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LIRIC
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About the Journal

The Lapidus International Research and Innovation Community (LIRIC) Journal is an international, peer-reviewed, scholarly journal. It aims to provide a forum for contemporary critical debate on the relationship between the written (and spoken) word and (mental) health and wellbeing. This includes writing as a social practice.

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*A sincere thank you is
due to our many peer
reviewers who assisted
with this issue.*

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Editor's Foreword

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When I think of my past year at *LIRIC*, I am reminded of Simba from *The Lion King*. If you have watched the 1994 movie, you must be well acquainted with the glorious scene where a little lion cub is born and lifted to the emerging morning sun. The scene looks a little different in my case, where I have a *pride* of lions (our editorial board) supporting me as I stare in awe towards the world of writing for wellbeing. For a movie that was released before I was even born, that scene has stayed well with me!

LIRIC came into my life as a means to channel my mental energies that were quite all over the place, somewhere around the time a spooky, nasty virus placed its hands on the world. I had just begun working as an Expressive Arts Based Therapist in Mumbai, India, when it seemed like someone yelled 'Freeze!' to the entire world, and it took months and months for us to collectively learn how to de-freeze. For me as a new working professional, pretty much how it was for everyone else, that command was difficult to digest. When I joined the *LIRIC* board, I wanted action, I wanted flow. And that is just what it offered me. Flow of conversations, of ideas, of enthusiasm vibrating from people across the globe. It offered orientation to my awe-struck brain.

Most might say I am inexperienced to be an editor of a journal, which is, in fact, true. The way I approached my editorial role might be quite unusual. Editors usually have many ideas of how the journal must run, what image of us must be set out in the field. I am here, merely but

importantly, as an explorer and an observer, with minimal indulgence on preconceived notions of how things *must* be. I ask questions more than I can give answers; I ask for suggestions more than I can offer them; I imbibe much more than I can direct. My co-editor Kim Etherington and I pedal well together. Having her with me helps me put things in place while I wander about in search for more of what the writing for wellbeing world has to offer.

My intention here at *LIRIC* is to learn more than anything else. My contributions are borne out of the mind of an expressive writing enthusiast belonging to the TikTok generation. I can sit with my diary and pen for hours mindfully as well as scroll mindlessly through 30-second videos (which I have done multiple times already while drafting this note). So, you can imagine how writing this Editor's Foreword is quite the task for me and largely contains a loosely knitted fabric of words to represent a beautiful collage in my heart.

The pieces of literature in this issue have lived, grown, and been woven in the minds of authors, have been singed to perfection by the minds of peer reviewers, and have been finely curated to create the beautiful tapestry that is our Volume 2, Issue 1! I honor the process of this magic coming together as a whole as much as I relish the individuality of each person's contribution here. Each article is an amalgamation of keen observation, ample self-reflection, creative thought, and efficient storytelling. Each story sets an example and offers guidance on how to use arts-based practices for self-reflection. Each person's work is pioneering and paves way for more inquiry in the field of expressive arts in wellbeing.

Narrative inquiries outnumber the other research designs in this issue of our journal. Bertrand (2022) writes about her own experience of self-reflective cognitive processing and changing narratives about childhood abuse and consequent traumas. Chavis (2022) presents working professionals with a platter of expressive writing tools in the form of poetry selection and prompts for when loneliness is a concern in clinical contexts. Godfrey (2022) presents the unique idea of using artwork and reflective creative writing to map our dreams. Kuhnke (2022) elaborates on how diary writing can be instrumental as a means for people recovering from eating disorders to understand their spiritual selves. Moores (2022) explores a part of his identity as a person with autism by using poetry as a medium to move away from the deficit-based medical model and closer to the social model of disability, thereby shining a beam of light in the conversations about and around neurodiversity. Taylor (2022) tells us

about difficult life encounters as a black woman and how writing can be a powerful medium for personal liberation and collective freedom-making through the race lens.

We have an *Innovations* section this year, which is fascinating to me! The innovative piece by Clarke (2022) shares his therapeutic aid titled *Sam the Tram's Dance Club*. This is a book which has its roots in his doctoral study based on the ideas of eye movement desensitization and reprocessing.

Our very dear board member, Reinekke Lengelle, wrote a beautiful book *Writing the Self in Bereavement: A Story of Love, Spousal Loss and Resilience*, which was published early 2021. Katrin Del Elzen has reviewed this labour of love, appetizing the hearts of scholars, writers, and grievers.

What I have stated here are my briefest takeaways from these pieces that have moved me, educated me, and inspired me. Now, I invite you to approach the articles with curiosity and see how you process these writings.

I believe the collage in my heart has just begun creation. This editorial note is a faint call compared to the reverberating enthusiasm with which I welcome you to this feast of words and creativity. I hope you will stay until the final flip of this journal, then tell us what you think. Cheers! Here's wishing you all a wonderful 2022. We hope we will hear from you very soon with *your* offerings for the next issue of *LIRIC*.

Aathira