wearing, and suddenly noticed that I’ve written all about the sounds on the way there. [...] put all this before I realized that.” (24.24-25.00)</p>
<p>Group responds to participants’ sharing their writing with verbal and non-verbal signs of affirmation</p> <p>FEELING</p> <p>CONNECTING</p>	<p>Gestures to self (touching chest), gestures to each other (opening hands towards each other), nodding, listening silence, murmurs of affirmation and agreement. (11.08-11.19)</p> <p>Group responds with laughter (12.07-12.10)</p> <p>Group members’ facial expressions indicate that this has given pause for thought—raising eyebrows, looking to one another, murmurs of “aha” (12.16-12.32)</p>	<p>Participant shares more about their experience (a conversation between the individual and the group is emerging)</p> <p>EXPLORING</p>	<p>“That was going back because I haven’t worked for a long time. But I still think of the weekend as a relaxing—as a relaxing time” (11.19-11.28).</p>

e.g. Rater 2: (1 = Engaging, 2 = Feeling, 3 = Exploring, 4 = Connecting, 5 = Transferring)

Agreement 4 ?	P6 Echoing previous P and affirming?	Validation of experience described? ?	10.00-10.04?
Agreement 4 ?	P5 Saying they had similar thought?	Validation of experience Bonding? ?	10.04-10.06?
Appreciation 4 ?	F1 Saying 'Ahhh' and P4 Saying 'that's a nice one'?	Recipient of comments knowing they give pleasure to others?	10.06-10.09?
Release of tension Offering possibility Joke 2 ?	P6 Saying previous P should work in day spa?	Tension release for whole group? New ideas introduced - a bit left field? Turning seriousness to lightness?	10.09-10.11?
Developing the joke further Being allowed to hold the floor? 4 ?	P6 Saying 'reading over the speakers'..?'	Imagination engaged further? P able to lead the exchange? Empowerment? Increased confidence?	10.12-10.15?
Direct question to single P by F? 1, 2? ?	F1 Asking if feeling unusual?.	P's material affirmed as important - it's heard and interesting? P able to interrogate feelings more deeply?	10.19-10.22?
P saying 'no' 3 ?	P3 Saying 'no'?	P able to be assertive? P clarifying their experience?	10.22-26?

3. Discussion

Summary of Key Points:

- Feeling that R2 has not substantiated every claim with sufficient observational evidence - some assumptions being made. e.g. do we see evidence for subversion, sense of mastery, thoughts being "owned"? Must be grounded in data. **Action:** Codes not grounded in data to be removed from codebook.
- R1's codes mostly structural – insufficient attention to psychosocial processes, especially those of the facilitator. R2 has paid close attention to many "non specific therapeutic skills" that R1 had missed e.g. affirmation, space for silence. **Action:** Codes attending to psychosocial process should be added to codebook where there is sufficient evidence that they are taking place.
- Attention to language – debating specificity vs. inclusivity. Some words perhaps unnecessarily narrow, e.g. could "comparison" be used instead of "juxtaposition"? Noted that "juxtaposition" is a term used in biblio/poetry therapy training that has specific meaning. **Action:** Wording of codes to be "maximally inclusive of their category" i.e. as broad as possible without losing original meaning. E.g. "agreement" is not the same as "discussion"; but "juxtaposition" is a form of "comparison".
- Noticing some effects could be considered mechanisms – discussion of primary and secondary mechanisms – structural tasks can be the primary mechanism that triggers longer "causal" chains. How to capture the group atmosphere/ culture? Important mechanism through which healing appears to operate. **Action:** Categorise mechanisms as primary and secondary mechanisms and ensure that anything that is done to bring about an effect is listed in the mechanism column – even if it is an effect of a prior mechanism. E.g. Writing task (primary mechanism) → discussion of writing (secondary mechanism)
- Agreement that EFECT categories well evidenced in framework and no mechanisms uncategorisable. Disagreement about "Transferring" (process "5") – R1 felt there was evidence of this in writing; R2 felt that this referred to an intra-psychic process that we could not see evidence of. Mostly effects fell into same category as their associated mechanisms but sometimes indicated "travel" between categories e.g. group responding with laughter (connecting) apparently encouraged further contributions (exploring). Agreed coding to framework aided interpretation/ exploration of data - interesting process – and helped think about the data more deeply. Some data were multiply coded e.g. mechanism of "questioning" appeared to be used to elicit feeling ("2") and aid exploration ("3"). Agreed this was acceptable within framework. Consideration of arrows and processes taking place between "primary tasks" rather than within them. **Action:** Agreement that EFECT framework is appropriate explanatory framework for data. Recommendation that framework is viewed as dynamic and interactive, with different processes mutually influencing each other, often at the same time.

Case 2:

- Two raters independently code video transcript using codebook
e.g. Rater 1:

		<p><i>interpretations; by others' writing</i></p> <ul style="list-style-type: none"> Painful feelings: awareness of painful memories; feelings of alarm from what was hidden within; from confronting difficulties; from feelings of difference within the group; panic about lack of understanding or ability; sharing painful experiences 	
FEELING			
<ul style="list-style-type: none"> Stimulus poem: Facilitator introduces poem; facilitator reads poem aloud; participants read a line each; poems are read several times by different people Reflection task 	<p>F2: [Murmurs] Is there a line in the poem, a word or a phrase that resonates with? Just maybe underline it, circle it, highlight it. And then if you could pair up with someone else that you haven't worked with, just talk about, just for a few minutes what that line means for you.</p>	<ul style="list-style-type: none"> Stimulus poem impacts feeling states: elicits feelings; multiple readings aids understanding; appreciated; hear different interpretations; triggers creative impulse 	<p>And that's what's great about it, it's just a room full of various different perceptions of the same poem, and it means different things.</p> <p>F2: But what was it that resonated with you about that line?</p> <p>P11: (laughter) I just wanted to say it because - that's so interesting that you didn't like it</p> <p>P8: Particularly as we connected earlier about</p> <p>P11: (Laughs) I know! I love it, I love it</p>

	<p>stuff you did in the past and it - you get so bogged down and embarrassed by it, like, I do anyway, and it takes a lot of strength, and it's something I'm specifically working on to say, that happened, but now that it's happened you can move past it and it's making you into a better person as you need to be</p>		
<p>EXPLORING</p>			
<p>Poetry scaffolds discussion</p> <ul style="list-style-type: none"> Facilitator leads discussion: <ul style="list-style-type: none"> Comments; declares themes; generalises; progresses discussion; provides space for silence; summarises Group interacts: Ask questions; connect each others' ideas; develop each others' ideas; express view; interpret meaning; relate each others' ideas to their own 	<p>Ok, so that, what would you do with that then?</p> <p>And that's what's great about it, it's just a room full of various different perceptions of the same poem, and it means different things.</p> <p>Mm, how did that sound?</p> <p>P9: Yeah, yeah, I agree, yeah, it doesn't fit does it?</p> <p>P8: Well it's an interruption to the whole feeling.</p>	<ul style="list-style-type: none"> Clarifies viewpoint: sense of assuredness; goal clarification Development of insight: Noticing patterns (transferring); making connections; telling stories aids understanding; metaphor helps understand phenomena; sense of discovery 	<p>Yeah. And for me, the reason it resonated with me so much is because it's a theme that I think about a lot in general, like, the idea of, when you think back to stuff you did in the past and it's you get so bogged down and embarrassed by it, like, I do anyway, and it takes a lot of strength, and it's something I'm specifically working on to say, that happened, but now that it's happened you can move past it and it's making you into a better person as</p>

e.g. Rater 2:

<p><i>explains purpose of the group; outlines time keeping</i></p> <ul style="list-style-type: none"> Facilitator has engaging inter-personal style Facilitator plans sessions: Choosing stimulus poems; writing exercises; reflective exercises; appropriate to group needs/ability; structuring session Poetry therapy offers a permissive space: For the self; for creativity; welcoming of difference; for spirituality; for self-expression Group establishes implicit rules to maintain a safe and secure space: Respect; freedom of speech; encouraging Being in a group: Being among like-minded others; getting to know a group 	<p>Ok, so that, what would you do with that then? (Facilitator gives direction)</p> <p>Ok. So take it out, so scrub out your on poem - go for it, just strike that line out.</p> <p>(Facilitator gives direction)</p> <p>And that's what's great about it, it's just a room full of various different perceptions of the same poem, and it means different things.</p> <p>And that's what's great about it, it's just a room full of various different perceptions of the same poem, and it means different things.</p>	<p>Action-based outcomes</p> <ul style="list-style-type: none"> Being authentic: Group permits expression of authentic self; writing enables authentic expression Influences change process: Triggers change process: e.g. via a new perspective, goal clarification; maintains change process: e.g. via use of poems and metaphors as memory aids Improved relationship to poetry and/or writing: Attitudinal change linked to writing more frequently Skill development: Developing control over emotions; interpersonal skills; patience; public speaking skills; self-analysis skills; writing skill Skill retention: Discovering that skills are retained after illness or injury 	<p>emotions)</p> <p>Oh, so much better now without that line in! [laughter] (impacts sense making) (impacts emotions)</p> <p>Take it out! (impacts sense making)</p> <p>Yeah, yeah, I agree, yeah, it doesn't does it?</p> <p>The whole poem really spoke to me About being in the moment.....p.1. (supports healing process)</p> <p>What if I do it? What the whole thing?</p> <p>The whole poem really spoke to me. About being in the moment.....p.1. (supports healing process)</p> <p>Ok one more minute then lets come back together as a group _ (Time effective)</p>
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<p><i>times by different people</i></p> <ul style="list-style-type: none"> Reflection task Writing task: Warm up; acrostic; free write; from stimulus poem as complete entity; from word/phrase; from thematic prompt; "The Golden Shovel" Reading down writing aloud: Once; twice Listening to others read: Attending; giving feedback Facilitator modulates task engagement (Engaging): Explains purpose of task; outlines task demands Discussion: Affirmation; agreement; amplifying; empathy with speaker; identification with poet; normalising; permission-giving; provides space for silence; questioning; 	<p>just what word or phrase or line resonated with you. Yeah, put that line - because what you're saying is it doesn't work, so now read it again.</p> <p>And that's what's great about it, it's just a room full of various different perceptions of the same poem, and it means different things.</p>	<p><i>creative impulse</i></p> <ul style="list-style-type: none"> Poetry impacts senses/ bodily awareness: <i>Shapes are aesthetically pleasing; sense of movement; appreciate engagement with material objects e.g. pens; pleasure in sounds/the act of speaking</i> Writing impacts thinking: <i>Aids recall; appreciated opportunity to reminisce; mentalising (seeing things from others' view); self-reflection; working things out</i> Writing impacts emotions: <i>Authentic expression; feel better after emotional release through writing; confession; reminiscing raises mood; self-judgment</i> Poetry techniques impact the writing process: <i>Getting started; feeling unblocked; going with the flow</i> Speaking impacts feeling: <i>Sense of connecting with</i> 	<p>and maybe something happens, when the sun shines or you see something, and you just go, oh, like, I can't believe I was dwelling so much, I've got a clear head, I've got a clear space, I'm remembering where I am and that's ok and I think "a day so happy" just take you out of that and makes it go "this is the day", like, it's kind of like you know when you're in school and you're like "today I went to the park, this is what happened" [laughter] -and I think it completely takes the - takes the moment - but that line was my favourite line, because it really resonated with me</p> <p>[whistle]</p> <p>[out breath]</p>
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2. Percentage agreement calculated:

Speaker	Speech	Rater 1	Rater 2
Facilitator	Is there a line in the poem, a word or a phrase that resonates with you? Just maybe underline it, circle it, highlight it. And then if you could pair up with someone else that you haven't worked with, just talk about, just for a few minutes what that line means for you. Ok. So just work with somebody else, and just be mindful whether you wait to be asked or...	n/a	n/a
Group	[chatter; laughter]	Connecting with others as a group Able to engage in poetry therapy process	Connecting with others as a group Able to engage in poetry therapy process
Facilitator	[over noise] -just what word or phrase or line resonated with you.	Facilitator gives direction Reflection task Attendance at poetry therapy teaches sustainable tools	Facilitator gives direction Attendance at poetry therapy teaches sustainable tools Attendance at poetry therapy kindles a new hobby or interest Reflection task
Group	[chatter]	Able to engage in poetry therapy process	Able to engage in poetry therapy process
Facilitator	[over noise] Ok one more minute then lets come back together as a group	Facilitator gives direction	Facilitator gives direction Time effective
Group	[chatter]	Able to engage in poetry therapy process	Able to engage in poetry therapy process
Facilitator	Ok let's come back together as a group.	Facilitator gives direction	Facilitator gives direction Self-development

Facilitator	[Pauses; chairs move; chatter quiets]	Able to engage in poetry therapy process	Able to engage in poetry therapy process
Facilitator	Anybody chose the line 'the fog lifted early, in the garden'?	Facilitator gives direction Facilitator leads discussion	Facilitator gives direction Facilitator leads discussion
P8	You're looking at me! [laughter]		Positive relationship with facilitator
Facilitator	Yeah, I wasn't sure [inaudible]	0	0
P8	The whole poem <i>really</i> spoke to me. About being in the moment. The only bit that I want to turn around and say the line, put to me, I didn't like it, it felt superfluous, because it interrupted that sense of right now this is good is "to think that once I was the same man did not embarrass me", to me that's just interruption	Impacts emotions Impacts sense making Being in the moment	Impacts change process Impacts emotions Impacts sense making Supports healing process Being in the moment
Facilitator	Ok, so that, what would you do with that then?	Facilitator gives direction	Facilitator gives direction
P8	Take it out!		Impacts sense making
Facilitator	Ok. So take it out, so scrub out your on poem - go for it, just strike that line out.	Facilitator gives direction Poetry therapy offers a permissive space	Facilitator gives direction Poetry therapy offers a permissive space
P8	I'm sorry, it's really rude isn't it	0	0
Facilitator	No, go for it!	0	0
P8	Well I have in my head, I'm not going to do it on the page	Self-development	
Facilitator	Ok, so if you could, let's do that and see what happens.	Facilitator gives direction	Facilitator gives direction

CALCULATING AGREEMENT

Video data (illustrated)

Yellow = agreement upon blind coding^[1]_[SEP]

Blue = agreement after discussion^[1]_[SEP]

Agreement: 70 items

Rater 1 only: 2 items

Rater 2 only: 19 items

Total items = 91

% agreement: $(70/91) = 77\%$

Interview data (not illustrated)

Agreement: 48 items

Rater 1 only: 4

Rater 2 only: 4

Total items = 56

% agreement: 86%

Note. Cohen's Kappa measures the agreement between two raters who each classify N items into C mutually exclusive categories. As these categories were not mutually exclusive, no Kappa statistic could be generated.

Appendix W: Member Checking - Letter to Participants

20-04-2020

Dear all,

I hope you and your families are well amid these strange circumstances.

I am writing to you because you took part in a videoed poetry therapy session as a part of my research into the mechanisms (actions) and effects of poetry therapy. Some of you also participated in interviews.

I have now analysed the video and interview material I collected and have created a summary list of the mechanisms and effects. However, before I submit this list to my examiners I want to share this with you all.

Foremost, I hope this might be interesting to you. In addition, it is important to me to understand how accurately I have captured your thoughts and experiences.

That is why I would like to invite you to comment upon the list via an online survey that I have created. The survey has been designed to be as quick and easy to complete as possible. It is multiple choice and should take 15-20 minutes to complete.

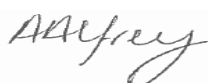
You can access the survey using the following hyperlink:
<https://www.surveymonkey.co.uk/r/R35CQ6C>

To allow me time to make changes on the basis of your comments, the survey will remain open until the Monday 4th May at 5pm. I hope will give you sufficient time to respond if you want to. Please note that participation is **anonymous** and **entirely optional**.

Unfortunately, due to the current COVID-19 crisis, I am unable to provide the survey in a hardcopy format, and I wholeheartedly apologise to those of you who are disadvantaged by this.

As ever, if you have any questions or comments regarding the project please do not hesitate to contact me. I can be reached via email on a.a.alfrey639@canterbury.ac.uk

With continuing thanks, and my best wishes to you all,



Abie Alfrey
Salomons Institute for Applied Psychology
D.Clin.Psy candidate

Appendix X: Results of Member Checking Survey

MECHANISMS OF POETRY THERAPY (N = 7)

	Does not fit	Fits a little	Neither fits nor does not fit	Good fit	Very good fit	N/A	
Poetry therapy is attractive	0	0	0	2	5	0	0
Poetry therapy can be unattractive:	2	2	1	1	0	0	0
The facilitator gives direction	0	0	0	3	4	0	0
The facilitator offers everybody the opportunity to participate if they want to	0	0	0	2	5	0	0
The facilitator manages safety	0	0	0	3	4	0	0
The facilitator manages the setting	0	0	0	2	5	0	0
The facilitator "sets the frame" of the session	0	0	0	2	5	0	0
The facilitator has engaging personality/ style	0	0	0	3	4	0	0
The facilitator has clearly planned the session	0	0	0	3	4	0	0
Poetry therapy provides a permissive space	0	0	0	1	6	0	0
The group shares an understanding of unspoken "rules"	0	0	0	3	4	0	0
Being in a group can help engagement	0	0	1	2	4	0	0
Having a positive relationship with facilitator can help engagement	0	0	0	3	4	0	0
Attendance at poetry therapy teaches sustainable tools	0	0	0	4	3	0	0
Attendance at poetry therapy kindles a new hobby or interest	0	0	0	4	3	0	0
You sometimes choose to revise your writing after or between sessions	0	0	1	1	4	1	1
You sometimes choose to revisit other people's poems after or between sessions	0	1	1	1	3	1	1
Stimulus poem	0	0	0	3	4	0	0

	Does not fit	Fits a little	Neither fits nor does not fit	Good fit	Very good fit	N/A
Reflection task	0	0	0	2	5	0
Writing task	0	0	0	3	4	0
Reading your own writing aloud	0	0	1	3	3	0
Listening to others read	0	0	1	2	4	0
The facilitator clearly explains the purpose of task	0	0	1	1	5	0
There is a group discussion	0	0	1	2	4	0
There is an opportunity for self-expression	0	0	1	2	4	0
The facilitator leads a discussion	0	1	1	2	3	0
The group interacts	0	0	1	3	3	0
There is an opportunity to learn about yourself through the group	0	1	1	2	3	0
Poetry therapy enabled connection with important others	1	1	1	3	1	0
Poetry therapy enabled connection with communities	1	1	2	3	0	0
Poetry therapy enabled connection with others in the group	0	0	4	3	0	0
Poetry therapy enabled connection with those you cannot otherwise speak to	1	1	1	2	2	0
Poetry therapy enabled connection with the self	0	0	2	2	3	0
Putting thoughts into writing	0	0	0	2	5	0
Giving out copies of poems	1	1	0	1	4	0
Poetry therapy materials are organised	0	1	0	1	5	0
Taking poetry with you to other places	1	0	0	4	2	0
Sum	7	10	22	86	131	2

EFFECTS OF POETRY THERAPY (N = 7)

	Do not agree	Somewha t agree	Neither agree nor disagree	Agree	Strongl y Agree	No Answ er
Poetry therapy provides an opportunity to help other people	0	0	0	4	3	0
Something changed in my life through doing poetry therapy	0	0	0	4	3	0
Poetry therapy impacted me emotionally	0	0	0	2	4	1
Poetry therapy helped me to make sense of things	0	1	1	3	2	0
Poetry therapy was interesting	0	0	0	1	6	0
I found poetry therapy to be an intuitive process	0	0	0	3	4	0
I found poetry therapy to be a meaningful experience	0	0	0	2	5	0
Poetry therapy met a need that I had	0	0	0	3	4	0
I missed poetry therapy once it finished	0	0	2	1	4	0
I found poetry therapy to be a satisfying experience	0	0	0	1	6	0
I preferred the idea of poetry therapy to a more traditional form of psychological therapy	0	0	2	2	3	0
I found poetry therapy to be a healing experience	0	2	0	1	4	0
I found poetry therapy to be time-effective	0	0	1	5	1	0
I would recommend poetry therapy to other people	0	0	0	1	6	0
I felt able to participate actively in the poetry therapy session(s)	0	0	0	3	4	0
I found poetry therapy to be a memorable experience	0	1	1	0	5	0
I intend to return for future poetry therapy sessions	0	0	0	0	7	0
Poetry therapy helped me to feel more authentic	0	0	2	1	4	0
Poetry therapy has changed my relationship to poetry and/or writing	0	1	0	3	3	0
I feel more skilful as a result of poetry therapy	0	1	2	2	2	0
Poetry therapy has helped me identify skills I had forgotten I had, or worried I had lost	0	1	2	0	4	0
Aspects of poetry therapy helped me to feel like I was "in the moment"	0	1	0	2	4	0

	Do not agree	Somewha t agree	Neither agree nor disagree	Agree	Strongl y Agree	No Answ er
Poetry therapy helped me to confront difficulties or challenges I was experiencing	0	1	3	1	2	0
Poetry therapy helped me to see things differently	0	2	0	4	1	0
When I was in the poetry therapy session, I became more aware of what I was feeling	0	1	0	3	3	0
I felt more complete or "whole" as a result of poetry therapy	0	2	1	2	2	0
Poetry therapy helped me to develop as a person	0	0	2	3	2	0
Poetry therapy helped me to slow down and reflect on things	0	1	0	5	1	0
I enjoyed poetry therapy	0	0	0	0	7	0
I felt liberated in poetry therapy	0	0	0	4	3	0
I was aware of feeling alive in poetry therapy	0	0	0	4	3	0
Poetry therapy helped me to feel stronger, braver, and/or more capable	0	0	2	3	2	0
I felt inspired in poetry therapy	0	0	0	3	4	0
I felt proud of myself in poetry therapy	0	0	3	1	3	0
I felt nourished by poetry therapy	0	0	0	2	5	0
I felt soothed by poetry therapy	0	0	0	4	2	1
I felt surprised in poetry therapy	0	0	0	3	4	0
I experienced difficult, unpleasant and/or painful feelings in poetry therapy	3	2	0	0	2	0
The poem(s) I read in the session impacted how I was feeling	0	1	2	2	2	0
Poetry therapy impacted my senses	0	1	1	4	1	0
The process of writing impacted my thoughts	0	0	0	5	2	0
The process of writing impacted my emotions	0	1	0	4	2	0
Poetry therapy techniques impacted the writing process	0	1	0	1	5	0

	Do not agree	Somewha t agree	Neither agree nor disagree	Agree	Strongl y Agree	No Answ er
Speaking in the group impacted how I was feeling	0	0	1	3	3	0
Listening to others speak impacted how I was feeling	0	0	0	3	4	0
The group discussion impacted how I was feeling	0	1	2	3	1	0
Poetry therapy offered the opportunity to express myself	0	0	0	3	4	0
Poetry therapy helped me to clarify how I felt or thought about something	0	1	0	4	2	0
Poetry therapy helped me to understand things more clearly	0	1	1	3	2	0
The poetry therapy process highlighted to me things that I was avoiding	0	4	1	0	2	0
Poetry therapy enabled me to identify what things mean to me	0	0	3	2	2	0
Poetry therapy helped me to process, or "digest", an experience	0	1	1	3	2	0
Poetry therapy enabled me to access memories that I shared with others in the group	0	2	0	3	2	0
Poetry therapy helped me to express something that I found difficult to say	0	2	1	1	3	0
Poetry therapy felt purposeful	0	0	1	3	3	0
Poetry therapy helped me to feel valued	0	1	2	3	1	0
Poetry therapy impacted my relationships	0	2	2	2	1	0
Participants in poetry therapy influenced one another	0	3	2	1	1	0
Writing things down helped me to feel differently about them	0	1	0	4	2	0
Writing things down helped me to notice how my thoughts and feelings have changed or stayed the same over time	0	1	0	4	2	0
Taking poetry home helps me to feel connected to the group	0	2	1	1	3	0
I feel better able to express myself as a result of poetry therapy	1	0	1	2	3	0
Sum	4	43	46	150	189	2

AUDIT

	<i>Yes</i>	<i>No</i>
<i>Did you attend a poetry therapy interview with me?</i>	6	1

COMMENTS

- There is something disarming about poetry, and no doubt other artistic forms, that allows people to get under their own skins, or hardened shells. That is not to say that it (poetry) works always, or for everyone, but it feels like one of a number of real and worthwhile alternatives to more traditional forms of therapy. For me, sometimes talking just doesn't do it.
- Can't always hear if they are too far away on the large table
- There is a balance to be struck between facilitator responsibility and personal responsibility. This feels well catered for in the way the group is set up.
- For me, much sense making occurs after the session. I don't put particular effort into this, there is just a natural process of realisation of something.
- These are such good questions and ones I would like to come back to after deeper consideration
- Maybe for some this is N/A~ with power~ probably me the N/A
- My interest in poetry was sparked by the sessions and has been maintained. I feel much more open to it now, and often share particular poems with others
- Now we are in Lockdown, we physically see other people's work in print~ which is very good
- I would say that poetry therapy is an ongoing process, as other forms of therapy are. A seed is sown and may lie dormant for some time
- Just that I would thoroughly recommend it, and similar things, to people who are looking for ways to express things that are struggling to say.
- I wish you well with this research. Stay safe in these odd times.
- It has been a joy in Lockdown, continuing with the group by email and Whatsapp. Have understood more, by reading.

Appendix Y: Synthesised Evidence with Model Comparison Table (Unabridged)

Table 1Y <i>Cross-Case Synthesis of Primary Mechanisms and Effects Demonstrating Strength of Evidence and Goodness of Fit to EFECT and RES Models.</i>							
Mechanism	Strength of Evidence	EFECT	RES	Effect	Strength of Evidence	EFECT	RES
Attractiveness				Attractiveness appraisal			
• Poetry therapy is attractive to participant	P1, P2, P3, P4, P5, P6, P7, P8, P9	En.	N/A	• Altruistic	G1, G2, P1, P2, P3, P5, P6, P7	En.	N/A
• Poetry therapy can be unattractive	P1, P2, P3, P4, P5, P7	En.	N/A	• Impacts change process	P3, P4, P5, P6, P7, P9	En.	N/A
				• Impacts emotions	G1, G2, P1, P2, P3, P4, P5, P6, P7	En.	N/A
Participation							
• Facilitator gives direction	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	En.	R	• Impacts sense-making	G1, P1, P2, P3, P4, P5, P6, P7, P8, P9	En.	N/A
• Facilitator involves everybody	G1, G2, P1, P3, P7, P8, P9	En.	S	• Interesting	G1, P1, P3, P4, P5, P6, P7, P8, P9	En.	N/A
• Facilitator manages safety	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	En.	S	• Intuitive	P1, P2, P4, P7, P8, P9	En.	N/A
• Facilitator manages setting	G1, P6, P7, P8, P9	En.	S	• Meaningful	P1, P3, P4, P5, P6, P7, P8, P9	En.	N/A
				• Meets a need	G2, P1, P2, P3, P4,	En.	N/A

						P5, P6, P7, P8, P9		
• Facilitator sets the frame	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8	En.	S		• Miss it when it ends	G2, P1, P2, P4, P5, P6, P7, P8, P9	En.	N/A
• Facilitator has engaging inter-personal style	G1, G2, P1, P2, P3, P4, P5, P7, P9	En.	N/A		• Satisfying		En.	N/A
						P1, P2, P3, P4, P5, P6, P7		
• Facilitator plans sessions	G1, G2, P1, P2, P3, P4, P6, P7, P8, P9	En.	R		• Sometimes preferable to psychological therapy	P2, P3, P4, P8	En.	N/A
• Poetry therapy offers a permissive space	G2, P1, P2, P3, P4, P5, P6, P7, P9	En.	S		• Supports healing process	P2, P3, P4, P5, P6, P7, P8	En.	N/A
• Group establishes implicit rules to maintain a safe and secure space	G1, P1, P2, P3, P4, P5, P6, P7, P8, P9	En.	S		• Time effective	P1, P2, P3, P5, P6, P7, P8, P9	En.	N/A
					• Would recommend to others	G2, P1, P3, P4, P5, P6, P7, P8, P9	En.	N/A
• Being in a group	G1, P1, P3, P4, P5, P6, P7, P8, P9	En.	S		Participation appraisal			
• Positive relationship with facilitator	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	En.	N/A		• Able to engage in poetry therapy process	G1, G2, P1, P2, G1, P4, P5, P6, P7	En.	N/A
					Sustainability appraisal			
Sustainability					• Poetry therapy group is memorable	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	En.	S
• Attendance at poetry therapy teaches sustainable tools	P1, P3, P4, P5, P6, P7, P8, P9	En.	Expr.		• Participant returns for			

• Attendance at poetry therapy kindles a new hobby or interest	P1, P2, P5, P6, P7	En.	N/A	future sessions (or desires to)	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	En.	N/A
• Revising writing after/ between sessions	G1, P1, P3, P4, P5 P8, P9	En.	Expr.	Action-based outcomes			
• Revisiting poems after/ between sessions	G1, P3, P4, P5, P6, P7, P9	En.	R	• Being authentic	P1, P2, P3, P4, P5, P6, P7, P8, P9	En.	N/A
				• Influences change process	G1, G2, P2, P4, P5, P6, P7, P8	En.	N/A
				• Improved relationship to poetry and/or writing	G2, P1, P2, P3, P4, P5, P6, P7, P9	En.	R/ Expr.
				• Skill development	G2, P1, P2, P3, P5, P6, P7, P8, P9	En.	N/A
				• Skill retention	P1, P3	En.	N/A
				Cognitive outcomes			
				• Being in the moment (feeling)	G1, G2, P1, P3, P4, P6, P7, P8	En.	N/A
				• Confronting difficulties (exploring)	P1, P3, P5, P7, P8	En.	N/A
				• Developing new perspectives/ seeing things differently (exploring)	G1, G2, P3, P4, P5, P6, P7	En.	N/A

				<ul style="list-style-type: none"> Increased awareness of feelings 	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	En.	N/A
				<ul style="list-style-type: none"> Increased sense of completeness/ an integrated self 	G1, G2, P1, P2, P3, P5	En.	N/A
				<ul style="list-style-type: none"> Self-development (feeling) 	G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	En.	N/A
				<ul style="list-style-type: none"> Slowing down 	G1, P4, P5, P6, N/A	En.	N/A
				Emotional outcomes			
				<ul style="list-style-type: none"> Positive feelings 	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	En.	N/A
				<ul style="list-style-type: none"> Painful feelings 	G2, P1, P2, P4, P5, P6, P7, P8, P9	En.	N/A
<ul style="list-style-type: none"> Reading stimulus poem 	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	F	R	<ul style="list-style-type: none"> Stimulus poem impacts feeling states 	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	F	R
<ul style="list-style-type: none"> Reflection task 	G1, G2	F	Expr.	<ul style="list-style-type: none"> Poetry impacts senses/ bodily awareness 	G2, P1, P3, P4, P6, P7, P8, P9	F	R

• Writing task	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	F	Expr.	• Writing impacts thinking	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8	F	R
• Reading own writing aloud	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	F	Expr.	• Writing impacts emotions	G2, P1, P3, P4, P5, P6, P7, P8, P9	F	R
• Listening to others read	G1, G2, P1, P2, P3, P4, P5, P6, P7	F	R	• Poetry techniques impact the writing process	G1, G2, P1, P2, P3, P4, P5, P6, P7	F	Expr.
• Facilitator modulates task engagement (Engaging)	G1, G2, P7	F	R	• Speaking impacts feeling	G1, P1, P2, P3, P4, P6, P7, P8, P9	F	Expr.
• Discussion	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	F	R & Expr.	• Listening impacts feeling	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	F	R
• Self-expression	G1, G2, P1, P3, P4, P5, P6, P7, P8, P9	F	Expr.	• Discussion impacts feeling	G1, G2, P1, P2, P3, P4, P5, P6, P7	F	R & Expr.
Poetry scaffolds discussion				• Self-expression impacts feeling	G1, G2, P1, P2, P3, P4, P6, P7, P8, P9	F	Expr.
• Facilitator leads discussion	G1, G2, P1, P4, P5	Expl.	R	• Clarifies viewpoint	G1, G2, P7, P8	Expl.	N/A
• Group interacts	G1, G2, P1, P2, P3, P4, P5, P6, P9	Expl.	R & Expr.	• Development of insight	G1, P1, P2, P3, P4, P5, P6, P7, P8, P9	Expl.	N/A
				• Development of new	G1, G2, P1, P3, P4,	Expl.	N/A

• Learning about the self through the group (connecting)	G1, G2, P2, P5, P6	Expl.	N/A	perspectives	P5, P6, P7, P8, P9		
				• Highlights things you are avoiding/ defending against	G1, G2, P1, P2, P5, P7	Expl.	N/A
				• Identification of what something means to you	G1, G2, P2, P4, P5, P7, P8	Expl.	N/A
				• Processing an experience	G1, P1, P2, P3, P4, P5, P7, P8	Expl.	N/A
• With important others	G1, P2, P3, P4, P5, P7, P9	C	N/A	• Accessing shared memories	G1, P3, P4, P5, P6, P7, N/A	C	N/A
• With one's community	P1, P4, P5, P6, P7, P8, P9	C	N/A	• Altruism through sharing	G1, G2, P1, P2, P3, P5, P6, P7, P8	C	Expr.
• With others as a group	G1, G2, P1, P3, P4, P5, P6, P7, P8, P9	C	N/A	• Building confidence	G1, P1, P3, P4, P6, P7, P8, P9	C	N/A
• With those you cannot otherwise speak to	P1, P4, P6, P8	C	S	• Expressing something that's difficult to say	P2, P3, P7, P8, P9	C	Expr.
• With the self	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	C	N/A	• Feeling purposeful	P3, P5, P7, N/A	C	N/A
				• Feeling valued	P3, P5, P6, P7, P8, P9	C	N/A
				• Impacting relationships	G1, P2, P3, P4, P5,	C	N/A

				P6, P7, P8, P9			
				• Influencing each other	G1, P1, P2, P3, P4, P5, P6, P7, P8, P9	C	Expr.
• Writing (feeling)	G1, G2, P1, P2, P3, P4, P5, P6, P7, P8, P9	T	Expr.	• Writing impacts feeling states (feeling)	P3, P5, P6, P7, P8, P9	T	Expr.
• Giving out copies of poems (connecting)	G1, G2, P2, P3, P4, P5, P6, P8	T	R/ Expr.	• Writing documents experiences (exploring)	P6, P7, P8, P9	T	R
• Organising material	G1, P1, P2, P4, P5, P6, P7, P8, P9	T	N/A	• Holding on to group (connecting)	G1, N/A	T	S
• Taking poetry with you	G1, P4, P7, N/A	T	S	• Finding a voice through the written word	G1, P1, P2, P3, P4, P8, P9	T	Expr.

Note. Abbreviations as follows: I = interviewer; P# = participant ID; F# = facilitator ID; G# = group ID; En. = Engaging, F = Feeling, Expl. = Exploring, C = Connecting, T = Transferring; R = Receptive/ prescriptive, Expr. = Expressive/ creative, S = Symbolic/ ceremonial. Text in **red** pertains to emergent evidence from Case 2. Primary mechanisms highlighted in **bold** typeface, secondary mechanisms in standard typeface.

Appendix Z: Ethical Approval Letter and Correspondence

This has been removed from the electronic copy.

Appendix AA: Evidence of Coding

Examples given from the investigator triangulation process (all coded by the present author, i.e. Rater 1). For accompanying transcripts, see Appendix U.

Portion 1: 15-minute interview segment (Case 1)

Analysis Framework: Investigator Triangulation of Interview Transcript

Name of Investigator: Abie Alfrey

Date(s): 15/02/2020

Please complete the below framework for every instance of a mechanism you can identify in the attached 15-minute transcript.

For the purposes of this study, a mechanism is defined as “a process, technique, or system for achieving a result”. It may be used deliberately by the facilitator, but it need not be (e.g. it may be something that emerges in the group process).

Please include a quote and time stamp for each piece of evidence you find for a mechanism.

Table 1AA

Coding of 15-minute interview segment (P7, Case 1)

Mechanism	Evidence	Effect	Evidence
<i>e.g. free writing for 5 minutes</i>	<i>e.g. “I enjoyed the free writing exercise, where we wrote whatever we wanted for 5 minutes” (11.07-11.33)</i>	<i>e.g. release of thought/ emotion</i>	<i>e.g. “the free writing was really good for that... getting everything out of my head and onto paper”</i>

(32.01-32.16)

Writing poetry highlights things that we are avoiding

“But if something keeps coming up again, then, you know, yeah.”
(8.02-8.06)

Confronting things that have been avoided, which is helpful but can be painful

“I: So you said it’s helpful but also painful?
P: Yeah I think so, I think so, but that’s all part of life really.”
(8.06-8.15)

“Just, you can’t keep avoiding things, I think, sometimes and just confronting them, and, yeah [...]I mean sometimes it can be actually quite a literal thing, I found that, um, because I was struggling a bit with my own writing for my Masters, particularly because I picked prose I thought I’ve got to write a novel now, I’ve got to write short stories now but discovering this whole other use of it which I’d already been using, um, has helped open up what I really want to do, and I’m, I’ve actually started my own group now, a Words for Wellbeing group because that

Poetry therapy demonstrates a different use of words/ writing	<p>“but discovering this whole other use of it [...] it was all kind of all about end products when I was, you know, so it’s changed my whole approach to thinking about words and poetry and how they’ve got this other use, well they are worthy in their own right. It’s all about the ‘Moment’ and I’m much more into that now” (8.22-9.50)</p>	<p>Feeling of discovery</p> <p>Spurring activity outside of the group</p>	<p>was valuable all on its own. And that was not certain – it was all kind of all about end products when I was, you know, so it’s changed my whole approach to thinking about words and poetry and how they’ve got this other use, well they are worthy in their own right. It’s all about the ‘Moment’ and I’m much more into that now” (8.22-9.50)</p> <p>“but discovering this whole other use of it which I’d already been using, um, has helped open up what I really want to do [...] I’ve actually started my own group now, a Words for Wellbeing group because that was valuable all on its own [...]” (8.22-9.50)</p>
Reading the poem aloud together in a group	<p>“but that sharing reading out of the poem [...]” (10.07-10.22)</p>	<p>Takes you into the moment</p>	<p>“but that sharing reading out of the poem really takes you right into the moment” (10.07-10.22)</p>
	<p>“we would read it in several voices” (18.57-19.00)</p>	<p>Hear different people’s interpretations</p>	<p>“I think that’s really nice because you get completely, even in, you get different</p>

<p>Reading the poem aloud together in a group several times</p> <p>Process is not about an end product</p>	<p>“so that’s useful to hear it several times” (18.57-20.28)</p>	<p>Notice different meanings</p>	<p>readings, people put emphasis on different words and you see different things in it” (18.57-20.28)</p>
	<p>“I: Um, so something about, um, if I’m understanding right, poetry not necessarily being about producing an end product but being about being in the moment, is that right?</p> <p>P: Definitely, definitely about being in the moment and I think poetry, you know, prose can do that, and there’s prose in poetry and all sorts, but that sharing reading out of the poem really takes you right into the moment” (9.54-10.22)</p>	<p>Focus is on being in the moment</p>	<p>“Definitely, definitely about being in the moment and I think poetry, you know, prose can do that, and there’s prose in poetry and all sorts, but that sharing reading out of the poem really takes you right into the moment” (9.54-10.22)</p>
	<p>“so it’s not really about learning the structure” (18.57-20.28)</p>	<p>Freedom and choice to write however you want.</p>	<p>“so [...] you can write it in any form you want, it’s very loose” (18.57-20.28)</p>
<p>Safe space</p>	<p>“Well I think, um, certainly the experience I’ve had of the one in [location], it feels a very safe space. I think that’s important</p>	<p>Gives permission to say, or not say, what comes up</p>	<p>“I think that’s important, because you never know what’s going to come up really, for yourself or for others, um, and</p>

	[...]” (10.30-11.04)		it’s that permission you then have to say what comes up for you. But also, and also to decide not necessarily to share it. Because some things can be quite personal, I think that’s quite important really.” (10.30-11.04)
	“getting to know and feeling comfortable with people in the group helps as well” (16.11-16.26)	Feeling confident to share	“you know, sometimes I felt more confident than other times” (16.11-16.26)
	“I think that whole not feeling pressured is really, really helpful. Um, you know, making people aware that they don’t have to read anything out, they don’t have to share anything.”	Gives permission to share if you want to, and not share if you don’t.	
Boundaried and private facilitated space (<i>safe space?</i>)	“I think it’s quite boundaried, it’s private [...]and having a facilitator that explains that” (11.06-11.39)	Trust builds up, space feels safe	“I: And what makes that space feel safe? P: I think it’s quite boundaried, it’s private and it’s away from the main part of the library, which is actually something I haven’t got in my group, so I can see the differences in that. Um... and also just the atmosphere
	“if the facilitator manages that well then there is no reason for anybody to feel left out” (17.38-17.54)		

			that's being created there I think that trust builds up over weeks and having a facilitator that explains that and, and you know, explains the boundaries of what we are doing there" (11.04-11.39)
		Everyone can feel included	
		Everyone can feel comfortable sharing or not sharing according to their preference that day.	"then there is no reason for anybody to feel left out. And you can feel comfortable with whatever you are feeling that day. And that has certainly been my experience in that group." (17.38-17.54)
Sharing of poems in session	"I: I know that one of the poems that was shared in the session that I recorded was this Mary Oliver poem." (11.39-11.59)	Participant develops interest in certain poets or poetry	"Oh yeah, I really love Mary Oliver now" (11.59-12.01)
		Memorable	"I: [D]o you remember this being shared in the session? P: I do. Very much." (12.01-12.08)
			"I do remember this though, wow" (12.42-13.41)

Writing in connection with a stimulus poem	<p>“I couldn’t find the writing that I’d done connected with that one. I put it with some others” (12.08-12.38)</p> <p>“so I know that I would have written about, I don’t know exactly what I wrote but it would have been about, you know, putting myself first and about self-care. So that’s my particular journey.” (13.45-14.23)</p> <p>“I probably lost the actual writing that I did on the day but I’m familiar with it” (18.43-18.50)</p> <p>“so we might do something like that and then create your own poems or write, it doesn’t have to be – I mean, there’s a very loose idea and individual interpretation of what a poem is as well [...] I think what sticks in my mind that [F1] says is it’s the container for words [...]” (18:57-20:28)</p>	<p>Instigates a process of reflection on themes in poems to themes in own life (<i>link with making connections?</i>)</p> <p>Poem creates a container for emotions</p>	<p>“But it’s taken me a lifetime, you know, those are themes that come up for me, you know, so, yeah.” (13.45-14.23)</p> <p>“so it’s like the container for your emotions” (18.57-20.28).</p>
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Using poems written in group in other contexts	<p>“I: So you might write something, um, using something like this as a prompt or a trigger? P: Yeah like a prompt yeah. Absolutely.” (20.28-20.33). “it was particular walk with, um, with an artist who, she creates, oh it’s a bit complicated really, but she actually asked us to bring some poems along. And I picked a book which had actually been done in an earlier group run by [F1]. Um... the one when it was funded, when it first started up, and I took that, is it Colours of the Sky, or - something, yeah, I read a poem out from that. So we were on a journey and then we had a meal together and I think I must have left the book there” (12.42-13.41)</p>
Making connections	<p>“unfortunately, and sadly, one of the notebooks that I used I managed to lose on a, on a walk that I went on. Which is – and I think it must have had the</p>

Line from poetry captures attention	writing in from that particular one. Yeah, so that's quite an interesting - a loss thing yeah, I went on a journey- it's quite, I've only just made that connection actually." (12.08-12.38)	"sometimes they may have similar themes but that might be about me making connections." (12.42-13.41)	<i>"The only life you could save - that line, really, even jumps out to me now, I don't know what jumped out to me at the time but..."</i> (12.42-13.41)	"then we might be invited to write down any lines that jump out to us... I mean, just as I glanced at that I immediately wanted to underline that last line again." (18.57-20.28)	Make connections from poet's experience to own experience	Connects on an emotional and/or experiential level	"I: And when it jumps out at you what's happening for you in that moment?"	P: It's almost, it's like - it's speaking directly to you. Like the poem knows what you need? I know that sounds a bit cheesy but maybe it's something that's been there, been percolating and you've been trying to work out." (13.45-14.23)	"It can be quite emotional, um... yeah. It just feels like it's got a life of its own really." (14.36-14.59)
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Discussing responses to stimulus poem as a group	“it’s very, very interesting to hear the different responses of others as well” (14.36-14.59)	Highlights different perspectives – there is no one “correct” interpretation	“the ‘Mend my life each voice cried’, so it’s like a clamour of people coming in, and that’s what I remember, the noise, everybody wants something from you.” (18.57-20.28)
		Indicates that you hear what is relevant to you	“I think that makes you realise how powerful it is and how we all hear different things, we all seem to hear what we need really” (14.36-14.59)
		Highlights the power of words to evoke responses within people	
		Differences of opinion can evoke frustration	“I think sometimes if something feels really like it’s impacted on you and it’s helpful, sometimes it can, you know, almost, no irritating, yeah, like it kind of grates a bit when someone else doesn’t use that, goes ‘oh I can’t stand that poem’ and you think, ‘oh but it really speaks to me!’, so I suppose sometimes that can

Group creates an atmosphere	<p>When others do not connect with a poem it normalise this experience – not everything has to be impactful.</p> <p>Can help you to feel confident</p> <p>Can help you feel supported</p>	<p>be, that can grate a little.” (15.04-15.38)</p> <p>“But it’s useful because there are other times when something might not speak to me so, you know, it’s helpful really” (15.04-15.38)</p> <p>“making people aware that they don’t have to read anything out, they don’t have to share anything. But I think there can be weeks where because you are more confident practically everybody does.” (16.34-17.23)</p>
	<p>Can feel like you are in a minority if your mood does not correspond with the group’s</p>	<p>“there might have been a mood in the group where the majority were feeling confident so everybody contributed something and if it’s not your day for that you can feel like you are in a minority. And I think that happens in groups sometimes, doesn’t it, so you feel a bit more pressure on those occasions.” (16.34-17.23)</p>

Writing warm up – low demand writing task	“Well I think we were led there slowly, um, if this was written on, we would have done a little bit of writing about, um, to warm us up, before we even read the poem” (22.15-23.00)	The action of writing gives confidence Enables individual to be in the moment with their own ideas and experiences	“so that just gets your pen moving across the page, before your brain says you can’t do it. So by the time we responded to the poem, in our own individual ways it’s just really going with the flow.” (22.15-23.00)
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Portion 2: 15-minute video segment (Case 1)

Analysis Framework: Investigator Triangulation of Video Transcript

Name of Investigator: Abie Alfrey

Date(s): 15/02/2020

Please complete the below framework for every instance of a mechanism you can identify in the attached 15-minute transcript.

For the purposes of this study, a mechanism is defined as “a process, technique, or system for achieving a result”. It may be used deliberately by the facilitator, but it need not be (e.g. it may be something that emerges in the group process).

Please include a quote and time stamp for each piece of evidence you find for a mechanism.

Table 2AA

Coding of 15-minute video segment (Case 1)

Mechanism	Evidence	Effect	Evidence
<i>e.g. free writing for 5 minutes</i>	<i>e.g. "I enjoyed the free writing exercise, where we wrote whatever we wanted for 5 minutes" (11.07-11.33)</i>	<i>e.g. release of thought/ emotion</i>	<i>e.g. "the free writing was really good for that... getting everything out of my head and onto paper" (32.01-32.16)</i>
Facilitator asks question about feeling state identified in participant's writing FEELING	"So is that an unusual feeling for a Friday?" (10.19-10.22)	Participant responds with reflection on feeling state	"No, I usually feel "ahh" on Fridays" (10.22-10.26)
Facilitator develops theme of discussion so that it relates to the wider group EXPLORING	"Yeah, I sometimes feel that working week is quite deep within us, even though, you know, not all of us have a conventional working week any more" (10.26-10.36)		
Facilitator uses pluralistic language when broadening discussion to the wider group FEELING	"quite deep within us", "not all of us" (10.26-10.36)	Group responds with their reflections and experiences.	P4 "I mean, that's why "feel good Fridays" is a hashtag isn't it. [Agreement]. It sort of chimes."
	"It sounds like a good suggestion for life, doesn't it – you know, for everybody to reduce your speed." (24.10-24.24)	Group shares an emotional experience - coming together in laughter.	P3 "Unless it's "Frisky Fridays""
		CONNECTING	Group: Laughter
			P6 "TGIF"

Facilitator invites participants to share their writing FEELING	<p>“Would you like to share yours?” (11.06-11.08)</p> <p>“Where did your Friday take you, [P6]?” (11.44-11.49)</p> <p>“[P4], have you got something to share?”</p> <p>“Would anyone like to start? [P3].”</p> <p>“[P10]?” (24.24)</p>	Participant shares their writing	<p>P10 “We used to call it something ruder, because it was Poets Day, I shalln’t say what it was”</p> <p>(10.36-10.54)</p> <p>Agreement from group signalled by smiling and nodding (24.10-24.24)</p> <p>“Well I’ve just put about the working week: Friday is the last working day, a Reminder of the weekend In the next couple of days, Doing nothing at all, Away from work, Yippee.” (11.08-11.17)</p> <p>“I was having trouble writing today! I was trying to get everything to hang together and then I was like, ‘just go with the flow’, so it turned out to be, um: Fun, Relaxing, Insanely busy streets,</p>
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Dolled up to maybe go out,
Another day in paradise,
Yawn – what a week!” (11.49-
12.07)

“Yeah, so um, I, I’ve written:
Feeling not quite myself today,
but
Really wanted to take part,
It’s so important,
Don’t under-estimate the power
of
Art and its power to heal,
“Why” is always a good
question” (12.16-12.32)

“Journey here.
At the slow sitting in my chair I
go through [Name] Gardens,
looking at blue flowers, yellow
and red. The magnolia is not
magnolia but pewt or pinky-
purple. The bluebells are
nearly over. But being lower
down, and crawling along, I can
enjoy what flowers there are,
without danger to pram
pushers and pedestrians. In the
high street I arrive in a calm

frame of mind, and spend some time enjoying a painting downstairs: Sidney Cooper does a very fine cow in his Home Farm portrayal. I notice the importance of plant and animal life." (22.32-23.31)

"Well I put in my new hearing aids, which I haven't been wearing, and suddenly noticed that I've written all about the sounds on the way here. Actually I can hear my own feet tapping along the pavement which is really strange! (Laughter). So my journey here says:

Check the alarm, with its strident notes, double lock the front door, down the garden path, shushing the hissing geese away and the cat following, mewing.

I put all this before I realized that.

Opening the creaking barn gate, husband already revving up the car [...]" (24.24-25.00)

Facilitator asks questions FEELING EXPLORING	““Would you like to share yours?” (11.06-11.08)	Refocuses group on topic of discussion	“Well I’ve just put about the working week [...]” (11.08-11.17)
Participant shares their writing FEELING	“Well I’ve just put about the working week: Friday is the last working day, a Reminder of the weekend In the next couple of days, Doing nothing at all, Away from work, Yippee.” (11.08-11.17)	Group responds with verbal and non-verbal signs of affirmation CONNECTING	Gestures to self (touching chest), gestures to each other (opening hands towards each other), nodding, listening silence, murmurs of affirmation and agreement. (11.08-11.19)
	“I was having trouble writing today! I was trying to get everything to hang together and then I was like, ‘just go with the flow’, so it turned out to be, um: Fun, Relaxing, Insanely busy streets, Dolled up to maybe go out, Another day in paradise, Yawn – what a week!” (11.49-12.07)		Group responds with laughter (12.07-12.10)
	“Yeah, so um, I, I’ve written: Feeling not quite myself today, but		Group members’ facial expressions indicate that this has given pause for thought –

Really wanted to take part,
 It's so important,
 Don't under-estimate the power
 of
 Art and its power to heal,
 "Why" is always a good
 question" (12.16-12.32)

raising eyebrows, looking to
 one another, murmurs of "aha"
 (12.16-12.32)

"Journey here.
 At the slow sitting in my chair I
 go through [Name] Gardens,
 looking at blue flowers, yellow
 and red. The magnolia is not
 magnolia but pewt or pinky-
 purple. The bluebells are
 nearly over. But being lower
 down, and crawling along, I can
 enjoy what flowers there are,
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 high street I arrive in a calm
 frame of mind, and spend some
 time enjoying a painting
 downstairs: Sidney Cooper does
 a very fine cow in his Home
 Farm portrayal. I notice the
 importance of plant and animal
 life." (22.32-23.31)

Group murmurs assent,
 appreciation (23.38-23.41)

"Well I put in my new hearing

	<p>“So my journey here says: Check the alarm, with its strident notes, double lock the front door, down the garden path, shushing the hissing geese away and the cat following, mewing. [...] Opening the creaking barn gate, husband already revving up the car [...]” (24.24-25.00)</p>	<p>Participant indicates that they are making links and developing insight/ awareness into their own experiences.</p>	<p>aids, which I haven’t been wearing, and suddenly noticed that I’ve written all about the sounds on the way here. [...] I put all this before I realized that.” (24.24-25.00)</p>
<p>Group responds to participants’ sharing their writing with verbal and non-verbal signs of affirmation FEELING CONNECTING</p>	<p>Gestures to self (touching chest), gestures to each other (opening hands towards each other), nodding, listening silence, murmurs of affirmation and agreement. (11.08-11.19)</p> <p>Group responds with laughter (12.07-12.10)</p> <p>Group members’ facial expressions indicate that this has given pause for thought – raising eyebrows, looking to one another, murmurs of “aha” (12.16-12.32)</p>	<p>Participant shares more about their experience (a conversation between the individual and the group is emerging) EXPLORING</p>	<p>“That was going back because I haven’t worked for a long time. But I still think of the weekend as a relaxing – as a relaxing time” (11.19-11.28).</p>

	Group murmurs assent, appreciation (23.38-23.41)		
Participant reflects on their writing EXPLORING	“That was going back because I haven’t worked for a long time” (11.19-11.23).	Participant is able to make links between past and present experiences	“But I still think of the weekend as a relaxing – as a relaxing time” (11.24-11.28)
Group members contribute their thoughts and experiences that accord with the sharing participant’s words EXPLORING CONNECTING	“There’s something about – I mean, I work from home so I don’t really, Friday is just another day for me, but living in the midst of town as well, there’s a buzz, there’s a certain ambience on a Friday that just like, changes. I want to go out and just be out with people” (11.28-11.44)	Links are made between the sharing participant and other group members	The sharing participant and other participants indicate agreement – they nod and smile (11.28-11.44)
Facilitator reflects on themes emerging across participants’ writing EXPLORING	“That’s quite a theme isn’t it, that sort of, end of the week” (12.10-12.16)		
Facilitator identifies where the participant has used language to create meaning EXPLORING	“you made that “y” your own” (12.32-12.42)		

<p>Facilitator does not remark on literary technique or ability</p> <p>ENGAGING FEELING</p>	<p>“Ahh, alright, yes” (12.32-12.42)</p>	<p>Participant takes up invitation and shared vulnerability with the group</p>	<p>“Yeah I have a chronic condition which has been fine for a while and it kind of flared up over the last couple of months and I was thinking I really want to go but I just didn’t – I just felt a bit kind of dissociated because of all the crowds and I normally love that buzz but I kind of felt like my feet weren’t properly on the, on the ground. But I actually felt better when once I sat down here, so I’m hoping art has the power to heal, that being here takes my mind off what’s going on kind of internally.” (12.42-13.13)</p>
<p>Facilitator invites disclosure/ sharing of more personal nature from participant</p> <p>EXPLORING FEELING</p>	<p>“Do you want to say more about feeling not quite yourself today?” (12.32-12.42)</p> <p>“Do you want to say something about how it was to write that?” (23.38-23.41)</p>	<p>Participant takes up invitation and shared vulnerability with the group</p>	<p>“Well. When I left the [Name] Club to come here, it was such a nice afternoon, I determined that I would make the most of [Name] Gardens as I trundled through, and deliberately reduced my speed to the lowest</p>

one. And it was a successful thing to do.” (23.41-24.10)

Participant takes up invitation and shared vulnerability with the group
FEELING

“Yeah I have a chronic condition which has been fine for a while and it kind of flared up over the last couple of months and I was thinking I really want to go but I just didn’t – I just felt a bit kind of dissociated because of all the crowds and I normally love that buzz but I kind of felt like my feet weren’t properly on the, on the ground. But I actually felt better when once I sat down here, so I’m hoping art has the power to heal, that being here takes my mind off what’s going on kind of internally.” (12.42-13.13)

Group responds with respectful affirmations

Group nodding, or still. No longer laughing – showing availability, sincerity (12.42-13.13)

Facilitator thanks participant for sharing
ENGAGING

“thanks for letting us know that. Yeah.” (13.13-14.14)

Facilitator explains the purpose of the technique used
ENGAGING/ FEELING

“So someone said about this acrostic, it’s a little bit like just dipping a bucket down the well of ourselves and just seeing

Participants indicate that they are following the facilitator’s reasoning

Some nods, eye contact, facing the facilitator.

Free write FEELING TRANSFERRING	<p>what comes up and it could be completely different, even if you just did it again in an hours' time you might have another take on it, but it's a, a little bit of reflection" (13.13-14.14)</p> <p>Participants write continuously and silently for 6 minutes (14.14-19.49)</p>	
Facilitator gives writing prompt FEELING TRANSFERRING	<p>"I was going to ask you to, to write about the journey coming here, and particularly in a kind of sensory way, so some of the things that you might have seen, heard, smelt, sensed, touched anything or, so it's the journey here. If you're fed up with the busy streets you can always have an imaginary journey somewhere quieter" (13.13-14.14)</p>	
Facilitator explains the frame of the exercise ENGAGING	<p>"so we'll have 6 minutes to do it, a free write on this." [...] "So just a minute to bring it to a close." (13.13-14.14)</p>	All start and stop when asked

Reading back over writing with the intention of noticing what stands out FEELING EXPLORING	"I'll just invite you now to read through what you've written because sometimes even in that 6 minutes you can forget what you've written because you're so immersed in it, and perhaps just underline any points that seem to have a particular kind of energy or meaning to them." (19.49-20.22)
Writing down reflections on their own writing EXPLORING	"I'm just inviting you to put down at the end what you notice about your writing [...]and then just write a comment about what you notice when you read that." (19.49-20.22)
Group sharing their writing and/or reflections on their writing FEELING	"So that's time now, for feeding back and reflecting on that. You can either read a bit of your writing, or all of it if you want to, or talk about how that was for you." (22.19-22.32)

Portion 3: 15-minute interview segment (Case 2)

Analysis Framework: Investigator Triangulation of Interview Transcript

Name of Investigator: Abie Alfrey Date(s): 28/04/20

Please complete the below framework for every instance of a mechanism you can identify in the attached 15-minute transcript.

For the purposes of this study, a mechanism is defined as “a process, technique, or system for achieving a result”. It may be used deliberately by the facilitator, but it need not be (e.g. it may be something that emerges in the group process).

Please include a quote for each piece of evidence you find for a mechanism.

Table 3AA

Coding of 15-minute interview segment (P2, Case 2)

<u>Mechanism</u>	<u>Evidence (quote)</u>	<u>Effect</u>	<u>Evidence (quote)</u>
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ENGAGING: Attracting and retaining participants, engaging participants in sessions

Attractiveness

- Poetry therapy is attractive to participant: *A familiar subject; a positive approach; accessible; appeared interesting; facilitated*

Well I've been writing a book for about as long as I can remember, which will be finished one day, but may not, so it's kind of sitting there asking for attention and needing

Attractiveness appraisal

- Altruistic
 - Impacts change process
 - Impacts emotions
-

community participation; desire to write; something for wellbeing

me to give it a week, and really get into it, so that's important to me, and that's based on my own academic writing which I've decided to fillet – and, um, so de-reference it to a great degree, so, honour the people that I've learnt from but without it looking like an academic piece of writing. So I want to do that because I want to articulate my thinking to a wider potential audience, I think, whilst being slightly scared of doing that because it's exposing. So it's, that, writers' thing. So that's one thing.

- Poetry therapy can be unattractive: *Group deemed not representative of participant's social group; concerns about writing and/or sharing poetry; concerns about the group*

Participation

- Facilitator gives direction

- Impacts sense-making
- Interesting
- Intuitive
- Meaningful
- Meets a need
- Miss it when it ends

I knew I was going with interest

so specifically around the poetry workshop, I knew I was going with interest, I knew it'd be fine, I thought I would probably enjoy it, um, but I didn't really expect that I would think 'let's find something else, let's go again', it's not that I excluded that but I didn't really – I think there's um, a kind of – with the movement thing and the poetry thing and the writing thing – the more I expand, the more space there is.

- Satisfying

-
- Facilitator involves everybody
 - Facilitator manages safety: *Outlines core rules of the group (confidentiality; manage emotional content; share only if you want to); manages interruptions; manages rule infringements; offers containment*
 - Facilitator manages setting: *A private space; tables to lean on*
 - Facilitator sets the frame: *Brings group together; explains purpose of the group; outlines time keeping*
 - Facilitator has engaging inter-personal style
 - Facilitator plans sessions: *Choosing stimulus poems;*
-

- Sometimes preferable to psychological therapy

It –it –it just depends what touches – so like art might - it depends what can touch you, what can reach you, what can meet you, and one day might be movement, and it might be movement to poetry for all I know, erm, so it's, it's sort of seeing them as one amongst equals. Poetry as one amongst equals, movement as one amongst equals. This therapy being one amongst equals. It's not that – so you know, CBT is all the rage for some reason, you know, and I think, it's ok, you know, but it just isn't everything to everyone, it can't be. In my opinion.

- Supports healing process

Because it might actually support me and might help me to see how other people have articulated things that I can't find words for. Dance and movement isn't the only way, so, like, you know, I've

*writing exercises;
reflective exercises;
appropriate to group
needs/ ability; structuring
session*

- Poetry therapy offers a permissive space: *For the self; for creativity; welcoming of difference; for spirituality; for self-expression*

I think I've got to, you know, sort of trained into 'this is the way to write', so the academic way of writing is, you know, it takes you down, and there's nothing wrong with that, it's absolutely fine, but it's not poetry is it, you know? And I like – there's room for – there's room for many different styles, really. So maybe the exact opposite of academic is poetry. Maybe, so, maybe I'm trying to find where I sit, where I want to sit. I don't really want to write a novel. I want to write something more autobiographical, biograph – or help others to be autobiographical, but sitting in a context which might be called, the university professor or being a nurse, or a butcher, or whatever. So sit – so like a

- Time effective
- Would recommend to others

Participation appraisal

- Able to engage in poetry therapy process: *Modulated by mood, sense of safety*

Sustainability appraisal

- Poetry therapy group is memorable
- Participant returns for future sessions

found this movement thing and it's a wonderful thing for everyone – I don't believe that – but I think it's like a suite of options, all of which will bubble up from time to time.

I think it's left me hungry for more. So I will definitely um, go to more things that F2 does because I liked her and I liked her approach, but I'd also be open to other opportunities. So I'm aware of an organisation called

<ul style="list-style-type: none"> • Group establishes implicit rules to maintain a safe and secure space: <i>Respect, freedom of speech; encouraging</i> • Being in a group: <i>Being among likeminded others; getting to know group members; sense of belonging; togetherness</i> • Positive relationship with facilitator: <i>Feeling supported; respect; trust</i> 	<p>situated autobiography.</p>	<p>Lapidus that I've never really engaged with. I know one or two people who are connected. So it's sort of, it's an encouragement to spread the net.</p>
<p>Sustainability</p> <ul style="list-style-type: none"> • Attendance at poetry therapy teaches sustainable tools • Attendance at poetry therapy kindles a new hobby or interest 	<p>I think it's expanded, I think it's expanding, um... so specifically around the poetry workshop, I knew I was going with interest, I</p>	<p>Action-based outcomes</p> <ul style="list-style-type: none"> • Being authentic: <i>Group permits expression of authentic self; writing enables authentic expression</i> • Influences change process: <i>Triggers change process e.g. via new perspective, goal clarification; maintains change process e.g. via use of poems and metaphors as memory aids</i> <p>Um, I think, so I think to find the things, to look, and look for and find the poetry that meets me, so, not to give up. So somebody sent me, a couple of years ago, sent me a beautiful book, called Grief Is A – it's a poetry book, "Grief is a Thing With Feathers". And I really loved the title and I opened it thinking this will, and it didn't, I didn't get it, I just didn't get it at all. I appreciated the gesture and</p>

<ul style="list-style-type: none"> • Revising writing after/ between sessions • Revisiting poems after/ between sessions 	<p>knew it'd be fine, I thought I would probably enjoy it, um, but I didn't really expect that I would think 'let's find something else, let's go again'</p>	<ul style="list-style-type: none"> • Improved relationship to poetry and/or writing: <i>Attitudinal change linked to writing more frequently</i> 	<p>the idea but it wasn't, it wasn't for me, so I suppose I added that my 'poetry isn't my thing' list.</p>
			<p>That... um... so what I think I learnt from F2's encouragement, and then [friend's] reading this poem, and you know, and other things, there are other bits of poetic writing that I've always liked, so, um... so, so to maybe be a bit more open. To that. Because it might actually support me and might help me to see how other people have articulated things that I can't find words for. Dance and movement isn't the only way, so, like, you know, I've found this movement thing and it's a wonderful thing for everyone – I don't believe that – but I think it's like a suite of options, all of which will bubble up from</p>

-
- Skill development: *Developing control over emotions; inter-personal skills; patience; public speaking skills; self-analysis skills, writing skill* time to time.
 - Skill retention: *Discovering that skills are retained after illness or injury*

Cognitive outcomes

- Being in the moment (feeling)
 - Confronting difficulties (exploring)
 - Developing new perspectives/ seeing things differently (exploring)
 - Increased awareness of feelings

I: Do you think there's anything that poetry does that movement can't do?
 P: Logically, yes. But emotionally, not necessarily.
 It -it -it just depends what touches - so like art might -
-

it depends what can touch you, what can reach you, what can meet you, and one day might be movement, and it might be movement to poetry for all I know, erm, so it's, it's sort of seeing them as one amongst equals. Poetry as one among equals, movement as one amongst equals. This therapy being one amongst equals. It's not that – so you know, CBT is all the rage for some reason, you know, and I think, it's ok, you know, but it just isn't everything to everyone, it can't be. In my opinion.

- Increased sense of completeness/ an integrated self
 - Self-development (feeling):
Ability to be part of a group; assertiveness; autonomy; self-awareness; self-confidence; self-identity e.g. as a creative person, as a writer; develops over time
-

-
- Slowing down: *Pausing, reflecting*

Emotional outcomes

- Feelings of enjoyment: *Joy, pleasure, happiness; fun; from helping others* I thought I would probably enjoy it
 - Feeling liberated: *Freedom to explore; freedom of expression*
 - Feeling alive
 - Feeling capable: *Strength, bravery, courage, determined*
 - Feeling inspired: *From stimulus poem, listening to others read their work*
 - Feeling proud: *Of writing; of self-care*
 - Feeling nourished: *Fed; nurtured*
 - Feeling soothed: *Balm*
-

-
- Feeling surprised: *By what surfaces; by others' interpretations; by others' writing*
 - Painful feelings: *Awareness of painful memories; feelings of alarm from what was hidden within; from confronting difficulties; from feelings of difference within the group; panic about lack of understanding or ability; sharing painful experiences*

FEELING

- Stimulus poem: *Facilitator introduces poem; facilitator reads poem aloud; participants read a line each; poem is read several times by different people*
- Reflection task
- Writing task: *Warm up; acrostic; free write; from*

- Stimulus poem impacts feeling states: *Elicits feelings; multiple readings aids understanding; appreciated; hear different interpretations; triggers creative impulse*

And I suppose people do read things with different accents, so they, they put an emphasis on different words, so to hear it is usually going to be different, than, well definitely to reading – to read it out loud might be a nearer test of this. But there's a difference between hearing it. And I think I'm quite auditory in my make up, I think I like to hear things. I don't know if that's

stimulus poem (as complete entity; from word/phrase); from thematic prompt; "The Golden Shovel"

- Reading own writing aloud: *Once; twice*
- Listening to others read: *Attending; giving feedback*
- Facilitator modulates task engagement (Engaging): *Explains purpose of task; outlines task demands*
- Discussion: *Affirmation; agreement; amplifying; empathy with speaker; identification with poet; normalising; permission-giving; provides space for silence; questioning; summarising*
- Self-expression: *Clarification of personal experience; self-disclosure;*

true or not, but. But it's different, it's certainly different to hear it than to read.

- Poetry impacts senses/ bodily awareness: *Shapes are aesthetically pleasing; sense of movement; appreciate engagement with material objects e.g. pens; pleasure in sounds/ the act of speaking*
 - Writing impacts thinking: *Aids recall; appreciated opportunity to reminisce; mentalising (seeing things from others' view); self-reflection; working things out*
 - Writing impacts emotions: *Authentic expression; feel better after emotional release through writing; confession; reminiscing raises mood; self-judgment*
 - Poetry techniques impact the writing process: *Getting*
-

opportunity to say how you feel; share experience of writing process; telling one's story

started; feeling unblocked; going with the flow

- *Speaking impacts feeling: Sense of connecting with others; feeling heard; sense of having something to say; appreciate having the opportunity to perform*
- *Listening impacts feeling: Aids recollection; enjoyed and anticipated; appreciation of different points of view; impacts mood; rhythm and sound elicits feelings; stimulates thinking and creativity*

And he didn't, he just, it was [friend] reading these things. And I suppose people do read things with different accents, so they, they put an emphasis on different words, so to hear it is usually going to be different, than, well definitely to reading – to read it out loud might be a nearer test of this. But there's a difference between hearing it. And I think I'm quite auditory in my make up, I think I like to hear things. I don't know if that's true or not, but. But it's different, it's certainly different to hear it than to read.

EXPLORING

Poetry scaffolds discussion

- Facilitator leads discussion: *Comments; declares themes; generalises; progresses discussion; provides space for silence; summarises*
 - Group interacts: *Ask questions; connect each others' ideas; develop each others' ideas; express a view; interpret meaning; relate each others' ideas to their own*
 - Discussion impacts feeling: *Feeling less alone with an experience; sense of compassion from others; sense of "togetherness"; feel heard; power in the collective voice (connecting)*
 - Self-expression impacts feeling: *Group offers support; sense of helping others; meets need to express feelings*
 - Clarifies viewpoint: *Sense of assuredness; goal clarification*
 - Development of insight: *Noticing patterns (transferring); making connections; telling stories aids understanding; metaphor helps understand a phenomena; sense of discovery*
 - Development of new perspectives
 - Highlights things you are
-

-
- Learning about the self through the group (connecting): *Via self-reflection; direct feedback*

avoiding

- Identification of what something means to you
- Processing an experience

CONNECTING: Primary task = “being with”; connecting to self; group; facilitator; friends and family; communities

- With important others: *Friends; family; spouses; through writing; through published poetry*

So maybe, um, as a reader, I know that I sometimes recommend books to other people, they recommend to me, I read theirs and I think ‘oh, I don’t get this at all’, and vica versa, but sometimes you get one that you think ‘ah, wow’, you know, so I know that books are very personal, what might touch me you might hate. Music’s the same. And maybe I’d not seen that before, about poetry, really. So it’s kind of a...

Well I think he’s probably done that before, I know, I mean, he’s certainly written some things and sent me some stuff in the past. What was different was that he read, he

- Accessing shared memories: *Facilitates conversation; important; feeling connected*
 - Altruism through sharing: *Giving or receiving a gift; helping others feels good; everyone benefits*
 - Building confidence: *In self, in others*
 - Expressing something that’s difficult to say
 - Feeling purposeful: *Writing as a purpose; writing for a purpose*
 - Feeling valued: *By group members; by important others*
-

said “I just want to read this out to you, I’m going to read it to you, have you got time?”
Um, I wonder... I wonder if there’s a change in him, you know, so, he usually was ‘I’ll send you this poem’, which is different than ‘I’ll read you this poem’. He’s a very – a highly sensitive bloke – in the best sense, in the most positive sense of that. Um... I just wonder whether he’s picked something up, whether he’s picked up my willingness.

Yeah, it’s good. You know, it’s just another little thing that we might do. You know, it’s. It’s another way of sharing. And he sent it to me, and it, and I wanted to immediately put it into an article I was writing. And in fact I’ve taken a small bit of it and put it in there, because it fit so well. It was, it was a lovely poem – “Wild Geese”, I think it was called.

- With one’s community:
Connecting with the
-

- Impacting relationships:
*Challenging dynamics;
improving relationships; re-
connecting*
- Influencing each other:
*Feeling alive; feeling
connected; feeling discomfort
from feeling in a minority;
raising other’s mood,
lowering other’s mood*

community surrounding a person or cause; desire to perform poetry; desire to publish poetry; teaching or facilitating poetry groups

- With others as a group: *A common interest; use of humour to connect*
- With those you cannot otherwise speak to: *Those that have passed away*
- With the self: *As an embodied, situated being; as an active, agentic person; being human; engaging with one's creativity; connecting with one's profession*

The other is, I've got, I just, I do quite a bit of work in prisons at the moment, and I've noticed that quite often I hear very moving stories of care behind those walls. And I, um, I, there's a new editor of a kind of nursing journal, an online who's just come into post, who I have some contact with, I contacted about something else, and I said "by the way, I'd love to give these people a voice, maybe a special edition,

maybe something like that'.
And it was sort of a
throwaway, 'I wonder if this
would be an idea', and she
really leapt at it so I'm
currently taking that forward,
and noticing how it's attracting
an amazing amount of energy,
so people coming from all
directions who are curious and
interested, and that's feeding
my – so it's me as a writer, but
it's me as a, um, supporter of
other writers. And I think for
the last bit of my career, well, I
don't think my career will end,
I think I'll be working until the
day I keel over, but I think I
want to help other people to
find a voice. And that, if I can
help them through writing
that, that would be my way.

– the more I expand, the more
space there is.

TRANSFERRING

- Writing (feeling): *In*
 - Writing impacts feeling states
-

session; independent writing

- Giving out copies of poems: *Facilitator gives out poem in session; participants share poems with others (hardcopy or softcopy)*

So a week or so ago I spoke to one of my best pals, and he, he said 'oh' he said, 'I just read this poem by Mary Oliver'. And he read it to me on the phone, and he then sent it to me, and it's great, great, it's really good. And it – it just completely, he read another one, I can't remember who it was by, it didn't touch me, but this poem was good, you know, it touched me.

Um, I think, so I think to find the things, to look, and look for and find the poetry that meets me, so, not to give up. So somebody sent me, a couple of years ago, sent me a beautiful book, called *Grief Is A – it's a poetry book, "Grief is a Thing With Feathers"*. And I really loved the title and I opened it thinking this will, and it didn't, I didn't get it, I just didn't get it

(feeling): A kind process; provides distance from experiences; feel better after emotional release through writing; opportunity for private expression is helpful; transforming an emotion

- Writing documents experiences (exploring)

Well I've been writing a book for about as long as I can remember, which will be finished one day, but may not, so it's kind of sitting there asking for attention and needing me to give it a week, and really get into it, so that's important to me, and that's based on my own academic writing which I've decided to fillet – and, um, so de-reference it to a great degree, so, honour the people that I've learnt from but without it looking like an academic piece of writing. So I want to do that because I want to articulate my thinking to a wider potential audience, I think,

<ul style="list-style-type: none"> • Organising material: <i>Discarding the writing; keeping the resources; keeping the writing</i> • Taking poetry with you: <i>On walks; when travelling</i> <p>OTHER (please specify)</p> <ul style="list-style-type: none"> • 	<p>at all. I appreciated the gesture and the idea but it wasn't, it wasn't for me, so I suppose I added that my 'poetry isn't my thing' list.</p> <ul style="list-style-type: none"> • Holding on to group (connecting) • Able to express self through others' words (connecting) 	<p>whilst being slightly scared of doing that because it's exposing. So it's, that, writers' thing. So that's one thing.</p>
--	---	--

Portion 4: 15-minute video segment (Case 2)

Analysis Framework: Investigator Triangulation of Video Transcript

Name of Investigator: Abie Alfrey Date(s): 28/04/20

Please complete the below framework for every instance of a mechanism and effect you can identify in the attached 15-minute transcript.

For the purposes of this study, a mechanism is defined as “a process, technique, or system for achieving a result”. It may be used deliberately by the facilitator, but it need not be (e.g. it may be something that emerges in the group process).

Please include a quote from the attached transcript for each piece of evidence you find for a mechanism or effect.

Table 4AA

Coding of 15-minute video segment (Case 2)

<u>Mechanism</u>	<u>Evidence (quote)</u>	<u>Effect</u>	<u>Evidence (quote)</u>
ENGAGING: Attracting and retaining participants, engaging participants in sessions			
Attractiveness		Attractiveness appraisal	
<ul style="list-style-type: none"> Poetry therapy is attractive to participant: <i>A familiar subject; a positive approach; accessible; appeared interesting; facilitated community participation; desire to write; something for wellbeing</i> Poetry therapy can be unattractive: <i>Group deemed not representative of participant's social group; concerns about writing and/or sharing</i> 	<ul style="list-style-type: none"> Altruistic Impacts change process Impacts emotions Impacts sense-making Interesting Intuitive Meaningful 	<p>F2: Mm, how did that sound? P8: Oh, so much better now without that line in! (laughter)</p>	

poetry; concerns about the group

Participation

- Facilitator gives direction

F2: (over noise) just what word or phrase or line resonated with you.

F2: Ok one more minute then lets come back together as a group [chatter].

Ok lets come back together as a group.

Anybody chose the line 'the fog lifted early, in the garden'?

F2: So if you could, lets do that and see what happens.

P8: What if I do it?

F2: Yeah, put that line - because what you're saying is it doesn't work, so now read it again.

P8: What the whole thing?

F2: Mm

P8: (laughs) - ok. ok, [poem].

Anybody chose the line 'the fog lifted early, in the garden'?

- Facilitator involves everybody
- Facilitator manages

- Meets a need
- Miss it when it ends
- Satisfying
- Sometimes preferable to psychological therapy
- Supports healing process
- Time effective
- Would recommend to others

Participation appraisal

- Able to engage in poetry therapy process: *Modulated by mood, sense of safety*

[group writing/ reading]
[Pauses; chairs move; chatter quiets]

Sustainability appraisal

- Poetry therapy group is memorable
 - Participant returns for future sessions
-

safety: *Outlines core rules of the group (confidentiality; manage emotional content; share only if you want to); manages interruptions; manages rule infringements; offers containment*

- Facilitator manages setting: *A private space; tables to lean on*
- Facilitator sets the frame: *Brings group together; explains purpose of the group; outlines time keeping*
- Facilitator has engaging inter-personal style
- Facilitator plans sessions: *Choosing stimulus poems; writing exercises; reflective exercises; appropriate to group needs/ ability; structuring*

So maybe just take a - deep breath in [breathes] - stretch. Shake it out a little bit.

F2: [Murmurs] Is there a line in the poem, a word or a phrase that resonates with? Just maybe underline it, circle it, highlight it.

Action-based outcomes

- Being authentic: *Group permits expression of authentic self; writing enables authentic expression*
- Influences change process: *Triggers change process e.g. via new perspective, goal clarification; maintains change process e.g. via use of poems and metaphors as memory aids*
- Improved relationship to poetry and/or writing: *Attitudinal change linked to writing more frequently*
- Skill development: *Developing control over emotions; inter-personal skills; patience; public speaking skills; self-analysis skills, writing skill*
- Skill retention: *Discovering*

F2: Ok, so that, what would you do with that then?

P8: Take it out!

F2: Ok, so take it out, scrub out your poem - go for it, just strike that line out.

F2: Mm, how did that sound?

P8: Oh, so much better now without that line in! (laughter)

<i>session</i>	<p>And then if you could pair up with someone else that you haven't worked with, just talk about, just for a few minutes what that line means for you. Ok. So just work with somebody else, and just be mindful whether you wait to be asked or...</p>	<i>that skills are retained after illness or injury</i>	<p>The whole poem <i>really</i> spoke to me. About being in the moment.</p>
<ul style="list-style-type: none"> Poetry therapy offers a permissive space: <i>For the self; for creativity; welcoming of difference; for spirituality; for self-expression</i> 	<p>Ok so let just do some writing (laughter). So what I'm going to invite you to do is um, choose your line (laughter). And the line that you've underlined or circled or highlighted. And I invite you to use that as a prompt to do some writing. And you're going to write for... 7 minutes</p>	<p>Cognitive outcomes</p> <ul style="list-style-type: none"> Being in the moment (feeling) Confronting difficulties (exploring) Developing new perspectives/ seeing things differently (exploring) Increased awareness of feelings Increased sense of completeness/ an integrated self Self-development (feeling): <i>Ability to be part of a group; assertiveness; autonomy; self-awareness; self-confidence; self-identity e.g. as a creative person, as a writer; develops over time</i> 	<p>P8: Well I have in my head, I'm not going to do it on the page</p>
<ul style="list-style-type: none"> Group establishes implicit 	<p>F2: Ok, so that, what would you do with that then? P8: Take it out! F2: Ok, so take it out, scrub out your poem - go for it, just strike that line out.</p>		

rules to maintain a safe and secure space: *Respect, freedom of speech; encouraging*

- Being in a group: *Being among likeminded others; getting to know group members; sense of belonging; togetherness*
- Positive relationship with facilitator: *Feeling supported; respect; trust*

Sustainability

- Attendance at poetry therapy teaches sustainable tools
 - Attendance at poetry therapy kindles a new hobby or interest
 - Revising writing after/ between sessions
 - Revisiting poems after/
-

- Slowing down: *Pausing, reflecting*

Emotional outcomes

- Feelings of enjoyment: *Joy, pleasure, happiness; fun; from helping others*
- Feeling liberated: *Freedom to explore; freedom of expression*
- Feeling alive
- Feeling capable: *Strength, bravery, courage, determined*
- Feeling inspired: *From stimulus poem, listening to others read their work*
- Feeling proud: *Of writing; of self-care*
- Feeling nourished: *Fed; nurtured*
- Feeling soothed: *Balm*

between sessions

- Feeling surprised: *By what surfaces; by others' interpretations; by others' writing*
- Painful feelings: *Awareness of painful memories; feelings of alarm from what was hidden within; from confronting difficulties; from feelings of difference within the group; panic about lack of understanding or ability; sharing painful experiences*

FEELING

- Stimulus poem: *Facilitator introduces poem; facilitator reads poem aloud; participants read a line each; poem is read several times by different people*

- Reflection task

F2: [Murmurs] Is there a line in the poem, a word or a phrase that resonates with? Just maybe underline it, circle it, highlight it. And then if you could pair up

- Stimulus poem impacts feeling states: *Elicits feelings; multiple readings aids understanding; appreciated; hear different interpretations; triggers creative impulse*

And that's what's great about it, it's just a room full of various different perceptions of the same poem, and it means different things.

F2: But what was it that resonated with you about that line?

P11: (laughter) I just wanted to say it because - that's so interesting that you didn't like it

with someone else that you haven't worked with, just talk about, just for a few minutes what that line means for you.

Ok. So just work with somebody else, and just be mindful whether you wait to be asked or...

Ok. So now I'm going to invite you just to read over what you've written. And as you do that just highlight any words or phrases that are calling for your attention, that are resonating with you for... for you. And just highlight, or circle, underline.

Ok so let just do some writing (laughter). So what I'm going to invite you to do is um, choose your line (laughter). And the line that you've underlined or circled or highlighted. And I invite you to use that as a prompt to do some writing. And you're going to write for... 7

- Writing task: *Warm up; acrostic; free write; from stimulus poem (as complete entity; from word/phrase); from thematic prompt; "The Golden Shovel"*

P8: Particularly as we connected earlier about

P11: (Laughs) I know! I love it, I love it

- Poetry impacts senses/ bodily awareness: *Shapes are aesthetically pleasing; sense of movement; appreciate engagement with material objects e.g. pens; pleasure in sounds/ the act of speaking*
- Writing impacts thinking: *Aids recall; appreciated opportunity to reminisce; mentalising (seeing things from others' view); self-reflection; working things out*
- Writing impacts emotions: *Authentic expression; feel better after emotional release through writing; confession; reminiscing raises mood; self-judgment*
- Poetry techniques impact the writing process: *Getting*

(whistles, out breaths)

<ul style="list-style-type: none"> • Reading own writing aloud: <i>Once; twice</i> 	minutes	<i>started; feeling unblocked; going with the flow</i>
<ul style="list-style-type: none"> • Listening to others read: <i>Attending; giving feedback</i> 	[group listens as P8 reads]	<ul style="list-style-type: none"> • Speaking impacts feeling: <i>Sense of connecting with others; feeling heard; sense of having something to say; appreciate having the opportunity to perform</i>
<ul style="list-style-type: none"> • Facilitator modulates task engagement (Engaging): <i>Explains purpose of task; outlines task demands</i> 	<p>F2: Just maybe underline it, circle it, highlight it. And then if you could pair up with someone else that you haven't worked with, just talk about, just for a few minutes what that line means for you. Ok. So just work with somebody else, and just be mindful whether you wait to be asked or...</p>	<ul style="list-style-type: none"> • Listening impacts feeling: <i>Aids recollection; enjoyed and anticipated; appreciation of different points of view; impacts mood; rhythm and sound elicits feelings; stimulates thinking and creativity</i>
<ul style="list-style-type: none"> • Discussion: <i>Affirmation;</i> 	<p>Just one more minute left (1 min). So finally if you could just start finishing off the sentence that you're writing, bringing it to a close that feels comfortable for you. Just remember that we're going to come back to this and add to it. If you want to. So maybe just take a - deep breath in - stretch.</p>	<ul style="list-style-type: none"> • Discussion impacts feeling: <i>Feeling less alone with an experience; sense of compassion from others; sense of "togetherness"; feel heard; power in the collective voice (connecting)</i> • Self-expression impacts feeling: <i>Group offers support;</i>

agreement; amplifying; empathy with speaker; identification with poet; normalising; permission-giving; provides space for silence; questioning; summarising

I personally was - I'll get rid of the first line, it makes me really annoyed, the first line, "a day so happy". Because for me the whole poem is about a moment when you have that moment of clarity and maybe something happens, the sun shines or you see something, and you just go, oh, I can't believe I was dwelling so much, I've got a clear head, I've got a clear space, I'm remembering where I am and that's ok, and I think "a day so happy" just takes you out of that and makes it go "this is the day", like, it's kind of like you know when you're in school and you're like "today I went to the park, this is what happened", and I think it completely takes the - takes the moment - but that line was my favourite line, because it really resonated with me

sense of helping others; meets need to express feelings

- Self-expression:
Clarification of personal experience; self-disclosure; opportunity to say how you feel; share experience of writing process; telling one's story

F2: But what was it that resonated with you about that line?

P11: (laughter) I just wanted to say it because - that's so

interesting that you didn't like it
 P8: Particularly as we connected
 earlier about
 P11: (Laughs) I know! I love it,
 I love it

Yeah. And for me, the reason it
 resonated with me so much is
 because it's a theme that I think
 about a lot in general, like, the
 idea of, when you think back to
 stuff you did in the past and it -
 you get so bogged down and
 embarrassed by it, like, I do
 anyway, and it takes a lot of
 strength, and it's something I'm
 specifically working on to say,
 that happened, but now that it's
 happened you can move past it
 and it's making you into a better
 person as you need to be

EXPLORING

Poetry scaffolds discussion

- Facilitator leads
 discussion: *Comments;*
declares themes;
generalises; progresses
discussion; provides space

Ok, so that, what would you do
 with that then?

And that's what's great about
 it, it's just a room full of

- Clarifies viewpoint: *Sense of*
assuredness; goal clarification
- Development of insight:
Noticing patterns
(transferring); making

Yeah. And for me, the
 reason it resonated with me
 so much is because it's a

<i>for silence; summarises</i>	various different perceptions of the same poem, and it means different things.	<i>connections; telling stories aids understanding; metaphor helps understand a phenomena; sense of discovery</i>	theme that I think about a lot in general, like, the idea of, when you think back to stuff you did in the past and it - you get so bogged down and embarrassed by it, like, I do anyway, and it takes a lot of strength, and it's something I'm specifically working on to say, that happened, but now that it's happened you can move past it and it's making you into a better person as you need to be
<ul style="list-style-type: none"> Group interacts: <i>Ask questions; connect each others' ideas; develop each others' ideas; express a view; interpret meaning; relate each others' ideas to their own</i> 	<p>P9: Yeah, yeah, I agree, yeah, it doesn't fit does it?</p> <p>P8: Well it's an interruption to the whole feeling.</p>	<ul style="list-style-type: none"> Development of new perspectives Highlights things you are avoiding Identification of what something means to you 	<p>P8: The whole poem really spoke to me. About being in the moment. The only bit that I want to turn around put to me, I didn't like it, it felt superfluous, because it interrupted that sense of</p>
<ul style="list-style-type: none"> Learning about the self through the group (connecting): <i>Via self-reflection; direct feedback</i> 			

right now this is good is "to think that once I was the same man did not embarrass me", to me that's just interruption

I personally was - I'll get rid of the first line, it makes me really annoyed, the first line, "a day so happy". Because for me the whole poem is about a moment when you have that moment of clarity and maybe something happens, the sun shines or you see something, and you just go, oh, I can't believe I was dwelling so much, I've got a clear head, I've got a clear space, I'm remembering where I am and that's ok, and I think "a day so happy" just takes you out of that and makes it go "this is the day", like, it's kind of like you know when you're in school and you're like "today I went to the park, this is what

happened", and I think it completely takes the - takes the moment - but that line was my favourite line, because it really resonated with me

CONNECTING: Primary task = "being with"; connecting to self; group; facilitator; friends and family; communities

- With important others:
Friends; family; spouses; through writing; through published poetry
 - With one's community:
Connecting with the community surrounding a person or cause; desire to perform poetry; desire to publish poetry; teaching or facilitating poetry groups
 - With others as a group: *A common interest; use of humour to connect*
 - P11: I just wanted to add, because that's my favourite line
 - Group: (laughter)
 - P8: That's so interesting!
 - F2: But what was it that resonated with you about that
 - Processing an experience
 - Accessing shared memories:
Facilitates conversation; important; feeling connected
 - Altruism through sharing:
Giving or receiving a gift; helping others feels good; everyone benefits
 - Building confidence: *In self, in others*
 - Expressing something that's difficult to say
 - Feeling purposeful: *Writing as a purpose; writing for a purpose*
 - Feeling valued: *By group*
-

<ul style="list-style-type: none"> • With those you cannot otherwise speak to: <i>Those that have passed away</i> • With the self: <i>As an embodied, situated being; as an active, agentic person; being human; engaging with one's creativity; connecting with one's profession</i> 	<p>line? P11: (laughter) I just wanted to say it because - that's so interesting that you didn't like it P8: Particularly as we connected earlier about P11: (Laughs) I know! I love it, I love it</p>	<p><i>members; by important others</i></p> <ul style="list-style-type: none"> • Impacting relationships: <i>Challenging dynamics; improving relationships; re-connecting</i> • Influencing each other: <i>Feeling alive; feeling connected; feeling discomfort from feeling in a minority; raising other's mood, lowering other's mood</i>
<p>TRANSFERRING</p>		
<ul style="list-style-type: none"> • Writing (feeling): <i>In session; independent writing</i> • Giving out copies of poems: <i>Facilitator gives</i> 	<p>[writing]</p>	<ul style="list-style-type: none"> • Writing impacts feeling states (feeling): <i>A kind process; provides distance from experiences; feel better after emotional release through writing; opportunity for</i>

*out poem in session;
participants share poems
with others (hardcopy or
softcopy)*

- Organising material:
*Discarding the writing;
keeping the resources;
keeping the writing*
- Taking poetry with you:
On walks; when travelling

OTHER (PLEASE SPECIFY)

•

*private expression is helpful;
transforming an emotion*

- Writing documents
experiences (exploring)
- Holding on to group
(connecting)
- Able to express self through
others' words (connecting)

•

Appendix BB: End of study/summary letter to ethics panel

Dear Chair,

Please find attached a summary of the completed research project, “Poetry therapy in practice: Identifying the mechanisms of poetry therapy and perceived effects on participants”.

Yours sincerely,

Abigail Alfrey

Attached:

Summary of Completed Research Project

Title:

“Poetry therapy in practice: Identifying the mechanisms of poetry therapy and perceived effects on participants”

Aims and Background:

Poetry therapy lacks a unifying, evidence-based operational model. This study was designed to test the utility and construct validity of extant models of poetry therapy using observational and experience-close data.

Method:

Replication case study methodology was used. Two cases each comprised a video-recorded poetry therapy session and 4-5 interviews with session participants. The second case study was treated as a replication of the first. Mechanisms and perceived effects of poetry therapy were extracted from case material and synthesised to create an overall operational framework. Results were assessed for goodness-of-fit with two models of poetry therapy. Investigator triangulation and member checking were used to strengthen validity.

Main findings:

An operational framework comprising 37 superordinate mechanisms and 58 associated effects was produced. These findings were replicated in the second case study, with no new categories or conflicting evidence identified. The framework was well described by the one of the models and concordant with both. Member checking indicated that the synthesised framework adequately described participants’ experiences.

Conclusions:

There is empirical evidence to support the utility and validity of the existing models of poetry therapy, supporting their use in research on practice. Clinical implications are discussed.

Dissemination:

The study is intended for publication in *The Arts in Psychotherapy*. It may also be presented at forthcoming conferences. A short summary of the study may also be written as a blog and, once published, links will be sent to participants via e-mail.

For further information please contact a.a.alfrey639@canterbury.ac.uk

Appendix CC: Instructions for Authors Submitting to The Arts in Psychotherapy



THE ARTS IN PSYCHOTHERAPY

AUTHOR INFORMATION PACK

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ISSN: 0197-4556

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The Arts in Psychotherapy is a dynamic, contemporary journal publishing evidence-based research, expert opinion, theoretical positions, and case material on a wide range of topics intersecting the fields of mental health and creative arts therapies. It is an international peer-reviewed journal publishing 5 issues annually. Papers are welcomed from researchers and practitioners in the fields of art, dance/movement, drama, music, and poetry psychotherapy, as well as expressive and creative arts therapy, neuroscience, psychiatry, education, allied health, and psychology that aim to engage high level theoretical concepts with the rigor of professional practice. The journal welcomes contributions that present new and emergent knowledge about the role of the arts in healthcare, and engage a critical discourse relevant to an international readership that can inform the development of new services and the refinement of existing policies and practices. There is no restriction on research methods and review papers are welcome. From time to time the journal publishes special issues on topics warranting a distinctive focus relevant to the stated goals and scope of the publication.

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Psychiatrists, psychotherapists, psychologists, professionals in mental health, creative arts therapists

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GUIDE FOR AUTHORS

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You can use this list to carry out a final check of your submission before you send it to the journal for review. Please check the relevant section in this Guide for Authors for more details.

Ensure that the following items are present:

One author has been designated as the corresponding author with contact details:

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All necessary files have been uploaded:

Manuscript:

- Include keywords
- All figures (include relevant captions)
- All tables (including titles, description, footnotes)
- Ensure all figure and table citations in the text match the files provided
- Indicate clearly if color should be used for any figures in print

Graphical Abstracts / Highlights files (where applicable)

Supplemental files (where applicable)

Further considerations

- Manuscript has been 'spell checked' and 'grammar checked'
- All references mentioned in the Reference List are cited in the text, and vice versa
- Permission has been obtained for use of copyrighted material from other sources (including the Internet)
- A competing interests statement is provided, even if the authors have no competing interests to declare
- Journal policies detailed in this guide have been reviewed
- Referee suggestions and contact details provided, based on journal requirements

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