

Co-creation Method: The Role of Arts towards Impacting the Quality of Well-being¹

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Abstract. A preliminary review of past studies has shown that the method that was used to engage the community with arts is often articulated very poorly. In addition, formal evaluations and reflections on community art engagement projects are extremely rare. Therefore, this study aims to explore the co-creation method for community-engaged art with selected communities in Kampung Muhibbah, Kuching, Sarawak, Malaysia. The objective of the discussion is to highlight how co-creation can offer a participative approach for both art practitioners and non-art practitioners that contribute to elevating the quality of life. The research was done in a mixed method that utilized a co-creation project as a case study for data collection whereby interviews and participant observations were conducted in a qualitative method and a well-being evaluation score was done in a quantitative method. Results showed that the co-creation project could establish good interactions within the community through art activities and subsequently elevate their well-being quality. A deeper understanding of the co-creation method with community engagement can challenge the conventional participative art practice. The exploration of the co-creation method through art as a medium had indeed contributed extensively to the knowledge of co-creation practice in community engagement to elevate well-being.

Keywords: community engagement; co-creation; the role of arts; quality of life; well-being

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[es] Método de cocreación: El papel de las artes como factor influyente en la calidad del bienestar

Resumen. Una revisión preliminar de estudios anteriores ha evidenciado que el método utilizado para involucrar a la comunidad en las artes suele estar muy mal articulado. Además, las evaluaciones y reflexiones formales sobre los proyectos de participación artística comunitaria son muy escasas. Por lo tanto, este estudio pretende explorar el método de cocreación del arte comprometido con la comunidad con comunidades seleccionadas en Kampung Muhibbah, Kuching, Sarawak, Malasia. El objetivo del debate es destacar cómo la cocreación puede ofrecer un enfoque participativo que contribuya a elevar la calidad de vida tanto para los profesionales del arte como para los que no lo son. La investigación se llevó a cabo con un método mixto que utilizó un proyecto de cocreación como estudio de caso para la recopilación de datos, mediante entrevistas y observaciones de los participantes en un método cualitativo y una puntuación de evaluación del bienestar en un método cuantitativo. Los resultados mostraron que el proyecto de cocreación podía establecer buenas interacciones dentro de la comunidad a través de actividades artísticas y posteriormente elevar su calidad de bienestar. Una comprensión más profunda del método de cocreación con la participación de la comunidad puede poner en tela de juicio la práctica artística participativa convencional. La exploración del método de cocreación a través del arte como medio ha contribuido ampliamente al conocimiento de la práctica de la cocreación en el compromiso de la comunidad para elevar el bienestar.

Palabras clave: compromiso comunitario; cocreación; el papel de las artes; calidad de vida; bienestar

Summary: 1. Introduction. 2. The Quality of Well-being: A Definition. 3. Malaysian Well-being Index (MyWI) 2020. 4. The Role of Creative Arts in the Quality of Well-being. 5. Co-creation: A Definition. 6. The Relationship between Co-creation and Creative Arts. 7. The Concept of Co-creation Method. 8. Method. 9. Data Collection. 10. Participation and Implementation. 11. Data Analysis. 12. Discussion. 13. Conclusion.

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1. Introduction

The COVID-19 pandemic has affected the overall well-being of mankind. According to ILO, FAO, IFAD & WHO (2020), the pandemic has brought about a dramatic loss of human lives all over the world and challenges the public health, food system, and job security. It has also given a significant impact on mental health such as the ever-growing cases of stress, anxiety, and depression in our community that cause grave concern nowadays. Not to mention the woes of depression and suicide are increasing on top of the cases that have already existed prior to the COVID-19 pandemic. Death cases and lockdowns to prevent the spread of the virus have weakened the economy (Nicola et al., 2020) ultimately affecting the mental health and well-being of the people (Fisher et al, 2020; Khan et al., 2020). The negative effects on the quality of well-being due to the COVID-19 pandemic were influenced by several factors such as the loss of loved ones, the economic crisis that affects household income, and many more. However, in the Malaysian art scene, the nationwide Movement Control Order (MCO) brought about one positive shift in the community. Art practitioners had no choice but to bring all art-related activities virtually. Therefore, the emergence of online-based art activities such as webinars, online exhibitions, art

talks, and creative collaboration during the MCO period had given fresh perspectives to the creative arts scene. Nevertheless, online creative activities somehow do not leave a significant impact on society as a whole. Therefore, a different approach was needed in the effort to elevate the quality of well-being among the community from the negative effects of the COVID-19 pandemic. Corporate Social Responsibility (CSR) from various sectors can provide ways to bring corporate bodies or institutions closer to the community. However, the method and implementation of CSR still have to be improved. Abdulrazak & Amran (2018) argued that CSR activities usually do not focus on the community and the overall delivery of service are still ineffective and inadequate (Ismail et al, 2015). Therefore, the researchers believe that combining the CSR program with a community-engaged art approach would offer a solid method to evaluate the effectiveness of the CSR program in a sustainable manner. In addition, the artistic and creative features in the community-based art approach have the potential of elevating the quality of life and well-being of the involved community when it is applied to a CSR program.

As the world moves towards the COVID-19 endemic phase, community-based programs can be held physically to study the effectiveness of a program with tangible evidence. The engagement of the community in art activities has proven to bring positive effects among participants. Several studies have been done on mental health service users who claimed to have benefited from taking part in creative activities. According to Stacey & Stickley (2010) engaging in art activities has given mental health service users a therapeutic benefit. This is further supported by Sagan (2012) & Colbert et al. (2013) explained that healing can occur from doing art activities with the community. Similarly, Jensen et al. (2016) mentioned how art activities can invoke a feeling of well-being in their research. Par (2012) stated that mental health service users who always take part in art activities experienced a feeling of togetherness that nurtured positive emotions and self-confidence. These studies have shown that community-engaged art activities are beneficial and highly recommended for community engagement programs such as CSR.

Creative art activities can offer positive changes in one's social life and elevate society's quality of well-being. However, the collaboration of CSR and community-engaged art needs a proper method for execution. Therefore, this study will discuss the potential of using the co-creation method in a community engagement project to elevate the quality of well-being. The co-creation project involved program design and planning at the early stage of the activities that were done with the community. The type of art activities that were conducted considered the issues that already existed in the selected community. There are an increasing number of evidence that show the presence of social engagement and arts in a program have the potential to improve health and elevate well-being (Eakin, 2003; Brown et al., 2004; Hacking et al. 2006 & Elliott et al. 2010). Therefore, this study was conducted to explore the co-creation method with the use of art activities to improve the quality of well-being.

2. The Quality of Well-being: A Definition

The quality of well-being refers to the satisfaction of life, having good feelings, feeling happy, and having the best level of health. Psychology Today defines well-being as "the experience of health, happiness, and prosperity. It includes having good men-

tal health, high satisfaction in life, a sense of meaning and purpose, and the ability to manage stress. More generally, well-being is just feeling well” (Davis, 2019, pp.1). On the other hand, quality of well-being refers to the quality of life lived. However, the quality of life is not something that can be defined and measured easily. Various studies had been conducted to measure the quality of life, but they are varied according to the nature of the study. Studies on measuring the quality of life are dominated by the World Health Organization (WHO) and they define the quality of life as an individual’s perception of their own lives in the context of the culture and value systems of the society in that they live in pertaining to their goals, expectations, standards, and concerns. The quality of life influences one’s physical health, psychological status, level of freedom, social relationship, personal belief, and relationship with the surroundings (WHO, 1997).

2. Malaysian Well-being Index (MyWI) 2020

According to MyWI (2021), the overall Malaysian Well-being Index showed a 2.1% decline in 2020 due to the COVID-19 pandemic. The Malaysian Well-being Index was measured through two different sub-composites: economy and social well-being. The factors that influence the well-being quality in the economic well-being sub-composite comprise of components such as communication, education, transportation, income, and work environment. Meanwhile, the social well-being sub-composite consists of components such as housing, entertainment and recreation, social participation, public safety, administration, culture, health, environment, and family. These indicators were tested to obtain the percentage of quality of well-being.

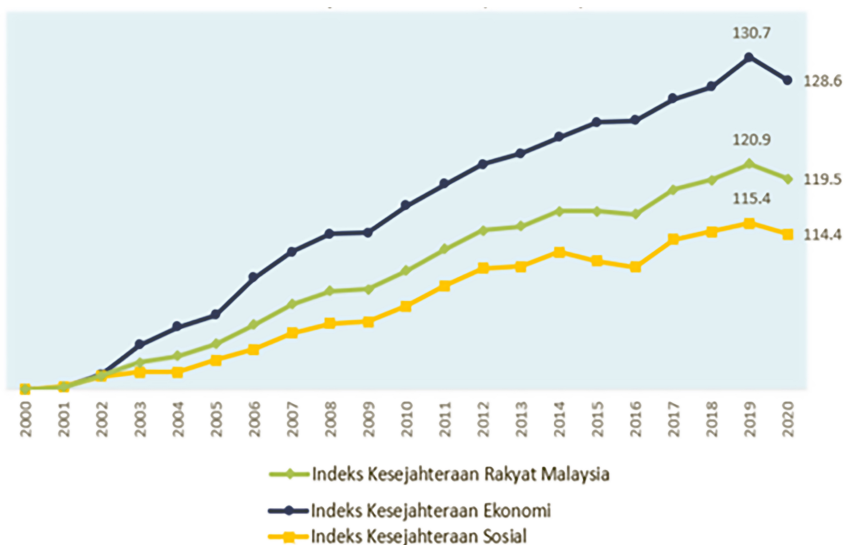


Figure 1. Malaysian Well-being Index 2000 – 2021, Source: Department of Statistics Malaysia (DOSM), 2021

The social well-being sub-composite index fell 1.2% in 2020 compared to the previous year while the economic well-being sub-composite index fell 3.4% in the same period. In a nutshell, 7 out of 14 components of the MyWI showed a decline in the year 2020. The result is largely caused by the imposition of the nationwide MCO. The most affected component is the Cultural Index (-16.1%), Entertainment and Recreation Index (-15.7%), and Income and Distribution Index (-9.7%) (MyWI, 2021). Therefore, several efforts need to be done to elevate the quality of well-being. Creative art activities can play a significant role in restoring the Malaysian Well-being Index.

3. The Role of Creative Arts in the Quality of Well-being

Visual arts that are displayed in a conventional gallery setting still revolve around aesthetic values and they seem to have only a little contribution to the quality of well-being. This is supported by Melchionne (2017) that argued aesthetic practitioners generally do not consider the role of art in the aspect of well-being. He further elaborated that the feeling of well-being in visual art does occur during the practice but only a little in the aesthetic experience. This is resulted of how visual arts in a conventional gallery setting merely emphasize aesthetic values. Conversely, creative arts in the contemporary context can play a role in elevating the quality of well-being. The contemporary curatorial practice offers a few methods for elevating the quality of well-being through community engagement. Wang et al., (2020) explained that community-engaged art extends over cultural aspects across the world and is supported by previous studies that suggested community-engaged art does bring positive effects and is beneficial for the mental health and well-being of the participants (Gold et al., 2004; Fujiwara et al., 2014; Zarobe & Bungay, 2017; Curtis et al., 2018; Fancourt & Finn, 2019). However, Wang et al. (2020) also question the mental health and well-being benefits of community-engaged art whether it is influenced by the arts engagement itself or the socio-economic status of the participants. He found that individuals who engage in art activities regularly indeed have lower mental stress, better mental function, and a higher level of life satisfaction, yet it is also important to note that these individuals are already having good health, a good lifestyle, have strong social support from family and friends, and have higher socio-economic status prior to the study compared to people who do not engage in art activity regularly. The study concludes that engaging in creative art activities is closely related to having a higher mental function and can bring positive effects on various aspects of mental health. The same findings are also stated in various studies by Wheatley & Bickerton (2017), Fancourt & Steptoe (2018) & (2019), and Tymoszuk et al. (2019).

4. Co-creation: A Definition

The term '*co-creation*' does not originate from the arts discipline, but it was formulated in the field of marketing. Nonaka & Hirotaka (1995) suggested that a person will always communicate through social interaction and an organization believes that the community or consumers are a part of the creation process of a brand's

meaning. The interaction process between the organization and stakeholders will generate meaning for the brand. Similarly, Galvagno & Dalli (2014) asserted that the co-creation process developed as a new paradigm in the management literature that allows corporate and consumers to create value through interaction. The co-creation term is used widely to depict a change in ideas from whereby an organization originally decides the value of a brand to a co-creating process where the public and organization create the meaning together (Ind & Coates, 2013). Also, researchers unanimously believe that co-creation is a process where it requires a high level of participation and collaboration between corporate and consumers to perform innovation and new services (Osborne et al., 2016 & Ma et al., 2019).

5. The Relationship between Co-creation and Creative Arts

The visual art scene in developed countries has shifted to post-studio practice where artists are no longer relying on producing artworks in studios and exhibitions are not confined within the context of gallery space anymore. According to Birhcall (2017), artists in the United Kingdom, especially in Liverpool, have moved into post-studio practice in which art objects are no longer 'special' compared to other forms of art, and art galleries have become a place only for interaction and discourse. Previously, art museums and curators produced exhibition programs with the purpose of capturing the attention of the public to visit the galleries and museums, but the curatorial practices today have advanced toward the audience's experience. Thus, contemporary museums nowadays have started to move from gallery displays to a site of production for artworks and are inclining towards participatory art practice. Conventional art exhibitions will however still be attractive to private galleries because they have different objectives such as making profits in order to sustain their businesses. However, what is deemed as the norm today is that participatory art is securing its place in contemporary art practice, and it will surely excite the art scene in the next coming decades.

Similarly in Malaysia, Sharmin (2019) predicted that collaboration is the best way for artists who are interested in mobilizing visual arts projects outside the context of a gallery. He added that the year 2020 is the decade that marks the restart of the Malaysian visual art scene. However, it has to start with collaborations and collective participation in the effort of solving a problem, to encourage and improve our society collectively. Participatory art needs a shift in the execution process whereby a new approach is needed by the curators, artists, and art practitioners to reconsider the role and contribution of creative arts to society. Matarasso (2017) explained that the '*co-creation*' term emerged from a recent discourse on participatory art whereby it is a practice that involves the participation of 'others' together with the artist in the creative process. If the definition of participatory art allows 'others' to become the collaborating artist or writer, therefore it is fair for us to call the project as a '*co-creation*'. Matarasso further questioned that what are the values and creativity levels that can be contributed by the other parties that are invited to the co-creation process. Although the co-creation term did not originate from the arts discipline, it has the potential to be further expanded and discussed in the context of arts. The difference between participatory art and co-creation is the former offers the public to be involved when the artwork is ready, or at least the idea has already been decided by the artist and/or the art institution (Matarasso, 2017).

6. The Concept of Co-creation Method

According to Rill (2016), the term '*co-creation*' has shocked the design world - from the industrial to the academic domain when it was found in over half of the printed brochures in the 2014 Business of Design Week in Hong Kong. '*Co-creation*' was so widely used that it became a concern when the idea would become too general and the term would eventually be rendered meaningless. Therefore, it is important for us to first understand the concept of '*creation*' in detail to obtain a clearer picture of the overall idea of co-creation. Bertini (2014) explained that "The etymology of the word already highlights the key features of co-creation, which are the social, reciprocal dimension and the act of coming into being, creating, that is much more complex and abstract than production" (p.22). The author further elaborated the combination of 'co' and 'creation' generates a different meaning whereas it is not merely a collective creation, but it is more towards creating something that has value and benefits to all parties (Bertini, 2014), in this case, the artist and the participating community. The concept of co-creation emphasizes collectiveness and togetherness as opposed to conventional art activities that are usually stand-alone. Rill (2016) stated that in the design realm, co-creation is a new format that is created in participatory practice, and it is essentially a human-centered design. Thus, what separates co-creation and crowdsourcing or end-user participation in the design is the type of interaction. Co-creation needs the direct participation of all essential parties such as the artist, curator, art manager, and audiences/community in the same idea space and work collectively (Ramaswamy & Gouillart, 2010).

7. Method

This study was conducted using mixed-methods: the qualitative data were obtained through pre-project interviews (phase 1) and participant observations during the co-creation project (phase 2) whereas the quantitative data were gained from a survey among the participants ranging from 15 to 45 year-old. The observation method is used to understand the entire process of co-creation, behavior, and situation. In this study, there were a total of four facilitators (art practitioners) and 20 respondents (community), by which during the co-creation project all of them were unaware that they were being observed. Mackellar (2013) asserts that participant observation is a highly appropriate method to collect data on interactions, behaviors, teamwork, conversations, and experiences in a real event. The pre-project interviews in phase 1 were conducted with *Ketua PEMUDA* (youth leader), *Ketua Kampung* (head of the community), and two members of the community to collect information, data, and variables for survey purposes in phase 2. Qu and Dumay (2011) mentioned that in a quantitative study, interview method often used as a pilot study to gather preliminary data before a survey is designed. The data obtained from the interviews were later made into a set of questionnaires constructed based on the Flourish: PERMA model and variables by Seligman (2011) and likert-scale was used to assess the quality of well-being. According to Ackerman (2018), the Flourish model can provide a deep understanding of the project by focusing on every single indicator in PERMA, which are positive emotions, engaging in activities that we love (hobbies), developing deep and meaningful relationships, finding the meaning and purpose of our lives, and

achieving our life goals through the strengths and talents that we have. The Flourish PERMA model contains five main indicators as follows:

- i. **P:** *Positive Emotion*
- ii. **E:** *Engagement*
- iii. **R:** *Relationship*
- iv. **M:** *Meaning*
- v. **A:** *Accomplishment*

Based on the five indicators above, PERMA is a one-dimensional authentic happiness theory that is not merely focusing on good feeling but also recognizes the respondent's complexities and meaningful life. Ultimately, a total of 25 questions with five questions based on each indicator were created to assess the quality of well-being of the participants.

8. Data Collection

A co-creation project was held on January 16, 2022 with community in Kampung Muhibbah, Kuching, Sarawak, Malaysia to collect data pertaining to the effect of creative arts on the quality of well-being. The co-creation project is explained below:

Table 1. Co-creation Project

Co-creation Project	Duration	Project Venue	Total of Participants
The 'Bin' Project	Oct 2021 - Jan 2022	Kampung Muhibbah, Kuching Sarawak Malaysia	20

This project was carried out continuously from October 2021 to January 2022 through the application of the value co-creation model by Galbrun & Kijima (2009). The project was divided into two phases: phase one: co-experience and co-definition; phase two: co-elevation and co-development. Site visits, meetings and getting to know the community, interviews, sharing experiences, idea development, and receiving opinions and suggestions took place in phase one. From the discussions on phase one, we have collectively decided to name the project as The Co-creation *Bin* Project due to the rubbish problem faced by the community. Phase two involved the execution of the co-creation project that emphasized the participation of youths in the community. The idea behind The Co-creation *Bin* Project developed from the rubbish problem that was thrown into the river and drifted to the village residential area as well as the absence of a garbage dump site within the vicinity. Hence, the curator, artist, and art practitioners decided to work together with the community to create a 'bin' sculpture that would be used to collect High-Density Polyethylene (HDPE) plastics. The HDPE plastics were then repurposed into a creative product. An HDPE plastic processing workshop was also held to teach the community how to collect, keep and process HDPE plastic to become a creative product.

Table 2. Co-creation Project Timeline

Activities	Date	Co-creation Model by Gilbrun & Kijima (2009)
Site visit to Kampung Muhibbah Kuching, Sarawak Malaysia	Oct 2021	Phase 1: Co-experience Co-definition
Meetings, discussions, interviews, sharing sessions, suggestions, and confirmation of ideas with the <i>Kampung Muhibbah</i> community	Nov 2021	
Mass cleaning and rubbish collection activity with the community	Dec 2021	
Co-creation Project: The Co-creation <i>Bin</i> Project	Jan 2022	Phase 2:
Reflection	Jan 2022	Co-elevation Co-development



Figure 2. Phase 1: Mass cleaning and rubbish collection activity, The Co-creation *Bin* Project. Source: Personal Photograph, 2021

10. Participation and Implementation

The Co-creation *Bin* Project involved a solo artist, a collective – Aftermath Thinker that consists of three people, a curator, and 20 youths of Kampung Muhibbah, Ku-

ching. It was an open and voluntary participation due to the COVID-19 pandemic and the strict Standard Operating Procedure (SOP) by the National Safety Council of Malaysia. After the discussion and confirmation of the idea in phase one, the project entered its phase two – call for participation. However, the participants in this study were not chosen randomly but they were selected according to the problems and objectives of the project. The co-creation project at Kampung Muhibbah, Kuching was carried out based on the rubbish issue in the residential village area and at the same time to encourage recycling within the community. The participants of this project were mainly the youths of the village who are directly affected by the rubbish pollution problem. For that reason, the author decided to utilize purposive sampling method; a non-random sampling method whereby the elements for the study sample are selected according to researcher’s judgement based on the objectives and the needs of the project. By doing so, the researcher believes that they can obtain sample that represents the entire population appropriately (Black, 2010). Before the co-creation project started, demographic data such as age, sex, occupation, and the mental, social, and physical health state of each of the participants were first collected to be analyzed. The participants were also reminded to follow the COVID-19 SOP. The project was physically held in the Kampung Muhibbah’s multi-purpose hall that was fully managed by the artist, collective, and curator as the program facilitators.

Table 3. Summary of The Co-creation *Bin* Project

Activities	Parties involved	Data collection method
The making of ‘bin’ sculpture	Artist, Collective, Curator & Community	Interviews and Participant Observations
HDPE Plastic Processing Workshop	Artist, Collective, Curator & Community	Survey

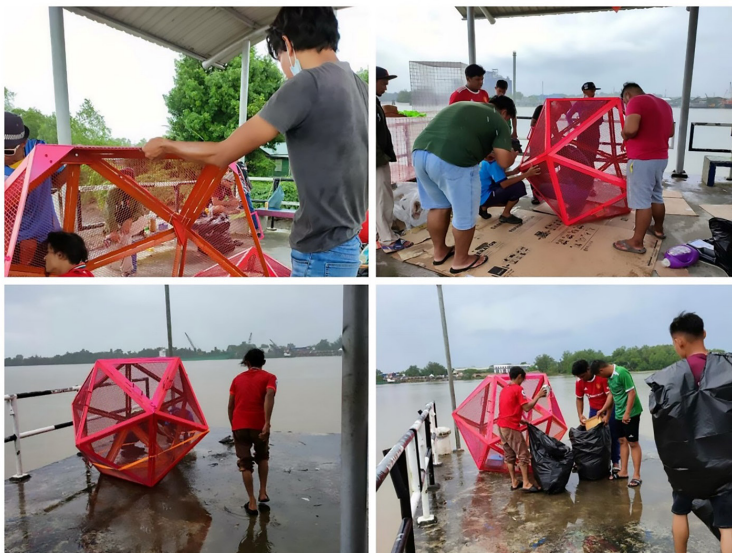


Figure 3. The *Bin* sculpture was created and placed at the whar. Source: Personal Photograph, 2021



Figure 4. HDPE Plastic Workshop – turning plastic waste into creative products. Source: Personal Photograph, 2022

11. Data Analysis

The data obtained through interviews and participant observations found that the participants and the local community do not have any mental health issues in general that would cause concerns. However, the quality of life of the participants was affected in terms of the economy where some families experienced a loss of income during the MCO period. Other than that, the absence of social interactions, spiritual activities, and outdoor activities has also affected their quality of life. Nevertheless, the community was very happy and excited about the co-creation project after two years of not receiving guests and CSR programs from any organization. Furthermore, the participants felt appreciated when the rubbish issue in the community has been given appropriate attention. After the data was collected, the survey was processed and analyzed using the Statistical Package for the Social Sciences (SPSS) software. The study found that the indicator that gets the highest percentage based on the PERMA model is ‘meaning’, where the co-creation project has given a significant meaning

to the lives of the participants after a long period of social quarantine during the COVID-19 lockdown.

Table 4. Summary of Survey based on the PERMA Model by Seligman (2011)

POSITIVE EMOTION				
Totally Agree		Not Sure		Totally Disagree
75%		15%		5%
ENGAGEMENT				
Totally Agree		Not Sure		Totally Disagree
80%		5%		-
RELATIONSHIP				
Totally Agree		Not Sure		Totally Disagree
75%		5%		-
MEANING				
Totally Agree		Not Sure		Totally Disagree
80%		10%		5%
ACCOMPLISHMENT				
Totally Agree		Not Sure		Totally Disagree
65%		25%		-

Although the data that were obtained through interviews and observations prior to the survey showed that there was no mental health issue that would cause concerns, the well-being evaluation was still being conducted among the 20 participants. Through the five indicators of PERMA theory of well-being as written in *The Flourish* by Seligman (2011), 75% of participants agreed that taking part in art activities or creating artworks together brought positive emotions. The positive emotions include feeling calm, happy for being able to work together, being excited to meet friends as well as knowing the artist, curator, and others. On the other hand, the engagement indicator showed 80% agreed that the co-creation project is capable of building relationships, giving the inspiration to continue creating artwork with friends and family as well as thinking that their social life will improve if they are able to take part in art activities regularly.

The majority stated that they would take part in other future art programs. 75% of participants agreed that a good relationship was built throughout the program. Participants felt that they were a part of the artist or the artworks that were created. A strong friendship value was also established during the project. Furthermore, the participants also felt a sense of belonging toward the artworks that were created. 80% agreed that the co-creation project that had brought friends and family together in activity has given meaning to their lives. Through these indicators, there were other notable components whereby the participants claimed to have forgotten their personal problems for a moment while doing the project. Other than that, they were thankful that they were given a chance to work together and interact with friends in an art activity. They also believe that there was a spirit of togetherness during the course of the project. Ultimately, for the accomplishment indicator, 65% of the

participants agreed that they have created a perfect artwork. However, there were still doubts among the participants when it comes to creating artwork on their own. Nevertheless, most of the participants believed that projects that are similar to this are able to change the perception of the role of art in a community. Most of the participants were satisfied with the art activity that was held. They started to understand that art also plays a crucial role in daily life, has the potential to generate income, and art activities can provide peace and fun.

12. Discussion

Art activities that involved the community have been around for a while and have been practiced in different approaches. For instance, participatory art has been practiced for a long time yet it did not offer the space and equal chance for the community in the art creation process or at least engage the community in the idea development (Matarasso, 2017). Participatory art only engages the community once the artwork is ready. Co-creation, on the other hand, provides the space and equal chance for the community to produce the artwork from the early stage of idea development until the final artwork. The artist, curator, and art practitioners only serve as project facilitators. Co-creation approach is discursive, participative, and inclusive that treats the community as a collective group together with the artist, curator, and other art practitioners. From a theoretical perspective, it is a form of investigation, production, and a new format of curatorial or methodology. Instead of putting an emphasis on the study of artworks, the co-creation method is inclined towards the study of the participants of a particular co-creation project. Therefore, there are a number of potentials in the co-creation method that can be explored especially when it benefits the audiences (non-art affiliated community) regardless of the social, economic, educational, and mental health. This co-creation research project has proved that taking part in creative activities can elevate the quality of well-being. Hence, the research findings have further strengthened the previous studies such as Gold et al. (2004), Fujiwara et al. (2014), Zarobe & Bungay (2017), Curtis et al. (2018), Fancourt & Finn (2019) are committed to scientifically prove that creative arts activities possess the role in promoting mental health and capable of elevating the quality of well-being while implementing some elements in co-creation method. Although essentially this study only emphasizes the social participation component, it still proves that there is an increase in the level of well-being among the participants after taking part in the art project.

13. Conclusion

In a nutshell, art projects with the community through the co-creation method have given hope to a society that art does play an important role in elevating the quality of life. A collective art project offers room for discussion and knowledge sharing between the management (artist, curator, and art practitioners) and society. Visual art may no longer be perceived merely through an aesthetic context, but it also plays a role in improving the social interaction system in a community. The co-creation project that was conducted in the visual art discipline has shown positive effects

on emotions and mental among the participating community. Well-being evaluation components such as positive emotions, participation, relationship, meaning, and accomplishment have shown improvements. After going through the COVID-19 pandemic, the community needs programs that can heal their emotions and mental through social activities. Art can definitely become one of their mediums in other future community participation programs to elevate their well-being quality. After all, future programs or projects must use a precise method and program evaluation has to be done in order to truly find out whether the program has achieved its objectives. It is time for the art discipline to prove that it is also capable of playing an important role in community participation to elevate well-being quality.

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