

The Lived Experience of Salutogenesis: An Art-based Study

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Author Notes

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In January 2022 Dr. Fox completed PraxisAletheia, a program of the New Human University (NHU), founded by Michael Cotton, grounded in tools to activate salutogenesis, the subject of this study.

After completing PraxisAletheia, Dr. Fox was invited to teach a series of modules for NHU on the Types in Integral Metatheory. To this end, she has held a position on the NHU faculty.

<https://thenewhumanuniversity.com/faculty/>

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Abstract

An art-based research (ABR) methodology was applied to investigate and deepen an understanding of the lived experience of salutogenesis, as reported by a convenience sample of 14 participants drawn from students who had completed a program of study at the New Human University (NHU)—programs that included an experiential practice designed by Michael Cotton (2018) to activate salutogenesis within an integrally-informed bio-psychoactive context. Two 3-hour in-depth art-based research workshops, both held on Monday January 26, 2023, first guided co-researchers to activate salutogenesis. A carefully curated and facilitated art-making and response-art process followed, designed to glean transrational knowing from the art produced. Both visual and textual themes were examined and analyzed with the intention of offering in-depth descriptions of the lived experience of self-activated salutogenesis.

Keywords: ABR, art-based research, arts-based research, salutogenesis, integral metatheory, PraxisAletheia, Michael Cotton, human evolution, transrational knowing

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Introduction

What is the Lived Experience of Salutogenesis?

Let us first ask, “What is salutogenesis”? In its most general meaning, salutogenesis refers to “a scholarly orientation focusing attention on the study of the origins of health and assets for health, contra the origins of disease and risk factors” (Mittelmark & Bauer, 2017); in other words, one might say that *salutogenesis* is the opposite of *pathogenesis*.

In the context of this study, salutogenesis points specifically to the manner in which this term has been used in Michael Cotton’s New Human University; not only describing a health asset generally, but also the *lived experience* of salutogenesis, understood as an inner organic technology™ that supports human thriving or flourishing and ultimately the evolution of the species (2018). Michael Cotton posits that this inner organic technology can be observed in at least three primary ways: breath expansion, breath rhythm and/or the salutogenic autowave (2018, pp. 57-58). Gabriel Braaten-Lee, one of this study’s co-authors, has extensive experience with this practice, and he reports of a wide variety of other ways people may experience inner organic technology. He notes:

Some people feel a sensation of a current of flowing energy or vibration. Some people feel their muscles start to twitch. Some people feel the impulse to start moving their body or stretching in such a way that feels really good. Some people are visual and will begin to see colors or luminosities in their visual field. Other people will feel the impulse to make sounds or tones with their voice. Some people feel emotions come up sometimes feeling euphoria or falling into a giggle fit or even crying (Personal Conversation, 2023).

Students at the New Human University, in addition to consuming readings and lectures on integral metatheory (per Ken Wilber, 2017; see also Duffy, 2020) engage in an intensive praxis component that leverages a self-administered daily practice designed to activate, through light touch at subtle energy vortices, this inner organic technology (hereafter also referred to in this paper as an experience of “salutogenesis”). Michael Cotton highlights his “brain-first” approach, explaining that this daily practice effectively increases the flow of subtle energy to the prefrontal cortex and thereby activates higher brain capacities. One might say this brain-first approach is the hallmark of his work, and presuming physiological mechanisms (like piezoelectricity) are associated with subtle energy pathways, empirical research may be a useful tool to measure such changes.

Next, we might ask, what is the *point* of salutogenesis? How might it benefit humanity? More to the point of this study, how might a deeper understanding of the lived experience of salutogenesis support a realization of these benefits?

At this point in time, the benefits of salutogenesis are mostly theoretical and intuitive— notwithstanding the anecdotal observations that participants in the practice claim experiential benefits and openly share these during in-person meetings, synchronous Zoom calls, and on Facebook posts for groups assigned to various NHU programs.

Few would argue that an understanding of the origins of human health and wellness would support human flourishing. Michael Cotton goes even further by positing that human evolution itself depends on leveraging states of flourishing to support human development, and he calls attention to signs that humanity stands at the edge of formidable catastrophes if we fail

to move our species into a higher stage of consciousness. If he is correct, the stakes are indeed high.

Many (though not all) advocates of breathwork, meditation, and mindfulness practices, including practices informed by integral metatheory, not only aim to improve stress physiology and thereby to increase human wellness, but also acknowledge a hoped-for outcome of advancing human consciousness (Bragazzi et al., 2018; 2020; Deshmukh, 2020; Fazia et al., 2020; Gaur, 2022; Scheidegger, 2021; Stapleton et al. 2020). Dr. Madhu Gaur (2022) notes, for example: “Yoga’s integrative approach brings deep harmony and unshakable balance to body and mind in order to awaken our latent capacity for a higher consciousness that is the true purpose of human evolution.” Michael Cotton differentiates his unique approach by emphasizing a “brain-first” orientation that functionally “hacks the nervous system” to increase energy flow from lower to higher brain regions by administering light touch at key subtle energy vortices in the human body. His earliest iterations of the method were expressed in the Higher Brain Living (HBL) program, where light touch is applied by a trained HBL facilitator; this method, still in use, was recently the subject of an exploratory study by Seagull (2022), who found a “foundation of empirical evidence suggesting the effectiveness of HBL as a potential treatment for improving well-being” (p. 8), based in part on reports on the Flourishing Scale (FS). Since those early days, not long before the onset of the worldwide COVID-19 pandemic, Dr. Cotton developed a daily practice that could be directly administered by program participants—a practice generally taught in tandem with an integrally-informed meditation practice he also developed, Source Code Meditation™ or SCM (2018). This self-administered

practice, designed to activate salutogenesis and to thereby optimize the benefits of meditation practices *following* such activation, is a key focus of the current study.

Art-Based Research (ABR)

Art-based approaches show particular promise for exploring ineffable experiences, such as experiences of transcendent or transpersonal states—states that have indeed been reported by individuals trained in the light touch process designed to activate salutogenesis (Personal Communication with PraxisAletheia participants, 2021). Metacognition and transrational knowing are features of a newly emerging realm of consciousness—representing not only a *state*, but also the next *stage* of development for the human species, a developmental stage that (in the language of Ken Wilber) “transcends and includes” the rationally based methods that have carried us this far in expanding human knowledge. Artists and art-based practitioners and researchers may be well-equipped to lead the way into the newest stage of human evolution with creative ways to cultivate transrational ways of knowing. Improvisation and creativity, so fundamental to art and play, are also fundamental to art-based research (ABR) methodologies, and when applied mindfully, these tools can help humans to recognize, cultivate and validate transrational knowing. Moreover, reflection upon the phenomenon of the Third (Fox & Knill 2004, pp) offers a conceptual framework to inform *how* humans can learn from art-based research methodologies.

Art-based Research as a Tool for Investigating Ineffable, Tacitly Felt Experiences. Let us begin with some definitions. Art-based Research (ABR) refers to any research methodology in which *art serves as the primary tool of inquiry*. This casts a broad net, so I will particularly attend here to a form of ABR most familiar to me personally: intermodal art-based inquiry, a

methodology that applies many different artistic modalities in an integrated fashion and utilizes research strategies such as intermodal transfer (Fox and Knill, 2004) or imaginative variation (Moustakas, 1990). An in-depth exploration of this methodology exceeds the scope of this research paper. Here I will primarily explore the phenomenon of “the Third” and provide some examples to illustrate why this is such an important concept in this kind of scholarly research.

First, let’s explore how research grounded in art differs from more familiar, traditional methods of quantitative and qualitative research. The table below illustrates some key differences and points to how the phenomenon of the Third is pertinent.

Quantitative Research	Qualitative Research	Research Grounded in Art
Verifies or disproves a hypothesis.	Examines and describes human experience.	Explores and discovers phenomena.
Values stability, prediction.	Values understanding.	Values multiplicity, richness.
Assumes objectivity, stability.	Assumes human bias.	Assumes <i>all</i> bias, including the image’s.
“Reality” = precisely what is observed.	Phenomena are <i>constructed</i> ; altered/impacted by perception.	Each phenomenon reveals itself.
Suited to simple, fixed phenomena.	Suited to complex, dynamic human phenomena.	Suited to complex, dynamic phenomena.
Data is <i>collected</i> thru measuring.	Data is <i>communicated</i> thru interviews with people, focus groups, etc.	Data is <i>revealed</i> through images.
Data is <i>analyzed</i> thru numerical comparisons/statistical inferences.	<i>Intellect</i> is applied to data; comparisons and common themes are noted.	Data synthesizes itself in a creative process driven by art/images; Ego is a creative collaborator.
Uses empirical, mathematical interpretation and judgement.	Uses subjective interpretation and judgement, from the researcher’s perspective.	Uses aesthetic interpretation and judgement.

Figure 1. Table Comparing Research Methodologies

In research grounded in art, the Third reveals itself in *images* (*imago* versus *logo*), articulated and made manifest in various art forms—as well as in dreams, in psychedelic experiences, among meditators, and arguably in our constructed waking life, too. Conceptually, the Third has roots in the imaginal realm (as opposed to what we might refer to as the “actual,” consensual

or material realm). When two or more humans engage with each other, a conceptualized “Third” always exists. When both parties attend to and *serve* that Third (e.g., the *art* or music they might be engaged in creating or even the *relationship* between them) new possibilities emerge—a source of learning beyond what individual egos can offer.

Accordingly, the Third frequently *reveals itself* in emerging images. Creating and reflecting upon multiple renderings of emerging images further deepens and enriches our understanding of them. Indeed, those images are themselves autonomous (Hillman, 1977) and possess a wealth of data points and intentions of their own; therefore, images can be a rich source of learning—indeed, of transrational knowing.

A typical way of phrasing a research question in a qualitative or art-based methodology follows the convention: “What is the lived experience of...?” The goal is to stay with and restate that question as much as possible (traditionally through self-inquiry/journaling and also through in-depth interviews with others with a shared experience, in which the co-researcher/interviewer is fully engaged and open with their bias). The continual return to the primary research question honors the essential endeavor to deepen one’s understanding of a given topic. This qualitative approach stands in contrast to the typical quantitative approach, in which a wide *breadth* of knowledge is sought from research “subjects” (the larger the sample size, the better) to test a hypothesis. Qualitative and art-based research methodologies are more suited to *building* theory than testing it; data is gathered, carefully examined, and categorized. The themes discerned through this mindful inquiry guide the researcher to an understanding of the essence or essential elements of a particular human experience.

ABR or inquiry grounded in art involves deep reflection upon one's own art-making or *poiesis* (Levine, 1997) and engagement with the images that emerge in the art-making process. It is essentially phenomenological, with images being received and allowed to present their essence in their own unique fashion. While interviews with other people and art-based research groups may assist the research process, here the primary "co-researcher" is not another human but rather the content emerging from the imaginal realm. The artist-researcher (and their other co-researchers) actively attend to the autonomous images emerging and dialog with them, and the primary human researcher faithfully documents the emerging data. A more detailed description of the process can be reviewed in the peer-reviewed journal article, "Songwriting and Human Shadow: Heuristic Inquiry Grounded in Art" (Fox, 2018).

The key here is to "stay with the image," to allow the image to lead the exploratory process, to maintain an attitude of *Epoché* (suspending judgment) with the emerging image-informants, and to document discoveries, especially viscerally compelling tacit knowing and transrational understanding.

Researchers wedded to traditional quantitative approaches may criticize ABR for researcher bias, small sample size or the inability to generalize from the data gathered. But all these criticisms reflect a misunderstanding of the approach, and indeed, they lay bare a tendency to view the approach from an earlier developmental lens in human evolution. As noted, quantitative researchers greatly value objectivity, and they rightly pursue it in their research designs. Qualitative and ABR researchers account for and *use* their bias as a *tool* to inform their research. (Indeed, *all* research is unavoidably biased; there is something to be said for acknowledging that.)

The “inability to generalize” due to small sample size fails to consider that there is more than one way to understand phenomena—especially complex human experience, when so many variables can influence the data. Statistical analysis of large pools of measurable and observable data can tell us many things—but what about data that is inherently ineffable and not at all amenable to measurement? This is a place where transrational knowing must be acknowledged and appreciated for the learning it makes possible to the human species. Unlike any other form of research, ABR offers artistic *products* to resonate (or not)—and the extent to which art *does* resonate with others affirms the depth and magnitude of truth in the learning shared. Indeed, such products sometimes have the capacity to touch that place where we’re all the same, our very humanity. And while the term “generalizable,” with its historical association with quantitative research, may not be optimal, the term “transferable,” more popular in qualitative designs, certainly can be applied.

If we agree that we all are essentially part of one consciousness, then we all have access to the same knowledge and truths that shape our essence. To the extent that we open to it, we will find that knowledge is eager to *reveal itself* not only in externally gathered data but also within our own personal experience and through the imaginal realm, so well-known for the sense of “otherness” it brings, evidence that the knowledge is being pulled from beyond our own egos. As a further illustration, consider the common refrain among artists: “The poem just came to me; I don’t know where this painting came from—my hand just grabbed a brush, and this is what emerged; the art was a gift from beyond me,” and so on.

The universal lives in the particular. And when the truth of human experience reveals itself, it frequently *resonates* with others. We may not be able to fully measure such knowing

using quantitative tools—but that does not erase the knowing. Where these more familiar, traditional tools of science may fall short (especially in describing and understanding human experience), ABR picks up the baton and moves humanity forward.

Why ABR for Studying Salutogenesis?

Art-based research is uniquely suited to the study of a lived experience as ineffable as salutogenesis, which defies quantitative measurement and can range qualitatively from subtle feelings of wellness and vitality in the body to powerful non-ordinary or mystical experiences. Art-making offers useful avenues for expressing and rendering ineffable experiences in images that inspire and resonate with the experiences of others—in much the same way that a poem or painting may express deep feelings of love, for example, which can neither be quantified nor accurately described in a technical treatise. Such expressive renderings offer a starting point for understanding and for teaching others about the essence of a lived experience. The art-based research process, and its artistic products, may lay the groundwork for themes to emerge, for theory-building, and for pointing to future areas for research, including the testing of hypotheses.

Bias

Bias influences *every* research methodology. Today we understand that even in the most rigorous double-blind experimental designs, experimenter bias has an influence on data and outcomes. In quantitative designs, researchers actively seek to reduce bias as much as possible, and this makes sense within that design, where objectivity is valued and where statistical significance may allow for some degree of generalizability. However, qualitative and art-based designs work quite differently. Subjectivity is built in, and the goal is generally to

achieve a greater *depth* of understanding, versus *breadth* of information, and this is made possible with smaller sample sizes and focused attention, usually on a single research question related to some lived experience. Here, bias is a *tool* that informs the topic under investigation. It is important therefore to be aware of one's bias, to state it openly and clearly, and to reflect upon its influence on the study at hand.

My own bias (and this is Dr. Fox speaking) has been influenced by a good deal of engagement with the programs of Michael Cotton, both as a participant and now as a researcher and also an instructor of integral metatheory. The multitude of people I have met within these programs have influenced me in that I have been privy to powerful, often life-changing, experiences with salutogenesis shared in large and small group discussions and classes. My personal experience with the self-administered practice has been relatively subtle and difficult to ascertain. My attitude approaching the research could best be described as cautious curiosity. Quite honestly, I wanted to see and observe more closely what all this enthusiasm, which for me had seemed somewhat muted for a number of years, was all about.

Gabriel Braaten-Lee, who guided research participants through self-administered activation of salutogenesis in this study, has intensively engaged with Michael Cotton's programs as a client, practitioner and instructor. In his words, "I was first trained as an Advanced HBL Facilitator in 2012 and practiced until I did not recertify after 2014. I maintained a regular HBEST (Higher Brain Energy Surge Technique - equivalent to Forming the SCM Base) practice until I was admitted to NHU and re-certified in HBL in 2019, inaugural class of PA 2021-2022, currently serving as Director of the Source Code Alchemy Institute (SCAI) since 2022. I have done all the NHU online programs, though have never served as a PA Mentor or Faculty."

Dr. Markman had never engaged in any of Michael Cotton programs until the weekend of the research. She was therefore able to bring a relatively objective view.

Methods

To study the lived experience of salutogenesis, an intermodal, art-based approach was employed in a group workshop format.

Recruitment of Co-Researchers

We recruited participants in this study (hereafter referred to as co-researchers) by posting recruitment flyers (see Appendix A) on social media; specifically, on the private Facebook pages devoted to various programs of the New Human University. The original plan was to conduct one 3-hour research workshop with 3-8 participants; however, the enthusiastic response enabled us to plan two workshops (a group of 8 in the morning from 9am-12pm and a group of 6 in the afternoon from 12:30-3:30pm) on June 26, 2023.

Since the point of this study was to acquire a deeper understanding of the lived experience of salutogenesis, the still relatively small sample of 14 participants was utilized. Each co-researcher had completed a New Human University program, PraxisAletheia™, specifically including learning and implementing a daily practice for self-activating salutogenesis through light-touch of subtle energy vortices, as developed by Dr. Michael Cotton. To best access the lived experience of salutogenesis, we wanted participants who had thoroughly cultivated their inner organic technology over time, so those with less experience with the praxis were excluded.

Demographic Survey

Total co-researchers for this study numbered fourteen (14). This was a relatively homogenous group of employed, well-educated, white United States citizens, mostly over the age of 55, who identified as either female (71%) or male (29%). Half had completed a bachelor's degree (2) or some college (5); and about half had completed a master's degree (6) and/or

doctorate degree (1). Half were either employed full-time or entrepreneurs (8); three were retired, and three were neither working nor looking for work.

Nearly all endorsed previous multifaceted experiences of inner organic technology (including breath rhythm, breath expansion, salutogenic autowave and double-helix); three of the fourteen co-researchers had not experienced an autowave, and two had not experienced the double-helix.

Procedures

In two 3-hour, in-person, art-based workshops co-researchers were first guided by Gabriel Braaten-Lee to self-administer light-touch of subtle energy vortices in order to activate an experience of salutogenesis, then guided by Dr. Haley Fox through a step-by-step process designed to usher forth art-based data designed to deepen an understanding of that lived experience. Concomitantly, nonintrusive instrumental music played in the background, and Gabriel Braaten-Lee video-taped the remainder of the ABR group (creating another artistic response) while Dr. Elizabeth Markman conducted graphic facilitation using a large roll of paper and colored markers on a table along the side of the room—continually responding to artistic products as they emerged in the space.

Prior to engaging all these steps, large (12" x 18") sheets of newsprint, medium sheets of heavy paper (9" x 11") and several boxes of oil pastels (Mungyo Gallery Standard Soft Pastels, sets of 32 half sticks of assorted colors)* were made accessible to the co-researchers.

Step-by-step instructions given to co-researchers are summarized below:

1. **Activate salutogenesis.** In the words of Michael Cotton, "form the base" by alternately activating the lower and upper subtle energy vortices. Notice any change in breath, such as breath expansion, breath rhythm, and/or the salutogenic autowave. (See more detailed instructions in Appendix E, attached.)
2. **Individual Art Directive: The Scribble Drawing.** (See more detailed instructions in Appendix E.)
3. **Authentic Movement and Intermodal Transfer to Response Art in Dyads.** (See detailed instructions in Appendix E.)

Pair up. One at a time, place your partner's drawing in front of you, and reflect on it.

Move to your partner's drawing and engage any gestures in any manner inspired by



the drawing in front of you. While you move, your partner will create a piece of response art. Switch roles. When prompted, hang each piece and the accompanying response art on the wall.

4. **Written Responses to Art from Whole Group.** Everyone in the group reflects on each piece of art and accompanying response and adds sticky notes with single words and phrases in response to what you observe.
5. **Group Music-Making Circle.** The group closes with music-making on percussive instruments facilitated by Dr. Fox and including movement and vocal sharing inspired by the art surrounding the group.
6. **Group Share.** A guided group discussion encouraged reflections on the entire workshop process.

As noted, while the workshop was guided by the primary investigator (Dr. Fox), the co-investigator (Dr. Markman) served as a scribe/graphic facilitator,[†] creating visual response art on a large roll of paper throughout the art-based workshop. Following the initial activation of salutogenesis, Gabriel Braaten-Lee videotaped each art-based research session, creating another artistic rendering of the experience for additional review and analysis.

[†] Graphic Facilitation is an art therapy technique generally used for visual note-taking in group experiences, including professional meetings in nonprofit and corporate settings. (Winkel and Junge, 2012).

Results

We explored both art-based and textual themes that emerged in this study, including images emerging in visual, movement/gestural, musical, poetic and video modalities, both as primary responses to the experience of salutogenesis and also as creative responses to the primary art created. By “staying with the images” created, we hoped to deepen our understanding of those images and to encourage the images to further reveal themselves and offer data related to the essence of salutogenesis.

Data Analysis

Since this was an intermodal art-based research methodology, co-researchers were guided through different renderings and responses that included visual, two-dimensional art, gestural and movement responses, single word and brief textual responses, and a percussive drum circle. Data produced through each of these modalities were explored and triangulated with graphic facilitation response art and with the video content—and further engaged via the artistic responses of the investigators—in other words, using intermodal transfer (Knill et al., 2005) or imaginative variation (Moustakas, 1994, p. 35)—to identify emerging themes.

Visual Art Elements

Fourteen (14) total sets of visual data (primary responses on 12” x 18” newsprint and response art on 9” x 11” paper), as well as two long rolls of graphic facilitation, were produced and analyzed based on visual elements and features.

Use of Space

The use of space was rich and full in nearly every image. That is, nearly all the co-researchers used 100% of the available space on the paper provided, primarily with flowing,

curved, colorful lines without many sharp angles, nor much time spent filling and shading the white space.

Color

Of the set of 32 colors provided to the co-researchers (one set shared between two co-researchers), 25 were used at least once in a single piece, with the following frequency:

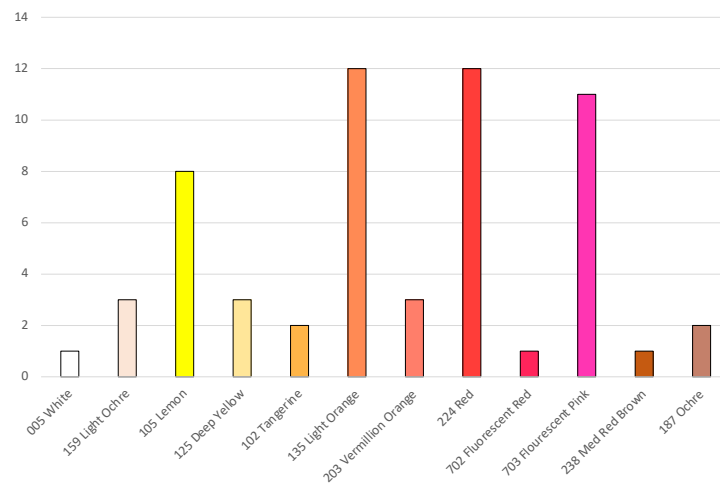


Figure 2. Use of Warm Colors by Co-Researchers

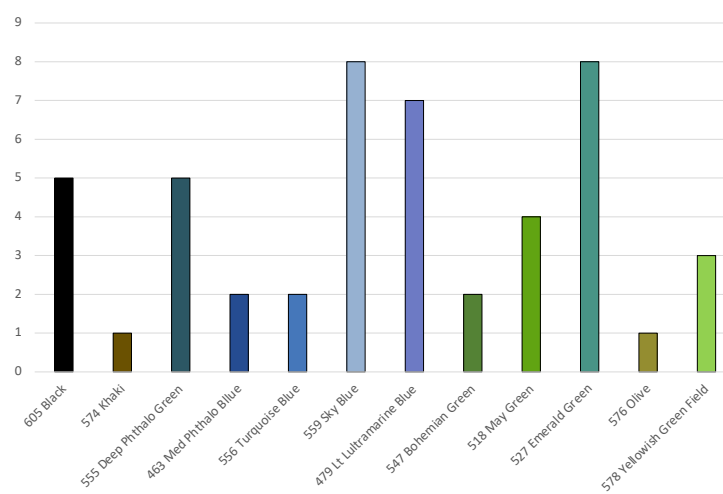


Figure 3. Use of Cool Colors by Co-Researchers

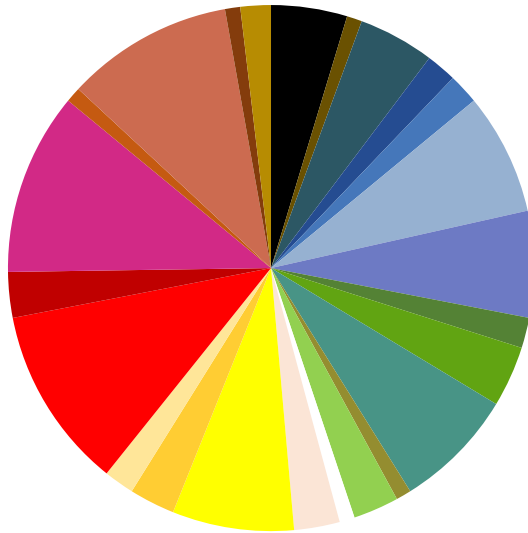


Figure 4. Overall Use of Color by Co-Researchers

The colors chosen were predominantly warm reds, oranges and yellows complemented by blue, blue/green or teal, green and black. In archetypal terms, the warm colors suggest Eros—fire, lifeblood, and also the root and lower chakras. The cool greens, blue and teal rise upwards to the heart, throat, and third eye chakras and suggest sky and water/consciousness. What's more limited here color-wise are earth tones, which would convey more of an earth-bound, embodied grounding. At the opposite extreme, the absence of a true purple (associated with the crown chakra, royalty and transformation) is also interesting, although one could argue that the preponderance of “fluorescent pink” and periwinkle in the color choices may fall more into the purple realm than the red or blue. Indeed, one participant during member-checking affirmed she was certain she had selected a color she thought was indeed purple.

Symmetry

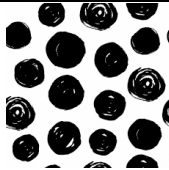
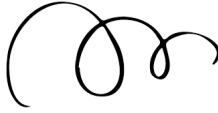
Interestingly, over a third of the art pieces (12 of the 30 images analyzed) were rendered with extraordinary symmetry; that is, with right and left sides reflecting each other in both color, shape and style of rendering.

Shading

Most of the drawings rendered appear to flow smoothly with the movement of each drawer's hand and body, with few pauses for shading; that said, sixteen of the thirty drawings included some measure of shading ().

Shapes

Common shapes seen in the artwork of the co-researchers and the frequency of their use are shown in the table below.

Categories	Shapes	Frequency (Number of pieces containing at least one of the noted images)
Round Shapes (44+)	 Circles	11 appearances in 5 pieces.
	 Dots	Roughly 33 appearances in 4 pieces.
Waveforms or Frequencies (25)	 Waves	25 appearances in 13 pieces.
Curved lines (24)	 Squiggles	13 appearances in 4 pieces.
	 Spirals	11 appearances in 7 pieces.

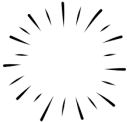
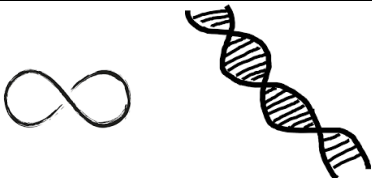
Straight Lines (26)	 Rays	12 appearances in 10 pieces.
	 Parallel Lines	14 appearances in 4 pieces.
Pointing shapes (all pointing in an upward direction) (32)	 Arrows	7 appearances in 2 pieces.
	 Trees	25 appearances in 2 pieces.
Infinity Symbol and Double Helix (5)		5 appearances in 5 pieces.
Other Symbols	 Birds in flight	50ish appearances in 4 pieces.
	 Hearts	5 appearances in 3 pieces.
	 Stars	5 appearances in 4 pieces.
	 Fallopian Tubes	1 appearance in 1 piece.
	 Chalice	1 appearance in 1 piece.

Figure 5. Overall Use of Shapes by Co-Researchers

Outlier Images

Two images worth noting here appear to be highly individual and may exemplify the intensity of compelling personal images over-riding or perhaps being triggered by a sense of the lived experience of salutogenesis, the focus of this study. An image of fallopian tubes (Figures 13 and 14) reflects female anatomy, seen also as the “divine feminine,” perhaps conveying kundalini energy (based on textual responses). The image of a chalice (Figure 20), with religious or spiritual connotations, appears in another.

It is important to note that these images were not necessarily executed in a purposeful way. Given the scribble drawing prompt, co-researchers were instructed not to approach the task with an intention to convey symbols but rather to allow images to emerge of their own accord. A future quantitative study might test the hypothesis that these outlier images may indeed reflect some essential aspects of salutogenesis; however, in this study they exemplify outlying rather than commonly shared themes that would point to the essence of the lived experience of salutogenesis.

On the other hand, a closer look at the original rendering of these images (Figures 14 and 20 in the appendices) does reveal relatedness to the other images conveyed—certainly symmetry and an upward movement are suggested.

Textual Analysis of Responses to Artwork

A word bubble (below) illustrates the frequency of terms used to describe the visual products. This textual data was taken from the total of 236 sticky-note responses to the visual art pieces created following the direct experience of salutogenesis and also in response to the movement responses to the art produced.



Figure 6. Word Cloud of Textual Responses to Artwork and Movement Response Art

Video Recordings of Movement and Drum Circle Data

Gabriel Braaten-Lee videotaped each 30-minute art-making, art/movement response, and the percussion circle portion of the day. During the taping, the co-researchers primarily worked in silence; however, Dr. Fox did periodically prompt them to “remain connected with the experience of salutogenesis.” It is notable that Braaten-Lee’s videotape was itself an artistic rendering of the group process, and it was therefore treated as an art response in its own right and was therefore mined for themes and a deeper understanding of the research topic.

One of the most striking anecdotal observations in the video footage was how quickly and seamlessly the participants engaged every prompt, without hesitancy and without ever interrupting the flow (e.g., with questions or confusion), as sometimes happens in art-based groups of this kind. This was a highly cohesive group that seemed to move and flow as one organism.

While it stands to reason that people experience salutogenesis differently, common themes also emerged in the video footage. A review of both videos reveals a quiet, peaceful, harmonious and flowing we-space, with a steady rhythm of 100 BPMs (beats per minute) underlying each group experience even before (but also during) the percussion circle. While the graphic facilitator moved in and out of the space, often with her back to the group while she drew, even she swayed with this rhythmic flow.

Images informed each other, arising in similar artistic themes—including lots of curves, expansiveness, filling up of entire spaces offered by the paper. We saw rainbow colors, parallel lines, crossing lines, upward spirals, sunbursts and starbursts.

When people began to move within the space, we saw lots of stretching; swaying like bamboo in the wind, both rooted and untethered, with eyes closed in deep contemplation or opened in awe, and with hands extended outward, both reaching and receiving. Breathing was audible at times; there was sighing, heaving, energy building. At times participants appeared to be engaged in movements that suggested Tai Chi, swimming or dancing; some seemed to take flight. A sort of directionality was emphasized by pointing and/or directing gazes and arms. The space felt alive.

Directing the intermodal transfer to the percussion group, participants were asked to listen deeply and add sound when the music seemed to require or desire it. Surrounded by the art creations, now posted on the walls, that sound emerged slowly in the first group, much more quickly in the second. In both cases, the sound felt unified and steady. Some participants added movement and vocalizations, timidly at first then more boldly and driving, while the tempo remained steady at around 100 BPM. Intensity combined with an easy, flowing quality; both layered over each other, harmonizing. Each circle followed the rhythm to a calm ending followed by several seconds of silence.

Creative Synthesis

Creative synthesis marks a final stage in heuristic inquiry and, as Moustakas's six stages of heuristic research (1990) appear to follow the stages of the creative process quite elegantly, creative synthesis can play an important role, too, in many art-based methodologies, even those without a heuristic bent. When creative synthesis presents neither purposefully nor analytically but rather organically, without prompting, images have an opportunity to sort themselves and to come forward in a new way to reveal the essence of a lived experience.

The graphic facilitation was engaged as a tool of inquiry and was not intended to produce a creative synthesis *per se*, but it seems it ended up serving that very function in the container provided. (See Figures 7 and 8, below, on p. 28.)

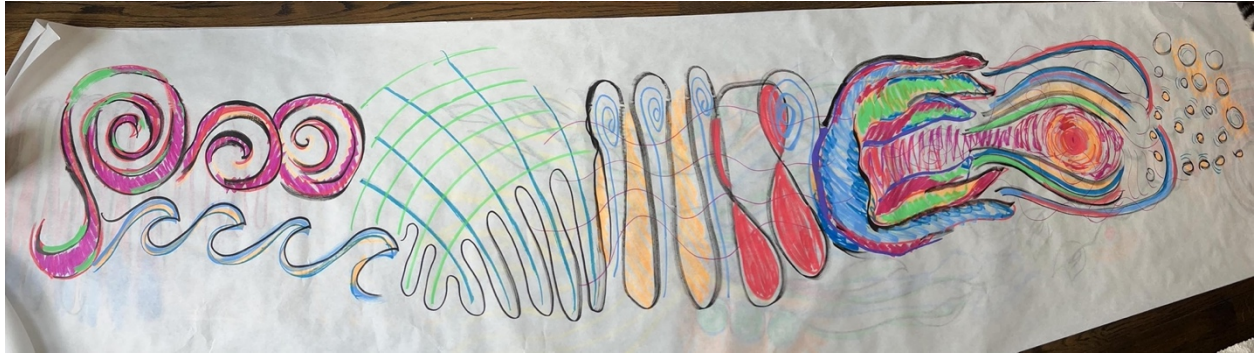


Figure 7. *Graphic Facilitation #1*



Figure 8. *Graphic Facilitation #2*

Dr. Fox's poetic imaginative variation, also below (p. 30), was not intended at all during the methodology's design; nevertheless, it emerged organically as another creative synthesis in response to reflecting upon *all* the data that emerged, particularly the video content.

Graphic facilitation

As noted, despite it not being the original intention, the graphic facilitation turned out to be a creative synthesis, at least with regard to all the visual artwork created by co-researchers. As such, it bore many similarities to that data. The most commonly used colors and shapes from the co-researchers' art also found their way into the graphic facilitation, in a more

refined way. Here we once again observe a full page, symmetry, a sense of flowing movement, and many familiar shapes (spirals, waveforms, dots and parallel lines).

The co-researchers' pieces lack any groundlines, and in the words of Dr. Markman, the entirety of her graphic facilitation appeared to "move like a frequency, not grounded." The repeating back-and-forth, up-and-down frequency seemed to capture a sense of the movement and gestures expressed by the co-researchers as they worked on and responded to their own and each other's art pieces.

An Imaginative Variation by Dr. Fox

Slowly I expand:

Traveling easily 'round stones in water.

Boldly I rise:

Up, up, up and bursting like stars expanding

Past the limits of the paper where I have lived, captured for posterity.

Different timbres harmonize to one heartbeat;

Steady yet untethered

Rooted in our we-space, yet in some mysterious way free to fly.

Themes

Several themes were gleaned from the data reviewed that help to paint a picture of the lived experience of salutogenesis. These include the following:

"Salutogenesis feels good."

Considering all the qualitative ways in which pathogenesis feels "bad" (for example, via pain, stuckness or lack of movement, worry and despair), salutogenesis appears to reside at an

opposing pole. The artwork produced (and also the subjective verbal expressions of the co-researchers, though these verbal contributions were not the primary focus of the study) conveyed a consistently pleasurable sensibility, movement, and optimism/hopefulness.

Ascension

When it comes to a sense of movement, pathogenesis is sometimes associated with stuckness or falling, losing one's footing and/or downward spirals. Not surprisingly, the images presented in this study consistently conveyed the opposite of that: a sense of rising, ascension, arrows pointing upward, building momentum and upward spirals. Even the prominent yellow and blue colors (including blue suggestions of birds in flight) suggested sky, and the relative absence of greens and browns suggest an absence of grounding. This upward and reaching sensibility also suggests transcendence, tapping into the heavens, a "higher power."

The image of radiance conveyed by lines accenting sun, star and other shapes (Figures 34 and 35) frequently suggested an upward movement (Figures 13 and 16) and an outward movement (Figures 22, 24 and 37). However, in two instances the ray-like shapes flowed downward, as with a waterfall. (See Figures 29 and 39.) And yet, if we stand back and reflect upon all the artwork as a whole, even these downward flowing shapes may reveal a slice of a perspective that suggest a sense of toroidal flow (strongly evoked in Figure 13), and by definition toroidal shapes suggest *both* upward and downward flow, both outward and inward movement (Figure 9, below), in a self-perpetuating rhythm mirrored in both the waveforms so prominent in these images—as well as in the steady rhythm engaged in the percussion circle at the end of the workshop.

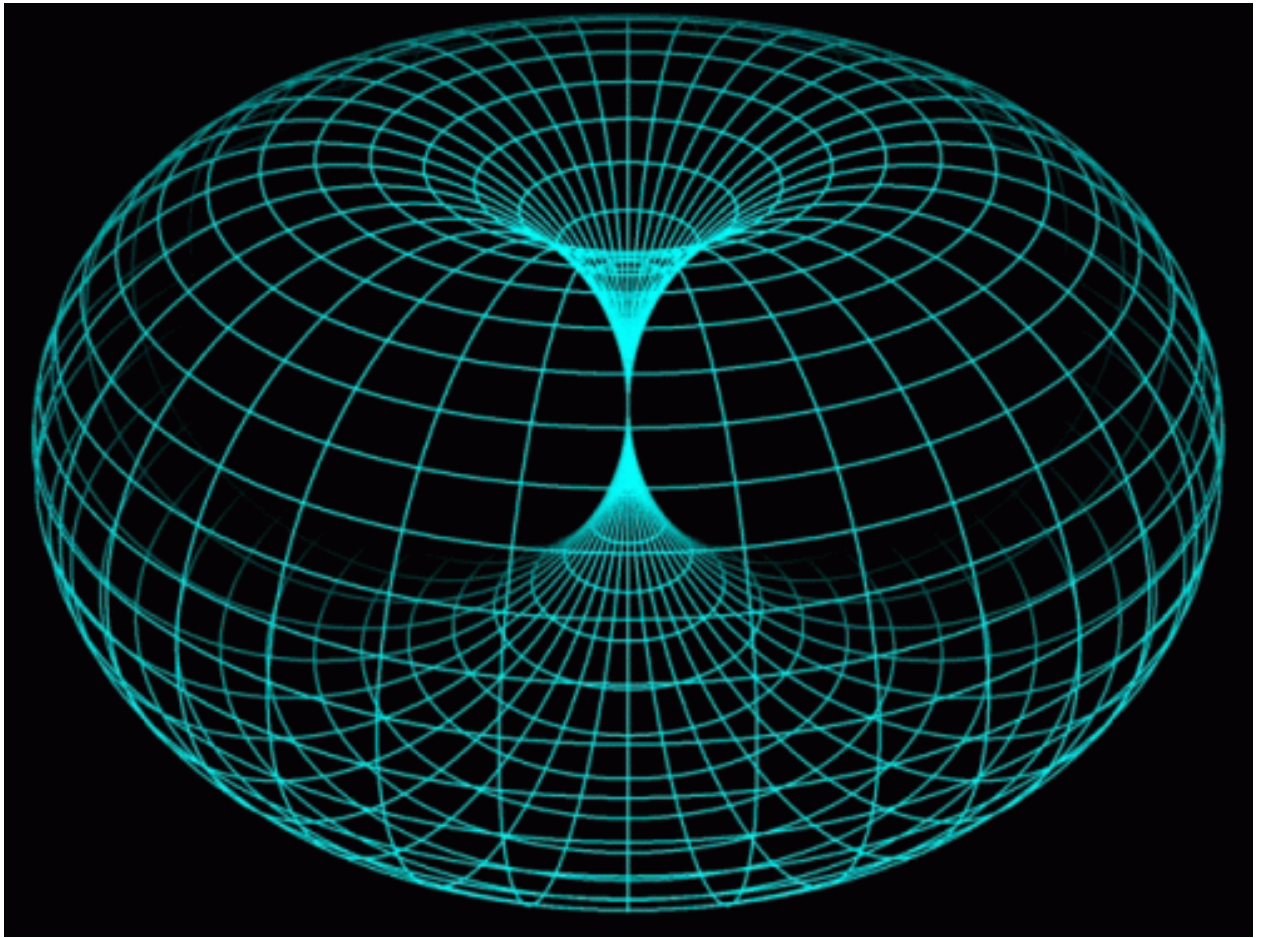


Figure 9. Toroidal Shape.

Flow

The rhythmic flow described above in the section on “Ascension” was reflected perhaps most compellingly when watching the video footage of each group of co-researchers as they worked. As if following a single heartbeat, even while each focused intently on their own individual work, the group movements while drawing, moving, dancing and making music and sounds with their bodies suggested a kind of coherent dance. The flow possessed qualities of smoothness, energy, synchrony, harmony—and not a single instance of individuals bumping into each other was observed. It was as if they tuned in with each other as one body without censoring any of their own impulses to move or draw what called to them. Movements were

quite subtle for some members; one individual appeared to take flight and move with extraordinary leaps and dance moves around the room.

The sense of flow conveyed in the images gathered also presented with striking symmetry that could be described as toroidal.

Love

While the term “love” itself is subjective and ineffable, this theme emerged continually and was conveyed not only by the repeated use of the word “love” in the textual analysis (as shown in the word cloud on page 24), but also in the prominence of the color red (associated with both Eros and Agape), in the appearance of a number of heart shapes in the drawings created, and also in the harmonious movement and respectful ways group members offered and received acknowledgements from each other—nonverbally during the workshop and quite effusively in the process discussion following the workshop.

Discussion

The particular methods Michael Cotton has developed to activate salutogenesis in humans offer an array of benefits related to an increased sense of wellbeing and thriving (Seagull, 2022; Angerer et al., 2023). Nevertheless, he has targeted his programs (particularly his mystery school, PraxisAletheia) toward adults who have reached an advanced stage of human development (Epoch 5 in his vernacular; parallel with Ken Wilber's postmodern green moving into teal stages). This choice supports a personal commitment to use what skills and talents he has to offer the world in advancing the evolution of the human species by moving closer to a tipping point that will allow for the emergence of a new stage in human evolution (Epoch 6)—in much the same way as a critical mass of scholars and intellectuals advanced human consciousness and led humanity from the Dark Ages into the Renaissance centuries ago.

The individuals participating in this study are representative of this target audience in that they have all progressed relatively far in their adult development, and they also share demographics of being primarily mature (mostly over age 55), white, educated, economically secure residents of the United States—about two thirds female and a third male. All have been engaged in various programs of the New Human University, including PraxisAletheia, and through these programs they have become adept at activating upper and lower energy vortices for the purpose of activating an inner organic technology™ and a flow of energy that theoretically supports salutogenesis.

The experience of salutogenesis is ineffable, difficult to put into words. This study sought to describe the lived experience of salutogenesis not so much through words as through images, using a multimodal art-based research methodology.

Several primary themes emerged from careful reflection on all the art produced during the art-based research workshop; which, for the sake of this article, we will put into words here:

- “Salutogenesis feels good.”
- Salutogenesis includes a prominent image of **Ascension**, with an upward directionality.
- Salutogenesis includes a prominent image of vibrational frequencies or, more specifically, a **Rhythmic, Toroidal Flow**.
- A subjective experience of **Love** (Eros and Agape) appears to be involved in salutogenesis.

Other findings made during the study that were not particularly anticipated included the observation that while some participants had trepidation about the study before it began—anticipating that it might cause feelings of vulnerability and risk, particularly with regard to moving outside a comfort zone when it came to engaging with art materials. (Co-researchers were of course reminded they could opt out at any time without penalty; all chose to remain.) Some participants were quite at ease from the beginning; but after the experience ended, every single participant expressed deep feelings of gratitude for the opportunity and described a subjective state of love and warmth towards each other.

Two outlier images emerged, discussed elsewhere in this article. Their infrequent use suggests they may fail to illustrate essential aspects of salutogenesis; however, they may offer interesting subjects for future study, to determine how personal images can over-ride set research intentions and/or how the experience of salutogenesis itself may trigger personal

images demanding personal attention on the way to wholeness. On the other hand, as noted earlier, a closer look at the original rendering of these images (Figures 14 and 20 in the appendices) does reveal a kind of relatedness to the other images reviewed—certainly symmetry and an upward movement are suggested by them.

In summary, the lived experience of salutogenesis as expressed by the 14 co-researchers involved in this study is essentially ineffable and yet can be described in flowing, rhythmic images that suggest upward movement and rhythmic flow in a cohesive, sacred we-space. Put another way:

Slowly we expand:

Traveling easily 'round stones in water.

Boldly we rise:

Up, up, up and bursting like stars expanding

Past the limits of the paper where we have lived, captured for posterity.

Different timbres harmonize to one heartbeat;

Steady yet untethered

Rooted in our we-space, yet in some mysterious way free to fly.

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APPENDICES

APPENDIX A: Recruitment Flyer

CALL FOR PARTICIPANTS – ART-BASED STUDY ON THE LIVED EXPERIENCE OF SALTOGENESIS

Are you a participant in Praxis Alethia (PA), Source Code Meditation (SCM) or another New Human University program, and have you experienced salutogenesis via breath expansion, breath rhythm or salutogenic autowave? If so, I invite you to take part in this research!

Here are the ways in which you can participate:



DEMOGRAPHIC SURVEY: Complete a survey, taking 10-15 minutes, designed to determine exclusion and inclusion criteria for the study.



ART-BASED WORKSHOP:

In a 3-hour workshop scheduled for June 26, 2023 at the New Human University at 1743 W Division Street, 2nd Floor, Chicago IL 60622, participants/co-researchers will first form the salutogenic base, then the investigators will guide a series of art-making activities and imaginative dialog, which will be engaged individually, in dyads and in the large group. You will be asked to share your artistic expressions as well as your responses to the artistic expressions of other co-researchers.

* * * * *



POTENTIAL RISKS OR DISCOMFORTS: The procedure involves minimal risk. However, since the primary research activity is a 3-hour workshop, it could leave you feeling mentally or physically taxed. To manage any discomforts or concerns, you will be provided with water for hydration and encouraged to take breaks as needed. Art-making can provide many benefits for helping understand human experience, and it can also trigger emotional responses and memories. Therefore, mental health resources will be provided to you.



COLLABORATION AND BENEFIT: As part of this study, you will have the opportunity to meet in a sacred we-space with others who have had a shared experience of salutogenesis. You will be contributing to much-needed knowledge about the nature of salutogenesis, particularly ineffable or hard-to-describe experiences. You will receive updates about the project, including opportunities to “member-check” your specific contributions for accuracy. No identifying information will be included in any published research. Thank you in advance for your time and effort.

Please forward any inquiries or concerns to Dr. Haley Fox (haley.fox@smwc.edu) or Dr. Elizabeth Markman (elizabeth.markman@smwc.edu).

APPENDIX B: IRB Approval to Conduct Research

**MEMO**

To: Haley Fox, MA, LPC/LMHC/LPCC, PhD, ATR-BCCS

Elizabeth Markman, MA, LCPC, ATR-BC, PhD

From: Lamprini Pantazi, Ph.D., & Chair of the Human Subjects –Institutional Review Board

Date: November 2nd, 2022

Re: Human Subjects Institutional Review Board Application

Thank you for submitting a Human Subjects proposal entitled **“The Lived Experience of Salutogenesis: An Arts-Based Study”**.

The Institutional Review Board (IRB) of Saint Mary-of-the-Woods College has **approved your research**. Unless renewed, this approval will expire on Nov. 2nd, 2023. If any changes need to be made during implementation of this research project, please submit those changes to the IRB for its approval. Also, if any incidents occur, please notify the IRB as soon as possible.

We wish you success with your research project.
Institutional Review Board members:

A handwritten signature in black ink, appearing to be "L. Pantazi", written over a horizontal line.

Lamprini Pantazi, Ph.D.

Kimberly LaComba, Ph.D.

Scott Ripple, MD

Douglas Sperry, Ph.D.

Christine Wilkey, MSW, LCSW

Tricia Pierce, DHS, ACSM-CEP.

APPENDIX C: Consent to Participate in Research

Title of the Research Study: The Lived Experience of Salutogenesis: An Art-based Study

Principal Investigator: Haley Fox, MA, LPC/LMHC/LPCC, Ph.D., ATR-BCCS

Co-investigator: Elizabeth Markman, MA, LCPC, ATR-BC, Ph.D.

You are being asked to participate in a research study about **the lived experience of salutogenesis**. Participation is completely voluntary. Key information to consider is provided below. Please carefully consider the entire form. Feel free to ask questions about any of the information before deciding whether or not to participate.

Key Information

- **Purpose of the research study:** To deepen understanding of the lived experience of salutogenesis
- **Procedure and Duration:** A 3-hour workshop to include activating salutogenesis, followed by engagement in a variety of art-based research activities led by Dr. Fox.
- **Risks and discomforts:** Participants could find the 3 hours mentally or physically taxing. They could also find them refreshing and energizing. A variety of art-based activities will break things up, water will be provided for hydration, and wellness breaks will be encouraged as needed. Mental health resources will be offered as needed.
- **Benefits:** Participants may experience the benefits of salutogenesis, self-expression, feeling heard, and engaging in a sacred we-space.
- **Participation is voluntary.**

Purpose of the Research

The purpose of the research study is to deepen an understanding of the lived experience of salutogenesis and to articulate this in some ways ineffable experience using artistic tools, including oil pastels, movement, words and music. The Primary Investigator (PI), Haley Fox, is an adjunct faculty at Saint Mary-of-the-Woods College (SMWC). The Co-Investigator, Elizabeth Markman, is full-time on the faculty at SMWC. The IRB of SMWC has approved this research study.

Procedures

The primary data used to inform this research will be gathered in a 3-hour workshop. During the workshop, participants will first form their salutogenic base, then the investigators will guide a series of art-making activities and imaginative dialog, which will be engaged individually, in dyads and in the large group.

Risks or Discomforts

The procedure involves minimal risk for participants. However, anticipated possible risks may include feeling mentally or physically taxed, since the primary research activity is a 3-

hour workshop. To manage any discomforts or concerns, the co-researchers will be provided with water for hydration and encouragement to take breaks as needed. Mental health resources will also be offered as needed.

Potential Benefits

Anticipated benefits include the perceived benefits of salutogenesis, self-expression, feeling heard, and engaging in a sacred we-space.

Confidentiality

Only the co-researchers and principal investigator will have access to the gathered raw data, which will be maintained for a period of three years in a password-protected, secure electronic format after publication of the results. The results of this study will be shared with co-researchers, if requested, which may increase knowledge of salutogenesis and art-based research.

Voluntary Participation

Participation in this research study is entirely voluntary. You can decline participation by not signing the consent form. You can withdraw from the study at any time without penalty by contacting the Principal Investigator, Haley Fox, at haley.fox@smwc.edu, even if you decide to be part of the study now.

Use of Data for Future Study

Data that does not contain information directly identifying you could be used for future research studies, submitted for publication, or distributed to another investigator for future research studies without additional informed consent.

If you have questions about this research study, please contact the principal investigator or co-investigator.

Principal Investigator

Haley Fox, MA, LPC/LMHC/LPCC, Ph.D., ATR-BCCS
SMWC Adjunct Faculty, Master of Arts in Art Therapy
haley.fox@smwc.edu

Co-investigator

Elizabeth Markman, MA, LCPC, ATR-BC, Ph.D.
SMWC Core Faculty, Master of Arts in Art Therapy
elizabeth.markman@smwc.edu

This study was approved by the Saint Mary-of-the-Woods College Human Subjects Institutional Review Board on November 2, 2023. If you have questions or concerns about your rights as a research participant, you may contact the chair of the Human Subjects Institutional Review Board.

Chair, IRB

Dr. Lamprini Pantazi, Chair, Human Subjects Institutional Review Board
Saint Mary-of-the-Woods College
Saint Mary of the Woods, IN 47876
(812) 535-5232
lpantazi@smwc.edu

My signature below indicates that I am 18 years of age or older, I have been informed about this study, I consent to participate, and I have received a copy of this consent form.

Signature

Date

Witness Signature

Date

Note: If participant is under the age of 18, the participant's parent or guardian must sign the consent form, and the participant must sign an assent form.

APPENDIX D: Consent to Photograph Artwork & Audiotape Textual Data

Thank you for your participation in this research project. As part of this project, you may choose to be photographed, videotaped, and/or audiotaped and also invited to make art. Please indicate below the use of the media to which you are willing to consent by initialing to indicate “yes” to each item, based on your comfort level. You will not be penalized for refusing to be photographed and/or audiotaped or to have your personal artwork published.

The results of this study may be presented in educational settings, scientific journals, popular press or newspapers, professional conferences, or social media. The researchers agree to only use the materials in ways to which you agree.

Only aggregated data and pseudonyms will be used in presenting this research.

Please initial your approval.

I give my approval to be videotaped during the ABR workshop. Yes: _____ No: _____

I give my approval to be audiotaped during the ABR workshop. Yes: _____ No: _____

I give approval for my spoken contributions within the research to be recorded and transcribed.

I understand that I will be given the opportunity to review transcribed text for accuracy and intent before the research is finalized (member-checking). Yes: _____ No: _____

I give approval for my artwork to be photographed and published. Yes: _____ No: _____

I understand that I can withdraw my permission to be photographed and/or audiotaped, and for my artwork to be photographed, at any time without prejudice and with no explanation required.

I have read the above and give my consent for the use of the photograph/ audiotape as indicated.

I certify that I am eighteen (18) years of age or older and that I have been given a copy of this form for my own records.

Signature _____

Date _____

Witness _____

Date _____

APPENDIX E: Demographic Survey

Demographic Survey

Please fill out this survey to begin this important research experience. Data will be shared/published only in aggregate form.

Gender

Please Select



Age

☐

0 - 17

☐

18 - 24

☐

25 - 34

☐

35 - 44

☐

45 - 54

☐

55 - 64

☐

65 - 74

☐

75 or more

Ethnicity

☐

White

☐

Asian

☐

American Indian

☐

Black or African
American

☐

Middle Eastern or
North African

☐

Hispanic Latino or
Spanish origin

☐

Native Hawaiian or
Other Pacific Islander

☐

Other

Citizenship

Education

☐

Less than HS diploma

☐

High school

☐

Some college

☐

Bachelors degree

☐

Graduate degree

☐

Post-graduate Degree

Type of Employment

☐

Student

☐

Unemployed (looking
for a job)

☐

Unemployed (not
looking for a job)

☐

Self-employed

☐

Full-time employment

☐

Part-time employment

Marital Status

☐

Single

☐

Married

☐

Divorced

☐

Widowed

NHU Involvement (Choose all that apply.)

- ☐ Pathways to Awakening or 8 Weeks to Awakening
- ☐ Source Code Meditation (SCM)
- ☐ Higher Brain Living (HBL) 22-session series
- ☐ Praxis Alethia (PA)
- ☐ Higher Brain Living (HBL) Facilitator
- ☐ PA Mentor
- ☐ Other

What has been your experience of SalutoGenesis to date? (Choose all that apply.)

- ☐ Breath Rhythm
- ☐ Breath Expansion
- ☐ Salutogenic Autowave
- ☐ Double Helix

Submit Survey

APPENDIX F: Detailed Procedures

Art-based Interventions during Art-based Research Workshop

An in-person, art-based workshop will guide co-researchers through a step-by-step process designed to usher forth art-based data related to the topic of understanding the lived experience of salutogenesis. Prior to engaging the steps, I will set up the room with large (12” x 18”) sheets of newsprint and art supplies (oil pastels). Instructions for co-researchers follow. (Timelines are estimates/guides.):

1. Introductions and Overview of the Day [15 minutes]
2. Activate salutogenesis. [5-10 minutes]

In the words of Michael Cotton, “form the base” by alternately activating the lower and higher subtle energy vortices. Notice any change in breath, such as breath expansion, breath rhythm, and/or the salutogenic autowave. (See more detailed instructions in Appendix E, below.)

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Creating The Salutogenic Base

Due to the brain-FIRST nature of this work and the harnessing of the power of the awakened brain, the amount of meditation required to produce profound effects is proportionally much less than with traditional meditation techniques. Soon you will practice forming the meditation base, then you'll learn to introduce meditation. Don't underestimate the power of creating the meditation base alone. Profound stress dissipation, physical healings and dramatic awakenings in brain/mind can occur before you ever leverage this awakened brain response with meditation. After 2 weeks of practice you should not only be proficient at turning on the Higher Brain response (forming the meditation base) but also have started noticing changes in how you feel—less stress, more clarity, etc.

Let's get started...

As you perform and practice this sacred work you are going to witness miracles that are new to you. You will feel as though what you are doing is magic. I assure you it is not. Do not let this go to your head. You are a vehicle—a conduit for a power that is bigger than you, or me, or any of us. You are setting loose the impulse that

contains the power and wisdom of life itself. This process deserves reverence. We are on hallowed ground.

Once you have developed a feel for the mouse pad exercise it is time to begin the Salutogenic Base and learn to consistently create the merge, mobilize energy to your Higher Brain and SalutoGenesis.

The SalutoGenesis may feel subtle in you at first—a slight change in breathing, twitching sensations or a mild current of energy. Trust the process...bigger is not necessarily better. As you become proficient merging into your own subtle energy vortexes you will feel this SalutoGenesis flowing in you to your Higher Brain. When SalutoGenesis fully engages it can feel like something is 'breathing you'...new breath patterns and energy flows arise spontaneously. This experience of automated breathing and waves of energy can be stopped by you by merely changing position or you willing it to stop. However the freeing and liberating experience, even if unusual and without past reference, feels natural, deeply rejuvenating and like you have found home.

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The Salutogenic Base

Also referred to as the "SCM Base"

Step 1:

- **Lower SEV Merge with Touch:** Begin lying face down. Locate your upper and lower subtle energy vortices (SEV). Close your eyes. Contact and merge into your lower SEV (notice hand position on diagram) by inhaling breath and intending that breath into the lower SEV as you touch quickly in 45° and up and out 45°.



Note: If you cannot comfortably reach the area to contact you can still create the response by using breath and intention only, imagining the contact going in as you learned to do it on the mouse pad.

Following the merge let your brain, body and breath do whatever they want to do (move, twitch, breathe, etc.) as you focus attention only on the lower SEV for 3 complete natural cycles of breath.

- Repeat the above 3 times, each time following three natural cycles of breath with a deliberate merging contact into the lower SEV.
- Awareness on SalutoGenesis: Simply notice SalutoGenesis flowing in the body for 10 full cycles. Let it happen. Surrender to it.

Step 2:

- **Upper SEV Merge with Touch:** Contact and merge into your upper SEV (notice hand position on diagram) by inhaling breath and intending that breath into the upper SEV as you touch quickly in 45° and up and out 45°.

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Following the merge let your body and breath do whatever they want to do (move, twitch, breathe, etc.) as you focus attention only on the upper SEV for 3 complete natural cycles of breath.

- Repeat the above 3 times, each time following three natural cycles of breath with a merging contact into the upper SEV (see diagram for hand position).
- Awareness on SalutoGenesis: Simply notice the SalutoGenesis flowing in your body for 10 full cycles. Let it happen. Surrender to it.

Step 3:

- Alternating Breath-Merge: Intend deliberate breath and focus without physical touch, but imagining what the touch feels like (this is breath-merge) into the lower SEV. Then observe a complete natural cycle of SalutoGenesis. Now breath-merge into the upper SEV. Then observe a complete natural cycle of SalutoGenesis. Repeat the above alternating breath/merge for 5 more cycles.
- Awareness on SalutoGenesis: Assume a passive observer position and notice the SalutoGenesis continuing to flow in your body for 3 full cycles.

Step 4:

- Rapid Alternating Breath-Merge: Now breath/merge, alternating between upper and lower subtle energy vortexes. Speed up to twice the natural rhythm of the flowing SalutoGenesis. As your lower SEV is breath/merged into, lift your pelvis a few inches into the air and envision your lower SEV opening. Then as your upper SEV is breath/merged into, tuck your chin, envisioning the opening of your upper SEV. Repeat 5 times.

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- Awareness on SalutoGenesis: Relax completely following the 5th cycle. Don't attempt to 'make' anything happen, just return to the passive observer position and notice the SalutoGenesis more fully flowing in your body up to your Higher Brain. Observe it for 40 full cycles, allowing any spontaneous movements to occur in your body as it cycles upwards and you feel it into your Higher Brain.

Note: You may not feel like subtle energy is actually flowing through pathways but more as if your entire body is vibrating, or that your body is made out of energy, or simple subtle change in your breathing. These are all good signs.

Step 5:

- Surrender to Archetypal Energy Flows and Movement: Roll onto your back or stand. For 1-5 minutes let the spontaneous energy flows guide you into spontaneous positions or movements of your body. Go with the flow. If your body wants to move in certain ways, let it. If not, just notice SalutoGenesis. Allow any spontaneous movements, postures or hand positions (mudras) to express through you. The flowing SalutoGenesis may move you into spontaneous dance, yoga postures or Tai Chi like movements. These are primal archetypal patterns that enhance energy flow—let them emerge naturally. Let the intelligence that is now flowing through you guide you from the inside out.



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Note: Once the Salutogenic Base is learned and you have become proficient at the technique, you may find that you no longer need to make physical contacts in your body. Breath and intention into the SEV's will be enough to engage SalutoGenesis and it may take as little as 5 minutes to create the thrive state and be fully prepped for the meditation.

Note: Don't get hung up on what the SalutoGenesis feels like; just keep noticing changes in breath and changes in energy sensations in your body. It may not feel to you like what I describe—that is ok. Just notice any breath expansions or rhythms and any currents of energy or even the experience of subtle vibration within your body.

3. Individual Art Directive: The Scribble Drawing. [15 minutes]
 - 3.1. Situate yourself in front of a large piece of newsprint. Note what color oil pastel calls to you, and pick it up.
 - 3.2. Make a scribble.
 - 3.3. Reflect upon your scribble, and using any other art materials available, make something out of it.
 - 3.4. Stop when the drawing seems to tell you it is done, or when the facilitator rings the bell, whichever happens first.

[Break]
4. Authentic Movement and Response Art in Dyads. [about 30-40 minutes]
 - 4.1. Pair up with the person to your left and agree upon roles. One person will create response art to their partner's art, while the other remains in the role of Artist/Witness. After about 10 minutes, change roles.
 - 4.2. Place your partner's drawing in front of you, and reflect upon it deeply.
 - 4.3. "Move" to your partner's drawing, engaging any organically emerging gestures in any manner that the drawing inspires—while the Artist witnesses.
 - 4.4. The Artist/Witness then creates a piece of response art based on their partner's authentic movement/feedback.
5. Bring the 4 pieces of art together, and share observations related to the art and the process of art-making. [5-10 minutes]
6. Finally, hang each piece and the accompanying response art on the wall to prepare for the next part of the process.

[Break]

7. Written Responses to Art from Whole Group. [20 minutes]

Everyone in the group reflects on each piece of art with each accompanying response (gallery-style) and adds sticky notes with single words and phrases in response to what they observe.

8. Group Share. [30 minutes]

A guided group discussion encourages more reflections on the artwork and images that have emerged. A scribe/graphic facilitator notes data from verbal and art-based responses on large paper hung on the surrounding walls.

9. Group Music-Making Circle. (5-10 minutes)

The group closes with music-making on percussive instruments and vocal sharing, a creative synthesis inspired by the art surrounding the group.

10. Closing Remarks (10 minutes)

APPENDIX D: Raw Data - Images



Figure 10. Image 01A

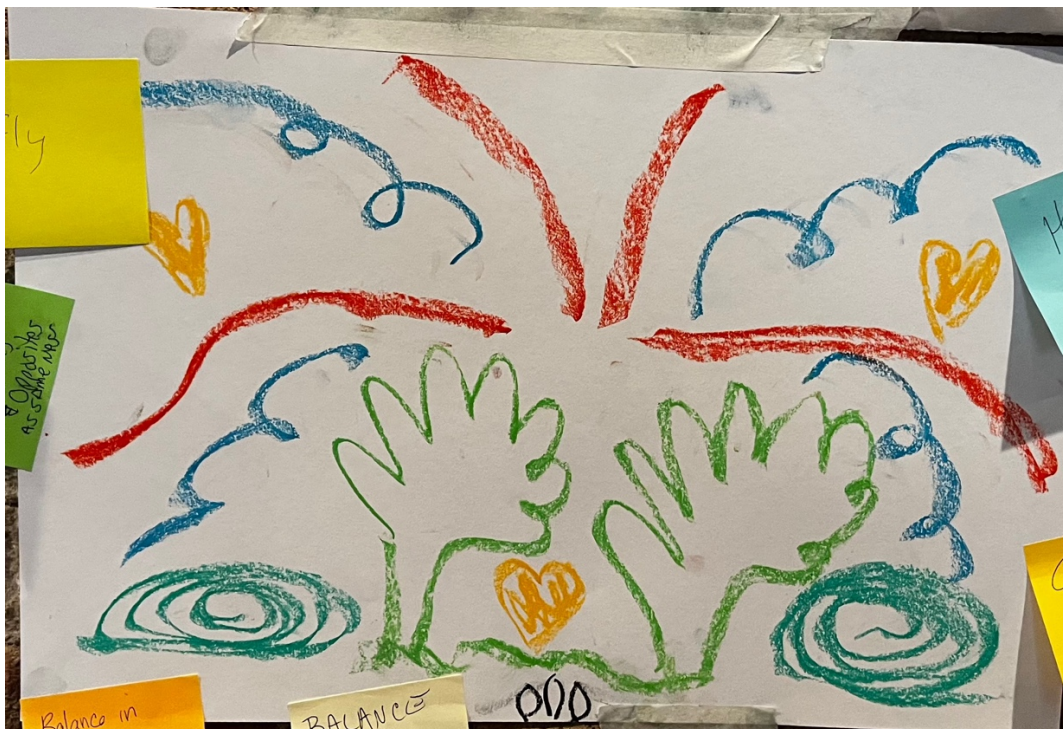


Figure 11. Image 01B

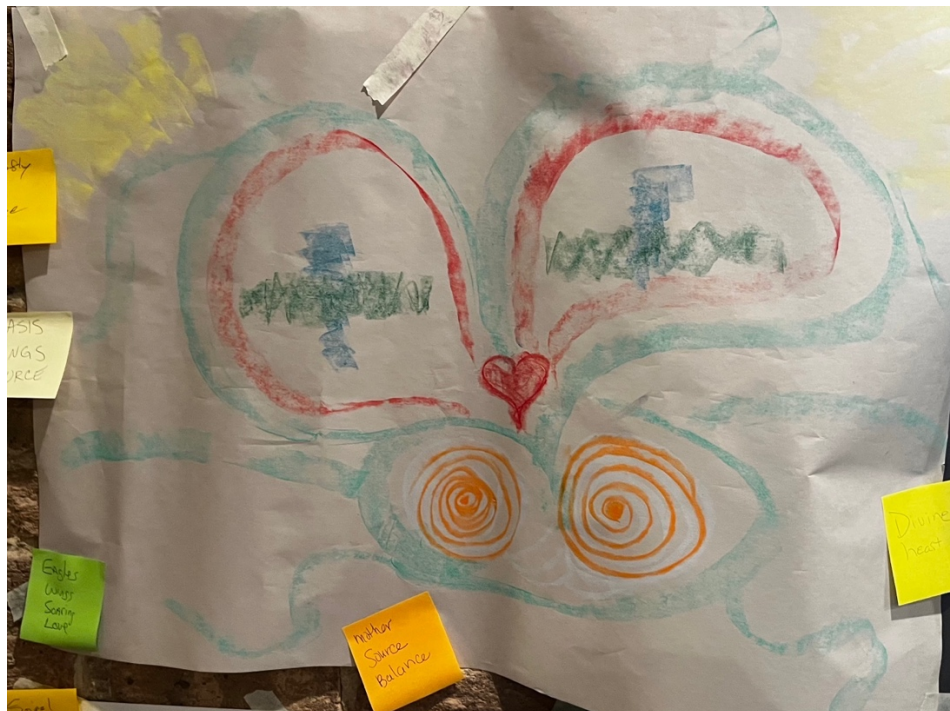


Figure 12. Image 02A

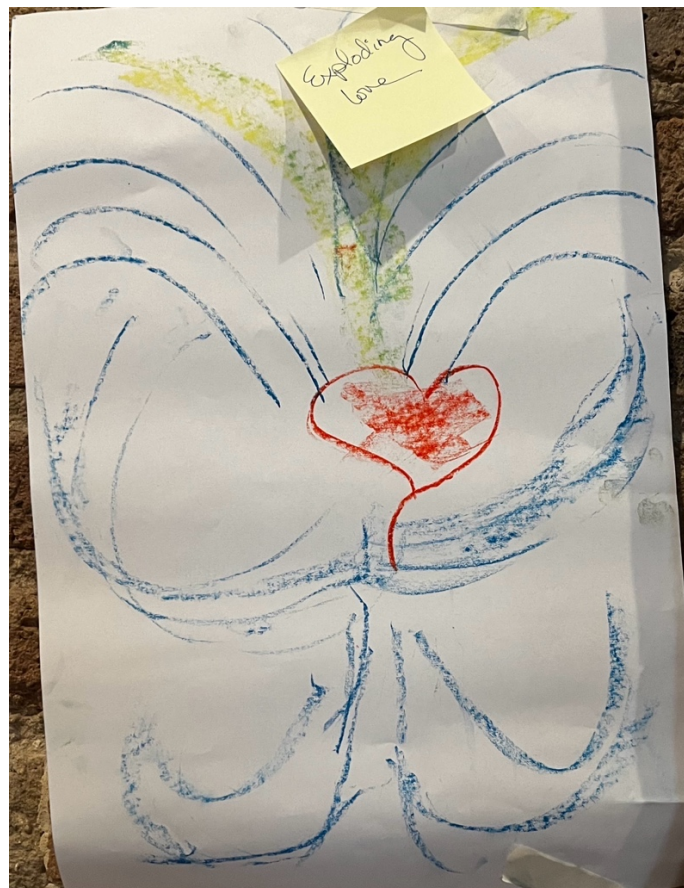
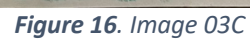
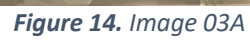


Figure 13. Image 02B



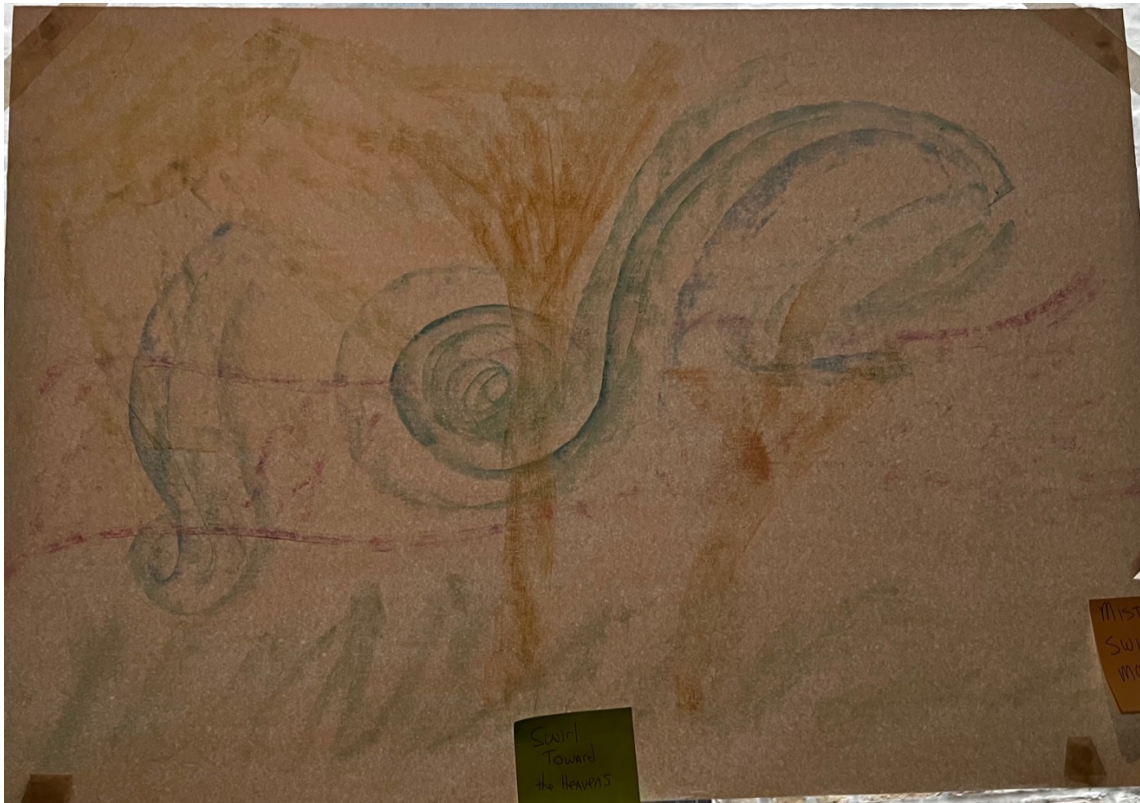


Figure 17. Image 04A

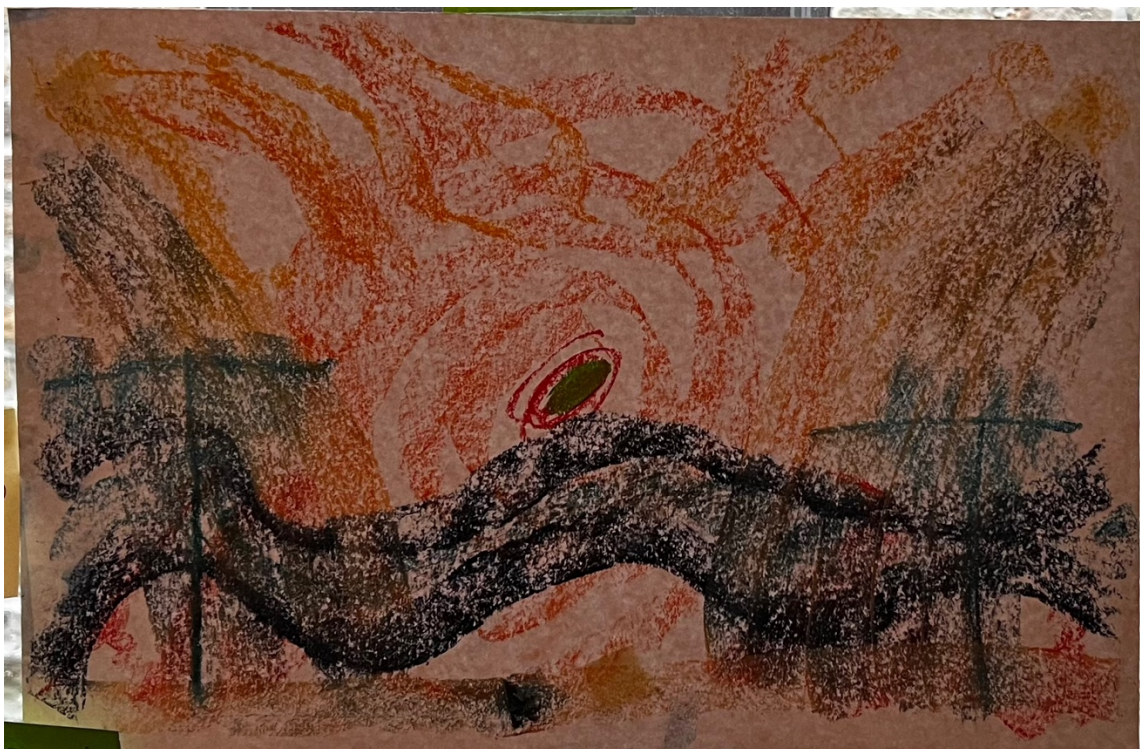


Figure 18. Image 04B

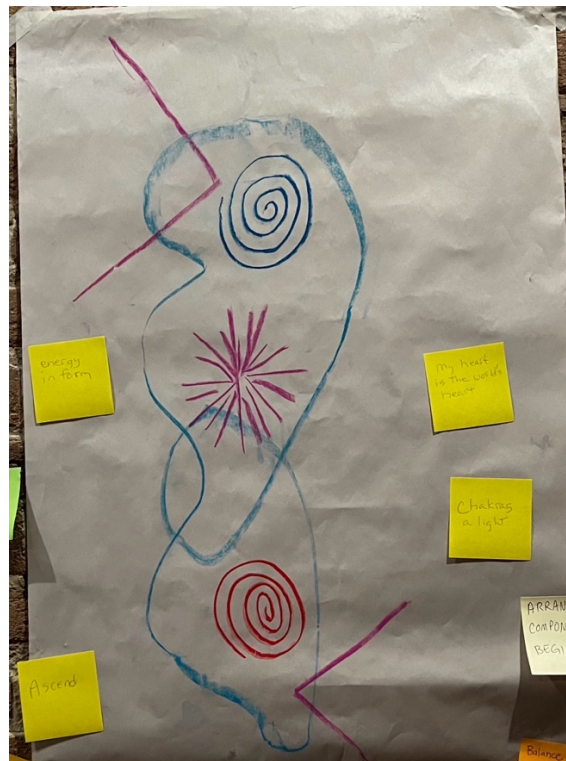


Figure 19. Image 05A

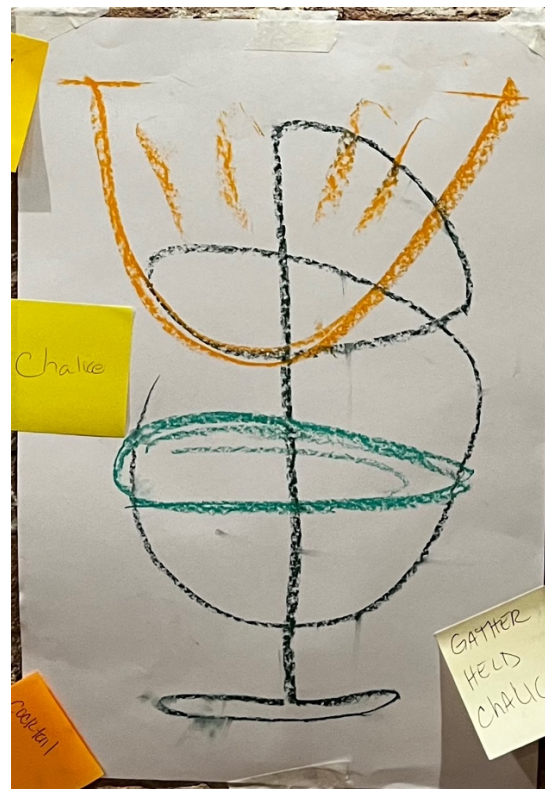


Figure 20. Image 05B

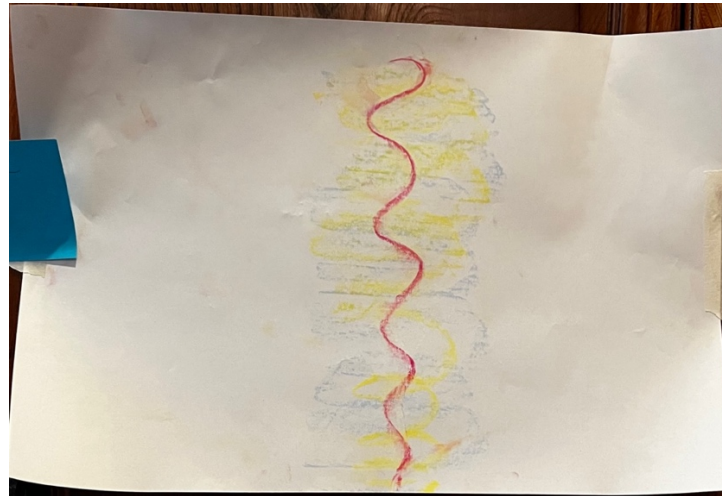


Figure 21. Image 06A



Figure 22. Image 06B



Figure 23. Image 06C

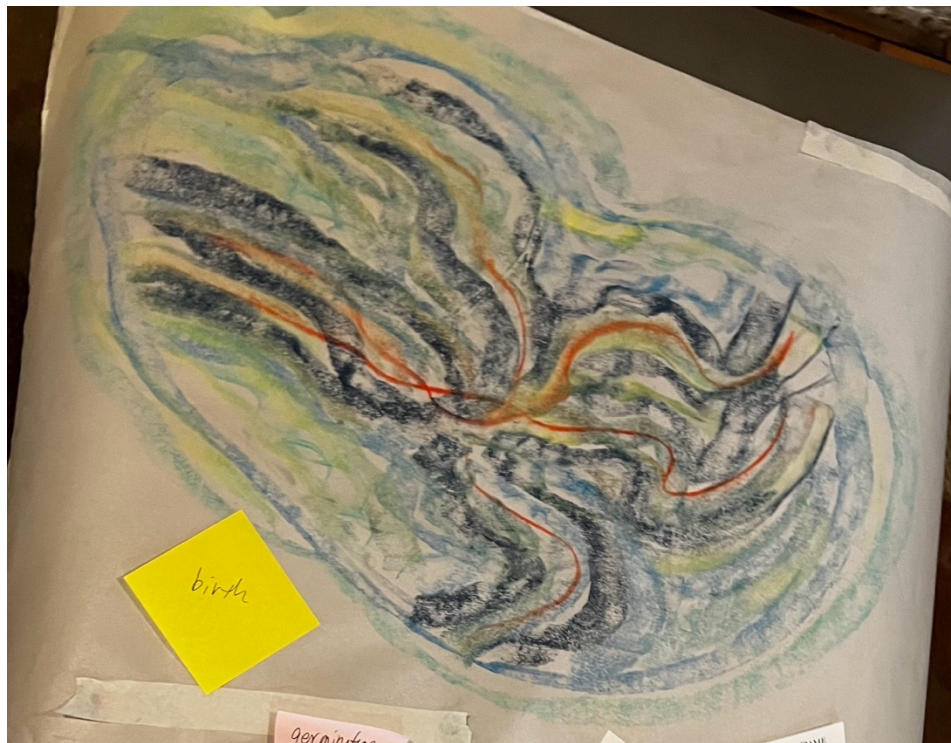


Figure 24. Image 07A

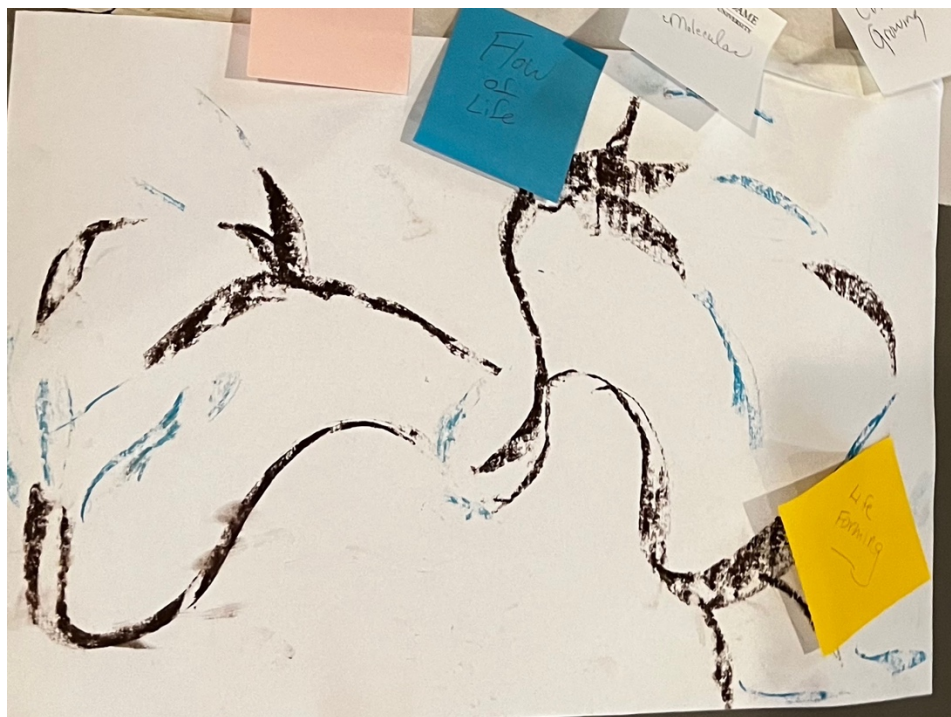


Figure 25. Image 07B

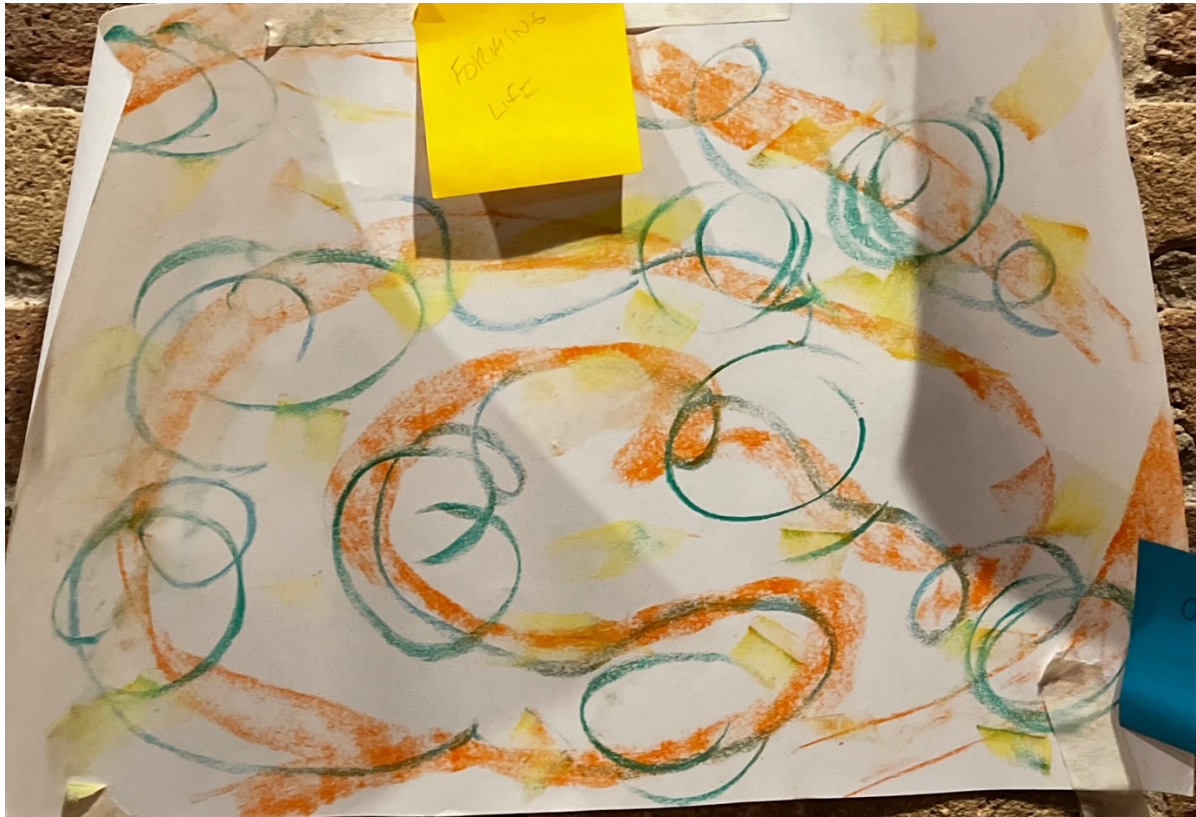


Figure 26. Image 08A



Figure 27. Image 08B

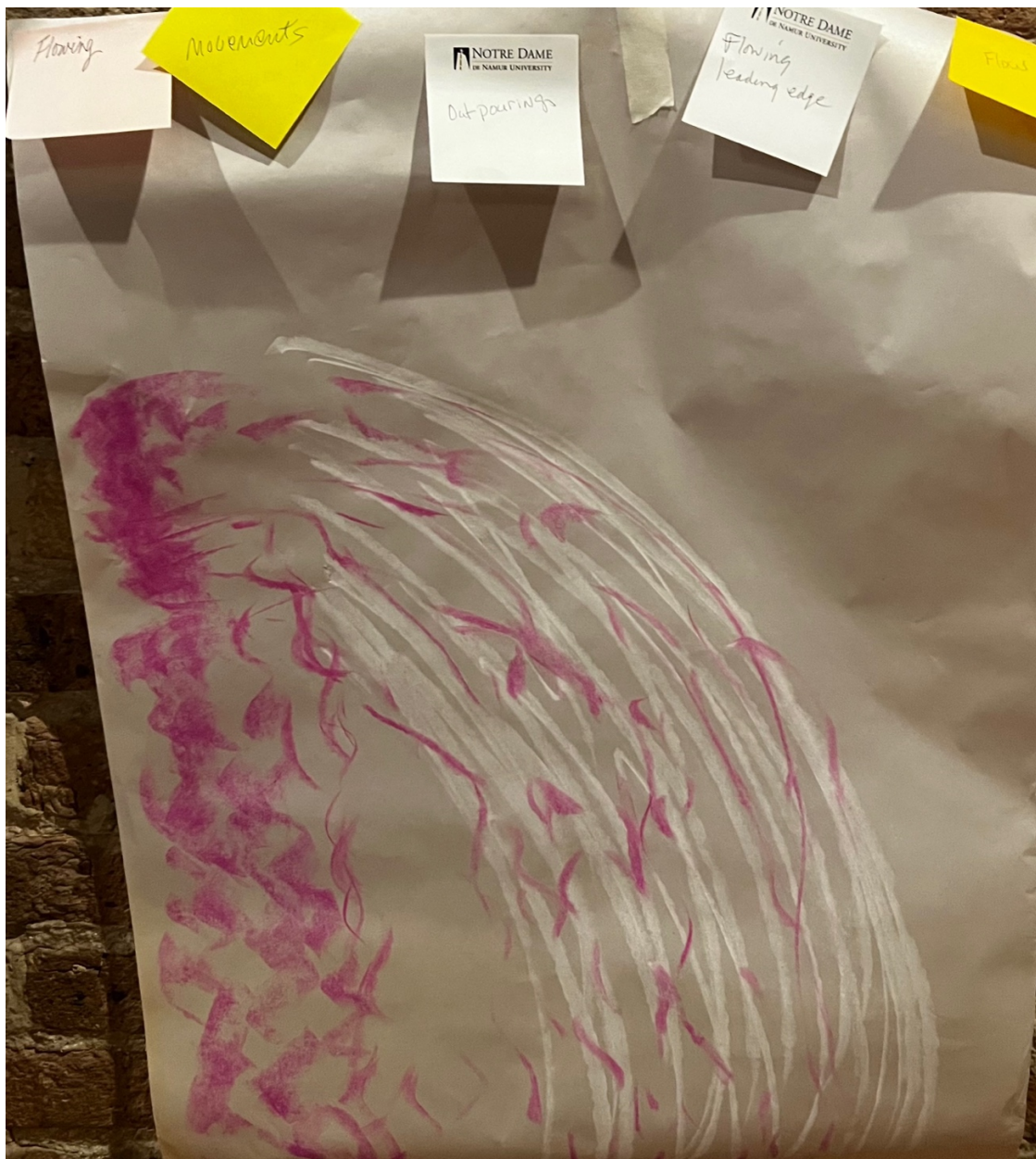


Figure 28. Image 09

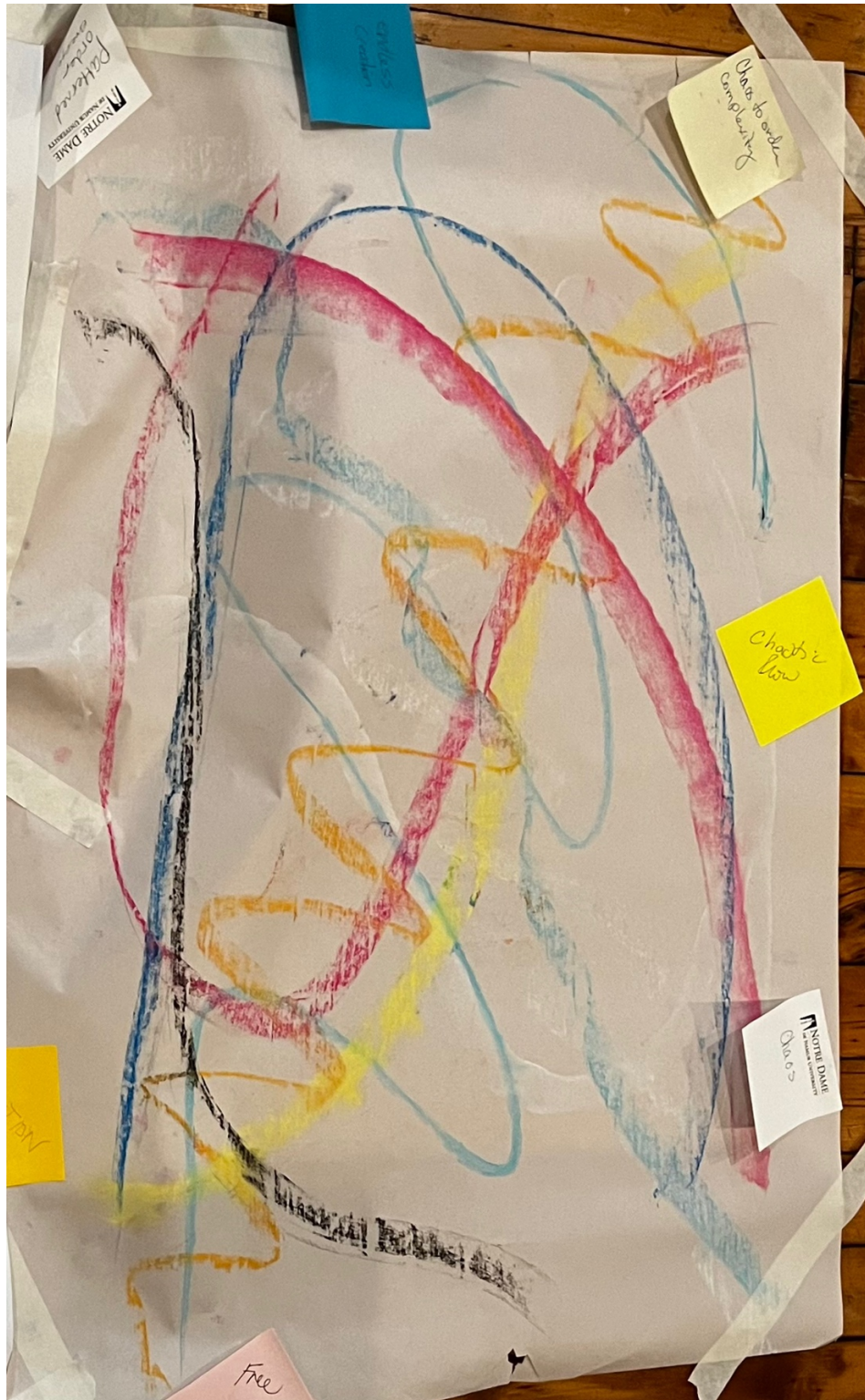


Figure 29. Image 10A

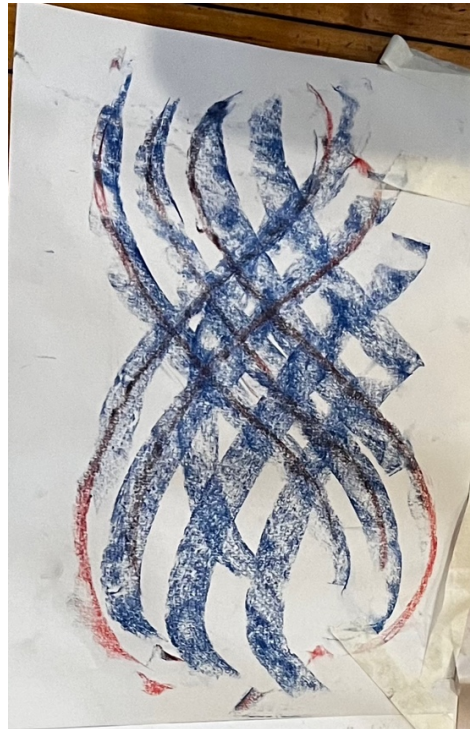


Figure 30. Image 10B

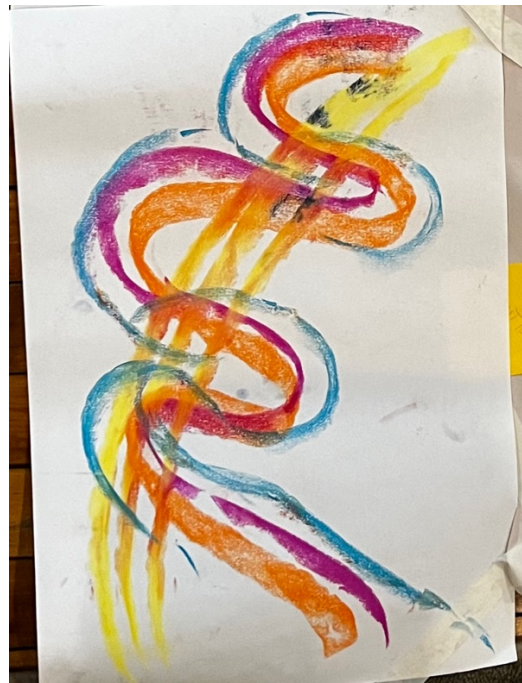


Figure 31. Image 10C

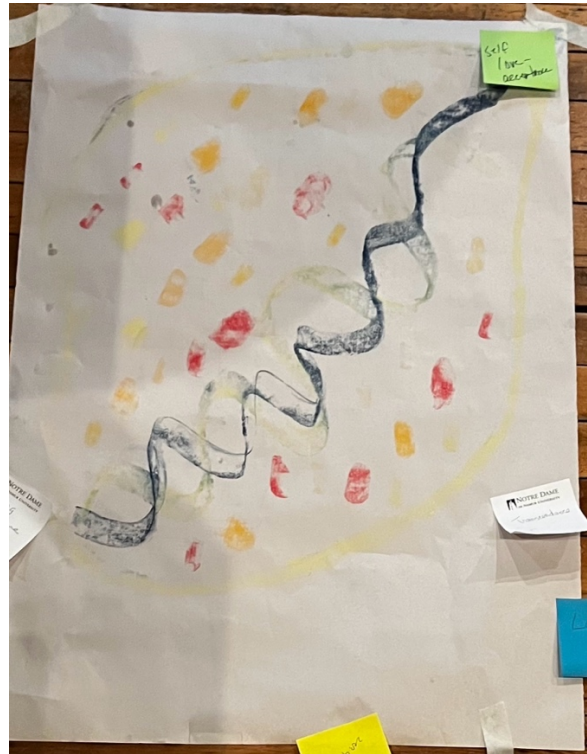


Figure 32. Image 11A

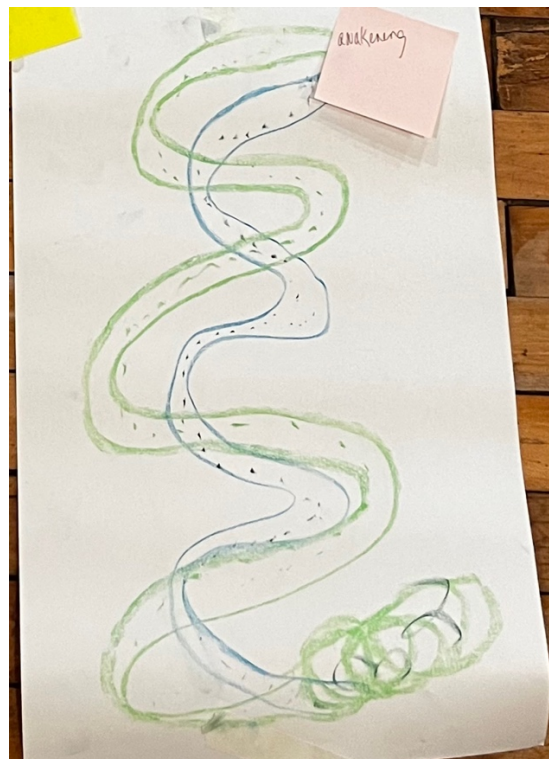


Figure 33. Image 11B



Figure 34. Image 12A

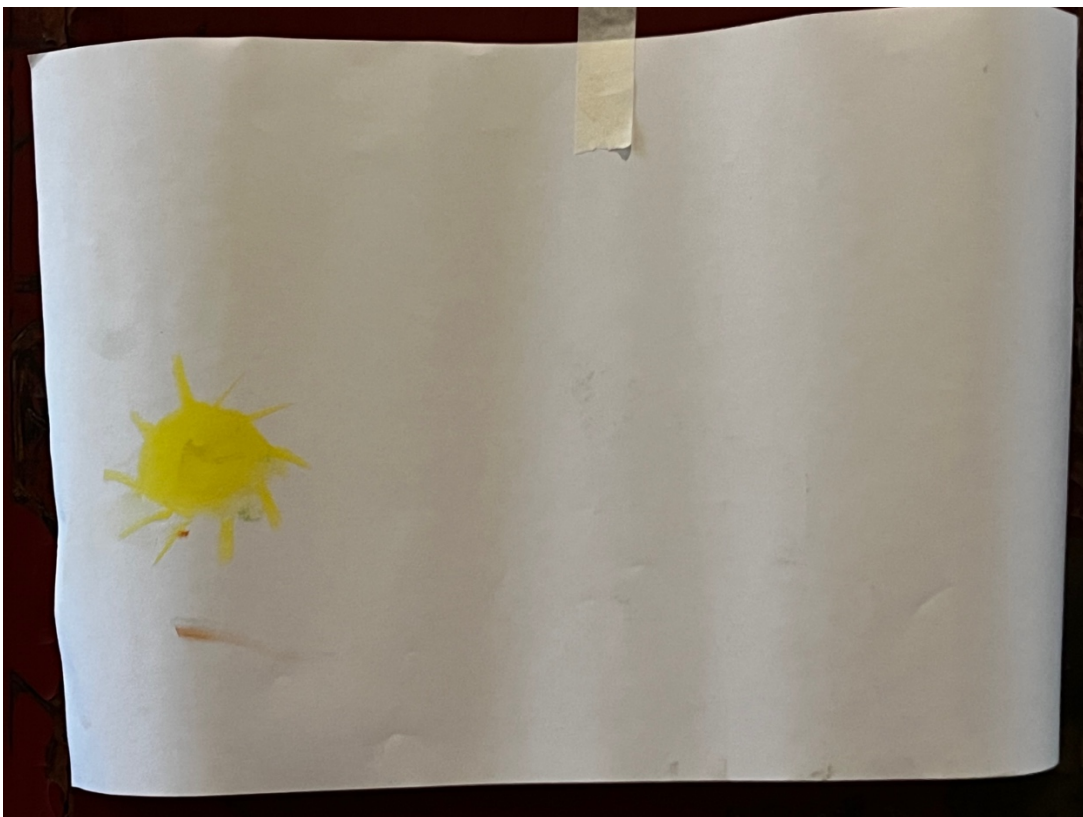


Figure 35. Image 12B

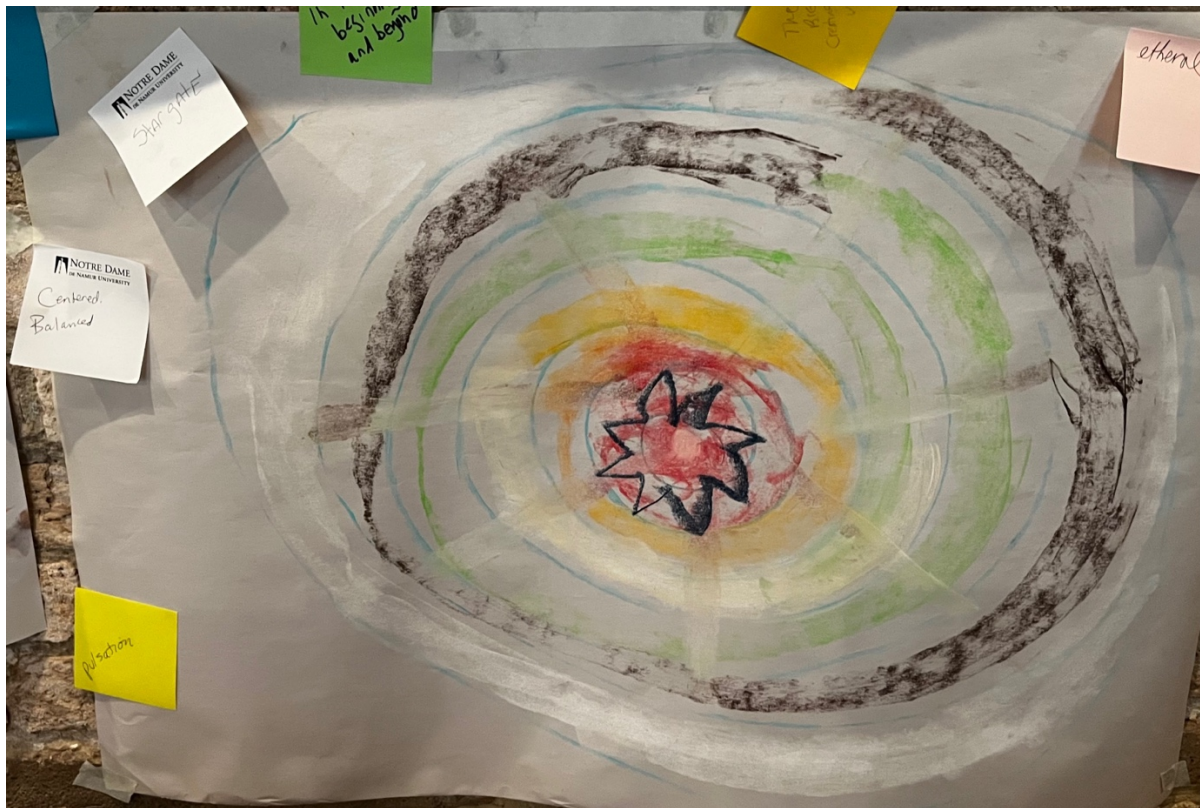


Figure 36. Image 13A



Figure 37. Image 13B

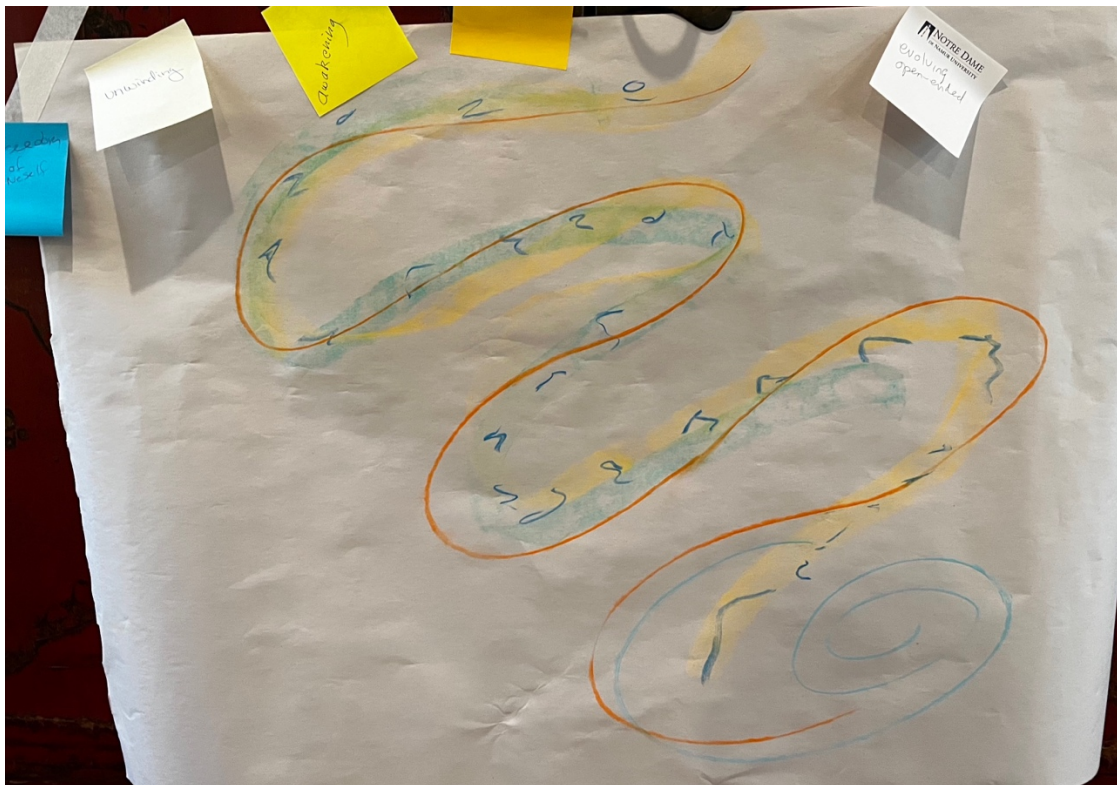


Figure 38. Image 14A

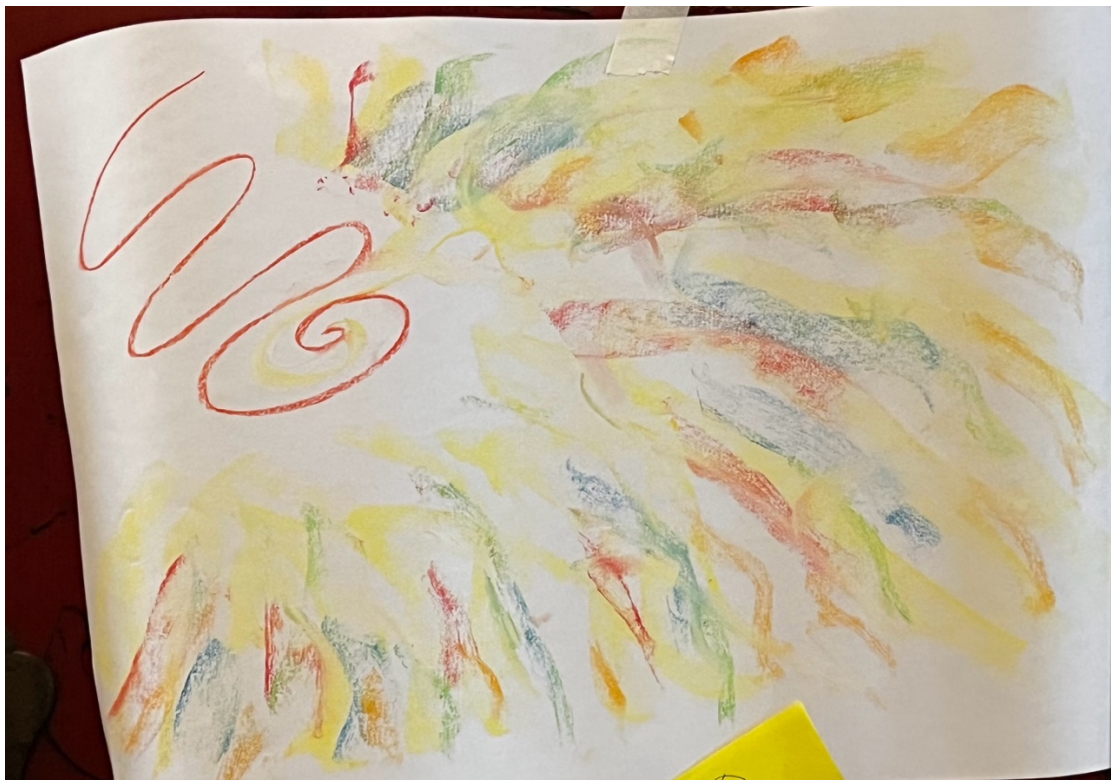


Figure 39. Image 14B