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ARTS AND HUMAN FLOURISHING: PSYCHOLOGICAL PATHWAYS OF THE RAISE MODEL

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Abstract

Arts engagement has been associated with well-being; however, less is known about the psychological processes that may explain its relationship with human flourishing. This study examined the association between arts engagement and human flourishing in university students, as well as the predictive role and indirect associations of the RAISE model pathways: Reflection, Acquisition, Immersion, Socialization, and Expression. A quantitative, nonexperimental, cross-sectional, correlational study was conducted with 263 students from a private university in Monterrey, Mexico, who participated in institutional or independent arts activities. Participants completed a measure of arts engagement, the Flourishing Scale, and scales assessing mechanisms of engagement in the arts and humanities. Descriptive analyses, Pearson correlations, multiple linear regression, and a parallel mediation model with 10,000 bootstrap resamples were conducted. Arts engagement was not directly associated with human flourishing. Nevertheless, the regression model explained 40.5% of the variance in flourishing, and Acquisition and Expression were significant predictors. Both pathways also showed significant specific indirect effects between arts engagement and flourishing. The findings provide partial support for the RAISE model and suggest that, among students actively

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involved in the arts, skill development and personal expression may be relevant processes for understanding eudaimonic well-being. Given the cross-sectional design, the findings should be interpreted cautiously.

Keywords: arts and humanities, arts engagement, eudaimonic well-being, human flourishing, RAISE model, university students.

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1. Introduction

There is growing interest in strategies that promote human flourishing among college students. Young people may face significant challenges to their psychological well-being, and the college environment often involves academic, social, and personal demands that can lead to experiences of pressure and competition (Cuamba & Zazueta, 2020). Against this backdrop, efforts have been made to identify resources that contribute to the promotion of well-being. Among these, the arts have gained prominence due to their potential to foster health, personal development, and social participation (Fancourt & Finn, 2019).

In this context, positive arts and humanities constitute a field that integrates contributions from positive psychology, the arts, the humanities, and the social sciences to understand how cultural experiences can contribute to well-being and human development (Tay et al., 2018). This approach is not limited to examining the frequency with which people participate in artistic activities but seeks to identify the psychological processes that such experiences can trigger. In this way, the arts can be viewed as spaces that foster the construction of meaning, the development of strengths, engagement, and connection with others (Cotter & Pawelski, 2022).

Human flourishing refers to positive functioning associated with eudaimonic well-being. It includes aspects such as life purpose, positive relationships, a sense of competence, self-esteem, and contributing to others (Diener et al., 2010). From this perspective, flourishing does not merely involve experiencing pleasant emotions, but rather developing personal resources that enable individuals to cope with challenges, build a meaningful life, and maintain positive psychological functioning over time (Cho & Docherty, 2020).

To understand the mechanisms through which the arts and humanities can be linked to flourishing, Tay et al. (2018) proposed the RAISE model. This model outlines five psychological pathways associated with artistic and humanistic experiences: Reflection, Acquisition, Immersion, Socialization, and Expression. Reflection relates to the development, strengthening, or questioning of habits, values, and worldviews. Acquisition refers to the development of skills, perspectives, and personal resources through experiences of learning, mastery, and observation. Immersion involves engagement and concentration during the artistic experience, while Socialization is linked to participation in communities, the exchange of experiences, and a sense of belonging. Finally, Expression consists of the externalization of thoughts, emotions, ideas, and identity, either individually or in a group (Thapa et al., 2024).

Although the literature has documented associations between artistic participation and various indicators of well-being, it remains necessary to examine which psychological experiences may explain its relationship with human flourishing. In particular, the RAISE model offers a useful theoretical framework for analyzing whether certain pathways associated with artistic participation show a more consistent relationship with eudaimonic well-being among college students.

Therefore, the objective of this study was to analyze the relationship between artistic engagement and human flourishing among college students, as well as to examine the predictive role and indirect associations of the pathways in the RAISE model. The following hypotheses were proposed:

H1: Artistic engagement is associated with human flourishing.

H2: The pathways of the RAISE model predict human flourishing.

H3: The pathways of the RAISE model mediate the relationship between artistic engagement and human flourishing.

2. Methodology

2.1. Design and Participants

A quantitative, correlational study with a non-experimental cross-sectional design was conducted to examine the relationship between engagement in artistic activities, the pathways of the RAISE model, and human flourishing among college students. This type of design allows for the analysis of associations between variables measured at a single point in time, without experimental manipulation (Ato et al., 2013).

A non-probabilistic convenience sample was used, consisting of students from a private university in Monterrey, Mexico, who participated in institutional or independent artistic activities. This type of selection is appropriate when recruiting individuals who meet specific characteristics of interest to the study, although it limits the generalizability of the findings (Etikan et al., 2016). As a reference for sample size planning, a minimum of 246 participants was estimated, considering a 95% confidence level, a 5% margin of error, and an expected proportion of 20%. This figure was used as a guideline, given the non-probabilistic nature of the selection.

The inclusion criteria were: being 18 years of age or older, being enrolled in a professional program during the fall 2025 academic term, and participating in a co-curricular course, an institutional arts group, or an independent artistic practice. Students of diverse gender identities

and engaged in practices related to the visual, performing, literary, and musical arts were included.

A total of 263 responses were collected. The average age was 20.36 years (SD = 1.699), ranging from 18 to 25 years. Regarding gender, 182 participants identified as women (69.2%), 70 as men (26.6%), and 11 as non-binary (4.2%; see Table 1). Regarding the academic semester, the largest proportion was in their fifth semester (23.2%), followed by those in their third semester (20.2%), while the fourth semester had the lowest frequency (1.1%; see Table 1). Finally, 111 participants (42.2%) reported a structured institutional practice, and 152 (57.8%) reported an independent artistic practice (see Table 1).

Table 1

Sample characteristics

Characteristic	n	%
Gender		
Women	182	69.2
Men	70	26.6
Non-binary people	11	4.2
Semester		
First	46	17.5
Second	5	1.9
Third	53	20.2
Fourth	3	1.1
Fifth	61	23.2
Sixth	4	1.5
Seventh	31	11.8
Eighth	10	3.8
9th	41	15.6
Tenth	9	3.4
Artistic Practice Modality		
Structured institutional	111	42.2
Independent	152	57.8

Note: N = 263. The categories of gender, semester, and internship type are mutually exclusive within each variable.

2.2. Instruments

2.2.1. Flourishing Scale.

To assess human flourishing, the Flourishing Scale, developed by Diener et al. (2010), was administered. A Spanish adaptation by Cassaretto and Martínez (2017) was used, consisting of eight items with a Likert-type response scale ranging from 1 (strongly disagree) to 7 (strongly agree).

In the original version, the scale exhibited a unifactorial structure that explained 53% of the variance, a Cronbach's alpha of .87, and a test-retest reliability of .71 at one month (Diener et al., 2010). In the present sample, internal consistency was adequate (α = .89), and exploratory factor analysis explained 57% of the variance. Although items 2 and 8 showed less clear factor clustering, they were retained for the calculation of the total score in order to maintain the original eight-item structure and ensure consistency with subsequent analyses.

2.2.2. Arts Engagement Survey.

The Arts Engagement Survey by Davies et al. (2016) was used to quantify the participants' level of arts engagement. The survey consists of 14 items distributed across five dimensions: attendance, participation, learning, volunteering, and membership. Each item is answered dichotomously, using the options "yes" or "no."

To obtain an overall score, affirmative responses were coded as 1 and negative responses as 0. Subsequently, the percentage of affirmative responses across all 14 items was calculated, such that higher scores represented a greater extent of engagement in artistic activities.

Since the instrument did not have a validated version for the Mexican population, a translation and back-translation process was conducted, followed by a comprehension pilot study using cognitive interviews. Based on this process, the necessary adjustments were made to ensure clear and understandable wording for the study population.

In the present sample, the instrument showed acceptable internal consistency (α = .76). Exploratory factor analysis identified three factors, rather than the five originally proposed by Davies et al. (2016). Therefore, the results are interpreted with caution, and the score was used as an overall index of artistic involvement.

2.2.3. Questionnaire by Thapa et al. (2024) to assess the pathways of the RAISE model.

To better assess the study variables, a Spanish adaptation of the five questionnaires developed by Thapa et al. (2024)—which evaluate the pathways of the RAISE model—was used. Since the scales did not have a validated version for the Mexican population, the items underwent a translation and back-translation process, followed by a comprehension pilot study with

participants. Based on this process, the necessary adjustments were made to ensure that the wording of the instruments was clear and understandable to the study population, in accordance with the recommendations for the adaptation of psychological and educational tests (International Test Commission, 2018).

Likewise, the internal consistency and exploratory factor structure of each scale were examined in the present sample. These evaluations are presented as preliminary evidence of their psychometric properties in the context of the study. The questionnaires for each track have a different number of items, but all are answered using a Likert scale ranging from 1 (strongly disagree) to 5 (strongly agree).

2.2.3.1. Reflection during Participation in Activities Related to the Arts and Humanities.

The Reflection scale by Thapa et al. (2024) consists of 15 items and three dimensions: life/worldview, emotional, and external. In the original version, these factors explained 66% of the variance; furthermore, the scale had a Cronbach's alpha of .96 and a test-retest correlation of .64 at two months.

In the present sample, internal consistency was adequate (α = .92). Exploratory factor analysis confirmed the three factors proposed in the original scale and explained 63% of the variance. The factor loadings were greater than .40; however, item 6 showed a less clear factor grouping. Since subsequent analyses used the scale's total score, this result is interpreted with caution, and the removal of the item is not recommended.

2.2.3.2. Acquisition through Participation in Arts and Humanities Activities.

The Acquisition scale by Thapa et al. (2024) is the most extensive, with 28 items and six dimensions: experience of skill mastery, experience of success mastery, vicarious experience, direct motivation, social persuasion, and positive physiological responses. In the original version, the scale explained 64% of the variance, had a Cronbach's alpha of .97, and a test-retest correlation of .71 at two months.

In the present sample, the scale showed high internal consistency (α = .95). Exploratory factor analysis identified the six dimensions originally proposed, with factor loadings greater than .40, which together explained 66% of the variance.

2.2.3.3. Immersion During Participation in Arts and Humanities Activities.

The Immersion Scale by Thapa et al. (2024) includes eight items and two dimensions: effort and passage of time. In the original version, it explained 58% of the variance, had a Cronbach's alpha of .82, and a test-retest correlation of .52 at two months.

In the present study, internal consistency was adequate (α = .83). Exploratory factor analysis explained 60% of the variance; however, three factors were identified instead of the two originally proposed. Therefore, the results related to this pathway should be interpreted with caution.

2.2.3.4. Socialization through Participation in Arts and Humanities Activities.

The Socialization Scale by Thapa et al. (2024) consists of 14 items and three dimensions: relationships, conversation, and identity. In the original version, it explained 66% of the variance, had a Cronbach's alpha of .96, and a test-retest correlation of .73 at two months.

In the present sample, the scale showed high internal consistency (α = .94). Exploratory factor analysis confirmed the three proposed dimensions, with factor loadings greater than .60, which together explained 70% of the variance.

2.2.3.5. Expression during participation in activities related to the arts and humanities.

Finally, the Expression scale by Thapa et al. (2024) consists of five items and has a unifactorial structure. In its original version, it explained 68% of the variance, had a Cronbach's alpha of .93, and a test-retest reliability of .62 at two months.

In the present sample, the scale showed high internal consistency (α = .91). Exploratory factor analysis confirmed the unifactorial structure, with factor loadings greater than .80 and 67% of the variance explained.

2.3. Procedure

2.3.1. Data Collection.

A digital form was developed for data collection, which included an informed consent form, questions to gather sociodemographic data, and the measurement scales. The approximate duration of participation was 20 minutes.

Students who met the previously established inclusion criteria were invited to participate in the survey via social media, email, and direct communication among students.

2.4. Statistical Analysis

After data collection, statistical analysis was performed using the JASP 0.95.1.0 statistical software package. Descriptive analyses were conducted, and the psychometric properties of the measurement instruments were examined through internal consistency analysis, using Cronbach's alpha coefficient, as well as exploratory factor analysis.

With regard to inferential analyses, various procedures were carried out in accordance with the hypotheses proposed in the study. To examine the association between human flourishing and engagement in the arts, a bivariate Pearson correlation was used.

Subsequently, to evaluate the predictive power of the RAISE model's pathways on human flourishing, a multiple linear regression model was estimated in which Reflection, Acquisition, Immersion, Socialization, and Expression were simultaneously included as predictor variables.

Finally, a parallel mediation model was estimated to examine the indirect association between artistic engagement and human flourishing through the five pathways of the RAISE model. Artistic engagement was included as the independent variable, human flourishing as the dependent variable, and Reflection, Acquisition, Immersion, Socialization, and Expression as simultaneous mediators. Indirect effects were estimated using 10,000 bootstrap resamples and were considered significant when the 95% confidence interval did not include zero (Preacher & Hayes, 2008; Hayes, 2022). For all other analyses, a significance level of $p < .05$ was used.

2.5. Ethical Considerations

This research was approved by the ethics committee of the participating institution, under approval number CEIP-0625-12. Participants received an informed consent form explaining the implications of their participation. Furthermore, responses were kept anonymous and confidential, and participation was entirely voluntary.

3. Results

To analyze the relationship between artistic engagement, the pathways of the RAISE model, and human flourishing, Pearson correlation analyses, multiple linear regression, and parallel mediation analyses were conducted, using the total score on the Flourishing Scale as the dependent variable.

First, the relationship between engagement in the arts and human flourishing was examined. The results showed that there was no statistically significant association between the two variables, $r = .012$, $p = .843$. Therefore, no support was found for the first hypothesis.

Next, we evaluated whether the five pathways of the RAISE model—Reflection, Acquisition, Immersion, Socialization, and Expression—significantly predicted human flourishing. The results showed that the overall model was statistically significant, $F(5, 257) = 35.05$, $p < .001$, and explained 40.5% of the variance in human flourishing ($R^2 = .405$; adjusted $R^2 = .394$).

As shown in Table 2, among the pathways of the RAISE model, Acquisition and Expression proved to be statistically significant predictors of human flourishing. The Acquisition pathway had the highest relative weight within the model ($\beta = .495$), followed by Expression ($\beta = .147$). In

contrast, Reflection, Immersion, and Socialization did not show a unique predictive contribution once the other pathways were considered simultaneously.

These findings indicate that students who report a greater perception of learning, skill development, and competency acquisition through the arts tend to exhibit higher levels of human flourishing. Likewise, the ability to express thoughts, emotions, and identity through artistic experiences was significantly associated with higher levels of flourishing. Taken together, these results partially support the second hypothesis.

Table 2

Multiple linear regression of the RAISE model pathways on human flourishing

Predictor	B	SE	β	t	p
Constant	1.645	0.363	—	4.534	< .001
Reflection	-0.076	0.083	-0.055	-0.912	.362
Acquisition	0.799	0.120	0.495	6.683	< .001
Immersion	0.007	0.054	0.006	0.124	.902
Socialization	0.133	0.100	0.091	1.334	.183
Expression	0.163	0.071	0.147	2.310	.022

Note. Dependent variable: human flourishing. $R^2 = .405$; adjusted $R^2 = .394$; $F(5, 257) = 35.05$, $p < .001$.

Subsequently, a parallel mediation model was estimated to examine whether the RAISE model pathways were indirectly associated with the relationship between artistic engagement and human flourishing. Artistic engagement was included as the independent variable, human flourishing as the dependent variable, and the five RAISE pathways as simultaneous mediators.

The total effect of artistic engagement on human flourishing was not statistically significant, B = 0.0005, EE = 0.0024, p = .843. However, the total indirect effect through the five RAISE pathways was significant, B = 0.0048, 95% bootstrap CI [0.0012, 0.0082].

As shown in Table 3, when considering all five pathways of the model simultaneously, significant specific indirect effects were identified through Acquisition, B = 0.0030, 95% bootstrap CI [0.0003, 0.0059], and Expression, B = 0.0010, 95% bootstrap CI [0.00005, 0.0024]. The confidence intervals for Reflection, Immersion, and Socialization included zero, so their specific indirect effects were not statistically significant.

The adjusted direct effect of artistic engagement on human flourishing was small and negative, B = –0.0043, EE = 0.0019, p = .025. However, because the total effect was not significant and the direct and indirect effects had opposite signs, this result should be interpreted with caution. Overall, the results partially support the third hypothesis and suggest that the

relationship between artistic engagement and human flourishing is primarily associated with experiences of skill acquisition and personal expression.

Table 3

Indirect effects of the parallel mediation model between artistic engagement and human flourishing

RAISE Path	Indirect effect, B	95% bootstrap CI
Reflection	-0.0004	[-0.0016, 0.0007]
Acquisition	0.0030	[0.0003, 0.0059]
Immersion	0.0001	[-0.0004, 0.0007]
Socialization	0.0011	[-0.0004, 0.0028]
Expression	0.0010	[0.00005, 0.0024]
Total indirect effect	0.0048	[0.0012, 0.0082]

Note. N = 263. 10,000 bootstrap resamples were used. An indirect effect was considered significant when its 95% confidence interval did not include zero.

4. Discussion

The objective of this study was to analyze the relationship between artistic engagement and human flourishing among college students, including the predictive role and indirect associations of the pathways in the RAISE model. In accordance with the first hypothesis, we expected to find a direct association between artistic engagement and human flourishing. However, no statistically significant relationship was found between the two variables.

One possible explanation for this result relates to the characteristics of the sample. The participants did not represent college students with no prior exposure to the arts, but rather young people who were already involved in co-curricular activities, student organizations, or independent artistic pursuits. Therefore, the artistic engagement index reflects differences in the variety or frequency of participation within a group that already engages in artistic activities, which may have limited the ability to identify a direct association with human flourishing.

This result can also be understood through Self-Determination Theory (Ryan & Deci, 2001), which posits that eudaimonic well-being is linked to the fulfillment of the needs for autonomy, competence, and relatedness. In this sense, mere participation in an artistic activity might not be sufficient to be associated with flourishing if that experience does not foster the development of skills, personal expression, or meaningful connections with others.

Regarding the second hypothesis, it was expected that the pathways of the RAISE model would be predictors of human flourishing. Multiple linear regression analyses partially supported this idea, as only the Acquisition and Expression pathways showed unique predictive associations with flourishing. The Acquisition pathway was the strongest predictor within the model.

According to Self-Determination Theory (Ryan & Deci, 2001), acquiring new skills can satisfy the need for competence by generating feelings of efficacy and personal mastery. Likewise, actively participating in an artistic practice and observing improvements in one's own performance can foster the development of autonomy. Taken together, these processes may explain why Acquisition was more consistently associated with human flourishing.

Therefore, rather than artistic participation in and of itself, what is significant is that artistic experiences allow individuals to develop skills, observe progress, and build a sense of accomplishment. These findings suggest that university arts programs could be strengthened when they offer opportunities for progressive learning, deliberate practice, and feedback—rather than merely providing spaces for entertainment or recreation.

The Expression pathway also showed a significant predictive association with human flourishing. This indicates that the ability to externalize thoughts, emotions, ideas, and identity through the arts may be linked to more positive functioning. Given that the sample consisted of students actively engaged in artistic practices, it is possible that personal expression plays a particular role in activities such as creating, performing, or presenting artistic works.

Finally, we explored the possibility of indirect associations between artistic engagement and flourishing through the pathways of the RAISE model. The parallel mediation model showed a significant total indirect effect; however, when considering all five pathways simultaneously, only Acquisition and Expression maintained significant specific indirect effects. These results suggest that, among the set of experiences assessed by the RAISE model, skill acquisition and personal expression provided a unique explanation for the indirect association between artistic engagement and human flourishing.

From a theoretical perspective, these results provide partial support for the RAISE model proposed by Tay et al. (2018) and developed by Tay and Pawelski (2022). Although the model posits that artistic and humanistic experiences can contribute to flourishing through multiple psychological pathways, the findings suggest that these pathways do not necessarily hold the same relevance or make an equivalent independent contribution across all contexts. In the present sample, Acquisition and Expression were the pathways that maintained specific predictive and indirect associations with human flourishing. This indicates that skill development and the externalization of thoughts, emotions, and identity may be particularly relevant for understanding eudaimonic well-being in college students who are actively engaged in the arts. In contrast, Reflection and Socialization may still play an important role within the model,

although part of their association with flourishing appears to be shared with other psychological experiences linked to artistic practice.

Reflection and Socialization showed positive bivariate associations with human flourishing, but did not maintain specific indirect effects when included simultaneously with the other pathways. This does not imply that they lack relevance to the artistic experience; rather, it may indicate that part of their association with flourishing is shared with processes of skill acquisition and personal expression.

The relevance of Acquisition and Expression could also be linked to the context of the sample's participation. Co-curricular courses and structured arts groups typically include practice, instruction, feedback, and opportunities for creation or performance. Therefore, it is plausible that these types of experiences particularly foster the development of skills and the externalization of thoughts, emotions, and identity. This interpretation should be viewed with caution, as the study did not directly compare institutional and independent practices nor did it assess differences across artistic disciplines.

However, contrary to expectations, the Immersion pathway did not show a predictive association or a significant specific indirect effect on human flourishing. One possible explanation lies in the fact that the study was conducted from a eudaimonic perspective, which emphasizes purpose, personal development, and positive functioning. In contrast, Immersion may be more closely linked to momentary experiences of absorption, enjoyment, or disengagement from worries, which could be more clearly related to hedonic indicators of well-being, such as positive affect or momentary satisfaction. This possibility opens up a line of future research.

The lack of significant results for Immersion does not necessarily call into question its place within the RAISE model. Rather, it suggests that this pathway may be more strongly associated with outcomes other than eudaimonic flourishing, such as enjoyment, positive affect, aesthetic absorption, or flow experiences. Future studies could simultaneously assess hedonic and eudaimonic indicators of well-being to examine whether the different RAISE pathways exhibit differential patterns depending on the type of outcome assessed.

Finally, the results should be interpreted with caution. Although the parallel model showed significant indirect associations via Acquisition and Expression, the cross-sectional design does not allow for establishing temporality or causality. Therefore, the findings do not demonstrate that artistic engagement produces flourishing, but rather identify psychological processes associated with artistic experiences that may be relevant for understanding eudaimonic well-being in college students.

5. Limitations

Among the study's limitations, the cross-sectional design is the primary one, as it prevents inferring the temporal direction of the associations and, consequently, determining causal relationships. Furthermore, although indirect associations were estimated using a parallel mediation model, cross-sectional data do not allow for establishing the temporal sequence required to confirm mediation mechanisms (Maxwell & Cole, 2007).

Furthermore, the biases inherent in self-report measures must be considered, as well as the lack of equitable representation by major, gender, and age. The sample came exclusively from a private university located in Monterrey, Mexico, with a middle-to-high socioeconomic context and a humanistic focus; therefore, the results should not be generalized to other university contexts without caution.

Furthermore, the sample consisted solely of students who were already participating in artistic activities, either within or outside the institution. This characteristic may have reduced the variability in artistic engagement and limited the ability to identify a direct association between this variable and human flourishing.

Finally, a methodological limitation identified is the limited psychometric evidence for the Arts Engagement Survey in the Mexican population, as well as the preliminary nature of the Spanish adaptation of the RAISE scales. Furthermore, a negative skew was observed in the human flourishing scores, suggesting a possible ceiling effect. Therefore, the results should be interpreted with caution.

6. Future Directions

Based on the limitations and findings of this study, several avenues for future research are suggested. First, it would be valuable to replicate this study in university settings with different sociocultural and economic characteristics, in order to examine whether the observed patterns hold true in samples with varying levels of artistic engagement and student profiles.

Second, it is recommended to investigate the Immersion pathway in greater depth, especially from a hedonic perspective of well-being, as it may be related to positive affect, enjoyment, aesthetic absorption, or momentary experiences of flow, rather than to eudaimonic flourishing. In this regard, it would be appropriate to simultaneously compare indicators of eudaimonic and hedonic well-being to examine whether the pathways of the RAISE model show distinct associations depending on the type of outcome assessed.

Likewise, future studies could examine whether a higher level of artistic engagement, participation in structured activities, or interaction with others during the practice contributes to Immersion playing a more prominent role within the RAISE model. To this end, it is suggested

that longitudinal studies be conducted that include pre- and post-assessments of artistic interventions, as well as comparison groups when possible.

Finally, it would be important to obtain additional evidence of validity and reliability for the Spanish versions used with the Mexican population, particularly for the artistic engagement instrument and the RAISE model scales. This would strengthen the interpretation of the results and facilitate comparisons with research conducted in other contexts.

7. Conclusions and Implications

In conclusion, this study analyzed the relationship between artistic engagement, the pathways of the RAISE model, and human flourishing among college students. The results showed that artistic engagement was not directly associated with human flourishing. However, certain psychological experiences linked to artistic practice showed significant associations with this outcome.

In particular, Acquisition and Expression were significant predictors of human flourishing in the multiple regression model. Furthermore, these two pathways exhibited significant specific indirect effects in the parallel mediation model. These findings suggest that artistic engagement may be related to flourishing primarily when artistic experiences foster the development of skills, a sense of competence, and the expression of thoughts, emotions, and identity.

The results also provide partial support for the RAISE model. Although the model proposes various psychological pathways through which the arts and humanities may be related to flourishing, the findings indicate that these pathways do not necessarily have the same relevance or make an equivalent independent contribution in all contexts. In this sample, consisting of students actively engaged in the arts, Acquisition and Expression showed a more consistent contribution than Reflection, Socialization, and Immersion.

These findings have implications for institutions of higher education. Rather than merely offering artistic activities, university programs could be intentionally designed to foster progressive learning, deliberate practice, feedback, and personal expression. Incorporating spaces that allow students to develop artistic competencies and communicate ideas, emotions, and identity could help strengthen experiences associated with human flourishing.

However, these implications should be considered with caution. Due to the cross-sectional design and the non-probabilistic nature of the sample, the results do not allow us to conclude that artistic participation causes human flourishing. Rather, they identify psychological processes associated with artistic experiences that may be relevant to understanding eudaimonic well-being in college students.

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