

Mental Health and Resilience through the Arts

THE ART OF GOOD HEALTH AND WELLBEING



Mikala Dwyer 'The letterbox Marys' 2017 (detail) installation of various artworks, mixed media. On exhibition at AGNSW, A shape of thought. Until 4 February 2018. Courtesy of the artist © Mikala Dwyer Photo: AGNSW, Mim Stirling

 **ACAHA** AUSTRALIAN CENTRE FOR
ARTS AND HEALTH

**9TH ANNUAL INTERNATIONAL ARTS AND HEALTH CONFERENCE
30 OCT - 1 NOV 2017 ART GALLERY OF NSW, SYDNEY**



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Patron: Professor The Hon Dame Marie Bashir AD, CVO

30 October 2017

Dear Delegates

It is a pleasure to welcome you to the Art Gallery of NSW for our 9th Art of Good Health and Wellbeing International Arts and Health Conference.

When I founded this conference in 2009, I did not envisage the raft of outcomes that would follow, simply by bringing people together with a shared interest, passion and commitment to the field of arts and health, and a desire to explore innovative ways to improve people's health and wellbeing.

The first conference was held at the Glasshouse Arts Centre in Port Macquarie, and thereafter it was held at Asialink, University of Melbourne (2010); National Gallery of Australia, Canberra (2011); Notre Dame University, Fremantle (2012); College of Fine Arts, Sydney (2013); National Gallery of Victoria, Melbourne (2014); and the Art Gallery of NSW (2015 & 2016).

We are privileged to have a partnership with the Art Gallery of NSW, which is our conference host venue. It is a magnificent institution and one that has had a singular commitment to arts and health, arts and disability and creative ageing in recent years, as evidenced by our feature on the following pages.

I am particularly proud to have been instrumental in AGNSW developing its creative ageing focus since 2011.

Congratulations to **Heather Whitely Robertson** and **Danielle Gullotta** for their unstinting focus on making arts, health and creative ageing central to the Gallery's public programs, and taking a leadership role in Australia.

One of the pivotal people who worked with me to establish the Art of Good Health and Wellbeing conference was the eminent arts and health figure, **Mike White**, an international leader from the UK and author of the seminal work *Arts Development in Community Health: A Social Tonic* (Radcliffe Publishing 2009).

Following Mike's untimely death in 2015, we decided to recognise this singularly brave, empathetic and intelligent man by presenting the Mike White Memorial Lecture as an annual event which, this year, will be presented by respected commentator, writer and researcher, **Francois Matarasso**.

Francois was a great friend of Mike's and we are honoured that he is attending our conference to deliver his presentation *A Restless Art: Community Art and Empowerment*. Francois' visit to Australia has been sponsored by the National Gallery of Australia, Canberra.

It was at our first conference in 2009 that Adriane Boag, from the NGA, conceived the idea of an outreach program for the NGA's Art and Dementia program, which she had established in 2007. That landmark program has now delivered training to over 25 museums and galleries around the country, and the Glasshouse Regional Gallery in Port Macquarie was the first. I am proud to see the Art and Dementia program continue in my region as one of the early legacies of our annual conference and its ability to bring like-minded people together to explore ideas and collaborate on projects.

This is the third year that the Baring Foundation, the largest funder of creative ageing practice in the world, has supported the attendance at the conference of the next generation of leaders in the UK. We are most appreciative that the Baring Foundation has enabled expert presentations by **Emma Robinson**, Age Cymru and Gwanwyn Creative Ageing Festival, Wales (UK); **Ed Watts**, Whitworth Museum, Manchester; **Evan Dawson**, Live Music Now, London; **Kate Duncan**, City Arts, Nottingham; and this year **Emma Lazenby**, ForMed Bristol, and **Michelle Weiner**, Dulwich Picture Gallery, London.

Each speaker has brought to Australia new ideas, innovative practice and valuable research that has been shared and exchanged, helping to shape creative ageing programming here.

I first conceived the idea of introducing creative ageing to Australia in 2006, when I met the founder of this movement, **Dr Gene Cohen**, at an arts and health conference in Chicago. His catchcry “**Art is like chocolate for the brain**” has been a motivating force in my work ever since.

Dr Gene Cohen (1944-2009) was an American psychiatrist who pioneered research into geriatric mental health. He was the first head of the Center on Aging at the National Institute of Mental Health, the first government-supported center on mental health and aging in the world. He was later the first director of the Center on Aging, Health, and the Humanities at the George Washington University and also served as President of the Gerontological Society of America. His books included *The Creative Age* (2000) and *The Mature Mind* (2006).

Importantly, Gene Cohen, with his close friend and colleague **Susan Perlstein**, founded the National Center for Creative Aging (NCCA), Washington DC (www.creativeaging.org). I was privileged to be a speaker at the NCCA's Creative Ageing Conference in 2016, along with Adriane Boag from the NGA.

Gene led the first multi-site longitudinal study on the impact of professionally conducted, participatory cultural programs on older adults, supported by the National Endowment for the Arts' Office for AccessAbility (www.nea.gov)

Entitled ***Creativity and Aging Study: the Impact of Professionally Conducted Cultural Programs on Older Adults*** (2001-2005), this landmark study was conducted in Washington DC, New York City and San Francisco, with 300 participants. The average age of participants was 80, with an age range of 65-103 years.

Participants in the intervention group maintained greater independence, evidenced higher morale, experienced less loneliness and relied on less medication than the control group. They developed an expanded outlook in interests and activities, had a greater sense of control and enjoyed higher social engagement.

According to Dr. Walter Reich, a colleague of Gene Cohen's at George Washington University, “Single-handedly he changed the image of aging from one of senescence to a period of creativity”. This remains a significant achievement and one we still proclaim as we tackle the challenges of ageism and the prejudices which encourage a view of older people as a burden on society.

NCCA co-founder Susan Perlstein came to Australia in 2009 for our inaugural conference to represent Gene Cohen's legacy. We have become lifelong friends and she returned to our 2016 conference to add force to the growing momentum of creative ageing practice in Australia.

Hailed as the 'grandmother of creative ageing', Susan Perlstein is collaborating with me and others on a Creative Ageing Toolkit for publication in 2018.

Another focus area of our conference, 'Social Prescribing' has developed since 2011 through conference presentations by UK colleagues, **Anna Goulding**, Senior Research Associate, Newcastle University, and **Alice Thwaite**, Director, Equal Arts. A form of social prescribing is 'Arts on Prescription', whereby doctors prescribe an arts program – such as dance for people with Parkinson's Disease – as part of their patient's treatment.

In 2013, Australian academics and researchers, **Roslyn** and **Chris Poulos** embarked on developing a pilot Arts on Prescription program for Australian aged care provider HammondCare, to enhance the quality of life for older people.

Interestingly, the *Guardian* newspaper has just released a report about an arts and mental health charity in the UK, Arts and Minds, which has been running weekly art workshops for people experiencing depression, stress or anxiety in Cambridgeshire for the past seven years. The evaluation has revealed a 71% decrease in feelings of anxiety and a 73% fall in depression; 76% of participants said their wellbeing increased and 69% felt more socially included.

Cambridgeshire's success has been mirrored across the UK, and the findings are supported by the conclusions of a report by the UK's all-party parliamentary group (APPG) titled ***Creative Health: The Arts for Health and Wellbeing***. (To download a copy of this report, visit www.artsandhealth.org.au/resources.) **Sarah Wollaston MP**, Chair of the Health Select Committee in the House of Commons, said at the launch of the APPG's report: “If social prescribing

were a drug, people would be outraged that it wasn't available to everyone”.

The Inquiry Report presents the findings of two years of research, evidence-gathering and discussions with patients, health and social care professionals, artists and arts administrators, academics, people in local government, ministers, other policy-makers and parliamentarians from both Houses of Parliament.

Our annual conference encompasses the breadth of the arts and health field with a special focus on both mental health and creative ageing, and has been designed to embrace people working in diverse situations, cultures and socio-economic demographics. We would like to thank **Professor Michael Balfour** and Griffith University for sponsoring the conference attendance of **Dr Andrea Creech**, Faculty of Music, Laval, Canada and **David Savill** from Age Exchange UK.

At our conference this week we bring together international guests and prominent Australian practitioners and researchers to bring further clarity to the concept of creative ageing.

This is important because our population is ageing exponentially and it is our responsibility to explore and evaluate the best ways to ensure quality of life as our citizens age. But we must also bear in mind that ageing is a lifelong process, and ensuring young people access to the arts is equally important.

In 2015, following seven years of advocacy on the part of myself and others, NSW Health established a Health and Arts Taskforce to strategically drive the arts agenda in public health. I was commissioned by NSW Health to write guidelines for arts and health practice in hospitals and community health services.

The NSW Health and Arts Framework was announced in October 2016, with funding to enable Local Health Districts to commission arts and health programs, utilising professional artists and program co-ordinators.

The infographic on the back cover of this conference program was designed by the Australian Centre for Arts and Health for the Taskforce report as an overview of the arts and health field, illustrating how profound the impact of the arts can be on key social issues, health conditions, positive ageing and aged care.

On a final note, since 2011, I have been a proud member of the NSW Ministerial Advisory Council on Ageing (MACA) which is the official advisory body to the NSW Government on matters of interest to older people. Chaired by **Kathryn Greiner AO**, MACA is committed to the development of creative ageing policy and practice as a part of the NSW whole of government ageing strategy.

I would especially like to welcome my MACA colleagues **Abby Bloom**, **Valerie Pratt** and **Rod Young** who are attending the conference this week. They are looking forward to meeting many delegates and sharing ideas around healthy ageing and creativity.

We hope you find the conference stimulating, inspiring and immensely enjoyable, and we look forward to hearing in the future about your success stories which commenced their journey here at the Art Gallery of NSW.

Special thanks to our 2017 conference team - ACAH board members **Malcolm Moir** and **Denis Mamo**, IT manager **Chris Langlands**, writer **Alison Houston**, social media co-ordinator **Lydia Sheldon** and designer **Kyle Rathbone**, and our great volunteers **Lisa Hort**, **Angela Wales Kirgo** and **Adele Lingard**.

With best wishes

Margret Meagher, Executive Director, Australian Centre for Arts and Health

Contact Details: phone 0416 641 482 email: margret@artsandhealth.org.au & www.artsandhealth.org.au



The Gallery is transforming into a global art museum that will further enhance Sydney's reputation as a global city and provide visitors with greater access to the art collection of New South Wales. By 2021, in time for its 150th anniversary, the Gallery plans to open a new gallery building designed by Tokyo-based architectural firm SANAA.

Future generations will enjoy the Gallery's visual arts, live performances, films, lectures and symposia in the new and expanded spaces. Building on the Gallery's pursuit of lifelong learning and inclusive engagement, the expansion will feature accessible spaces and facilities for a variety of activities, with enhanced digital capabilities to advance engagement both at the Gallery and off-site.



Front Up artists M. Sunflower and Digby Webster leading an Access workshop 2017
Photographer Felicity Jenkins



Left and above: Liveable Communities project with UTS funded by Department of Family and Community Services, NSW Art and Dementia program in the Gallery 2017
Photographer Diana Panuccio



Seniors Festival Drawing in the Grand Courts, AGNSW 2015
Photographer Felicity Jenkins

ART IS FOR EVERYONE: IGNITING IMAGINATION THROUGH TRANSFORMATIVE ART EXPERIENCES



The Art Gallery of New South Wales (the Gallery) advocates the positive impact of arts engagement on all audiences. From its base in Sydney, the Gallery is dedicated to serving the widest possible audience as a centre of excellence for the collection, preservation, documentation and display of Australian and international art, and a forum for scholarship, art education and the exchange of ideas.

Attracting over 1.3 million visitors annually, the Gallery holds New South Wales's significant collection of art and is renowned for its Australian, Aboriginal and Torres Strait Islander, Asian, contemporary and international art.

The Gallery's suite of access programs offers audiences the opportunity to engage with exhibitions and the collection and to think creatively, discuss ideas and experiment with artmaking. In collaboration with a variety of organisations, disability support services and health services, the Gallery develops and delivers programs aimed at increasing individuals' health, wellbeing and confidence in a stimulating, social environment. Programs encourage active participatory experiences with art and ideas with a focus on sensory, tactile, hands-on engagement.



AGNSW Access workshop for The National exhibition 2017
Photographer Christopher Snee

As the Gallery's collections, exhibitions and programs flourish and grow, the Gallery will inspire and engage more diverse local, national and international audiences.

With every step on this journey, the Gallery will move toward creating a welcoming and innovative museum that provides unparalleled access to the story of Australian art in an international context.

9th Art of Good Health and Wellbeing Conference is the third Arts and Health Conference to be held at the Art Gallery of New South Wales.

The Gallery welcomes conference delegates and acknowledges the leadership of Margret Meagher and the Australian Centre for Arts and Health in bringing together leading local, national and international experts in arts and health.



Liveable Communities project with UTS funded by Department of Family and Community Services, NSW Art and Dementia outreach session at Holdsworth Community Centre 2017
Photographer Felicity Jenkins

DAY 1 - Monday 30 October 2017

8am – 4pm:

Yiribana Foyer, Lower Level 3, Domain Theatre, AGNSW

9am – 11.00am:

Domain Theatre Lower Level 3

The Domain Theatre will open at 8.30am. Please be seated by 8.50am as we will commence the session promptly at 9am.

11am – 11.15am:

11.15am – 1pm:

Domain Theatre Lower Level 3

CONFERENCE REGISTRATIONS DESK

Delegates collect name tags and conference satchels. Please note: AGNSW officially opens to the public at 10am. Security will guide delegates to the Yiribana Foyer, Lower Level 3 from 8am.

WELCOME AND ACKNOWLEDGEMENT TO COUNTRY

Margret Meagher, Executive Director, Australian Centre for Arts and Health
Heather Whitely Robertson, Head of Learning and Participation, Art Gallery of NSW

PLENARY SESSION 1

MENTAL HEALTH AND RESILIENCE: OVERCOMING TRAUMA THROUGH THE ARTS

Holding Space: Veterans and Civilians Engage in Theatre
Chair: Michael Balfour, Professor of Applied Theatre, Griffith University, QLD
Introduction, Performance of 'Unload'; Q&A and Panel Discussion
George Belliveau (performer) Professor of Theatre/Drama Education, University of British Columbia, Canada
Marv Westwood (facilitator), Professor Emeritus of Counselling Psychology, University of British Columbia, Canada
Phillip Lopresti (performer), Military Veteran and Officer Cadet, The Seaforth Highlanders of Canada; Post-Grad Student, Masters of Education in Counselling Psychology, University of British Columbia, Canada
Foster Eastman, Multi-media artist and musician, Vancouver, Canada
Linda Hassall (panel) Program Director, Contemporary and Applied Theatre, Griffith University, QLD

MORNING BREAK

CONCURRENT SESSIONS

ARTS IN HOSPITALS, HEALTHCARE & HEALTH PROMOTION

Creating a Culture of Opportunity for Arts in Health
Fionnagh Dougan, Curator, CEO Children's Health Queensland; **Lynne Seear**, Manager, Arts in Health, Children's Health, QLD

The Dunedin Hospital Art Collection: Humanising Clinical and Institutional Spaces
Christine Mulligan, Healthcare Otago Charitable Trust, Dunedin and Wakari Hospitals, New Zealand

Recovery, Hope for the Future (Motivational), Courage/Resilience, Reflection, Patience, Partnership
Jenny McFarlane, Art Historian, Writer and Curator, Arts in Health, ACT Health

Integrating an Arts-based Program in the Health Services: Experiences with a Five-year Implementation Program
Dr Audun Myskja, Specialist in Family Medicine, Author, Musician, Researcher; Lecturer, Supervisor of The National Competence Centre for Arts and Health and Care Sciences, Norway; Advisor to The Norwegian National Resource Centre for Arts and Health, Norway

Using Art and Creativity to Counter the Challenges of Hospitalised Adolescents and Build Resilience: the Starlight 'Livewire' Program
Bridget Waters, Arts in Health Consultant, Starlight Children's Foundation, Perth, WA

DAY 1 - Monday 30 October 2017

11.30am – 1pm:

Centenary Auditorium Lower Level 1

Gallery Space

Gallery Space

1pm – 1.50pm:

Function Space Ground Floor Level

2pm – 4.30pm:

2pm – 3pm:
Domain Theatre Lower Level 3

CONCURRENT SESSIONS

CREATIVE AGEING RESEARCH

Retaining Identity: Creativity and Caregiving
Anne Mondro, Artist and Associate Professor, University of Michigan School of Art & Design Minneapolis, USA.

Evaluating the Impact of LAUGH (Ludic Artefacts using Gesture and Haptics) + Arts Engagement for Liveable Communities, Art Gallery of NSW

Gail Kenning, Honorary Reader, Cardiff Metropolitan University, Researcher University of Technology Sydney, Art Gallery of New South Wales, Sydney, Coventry City University, UK
Danielle Gullotta, Access Programs Producer, Art Gallery of New South Wales, Sydney

Never Too Late to Learn a New Skill: Weaving Resilience in an Aged Care Home

Iлона Pappnes Demecs, Textile Artist, Nurse and Midwife, PhD candidate, QUT Brisbane, QLD

Mosaic Wings: Exploring the Use of Mosaic Art in Aged Care

Christine de Brenni, Art Therapist, Brunswick Heads, NSW

CREATIVE WRITING WORKSHOP

Imagining the Writing Cure: Exploring Fiction Therapy
Zacharey Jane, Author and Teacher Southern Cross School of Distance Education, Wollongbar, NSW

MEDICAL HUMANITIES EDUCATION WORKSHOP

Feeling Whole: Possibilities For Medicine And The Visual Arts
Frances Wild, Education Producer, Artmed Program and **Ingrid Anderson**, Educator, Artmed Program, National Gallery of Australia, Canberra, ACT

LUNCH

Book Signing: Jill Rivers, Author of the newly released book *The Arts Apothecary - a vital prescription for health, happiness & wellbeing*. Jill's book will also be available through the Art Gallery of NSW Bookshop

CONCURRENT SESSIONS

MENTAL HEALTH AND CREATIVE ENGAGEMENT

The Art of Listening for Mental Health and Contemporary Performance Practice
Annette Tesoriero, Mezzo Soprano and Performance Artist, Contemporary Performance Practice and The Mental Health First Aid Program, Shoalhaven Health and Arts, NSW

Art from the Heart: an Innovative Art Project in a Drug Consumption Room (DCR)
Sarah Hiley, Uniting Medically Supervised Injecting Centre, Kings Cross, Sydney NSW

Are Dancing, or Playing Instruments, Singing and/or Creating Theatre Good for Health?
Bente Irene Løkken, PhD fellow, Faculty of Medicine and Health Science, Norwegian University of Science and Technology; Lecturer, Public Health, Nord University, Norway

The Impact of a Creative Arts Festival on Mental Health and Stigma Reduction in Young People
Adam Lo, Occupational Therapist and Mental Health Clinician, Child and Youth Metro South Addiction and Mental Health Service, QLD

DAY 1 - Monday 30 October 2017

2pm – 3pm:

Centenary Auditorium
Lower Level 1

Gallery Space

3.10pm – 4.45pm:

Domain Theatre
Lower Level 3

Centenary Auditorium
Lower Level 1

Gallery Space

4.45pm – 5.00pm:

CONCURRENT SESSIONS (CONTINUED)

Mockingbird: Understanding Post-natal Distress by Using Performance to Engage Audiences with Real Women's Stories over Four Generations Workshop

Diana Jefferies, Lecturer, School of Nursing and Midwifery, Western Sydney University, NSW; **Lisa Brickell**, Director of Funny Business, Auckland, New Zealand; **Taimi Allan**, CEO, Changing Minds, Auckland, New Zealand (appearance by video)

ARTS AND DEMENTIA WORKSHOP

Behind the Mask: Art Therapy in Dementia Support

Jill Bond, Dementia Link Worker, Alzheimer's Australia, SA

CONCURRENT SESSIONS

MENTAL HEALTH AND YOUNG PEOPLE

Building Resiliency and Capacity through Creative Engagement: Art Therapy with Young Adults

Kate Palmer, Art Therapist and Social Worker, Mater Young Adult Service, Brisbane, QLD

Where Art Meets Science: Investigation and Evaluation of the Therapeutic Use of Art Therapy

Frances Nielsen, Art Therapist, CCMH Sydney Local Health District, NSW

Createspace: Enhancing Wellbeing through Creativity for Young People within the Headspace

Felicity Sivewright, Clinical Co-ordinator and Createspace program Co-ordinator, Headspace Rockingham, WA

Youth Theatre and Wellbeing: How the Australian Theatre for Young People (ATYP) is Developing Resilience and Empathy in Young Australians

Amy Maiden, General Manager, Australian Theatre for Young People; **Tandi Palmer Williams**, Insight Director, Patternmakers, Sydney, NSW; **Brooke Boyce**, Research Manager, Patternmakers, Sydney, NSW

MEDICAL HUMANITIES WORKSHOP

Exploring the Poetry of Pharmacy: an Australian Perspective

Michael Leach, Adjunct Research Associate, School of Rural Health, Monash University; Data and Quality Specialist, Loddon Mallee Integrated Cancer Service, Bendigo, VIC

Finding Grace Under Pressure: Acting Skills and Verbatim Theatre as Tools for Culture Change in Clinical Work

Claire Hooker, PhD, Co-ordinator, Health and Medical Humanities program, University of Sydney, NSW

Musical Memories: A Museum Experience for People with Early-stage Dementia and Their Carers at the Grainger Museum

Danielle Barry, Medical Student, University of Notre Dame, Sydney, NSW and Music Composition MA University of Melbourne, VIC

Animation for Medical Education

Emma Lazenby, Director ForMed Films CIC and Conference Artist in Residence (ForMed Bristol)

ARTS AND HEALTH WORKSHOP

Creative Journey Recovery: A sustainable model of arts engagement for people recovering their mental health.

Adriane Boag, Program Producer, National Gallery of Australia, ACT;
Christopher Lipscomb, ACT Health

Please proceed to Exit. The Gallery closes promptly at 5pm.

DAY 2 - Tuesday 31 October 2017

8am – 4pm:

Yiribana Lower Level 3,
Domain Theatre, AGNSW

9am - 11.15am:

Domain Theatre
Lower Level 3

The Domain Theatre will
open at 8.30am.

Please be seated by
8.50am as we will
commence the session
promptly at 9am.

11.15am – 11.30am:

11.30am – 1pm:

Domain Theatre
Lower Level 3

CONFERENCE REGISTRATIONS DESK

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WELCOME AND ACKNOWLEDGEMENT TO COUNTRY

Margret Meagher, Executive Director, Australian Centre for Arts and Health

PLENARY SESSION 2

CREATIVE AGEING

Artistry in Old Age

François Matarasso, Artist, Producer, Researcher, Writer, Trainer, Nottingham UK

Creating Reminiscence Theatre with Older People: Structure and Starting Out

David Savill, Artistic Director Age Exchange, London UK

Musical Pathways: Creative and Resilient Ageing in and through Music

Andrea Creech, Professor of Didactique Instrumentale, Faculty of Music and Canada Research Chair, Music in Community, Université Laval, Québec City, Canada

A National Educational Program in Music-based Environmental Treatment, with Integrated Use of Music, Song and Movement

Vegar Rangul, Specialist in Public Health, General Practice, Behavioural Epidemiology, Associate Professor, Nord University and Chairman of The Norwegian Centre of Arts and Health, Norway

Positive Ageing through Participatory Art: the 'Arts on Prescription' Model

Roslyn Poulos, Public Health Physician and Associate Professor, University of NSW, Sydney

Barriers, Budgets and Baked Goods: Adventures in Creative Ageing with England's Oldest Art Gallery

Michelle Weiner, Artist and Creative Ageing Consultant, Community Engagement Manager, Dulwich Picture Gallery, London UK

MORNING BREAK

CONCURRENT SESSIONS

CREATIVE AGEING

Play, Stillness and Presence: the Aesthetics of Caring Encounters

Prof Michael Balfour, Inaugural Chair in Applied Theatre in School of Humanities, Languages and Social Sciences at Griffith University, QLD

Musical Caregiving (MBC): Development of an Arts and Health-based Program for Enhancing Quality in Dementia Care

Dr Audun Myskja, Specialist in Family Medicine, Author, Musician, Researcher; Lecturer, Supervisor of The National Competence Centre for Arts and Health and Care Sciences, Norway; Advisor to The Norwegian National Resource Centre for Arts and Health

Teaching Dance to Ageing Populations

Katrina Rank, Ausdance Victoria's Director of Education, Training and Lifelong Learning, Melbourne, VIC

Playing a Musical Instrument for Healthy Ageing

Jennifer MacRitchie, Research Theme Fellow, Health and Wellbeing, Western Sydney University, Penrith NSW

DAY 2 - Tuesday 31 October 2017

11.30am – 1pm:
Centenary Auditorium
Lower Level 1

CONCURRENT SESSIONS (CONTINUED)

Art(ful) Futures

Debbie Abraham, Gallery Director, Lake Macquarie City Art Gallery, Lake Macquarie NSW; **Alan Johnson**, Occupational Therapist, Morrisset Psychiatric Hospital, member of Arts in Recovery (AIR), Newcastle, NSW

Is It Possible to Create an Enterprise That Uses Images of Nature to Soothe People?

Lisa Behan, Founder of Mindsettle P/L, QLD

Art as Part of a Three-pronged Approach to Smoking Cessation for Women Pregnant with an Aboriginal or Torres Strait Islander Baby

Jillian Guy, Southern Queensland Centre of Excellence in Aboriginal and Torres Strait Islander Primary Health Care

The Sensory Art Experience: a Qualitative Study Evaluating the Effects of a New Space on Mental Health and Wellbeing in the General Population

Bliss Cavanagh, PhD candidate, University of Newcastle, 2016 Young Social Pioneer

How to Measure Your Impact on the Health and Wellbeing of your Audience

Michael Chappell, CEO Culture Counts; Chairman, PVI Collective Contemporary Arts, WA

MINDFULNESS WORKSHOP

Mindful Art Therapy: Developing a Practice

Barbara Davis, author of Mindful Art Therapy: a Foundation for Practice, Founder Art and Soul Connections

LUNCH

CONCURRENT SESSIONS

CREATIVE AGEING: AN AFTERNOON OF EXPLORATION

Chair: Chris Mead, Director, Arts Health Agency, Tasmania

Applying Dutch Creative Thinking to the Australian Situation

Alexandra Conroy, CEO, Reliant Healthcare Sydney; **Susan Tredenick**, Healthcare Consultant, Reliant Care, Sydney

Lost and Found: Revaluating Hong Kong's Elderly

Liz Avern-Briers, founder Lizzie Bee Foundation, Hong Kong

Come Dine with Me

Yoke Lim, Quong Tart Leisure & Lifestyle Team Leader; **Agnes Mak**, Service Manager at Quong Tart - A Chinese-specific ageing in place facility

Holding the Story: Digital Storytelling for Wellbeing

Michelle Royce, Author, Adjunct Professional Fellow School of Health and Human Sciences, Southern Cross University, Communications Co-ordinator, Sawtell Catholic Care of the Aged, NSW

InterGENERATE: Creative Ageing

Vandana Ram, Bankstown Arts Centre Director, Sydney.

Developing Intergenerational Arts Programming: Educating Young Artists to Work with Persons with Dementia

Anne Mondro, Artist and Associate Professor, University of Michigan School of Art & Design Minneapolis, USA

Pass It On: Giving Older People Purpose through Skill-sharing Creativity

Caitlin Marshall, Social Worker and Director of Wild Rumpus, Wollongong, NSW; **Lizzie Rose**, Sustainability Practitioner and Community Education Worker, Co-founder, Wild Rumpus

Gallery Space

1pm – 1.50pm:
Function Space
Ground Floor

2pm – 4.30pm:
Domain Theatre
Lower Level 3

DAY 2 - Tuesday 31 October 2017

2pm – 4.30pm:
Domain Theatre
Lower Level 3

My Journey, My Story: a Three-month Pilot Arts Project at John L Grove Rehabilitation Unit, Launceston General Hospital

Hui-Yu Yao, MSW, BSW, PostDipTransInter, BA, Social Worker with Launceston General Hospital, Tasmania Health Service

Something to Look Forward to - Panel Discussion

Rosie Dennis, Artistic Director of Urban Theatre Projects (UTP); **June Hickey**, Reporter, UTP; **Annette Tesoriero**, Mezzo Soprano and Performance Artist, Contemporary Performance Practice and The Mental Health First Aid Program, Shoalhaven Health and Arts, NSW

CONCURRENT SESSIONS

ARTS AND HEALTH PROMOTION

Three Years of Life-giving Stories, **Michael Camit**, Acting Director and Manager of Social Marketing and Communication, NSW Multicultural Health Communication Service, PhD candidate University of Technology, Sydney, NSW; **Kevin Bathman**, Senior Consultant with NSW Multicultural Health Communication Service, co-founder Carnival of the Bold for social change, Sydney, NSW; **Semaema Grace**, Vocalist and Motivational Speaker, based in Wollongong, NSW (on the waitlist for a kidney); **Leah Upcroft**, Manager Corporate, Stakeholder & Community Partnerships, NSW Organ and Tissue Donation Service, Sydney NSW

POETRY FOR PERSONAL RESILIENCE WORKSHOP

Words to Raise Me Up: Lessons in Personal Resilience, Empowerment and Purposeful Recovery through Poetry

Nicki Cassimatis, Post-graduate Student, Mental Health Practice (Poetic Care for the Soul) University of Queensland, Brisbane, QLD

CONCURRENT SESSIONS

ARTS AND MENTAL HEALTH

Linking Positive Psychology to Art: an Artist in Residency Case Study

Celeste Wrona, Senior Visual Arts Teacher / Contemporary Artist with NSW Department of Education; **Kristopher Wrona**, Senior Psychologist with the NSW Department of Education

Towards a Caring Practice: A Model to Promote Effective Arts-Health Practice

Michael Tan Koon Boon, Artist, Educator, Researcher; Assistant Professor at the School of Art, Design and Media, Nanyang Technological University, Singapore

Building Strength in Coming Together: Exploring Indigenous Tobacco Smoking with Health Staff Through Art

Gillian Gould, Associate Professor, NHMRC and CINSW Research Fellow, University of Newcastle, NSW

Nurturing a Resilient Arts Practice in Creative Service to Self and Others

Mark Seton, Director of Sense Connection, Honorary Research Associate (Theatre and Performance Studies), Sydney University, NSW

DANCE FOR SENIORS WORKSHOP

Aesthetics and Agency: the Art of Good Dance Programs for Seniors

Katrina Rank, Director, Education, Training and Lifelong Learning, Ausdance Victoria VIC.

HEALTH RESEARCH AND THEATRE WORKSHOP

Bringing Health Research to Life Workshop: Active and Creative Approaches

George Belliveau, Professor of Theatre/Drama Education at the University of British Columbia, Canada

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2pm – 3pm:
Centenary Auditorium
Lower Level 1

Gallery Space

3.10pm – 4.30pm:
Centenary Auditorium
Lower Level 1

Gallery Space

4.45pm – 5.00pm:

DAY 3 - Wednesday 1 November 2017

8am – 4pm:

Yiribana Foyer, Lower Level 3, Domain Theatre, AGNSW

9am – 11.15am:

Domain Theatre Lower Level 3

The Domain Theatre will open at 8.30am.

Please be seated by 8.50am as we will commence the session promptly at 9am.

11.15am – 11.30am:

11.30am – 1pm:

11.30am to 12.30pm:

Domain Theatre Lower Level 3

11.30am to 1.00pm:

Centenary Auditorium Lower Level 1

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Margret Meagher, Executive Director, Australian Centre for Arts and Health

PLENARY SESSION 3

MENTAL HEALTH FOR ALL AGES

Fostering Dementia Friendly Communities

Leslie Williams, Member NSW Legislative Assembly; Parliamentary Secretary, Regional and Rural Health; Co-founder, NSW Government Dementia Friendly Communities pilot program, Port Macquarie NSW

Whatchya Gunna Do? Immunisation Music Video

Leanne Sanders, Indigenous Mental Health, Aboriginal Immunisation Health Worker, Murrumbidgee and Southern NSW Local Health Districts

Creative Health

Mikala Dwyer, Australian artist

MIKE WHITE MEMORIAL LECTURE: A Restless Art: Community Art and Empowerment, sponsored by the National Gallery of Australia, Canberra

François Matarasso, Artist, Producer, Writer and Trainer, Nottingham UK

Creative to the Core

Jim Rimmer, Senior Projects Officer, Mental Wellbeing and the Arts, Victorian Health Promotion Foundation (VicHealth), VIC

Songbirds: Ballads Behind Bars

Murray Cook, Musician, Teacher, Co-ordinator, Songbirds Program, NSW Community Restorative Centre, Sydney; **Mindy Sotiri**, Program Director, Advocacy Research Policy, NSW Community Restorative Centre, Sydney NSW

MORNING BREAK

CONCURRENT SESSIONS

MUSIC AND HEALTH

Life is a Song: Using Songwriting for Good Mental Health and Community Connection

Phil Heuzenroeder, Founding Artistic and Executive Director of Wild at Heart Community Arts, Melbourne, VIC; accompanied by **Gizem Acaraglu** to share her lived experience. Presentation and Workshop.

CREATIVE AGEING

How to Conduct an Arts on Prescription Program for Older People with Unmet Health and Wellness Needs

Professor Christopher Poulos, Head of Research and Aged Care Clinical Services for HammondCare, conjoint Professor, Faculty of Medicine, University of NSW, Sydney; Rehabilitation Physician; **Roslyn Poulos**, Public Health Physician and Associate Professor, University of NSW, Sydney; **Michelle Heldon**, Artist (visual) and Project Manager, Arts on Prescription; **Annette Innis**, Artist (visual) and Project Officer, Arts on Prescription; **Pete McDonald**, Artist (musician), Arts on Prescription

REMINISCENCE THEATRE TECHNIQUES WORKSHOP

David Savill, Artistic Director, Age Exchange, London, UK

DAY 3 - Wednesday 1 November 2017

1pm – 1.50pm:

Function Space Ground Floor

2pm – 5pm:

Centenary Auditorium Lower Level 1

Gallery Spaces Lower Level 2

5pm – 6pm:

Pop Up Bar, Grand Court, Ground Floor

LUNCH

ARTS AND HEALTH FESTIVAL OF IDEAS:

IMAGINE THE FUTURE: LET'S TALK ABOUT MENTAL HEALTH

The Pink Sari Melodies Songwriting Competition

Kevin Bathman, Senior Consultant with NSW Multicultural Health Communication Service, co-founder Carnival of the Bold for social change, Sydney, NSW; **Michael Camit**, Acting Director and Manager, Social Marketing and Communication, NSW Multicultural Health Communication Service; PhD candidate, University of Technology, Sydney, NSW; **Lee Hubber**, Music Producer, New Zealand & Australia

'Front Up' film screening: The Future of Living with a Disability

Danielle Gullotta, Access Programs Producer, Art Gallery of New South Wales

Hear and see creative participants talk about their experience of mental health, disability and the transformative power of the arts, in this Western Sydney Community Arts and Cultural based program, supported by the Art Gallery of NSW

Creative Ageing: "When does it start?"

The arts influence positive ageing from conception. It's a compelling idea.

Panel discussion: Margret Meagher, Australian Centre for Arts and Health, leads the conversation, with **Michelle Weiner**, Dulwich Picture Gallery, UK; **David Savill**, Age Exchange UK; **Adriane Boag**, National Gallery of Australia, Canberra; **Andrea Creech**, Université Laval, Canada.

Mini Masterpieces

Michelle Weiner, Co-ordinator, Dulwich Picture Gallery, London, UK. An arts program for babies (from sitting to 24 months). With babies joining this program as young as 6-months-old, this type of engagement into artistic practice, coupled with early exposure to the Gallery environment, aims to add insight and inspiration to the panel's examination of 'how early should creative participation start?'

Creative Art Programs: Therapeutic Art for people living with Dementia

Jill Bond, Dementia Link Worker, Alzheimer's Australia, SA

Artful Art and Dementia

Clare Thackway, Artist Educator and Co-ordinator, Museum of Contemporary Art (MCA), Sydney

The Dark Side of Creativity: Mental Health Support for Creative Practitioners

Mark Seton, Director of Sense Connexion, Honorary Research Associate (Theatre and Performance Studies), University of Sydney, NSW

Listening To Voices: A one-hour presentation and performance which asks the question "If someone would listen, really listen, what would you want to say?" and seeks to shatter stigma surrounding mental illness.

Catherine Simmonds, Founding Director of the Brunswick Women's Theatre and Artistic Director Gateway Health, Wodonga, VIC; **Kate Fiske**, Gateway Health, and performers **Ben Pearson**, **Kelly Bailey**, **Jain Thompson** and **Sarah Sewell**, Albury/Wodonga Hearing Voices group

ART & INSPIRATION

Join in a Creative and Imaginative Journey of Exploration, Fascination and Delight.

Presented by **AGNSW artist educators**

JOIN US FOR A CELEBRATORY GLASS TO CONCLUDE THIS YEAR'S CONFERENCE.

We invite you to stay and see the wonderful exhibitions on show at AGNSW including 'A shape of thought' by leading Australian artist Mikala Dwyer, featuring new and recent work by one of Australia's most inventive artists

The Art Gallery of NSW is open until 10pm on Wednesday evenings for Art After Hours - talks, films, exhibitions, music, drinks, food

Patron: Professor The Hon Dame Marie Bashir AD, CVO

ART GALLERY OF NSW FLOOR PLAN

2017 AWARDS FOR EXCELLENCE

The annual Australian Centre for Arts and Health Awards for Excellence, established in 2009, are designed to recognise and acknowledge the outstanding and innovative contribution of individuals and organisations leading the field of arts and health in Australia and internationally.

The categories reflect the diversity of the field across policy, programs, practice, health promotion, education, research, design and the environment.

The Awards are embedded in the flow and process of the annual international conference The Art of Good Health and Wellbeing, convened by the Australian Centre for Arts and Health (www.artsandhealth.org.au).

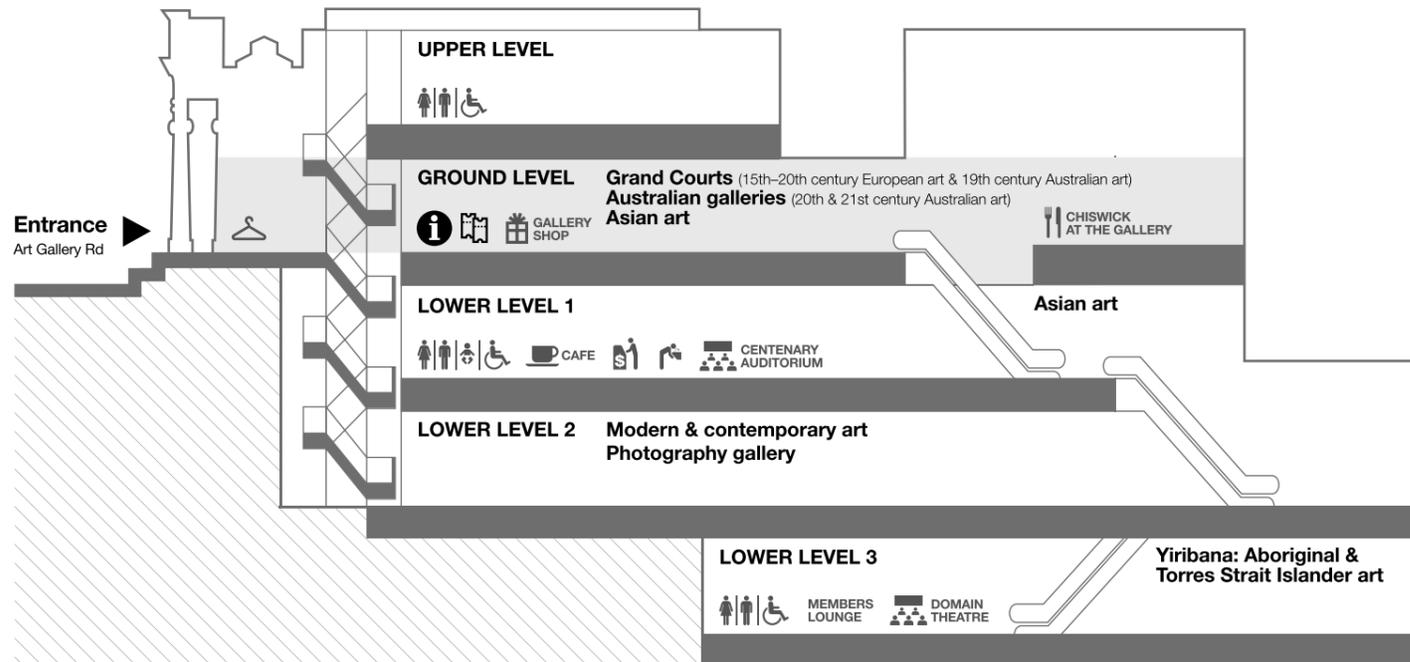
Through the conference abstract selection process, submissions accepted for presentation at the conference are eligible for consideration for one or more awards. Criteria for selection include originality, innovation, integrity and demonstrated success.

The Awards trophy is a boxed, handcrafted pen, made from Australian timbers, by Ian Dorney, from NSW, who discovered his talent for pen-making while recovering his mental health.

2017 AWARDS CATEGORIES

- Arts and Health in Hospitals and Health Promotion
- The Arts and Community Health
- Arts and Health in Regional Australia
- Arts and Health Education and Research
- Mental Health and the Arts
- Creative Ageing
- National Leadership in Arts and Health
- International Leadership in Arts and Health

The 2017 Award Winners will be featured on the Australian Centre for Arts and Health website - www.artsandhealth.org.au



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DEBBIE ABRAHAM, ALAN JOHNSON

Art(ful) Futures

'Art(ful) Futures' is a regional strategic partnership project aimed at mentoring mental health service users through the processes of establishing a sustainable art practice. This is being achieved through an intensive series of workshop sessions, culminating in a public exhibition, and education/public programs supported by gallerists, artists and mental health workers.

Debbie Abraham has worked in the arts for over 30 years in galleries, NETS (National Exhibitions Touring Support) and as a designer. She was awarded Bachelor of Education Art (1982) and a Graduate Diploma in Printmaking (1985). During the late 1980s and early '90s she was proprietor of the Newcastle-based textile design studio Tikat Designs and also taught at various institutions including Hunter TAFE and secondary schools. In 1995 Debbie accepted the position of co-director of Lake Macquarie City Art Gallery, where she managed the relocation of the gallery from Speers Point to Booragul. From 1997-99 she was NETS program manager for NSW, instrumental in developing national policy.

In 2000 Debbie became gallery director at Lake Macquarie City Art Gallery. She has been involved in the construction and fit-out of the new building (2001) and project management of the art education room's construction (2008). She has strategically managed the gallery to ensure the budget, staffing and visitation has doubled and has overseen the development and presentation of 200 exhibitions and seven substantial CCD projects. Debbie has been a member of many committees, including the Museums and Galleries of NSW Audience Development Steering Committee, Chair of the ArtCraftDesign NN MA National, chair of RPG NSW, and on the assessment panels for the Office for the Arts Regional Touring Program and Arts NSW Annual and Multi-Year Programs.

Alan Johnson is an occupational therapist at Morisset Hospital and a member of Arts in Recovery (AIR). Allan previously studied Art for the Community in London and gained a grounding in various areas of art, art history and also how to work in a project style. This has served him well while working in mental health since 2001.

Throughout his career, Alan has used art and creativity regularly and been part of projects in both the UK and Australia, the biggest being 'Stop the World I Want to Get Off' with Lake Macquarie City Art Gallery in partnership with Morisset Hospital. From this project, mental health workers were able to demonstrate the effectiveness of art used as therapy and establish a yearly exhibition for clients of mental health services. This has grown into the AIR - Arts In Recovery group, auspiced by the Newcastle Community Arts Centre and including partnerships between health and NGO services. This group had now established itself and has provided monthly workshops and a yearly exhibition to all age ranges from youth to adult for the past six years.

LIZ AVERN-BRIERS

Lost and Found: Revaluing Hong Kong's Elderly

The 'Lost and Found' project aims to empower elderly in the community by revaluing their skills, giving them back a respected role within society while bridging the gap between generations. In April 2014, we heard about the lonely lives of elderly in the rural parts of The New Territories, the northern part of Hong Kong. There is not a lot to do for them, which is a pity as they are still full of life.

On average, we travel once a week to a small village outside Fanling to run workshops with the elderly. Thanks to Mission to New Arrivals, our partner who provides the space, we have the opportunity to bring the poh-pohs (elderly) together and engage in art.

We are now further developing this project by delving into the elders' past, reconnecting with some long-lost skills and passing them on. We aim to revalue their place in society and carry on some amazing traditions. Secondly, we will train the elderly in co-facilitating workshops for primary school students, thereby revitalising this rural area, conserving some treasured heritage and bridging the gap between young and old.

Liesbeth (Liz) Avern-Briers graduated with a Masters in Art History from the Catholic University of Leuven (Belgium) in 2001. During her student years she became involved in community arts events such as Our House, a project bringing established and young artists to an economically depressed mining region. However, it was only upon moving to Manchester in 2002 that Liz became involved with the Arts and Health movement and subsequently studied a post-graduate degree in Arts-Health Project Management and Research Design (University of Central Lancashire, 2010). The same year she moved to Hong Kong, where she started as a volunteer grant-writer at the Nesbitt Centre, a centre for adults with learning disabilities, and secured her first grant from the HKADC for a community integration project through art practice for 40 adults with learning difficulties.

In 2013 Liz and her husband Neil set up the charity, Lizzie Bee Foundation, dedicated to Arts and Health, with the belief that art can bring people together, enable social impact and enrich families and communities. It should also be accessible to all, regardless of socio-economic or educational background. In the past four years, Lizzie Bee has involved over 2000 participants, through different community arts projects, ranging from public workshops to long-term community arts projects.

In 2015 a second social enterprise initiative, Bizzie Bee was set up. Bizzie Bee Craft Kits are DIY workshops in a box, to create and complete privately or at one of our workshops. The packs are educational, creative and fun. Additionally, we also sell kids' activity ranges for hotels, restaurants, theme parks and airlines. Bizzie Bee is a fundraising venture of Lizzie Bee and proceeds are directed towards Lizzie Bee community arts projects.

MICHAEL BALFOUR

Play, Stillness and Presence: the Aesthetics of Caring Encounters

In the absence of a cure for dementia, there is an increasing recognition of the need to develop approaches that address its key impacts of social isolation, depressed mood and quality of life. 'Playful Engagement' was a three-year multi-site research project in Brisbane, Australia. The interdisciplinary research team consisted of theatre and dementia researchers working in close partnership with Wesley Mission Brisbane – a large provider of aged care service in the region. The applied theatre practice focussed on playful interactions between individuals living in residential aged care facilities and two theatre artists using a relational clowning approach. The approach used in Playful Engagement explored how applied theatre practitioners use play to facilitate dialogical relationships tailored to the needs of individual residents.

This presentation will reflect on and illustrate the ways in which the practice facilitated individualised caring encounters, providing opportunities for play and engagement on a number of levels. In particular, the presentation will discuss the qualities of play, stillness, and presence in the development of aesthetic relationships between arts practitioner and participant, before examining the potential benefits for carers, professional staff, families and institutions of creative ageing programs.

Professor **Michael Balfour** is inaugural chair in Applied Theatre in the School of Humanities, Languages and Social Sciences at Griffith University. He is a theatre researcher and practitioner interested in the social and creative applications of the arts in a range of contexts. He has written widely on applied theatre, with a particular interest in theatre in conflict and peacebuilding, prison theatre, theatre and migration, mental health and returning military personnel and, most recently, creative ageing and dementia.

Michael's most recent books are Applied Theatre Resettlement: Drama, Refugees and Resilience (Methuen, 2015), Applied Theatre: Understanding Change, (Springer, in press) and Performing Arts in Prisons (Intellect, in press). He is co-series editor of Bloomsbury Methuen's Applied Theatre book series and on co-editor of Applied Theatre Research and the Journal of Arts and Communities. He is a member of several leadership bodies, including the Council of Humanities and Social Sciences, Australasian Association of Theatre, Drama and Performance Studies, and Arts and Health Leadership (Queensland).

DANIELLE BARRY

Musical Memories: a Museum Experience for People with Early-stage Dementia and Their Carers at the Grainger Museum

This presentation introduces Musical Memories, a leading-edge learning and engagement project combining live music and tactile museum experiences for people with early-stage dementia and their carers at the Grainger Museum, University of Melbourne.

During August 2017, through the support of a University of Melbourne Engagement Grant, Music Therapy and Medical students were facilitating a newly developed series of workshops for people with early-stage dementia and their carers, incorporating both haptic and auditory stimuli. Research demonstrates that encounters with material culture, and experiences of live music are powerful therapeutic tools for people with dementia. The innovation of this project is to incorporate both strategies of engagement in a multi-modal approach in a museum environment.

Through the utilisation of the participant's own musical preferences, and the unique collection of artefacts at the Grainger Museum, sessions focus on the integration of object-based learning, well-being activities and musical experiences. As such, these workshops provide social engagement opportunities for people with early-stage dementia and their carers, introduce novel concepts in dementia care, explore the benefits of Arts and Health in museums, and provide an interdisciplinary learning experience for students from Medicine and Music Therapy, thereby promoting greater integration between the Arts and Health domains.

This interdisciplinary project has been developed under the guidance of key experts from the departments of Music Therapy, Music Psychology, Medicine and Gerontology at the University of Melbourne. The project will serve as a pilot from which to develop and inspire further research and discussion in this field. As such, a film featuring the participants and interviews with key contributors and advisors across music therapy, ageing and medicine will also be produced to promote this revolutionary health and well-being outreach activity.

Danielle Barry is a final-year medical student at the University of Notre Dame, Sydney. Her interest in Arts and Health stems from her longstanding passion for music and composition, in conjunction with her commitment to health care, a keen interest in public health, and a belief in the transformative nature of interdisciplinary collaboration. Danielle's love of music saw her complete an Honours degree in Music Composition at the Sydney Conservatorium in 2013, before tackling the challenge of post-graduate medicine. She continued to compose and engage with the musical community throughout her early medical years, before deciding to continue her music studies in 2016.

Danielle undertook a Masters of Music Composition at the Melbourne Conservatorium, University of Melbourne, with the goal of exploring the connection between the music and medical worlds. Danielle's involvement at the University of Melbourne has opened the way to many opportunities, including observing the work of the Hush Foundation at The Royal Children's Hospital and, currently, working alongside leaders in the fields of Music Therapy, Music Psychology, Medicine, Gerontology and Arts Management to develop Musical Memories. In the future, Danielle hopes to explore the vital role of collaboration between the Arts and Health, and to develop innovative approaches to health care for communities near and far.

KEVIN BATHMAN, MICHAEL CAMIT, LEE HUBBER

The Pink Sari Melodies Song-writing Competition

The Pink Sari Project has increased NSW breast screening in women from Indian and Sri Lankan by 17% and has won an international award for the best public sector campaign. This presentation will outline the theoretical foundations and some lessons learnt about running a community-based songwriting competition, and ways to add value and contribute to the communication aims of a health promotion campaign.

Since 2014, this community-led initiative, managed by the NSW Multicultural Health Communication Service (MHCS), has demonstrated the potential of a 'bottom up' approach to health promotion using community, social media and arts engagement. Its results have been achieved with very little paid advertising. It was awarded the Gold Prize for Best Campaign in the Public and Not-for-Profit sectors at the AMEC International Communication Effectiveness Awards as part of the 2016 International Summit on Evaluation.

Kevin Bathman was born in Kuala Lumpur, and is a designer, storyteller, producer and social change advocate based in Sydney. He is interested in using creativity to address environmental, cultural and social justice issues, and believes that the arts is an untapped avenue for catalysing change. As a Senior Consultant with NSW Multicultural Health Communication Service, Kevin has worked on numerous multicultural health projects and social justice projects with not-for-profit and arts organisations. In 2013, he co-founded an arts initiative called Carnival of the Bold, a movement of social change through the arts that champions the role of artists as agents of socio-cultural change. Since 2012, Kevin has been researching the history, connections and cross-cultural stories between the Chinese and Indian cultures for his project, the Chindian Diaries.

Michael Camit is acting director and manager of Social Marketing and Communication at the NSW Multicultural Health Communication Service (MHCS), a state-funded service to increase access for multicultural communities to health information and initiatives. For the past 20 years he has been researching and developing award-winning multicultural campaigns. He is also a PhD candidate at the University of Technology, Sydney (UTS) and is passionate about co-creating initiatives with diverse groups and researching social media to contribute to empowerment and health outcomes of migrant/refugee communities.

Lee Hubber started his career in the music industry in New Zealand managing bands, organising recordings and album releases and touring some of the biggest names in New Zealand and Australian music. He has been involved in media production since the late 1980s when he produced his own comedy show on student radio. Since arriving in Australia in 1988, Lee has worked extensively for community and public radio. Before starting I&G (Independent and General), Lee worked for Arts Radio (6RTR) in Perth, the Public Broadcasting Association of Australia (now the CBAA), SBS Radio and produced music videos for the company Black Frame. Lee has extensive experience in multicultural and indigenous communications and is half of the most experienced multi-language production team in Australia. I&G's work has contributed to many awards and been recognised directly with two AUSIT Awards.

LISA BEHAN

Is it Possible to Create an Enterprise that Uses Images of Nature to Soothe People?

'Mindsettle' works on the assumption that nature is inherently calming to humans and that viewing gentle images of nature will have positive benefits. Fourteen percent of Australians are diagnosed with anxiety. Stress, anxiety and fear have negative implications for physical and mental health. With 2.3 million Australian hospital admissions each year, I thought to explore using images to soothe minds.

The literature review looked at papers that studied the effects of humans viewing images of nature. I found related research in the academic fields of: neuro-aesthetics, diversional therapy, evidence-based design, attention restoration theory and psychoevolutionary theory. Overall these studies confirm that viewing nature has positive effects. Mindsettle has been designed with these research findings in mind. It offers a selection of tranquil films of nature aimed at helping manage anxiety and stress in healthcare and aged care facilities. It is a creative collaboration with educators, healthcare workers, entrepreneurs, technologists, parents, filmmakers and musicians.

An informal advisory board of entrepreneurs, healthcare workers, artists, musicians, small business experts, filmmakers and others from my own social network have shared information enabling development of the concept. Initial face-to-face meetings were followed by regular updates detailing progress and pain points. Some of these advisors have become mentors.

Entrepreneurial training within start-up hubs suggested creating a minimum viable product. This allowed testing of the concept in education and healthcare environments. These pilots created a feedback loop that shaped the final offer to clients and helped define client groups. With positive encouragement from healthcare providers, Mindsettle has been brought to the market. A successful trial at radiation therapy provider Genesis Cancer Care resulted in roll out to their six Queensland sites. An exhibition at St Vincent's Private Hospital in Brisbane has led to preliminary discussions with their Aged Care division.

Lisa Behan is interested in finding ways that art can enrich society. She seeks out collaborators who can advance her thinking, extend her skills, contribute ideas and nurture her curiosity. She says: I am deeply concerned about the rise of anxiety in our hyper-connected world. By connecting my experience, interests and values, I have been able to shape an enterprise that contributes to society in a way that has meaning for me. Mindsettle began to coalesce as I explored the idea of bringing the solace of being in nature to the patient experience. It has applications for schools, healthcare, aged care, stressful workplaces and for personal use when you need to soothe your mind.

GEORGE BELLIVEAU, MARY WESTWOOD, PHILLIP LOPESTRI, FOSTER EASTMAN, LINDA HASSALL, MICHAEL BALFOUR

Holding Space: Veterans and Civilians Engage in Theatre

Performance, followed by a Q&A About the Play

This presentation shares an initiative where researchers in health (counselling, psychology, population health) and the arts (theatre, visual art) in Vancouver, Canada collaborated with military veterans to produce a theatre production to promote men's mental health. Community members and researchers participated with returning veterans in a series of drama-based workshops that led to the production of 'Contact!Unload'. The play has been performed more than 20 times in various settings in Canada and the UK, reaching over 2000 people (military and non-military), including a private performance for His Royal Highness Prince Harry. The play also featured as part of the Cultural Program for the Invictus Games 2017 in Toronto, Canada, where wounded veterans from over 17 countries participate in adapted competitions.

Contact!Unload represents an expressive vehicle for military men to publicly reinterpret their struggles and experiences of transitioning from active service overseas to civilian life in ways that build resilience. The focus of this Arts and Health project is on men helping men. Eight military veterans who served in overseas conflicts have participated in the theatre project, and another dozen veterans took part in creating the 'lestweforget' mural (10 x 20 foot) and tribute pole (16 foot tall) which are both featured in the theatre production. The presentation will highlight the impetus and key learnings from the three-year art project, looking specifically at the kinds of impact this creative initiative has had on the participating veterans, audiences, and artists involved in the project.

'Unload' is a one-act play that weaves compelling stories of Canadian soldiers who served in Afghanistan. The play depicts their courage to confront trauma-related injuries sustained overseas. Using physical and image-based approaches, Unload brings to life narratives about the difficult transition veterans face coming home, juxtaposed with pathways towards recovery and healing. Vivid and fast-paced, intermixed with Shakespearean battle speeches, the play reflexively reveals the beauty and power of theatre to show the humanity of those who serve in places of conflict. The two-person play, featuring one veteran and one actor, maintains the essence of Contact!Unload, which comprised six veterans and two actors. This version brings to the forefront the transition veterans face when returning from overseas service, as well as the impact creating and performing theatre has on veterans, audiences, and artists.

George Belliveau is Professor of Theatre/Drama Education at the University of British Columbia, Canada. His research focuses on research-based theatre and performed research, and he has published five books, along with over 70 scholarly publications in leading scholarly journals and/or edited books. He is a professionally trained actor, and has participated in over 100 theatre productions as an actor, director, or playwright. He is a member of Canada's Royal Society of New Scholars.

Marv Westwood (Facilitator) is Professor Emeritus of Counselling Psychology at the University of British Columbia, Canada. His research focuses on group-based approaches for counselling clients and men's psychological health. He developed the UBC Veterans Transition Program (VTP) to help promote recovery from war related stress injuries for which he received both the Queen's Golden and Diamond Jubilee Medals.

Military Veteran **Phillip Lopresti** (Performer) is an Officer Cadet with The Seaforth Highlanders of Canada. He is also working on a Masters of Education in Counselling Psychology at the University of British Columbia, Canada.

Foster Eastman is a Vancouver-based multimedia artist whose work examines social and cultural issues often shrouded in taboo and stigma. As a key collaborator on three Men's Health Research projects at University of British Columbia, - Contact! Unload, Still Here, and Man-Up Against Suicide - Foster brings expertise in creating space for those who have experienced trauma to tell their stories through art, while helping audience connect to these stories in meaningful ways.

Foster created the art for Unload - the mural and tribute pole. The visual art-making was done with veterans, as a way of healing. The play and visual art worked hand in hand as a therapeutic, artistic endeavour. His visual art will be projected within the play, as the size of the artwork made it difficult to transport to Australia. Foster is also a talented musician and will play live music during the play.

This project is supported by Movember Canada, University of British Columbia, and the Peter Wall Institute of Advanced Studies.

Dr Linda Hassall (Panel Member) is Program Director, Contemporary and Applied Theatre, School Education and Professional Studies, Mt Gravatt campus, Griffith University, Queensland. Linda has 25 years' experience as a director, award winning (published) playwright and dramaturge in professional contexts and applies her comprehensive knowledge of performance to her teaching and research disciplines. Her teaching expertise includes Contemporary Performance/Production and Performance Studies. Her research is practice-led and focuses on building performance around eco-critical and trauma landscapes. Her current research areas include Performance and Climate Literacies with young people and Performance and Mental Health Literacy in young people. Linda was the playwright director on the ARC funded project The Difficult Return with Professor Michael Balfour which culminated in the production The Return. This project used arts processes to support mental health literacies in returning servicemen and their families Linda is currently participating on the DET funded Y Connect project as an artist researcher exploring the impact of incorporating artists in classrooms to assist teachers in developing literacy, learning and community connections with high risk students at Yeronga State High School in Brisbane.

GEORGE BELLIVEAU

Bringing health research to life: Active and creative approaches

The hands-on workshop guides participants (of any level of experience) through a series of activities to engage in an artistic approach to share health research. The interactive and creative activities build upon one another, leading to a collective piece. Through the practice and process, participants will be invited to consider some of the key affordances and tensions of translating research into an artistic form: ethics; verbatim; space; time; artistry; research positioning. The workshop will focus on the doing (on the floor) as the discoveries made while actively engaged allow new insights to emerge that might not have been visible during the research process. No preparation is needed prior to the workshop, except an open-mind and a willingness to play and creatively explore. Time will be set aside at the end of the workshop to discuss and reflect on the process, exploring how and why this work might apply in various contexts. The workshop is facilitated by Professor George Belliveau, an interdisciplinary researcher/artist, who brings extensive experience in using a range of art practices to health and education-based research.

ADRIANE BOAG, CHRISTOPHER LIPSCOMB

Creative Journey Recovery

The objective of this program is to create a successful and sustainable model of arts engagement for people recovering from mental health, which can be evaluated and modelled. The aims encompass providing distraction, respite and inspiration for people recovering from mental illness by (a) valuing aesthetic experiences to support a holistic view of health – spiritual, mental and physical, (b) fostering a sense of belonging and of being valued in the community by reducing isolation. (c) creating an atmosphere of respect for the potential of people with mental health needs to recover, (d) allowing a space to experience, reflect and flourish and (e) encouraging aspirations and supporting abilities.

Adriane Boag has worked in a variety of settings within the visual arts field, as a practising artist, an artist-run gallery director, in tertiary visual arts education and, for the past 10 years, as an educator and programs producer at the National Gallery of Australia. Adriane believes in social justice and access to the arts for all people, in contributing to excellence in the field of arts education and in advocating for the positive impact the visual arts can have on social cohesion, resilience and happiness. Adriane represents the gallery's acclaimed Art and Dementia Program nationally and internationally as a speaker (TEDx Canberra 2016) and through the two-day Art and Dementia training workshop which has been delivered in over 25 galleries and museums across Australia.

Adriane has also provided creative leadership for the development of the National Summer Art Scholarship, for a new initiative for children and families called NGA Play, an intergenerational drawing program Draw Together, and for a digital drawing program Drawsome.

Christopher Lipscomb works with ACT Health.

JILL BOND

Behind the Mask: Art Therapy in Dementia Support Groups (Workshop)

Creative Art Programs: Therapeutic Art for People living with Dementia (Presentation)

A person with dementia has a decreased ability to concentrate and communicate. This continues to decline with the progression of the disease. Dementia will inevitably rob the individual of self-expression, which can result in anxiety, frustration, anger and withdrawal.

Art Therapy in Dementia Support Groups provides individuals with dementia and their carers with a safe space in which to explore issues they are dealing with and to express their feelings by using a variety of mediums such as painting, drawing, sculpting etc. Objects such as feathers, flowers, leaves and shells can provide a sensory experience, helping individuals to reminisce about feelings and emotions and recall places, people and memories.

Expressing yourself through art can be empowering. The emphasis of art therapy is the process of creation and optimising wellbeing and resilience. The end result is, however, something that brings a rewarding feeling and a sense of pride and achievement to the participant. When a person uses self-expression, it enables them to express their feelings, reduce frustration, stimulates the brain, and can reduce feelings of low self-esteem. Art allows a person to express and reveal their own unique identity and creativity, stirring memories and enabling communication to be expressed visually.

Art therapy may produce significant positive changes in mood and cognition for people living with dementia, fostering an individual's strengths and enabling the carer and the person with dementia to connect. One participant stated: "Jill's group has provided a space for the carer and the person with dementia to work through feelings in a group environment that is not confronting and brings normality to everyone in the group".

Jill Bond brings decades of experience in co-ordination in lifestyle and leisure, having worked in all areas of residential aged care, both low and high care, with organisations including Southern Cross Care, Retirement Living and ACH. Her formal qualifications include a Degree in Fine Arts from the South Australian School of Art and a Diploma in Community Services and Health, specialising in Dementia at Swinburne University, Victoria. She has completed workshops in Creative Self-care, Challenges of Care in the Ageing Population, Cognitive Stimulation Therapy Training, Responding to Challenging Behaviours and she completed MOOC with the University of Tasmania. When human beings experience trauma or severe life stressors, it is not uncommon for their lives to unravel.

Through Creative Art Programs, Jill guides the individual through their emotions with the use of an art medium that they feel comfortable with. This process contributes in developing a more integrated sense of self, with the goal to increase awareness, understanding and acceptance of the diagnosis. Coupled with her experience in the field of dementia, Jill is passionate about providing a safe space for people living with dementia to explore difficult emotions through self-expression therapy activities in a safe, friendly and supportive environment. As a Dementia Link Worker for Alzheimer's Australia South Australia, Jill currently facilitates creative art programs, workshops and support groups for people living with dementia.

MICHAEL CAMIT, KEVIN BATHMAN, SEMAEMA GRACE, LEAH UPCROFT

Three Years of Life-giving Stories

Every year people who could have been saved by an organ donation die because a matching organ does not become available.

Traditionally people from culturally and linguistically diverse backgrounds (CALD) have been harder to engage regarding the benefits of organ and tissue donation. Barriers to CALD communities registering as organ and tissue donors have included perceived religious barriers, lack of awareness/misunderstanding of the registration process, language barriers, cultural taboos and the general community's reluctance to engage with the subject of death and dying – especially organ donation. However, this is changing.

In recent years there has been an increase in the number of donors from different cultural and religious backgrounds. In 2015 approximately 25%, and in 2016 approximately 30% of families from multicultural backgrounds and various religious groups provided consent for donation to occur. This represents a significant increase on the 3-4 years prior, where this group made up approximately 5%.

Given that about 25-30% of the NSW population was born overseas, it could be suggested that donation outcomes are starting to reflect the state's multicultural demographic and, although it is difficult to attribute causation, the result is a reflection of both the excellent work undertaken with families in hospitals as well as the engagement of diverse communities including the Life-giving Stories campaign, which won the 2016 National Multicultural Marketing Award.

Theatre arts and storytelling provide a perfect avenue for engaging people with lived experiences to be involved in communicating about health issues. However, with a dominant clinical and positivist approach in the health promotion industry, demonstrating the impact of an arts-based initiative to health services, funding bodies and bureaucrats can be a challenge.

This workshop will start with a storytelling performance from two participants of 'Life-giving Stories'. It will then provide a short panel presentation of perspectives from different stakeholders and their lessons learned. A facilitator will then invite the audience to engage in conversation about the ethics of involving people with lived experience in arts-based projects and ways artists, health services and people with lived experiences can collaborate effectively. This initiative was funded by the NSW Organ and Tissue Donation Service.

Michael Camit is acting director and manager of Social Marketing and Communication at the NSW Multicultural Health Communication Service (MHCS), a state-funded service to increase access for multicultural communities to health information and initiatives. For the past 20 years he has been researching and developing award-winning multicultural campaigns. He is also a PhD candidate at the University of Technology, Sydney (UTS) and is passionate about co-creating initiatives with diverse groups and researching social media to contribute to empowerment and health outcomes of migrant/refugee communities.

Kevin Bathman was born in Kuala Lumpur, and is a designer, storyteller, producer and social change advocate based in Sydney. He is interested in using creativity to address environmental, cultural and social justice issues, and believes that the arts is an untapped avenue for catalysing change. As a Senior Consultant with NSW Multicultural Health Communication Service, Kevin has worked on numerous multicultural health projects and social justice projects with not-for-profit and arts organisations. In 2013, he co-founded an arts initiative called Carnival of the Bold, a movement of social change through the arts that champions the role of artists as agents of socio-cultural change. Since 2012, Kevin has been researching the history, connections and cross-cultural stories between the Chinese and Indian cultures for his project, the Chindian Diaries.

Semaema Grace is a vocalist and speaker based in Wollongong. Singing has been her passion since she was a little girl in Fiji. At the age of 13, Semaema was diagnosed with lupus, an auto immune disease. In 2013 Semaema performed in X Factor, where she had the opportunity to talk about organ donation. As a motivational speaker, Semaema regularly shares her challenging journey with young people at schools. Semaema is also involved in various community theatre groups in the Illawarra and has participated in shows such as Joseph, Leader of the Pack and The Wizard of Oz. In 2012 Semaema sang at the Transplant Games in Newcastle. Semaema is currently on the waiting list for a kidney.

Leah Upcroft is manager Corporate, Stakeholder & Community Partnerships at the NSW Organ and Tissue Donation Service. She leads the growth and development of key strategic partnerships with government and community partners, and manages the corporate functions of the organisation. Leah has over 12 years experience in NSW Health and 17 years in government in various roles, including management, public policy, service planning and project management. She has been involved in a range of strategic health areas including forensic mental health, drug and alcohol, homelessness, and now organ and tissue donation. She is committed to collaboration with stakeholders and finding innovative solutions to health challenges.

NICKI CASSIMATIS

Words to Raise Me Up: Lessons in Personal Resilience, Empowerment and Purposeful Recovery through Poetry

'Words' and 'voice' are synonymous when it comes to empowering individuals and communities. Poetry has served this purpose throughout human history, encapsulating the essence of human experience, including human suffering, in the attempt to distil its shape, meaning and purpose, and to imbue hope.

It appears that poetry has gained a reputation within the broader community as belonging to those with a degree of cultural literacy, or operating within literary and academic circles. Poetry for reflection, resilience and healing, however, challenges these assumptions and brings poetry into the realm of the everyday and the ordinary person. In this sense, it is humble. It seeks to inject wonder, joy and comfort back into the familiar, turning ordinary into extraordinary.

In a society where most of the population has access to education, the reading and writing of poetry can become a joyous journey into and from the self. Poetry allows the human voice to be expressed but not judged; to be shared, but not betrayed; to be published for its own healing sake. With poetry for wellbeing, the rules, as well as the healing, are in the hands of the poet!

During this presentation, delegates will share in the presenter's experience of transformation and those insights gleaned from her personal poetry journey, through selected poems from her three chapbooks 'The Cake Shop & Other Morsels', 'Cosmos' and 'Tapestry' – and her poetry art. The publications of various poetry therapy pioneers overseas will be referenced to provide a hopeful vision of the breadth of potential for this creative medium in Australia, especially in light of the alarming statistics (and despair) within the community for depression and anxiety.

Nicki Cassimatis is an experienced language and pastoral care teacher and workshop facilitator with a passion for wellbeing in schools, community settings and workplaces, transpiring from her latest battle with depression and anxiety during a mid-life crisis. What began as an emotional outlet, evolved into a deeply transformational and life-affirming experience involving creative writing, specifically poetry, and has sparked a turning point in her career.

Since her first conference presentation in 2015, Nicki has run numerous workshops independently with women's groups and school children, and in collaboration with organisations such as MIFQ, AfterCare, Arafmi and the UQU Abilities Collective. She has presented at various mental health and therapeutic writing conferences and events, including TEDxUQ in 2016. An 'accidental poet', she has published three chapbooks under her pseudonym Veronica Cassiane, drawing the inspiration for her future work, 'VC Poetry: Poetic Care for the Soul'. In 2016, some of her poetry was exhibited in art form. She is currently a post-graduate student of Mental Health Practice at the University of Queensland.

BLISS CAVANAGH

The Sensory Art Experience: a Qualitative Study Evaluating the Effects of a New Space on Mental Health and Wellbeing in the General Population

During 2016-2017, an innovative sensory-art space was created and installed at the University of Newcastle as the creative component of Bliss's PhD research. Drawing from her lived experience of Tourette syndrome, the artist used a sensory-based approach to transform a small study room into an immersive experience. The design of the space was informed by the evidence regarding the benefits of multisensory rooms for clinical populations (Hauch et al. 2008; Knight et al. 2010; Novak et al. 2012), as well as the evidence for health benefits of experiencing or viewing art (Stellar et al. 2015; Davies et al. 2016) in general population samples. The sensory-art space is a multisensory installation that stimulates the senses of sight, touch, sound and smell by engaging with illuminated artworks and sculptural forms, various seating options, music and aromas, all in a dark, ambient room.

Participants for this study were drawn from students and staff of the University of Newcastle who had spent time in the sensory-art space and indicated on a survey their willingness to engage in a follow-up interview. In-depth semi-structured interviews were completed with 18 participants, exploring the effects of the room on their emotions and stress levels and their perceptions regarding its overall value and benefits. The interviews were digitally recorded and transcribed verbatim before thematic analysis was conducted. Themes that emerged from the analysis describe positive impacts on aspects of mental health and wellbeing, both during and after immersion in the sensory-art experience.

These findings suggest that spaces such as these have the potential to assist in the promotion of mental health and wellbeing in the general population through establishing new support spaces in mainstream culture, which may assist in reducing stigmas attached to mental ill-health. The finding may also inform policy and practice for the treatment of mental ill-health and contribute to the growing evidence base around the impact of the power of art in driving positive health outcomes.

Bliss Cavanagh is a PhD candidate at the University of Newcastle undertaking interdisciplinary research across Health Science and Fine Art. Bliss is a multidisciplinary artist who draws from her personal experience of living with Tourette syndrome to create sensory-based installations that are experiential and offer therapeutic benefits. Her Bachelor of Fine Art Honours research 'Sensory Overload: a Moment's Liberation from a Tic' in 2012 was awarded First-class Honours and this success encouraged Bliss to become a young businesswoman, entrepreneur and advocate of positive awareness for Tourette syndrome.

She began her business in early 2013, where she has worked creating her signature sensory-art installations and sensory rooms for community and corporate events, disability organisations and mental health units. Bliss was selected as a 2016 Young Social Pioneer by the Foundation for Young Australians and nominated for a NSW Young Achievers Award for her innovative and creative vision in sensory-art spaces and the impact it could have in bettering the mental health and wellbeing of young people in Australia.

MICHAEL CHAPPELL

How to Measure Your Impact on the Health and Wellbeing of Your Audience

Arts and cultural organisations are achieving important outcomes in the area of health and wellbeing. They are supporting mental health, ageing, loneliness and promoting longer lives, better lived. But this often goes unmeasured. Outputs (such as attendance figures and tickets sales) were previously considered the way to measure success in the arts. However, increasingly cultural managers and practitioners seek to understand and report on the impact of their projects across a range of outcome areas.

Measuring health and wellbeing outcomes for individuals and communities, and comparing these results with an internal and peer assessment, generates hard evidence the arts can utilise to attract investment, grow audiences and make programming decisions. In order to help cultural organisations build stronger cases for their impact, this presentation will outline a practical methodology for effectively measuring health and wellbeing outcomes relating to their activities.

Firstly, it will highlight the importance of linking an evaluation strategy to the organisation's own unique mission and the health and wellbeing outcomes they set out to achieve. As this varies for every organisation, evaluations should be built around key objectives to find out how audiences or participants were impacted by the work. This makes the evaluation meaningful to the whole organisation, not just the marketing department.

Secondly, it will present useful and practical tips for improving data collection practices. This is about reducing bias in results, avoiding survey fatigue, giving audiences a compelling reason to contribute to the research and excluding questions that don't lead to actionable insights. Distribution methods, sample sizes and format will also be considered.

Finally, it will include advice for reporting on impact, getting the most from the results and using the data to effectively communicate health and wellbeing outcomes to a range of stakeholders. It's important that the health and wellbeing outcomes generated by the arts are understood and communicated effectively using evidence. The vital role arts and culture play in our health and wellbeing must continually be asserted.

Michael Chappell is the CEO of Culture Counts. A chartered management consultant with a BEcon (Hons) from UWA, Michael spent five years working in market and property research before beginning a career in management consulting in 1991. He has an extensive association in the arts sector. He is the chairman of PVI Collective, a West Australian Contemporary Arts organisation. Prior to this, Michael served as chairman and board member for the West Australian Ballet. In 2011 Michael developed Culture Counts, a system for evaluating any investment or activity that has an economic or social impact for individuals and the community, including cultural centres, arts events or festivals and business precincts.

The metrics have undergone extensive research, consultation and academic validation in Australia and the UK. Michael has over 20 years of economic policy and strategy consulting experience, augmented with formal training in Corporate Strategy Development through Stanford University and postgraduate qualifications from the Australian Institute of Company Directors. He is the founder and managing director of Pracsys Economics, a national firm or urban economists represented in Western Australia and Victoria.

ALEXANDRA CONROY, SUSAN TREDENICK

Applying Dutch Creative Thinking to the Australian Situation

This research project stemmed from a desire to better serve our clientele, many of whom are, or at some point have been, interested in the arts. The opportunity to learn first-hand from specialists delivering programs in the field of healthy ageing provided learnings which are relevant across not only community care but all aged care.

An example of one project to be discussed is Groninger Museum's Alzheimer's Project in the Netherlands. The museum is open only to participants in the program each Monday, and artworks of the familiar local landscape are explored during a social outing. The paintings' stories are not dictated, rather all participants are given the time, space and security to connect with the scenes. Visual aspects of the paintings allow personal memories and experiences to resurface, eliciting often trapped and 'lost' verbal communication skills. Care workers benefit too, as anecdotes and the revelation of previously unknown information are part of the experience. The team involved state that being able to tap into participants' memories often brings about a breathtaking change in their demeanour.

The essential role of carer buy-in was evident across all projects, their success often dependent on the carers themselves. A shift in the way healthcare workers are trained and view their role is key to these programs' success. Pairing arts and culture with healthcare will be a new concept to many staff. An undeniable consequence of the projects was the increased engagement levels and positive impact on healthcare workers involved.

Regardless of the ageing issues, involvement with the arts was found to be of assistance. Whether experiencing dementia, depression, Parkinson's or loneliness, participants benefited from the projects. Interestingly, the involvement in some form of creative project was more determinative than the type of project itself, when it came to health outcomes. Positive outcomes are noted whether it be dance, music, or painting, so long as participants are channelled into an experience that gives them a sense of belonging and usefulness, the benefits of socialising, and a creative outlet. This has huge implications for Australia where a little investment in arts and ageing will go far.

Alexandra Conroy is CEO of Reliant Healthcare, which provides consumer-directed and highly tailored community care. She is passionate about the arts and leading an organisation that both operates commercially and provides a real social benefit. Alexandra holds a Bachelor of Economic and Social Sciences, with a Major in Art History, and a Bachelor of Laws from the University of Sydney. She is also a solicitor in NSW. Her pragmatism in developing the service offering of Reliant led to her being named NSW Young Manager of the Year in 2015 by the Australian Institute of Management. She aims for the business to provide a platform for creative solutions for healthy ageing.

Susan Tredenick is a healthcare consultant with extensive experience in aged and community care. Operating in a range of fields, including not-for-profit, NGO and private organisations, she has a special interest in supporting people to be engaged with their health care management. With a background in nursing and management, she has recently completed her Health Management degree and will continue her work with Arts and Health.

MURRAY COOK, MINDY SOTIRI

Songbirds: Ballads Behind Bars

"...songwriting workshops in prison take on cathartic, truly redemptive energies - hence the power and passion of so much prison writing" (Hartnett 2003). The Community Restorative Centre (CRC) is the leading non-government organisation in NSW providing specialist support to people affected by the criminal justice system, with a particular emphasis on the provision of post-release programs for people with multiple and complex needs on release from custody. All CRC programs aim to break entrenched cycles of criminal justice system involvement.

Songbirds is a new CRC project facilitating songwriting and arts workshops inside Sydney metropolitan prisons, as well as workshops in the community for people with lived experience of incarceration. Based on successful overseas programs such as Jail Guitar Doors, Bread and Roses (US and UK) and Vox Liminis (Scotland), Songbirds involves importing successful contemporary songwriters/performers into the prison environment in order to share their skills and mentor people in prison. Participants are then offered the opportunity, on release from prison, to continue to connect with artists and musicians in the community. Murray Cook, co-ordinator and author of the program, is a musician and teacher with over 40 years experience in the music industry. He has also taught music at Long Bay Psychiatric Hospital for 21 years.

Although there have been some solid arts and education projects operating inside NSW prisons, many have recently lost their funding as a consequence of cuts to prison education. CRC clients have long reported that participation in arts and music programs on the inside have enabled them to cope with life in prison, as well as allowing a sense of hope and humanity in what can be a brutal system of punishment. However even when people do have access to arts or creative practices in prison, there have been very limited options for following this through in a supported way on the outside. Songbirds is an attempt to address this significant gap.

Murray Cook is the co-ordinator of the Songbird program at the Community Restorative Centre (CRC). Murray is a musician and teacher with over 40 years experience in the music industry, touring locally and internationally with bands such as Midnight Oil, Mental as Anything, the Warumpi Band and Mixed Relations. He has taught music at Long Bay Psychiatric Hospital for 21 years.

Mindy Sotiri BSW gull(UNSW) PhD (UNSW) has worked in the area of criminal justice and community post-release as a social worker, academic, community researcher and advocate for over sixteen years. She has been in her current role as the Program Director of CRC for the last four years, and in this capacity is responsible for researching, developing and implementing evidence based best-practice in post-release support and prisoner reintegration. Last year she was awarded a Churchill Fellowship to continue her research in the international context.

ANDREA CREECH

Musical Pathways: Creative and Resilient Ageing In and Through Music

Within our global context, in which centenarians represent the fastest growing age group, significant challenges relating to social isolation, loneliness, depression and chronic disease among older people have been highlighted. In response, increasing attention has been directed towards understanding the sources of life strengths that nurture resilient and creative later life. It is thought that opportunities for personal growth may provide the vehicle for the development of resilient behaviours. In this vein, opportunities for creative and collaborative music-making have been found to foster resilience resources that help older people to manage and even 'bounce back' from stress and loss associated with the 'gritty realities' of later life. Adopting the theoretical lens of a salutogenic model of health, concerned with how we support positive adjustment to health challenges, I will explore the under-researched question of how lifelong and life-wide musical pathways and collaborative creative musical encounters can promote resilience and a sense of coherence in our later lives.

Later life can be a period of profound creativity, where older people use creative outlets for reflection on their own unique stories, personal healing and spiritual growth. It is within creative spaces that elders can develop resilience resources - exploring new ways of being, of belonging, and of becoming, and experiencing a continuing sense of citizenship. I will draw on some case study examples, arguing that musical social networks and, in particular, opportunities for intergenerational collaboration and the creative use of assistive digital music technologies, can function as a space for resilient and creative ageing, characterised by engagement rather than disengagement. This includes a psychological component (empowerment, meaningfulness, identity, belonging), a behavioural component (effort, intensity, focused concentration), and positive physiological outcomes that contribute to shared emotional, relational or affirmative outcomes.

Dr Andrea Creech is Professor of Didactique Instrumentale at the Faculty of Music, Université Laval, where she holds a Canada Research Chair in music in community. Her current research and teaching focuses on collaborative learning, music for social development, and creative ageing in and through music. Following an international orchestral and teaching career, Andrea was awarded a PhD in Psychology in Education from the Institute of Education, University of London. Until 2016, Andrea was Reader in Education at University College London, Institute of Education, where she led several funded research projects relating to musical development and engagement in the arts across the lifespan, including the Music for Life Project, funded by the UK Research Councils and winner of the Royal Society for Public Health's award for research in Arts and Health 2014. Andrea has carried out funded evaluations for several arts organisations, including Glyndebourne Education, LSO Discovery, Voices Foundation, Sistema Global, EMI Music Sound Foundation, Paul Hamlyn Foundation Musical Futures, Youth Music and the National Youth Jazz Collective. Andrea has presented at international conferences and published widely on topics concerned with musical development and lifelong learning and participation in the arts. She is editor of Psychology of Music, a past executive board member of the International Society for Music Education, external examiner for the Royal Academy of Dance, visiting lecturer at the Guildhall School of Music and Drama, Senior Fellow of the UK Higher Education Academy and graduate member of the British Psychological Association. Andrea is author of Active Ageing with Music and co-editor of Music Education in the 21st Century in the UK.

BARBARA DAVIS

Mindful Art Therapy: Developing a Practice

Both art and mindfulness have been used throughout time for healing. As with art, mindfulness moves people beyond ordinary logic into deeper ways of knowing. Both methods turn people inwards to galvanise inner resources and connect with their emotions (Kabat-Zinn 1990; Rubin, 1984).

Over recent years, both art and mindfulness have been recognised as accepted forms of complementary therapy. The transformative effects have been widely reported in medical and mental health literature for people experiencing headaches (Vick, Sexton-Radek & Kaplan 2009), chronic pain (Pavlek, 2008), cancer (Monti et al. 2006; Nainis 2008), grief (Feen-Calligan, et al. 2009), panic (Davis 2011), trauma (Anderson 2009; Pifalo 2009), adjustment (Davis 2010; Van Lith 2008), and dementia (Kropf 2009; Phillis & Conn 2009).

Mindfulness can be understood as an attitude of acceptance where people learn to detach from difficult emotions and explore them with curiosity (Kabat-Zinn 1994; Siegel, 2010). Learning to turn towards, rather than away from, suffering enhances acceptance and psychological flexibility (Harris 2007). Mindfulness is both an attentional and intentional process (Andresen 2000; Mikulas 2011) where methods are as varied as the approaches (Kabat-Zinn 1994; Kashdan & Ciarrochi 2013; Seligman & Csikszentmihalyi 2000). However, modern-day mindfulness methods often lack traditional commentary. Nor do you necessarily need to meditate to be mindful, since some psychological theories employ cognitive rather than meditative mindfulness (Kashdan & Ciarrochi 2013).

Therapeutic art can be understood as an expressive modality when words fail or when clients find it difficult to harness thoughts or feelings. Techniques vary according to the interventions employed. Therefore, expressive techniques can range anywhere from the aesthetic proclivity of a therapist to the diagnostic or personal needs of a client (Betensky 1995; Rubin 1987/2001). When mindfulness is paired with therapeutic art-making, clients create from an 'observing' rather than 'striving' mindset (Davis 2015; Franklin 1999; Rappaport et al. 2014). As a mental health initiative, mindful art therapy engages psychological safety and psychological flexibility in attempting to reduce stress and enhance coping. For those wanting to incorporate mindful art therapy, it is useful to first develop one's own practice.

Barbara Davis PhD is an international member of the American Art Therapy Association. She is the author of 2015's 'Mindful Art Therapy: a Foundation for Practice' which bridges Eastern and Western paradigms into a coherent framework for mindful art therapy study and practice. Over the past 25 years Dr Davis has divided her time between academic lecturing, mentoring, facilitating workshops and private practice. This has included lecturing in psychology and counselling across the helping professions as well supervising psychological research, mentoring in art therapy, facilitating mindful art therapy workshops and private practice with high-functioning clients experiencing debilitating forms of depression and anxiety.

Dr Davis's research interests were largely undertaken at Monash University, Victoria, and include a Masters (1998, Art and Cognitive Intervention for Test Anxiety) and Doctorate (2007, Phenomenological Art Therapy with International Students). In 2000 she received the Glaxo Wellcome International prize, 'Reducing the Burden of Diabetes Team Award', on behalf of the Jean Hailes Women's Foundation in Clayton, Victoria for innovative education using traditional art to inform indigenous health promotion in the west Kimberley region of Australia. As founder of Art & Soul Connections™ Dr Davis currently facilitates mindful and creative programs for health and wellbeing. She lives in Melbourne, Australia.

CHRISTINE DE BRENNI

Mosaic Wings: Exploring the Use of Mosaic Art in Aged Care

Australians are living longer and many are spending their final years in aged care facilities (ACFs). While the length of life has been extended, the quality of this extension is increasingly being questioned. Through the eyes of various participants, from the director of care (DOC) to residents, the way in which a quality arts program/project can be implemented and its benefits are explored.

Two projects, both in regional ACFs are looked at – one more formally implemented and evaluated than the other.

In the first, the DOC approached an art therapist to design and implement an arts project which would improve the quality of life of residents who had highly complicated health conditions, including dementia, which seriously disrupted their independence and sense of self-worth. The project was designed to coincide with the move of residents into a new wing. Specific objectives relating to the overall aim of improving quality of life included increasing self-esteem, reducing anxiety related to the move, improving cognitive function, eye/hand co-ordination, emotional and social functioning, and unlocking creativity and the ability of participating residents to express themselves in non-verbal ways. These objectives were met by the participation of residents in the making of a joint mosaic artwork which was installed on the entrance wall to the new wing.

A secondary objective of the project was to document the process via written notes, anecdotal stories and photographically, so it could be used as a 'template' for future programs. Many of the benefits of this project were intangible and difficult to quantify, nevertheless, those involved in delivering the project endeavoured to provide evidence of these benefits through modified 'Quality of Life' surveys before and after the project, and anecdotal reports. The reports included information on the impact of this project not only on participating residents but also on assisting volunteers, the healthcare organisation, facility staff and the artist. Finally, the sustainability of creative activity within the health care setting was considered.

In the second example, the volunteer artist took everyone through the process of being involved in the SALA (South Australian Living Artists) Festival.

Christine de Brenni was born in Narromine, NSW in 1959 but grew up on the Far North Coast of NSW in the small coastal village of Brunswick Heads. For the past 27 years she has lived at Mt McKenzie in rural South Australia. Following the death of her husband, Jules, two years ago, she found this beautiful property too much to manage alone so she has just sold and is moving; drawn to the sea and particularly the Far North Coast where she grew up. Christine has enjoyed drawing and painting and generally being creative, since early childhood.

She has long had an interest in the Arts and Health. She worked for over 35 years as a pharmacist in various settings. About 10 years ago she completed a Diploma in Transpersonal Art Therapy and has used this knowledge and experience, predominantly in the aged care setting, mostly in a voluntary capacity. She is a versatile artist working in a variety of media including pen, watercolour, acrylic, porcelain, silk and most recently, mosaics. She has won various prizes, particularly for her botanical works and received commissions from Britain and New Zealand as well as here in Australia. She is now in the process of re-evaluating her life and its direction. She is drawn to palliative care and is also exploring dance/movement therapy. Other interests include creative ageing and looking at innovative models of housing and community as we age.

ROSIE DENNIS, JUNE HICKEY, ANNETTE TESORIERO

Something to Look Forward to

In 2010, Rosie Dennis was researching a new show in Minto, a suburb of Sydney. As part of the research she joined a walking group and met June Hickey. The two have stayed in touch and worked together on a range of different projects over the past seven years. These projects have given June something to look forward to – they connect her with people from different cultural backgrounds, across generations and geographies.

One of June's best qualities is her genuine curiosity about people. She's warm, open, funny and not always politically correct. Knowing the profound impact these new relationships have had on June's mental health, Rosie has created different opportunities for June to keep working, meeting people and having conversations that connect her with contemporary Sydney.

Joining June and Rosie is Annette Tesoriero, an artist and Mental Health First Aid trainer who will facilitate the conversation, unpack the artistic process and highlight the impact a collaborative process can have on an individual's wellbeing.

Rosie Dennis is artistic director of Urban Theatre Projects. She creates work renowned for distinct beauty, universality and currency. Prior to joining UTP, Rosie's work was presented at more than 25 festivals across Central Europe, the United Kingdom, Australia and New Zealand. She has received a number of new work commissions including Carriageworks, Channel 4 (UK), ABC TV, Arnolfini (UK) and Mousonturn Kunstlerhaus (GER). Most recently, she has directed two documentaries, Bre & Back and One Day for Peace.

June Hickey was born in 1935 and has lived in Minto for 35 years. She is a keen gardener and loves bushwalking. She has a Jack Russell terrier called Harry who keeps her on her toes and two children, Kathryn and Richard. June became an emerging artist at 75 when she met Rosie Dennis and performed in her first show, Driven To New Pastures, for Sydney Festival in 2011. June is currently UTP's rookie reporter with visual artist David Capra, interviewing artists about their artistic practice.

Annette Tesoriero is a lively and engaging trainer. She is also an experienced business manager and workshop facilitator. Formal qualifications include a Masters in Management and a Certificate IV in Workplace Training and Assessment. She has many years of experience dealing first-hand with mental health issues and crises within the international student population. She has a keen interest in the Arts and Health sector and has delivered the Mental Health First Aid Course to many arts workers in community settings. She is passionate about social justice and the empowerment of resilient communities.

FIONNAGH DOUGAN, LYNNE SEEAR

Creating a Culture of Opportunity for Arts in Health

The role of leadership in bringing Arts in Health to life is crucial. Hospitals are presumed to be bastions of scientific, pragmatic thinking. Every major decision can have profound consequences for patient health, staff engagement and institutional identity. At the same time, hospitals represent the highest human aspirations – the healing not just of the body but also of the mind and spirit, the renewal of hope and the appeal of service. When an organisation's leadership is able to stand in both modes of thinking, it generates a culture of possibility which extends existing models and benchmarks. This paper explores how high-level leadership is guiding the development and implementation of Arts in Health programs in a complex healthcare facility.

Children's Health Queensland is a specialist state-wide hospital and health service dedicated to caring for children and young people from across Queensland and northern New South Wales. A recognised leader in paediatric healthcare, education and research, CHQ delivers a full range of clinical services, tertiary-level care and health promotion programs. CHQ provides an integrated network of services through The Lady Cilento Children's Hospital (Queensland's only standalone paediatric hospital), the Child and Youth Community Health Service, the Child and Youth Mental Health Service, specialist outreach and telehealth services, partnerships with other hospital and health services and non-government organisations.

We know that connections between wellbeing and creativity have been well established. We also know that the interdisciplinary spaces between medicine, the humanities and the arts, can contribute to humanising and improving healthcare. Many healthcare services have niche programs in which patients, staff and families are offered exposure to arts and culture.

The presence of the CHQ Arts in Health program is highly visible, and distinctive, through its integration into service delivery. Imagination is one of CHQ's four key values and it represents a culture in which creative thinking is considered essential. Case studies involving Arts in Health solutions, developed with executive input, and then applied to child and youth mental health services (through the incorporation of contemporary artwork into in-patient areas); staff wellbeing (the establishment of a community choir), and distraction in clinical spaces (in medical imaging, emergency and oncology departments), will be presented for discussion.

Fionnagh Dougan has a long and successful history in leading change in complex healthcare environments and a lifelong commitment to improving children's health. She was appointed chief executive of Children's Health Queensland in January 2015. Prior to this, she

had overarching responsibility for all hospital, clinical support and community services, including paediatric and mental health services, in her role as director of Provider Services, Auckland District Health Board (ADHB). She is also a former general manager of Auckland's Starship Children's Hospital and Child Health Services, where she implemented a service-wide healthcare excellence framework.

Fionnagh began her career as a staff nurse in the Royal Infirmary of Edinburgh. She has postgraduate qualifications in health management, an honours degree in communication, and has held dual registration and experience as both a mental health and a general nurse.

Fionnagh has a longstanding interest in incorporating arts and cultural programs into healthcare delivery, not just as a 'nice to have' component of service, but as an essential part of a therapeutic environment. At Children's Health Queensland she has led the integration of Arts in Health initiatives into many aspects of clinical delivery, particularly those related to mental health and wellbeing for patients, families and staff.

Lynne Seear is the manager of the Arts in Health Program for Children's Health Queensland, including the Lady Cilento Children's Hospital. She is a senior curator, writer and arts manager with 30 years experience in the sector, including 16 years at the Queensland Art Gallery in management roles. From 2000 to 2010 she was the Queensland Art Gallery's deputy director, Curatorial and Collection Development. In this position she managed curatorial programs that were crucial to the establishment of the Gallery of Modern Art, in particular the growth of the gallery's contemporary collections. Lynne was also involved in the development of the Children's Art Centre and the curation of ground-breaking contemporary programs for children and family-based audiences. For the past six years she has pursued a specialist research and professional interest in the importance of arts and culture within healthcare settings.

MIKALA DWYER

Creative Health

Mikala will present ideas in conversation relating to her health and how her practice as an artist sustains her.

Mikala Dwyer has a Masters of Fine Arts from the University of New South Wales and also attended Middlesex University, London and the Berlin University of the Arts. She creates objects and installations that are both playful and provocative, re-imagining familiar materials and what they say to us about the world in which we live. Her highly engaging sculptures explore ideas about shelter,

childhood play, modernist design and the relationship between people and objects. Often beguiling in their colour and profusion, her works incorporate raw materials and found objects in inventive and unexpected ways that transform their architectural settings.

A Shape of Thought: Exhibition by Mikala Dwyer, Art Gallery of NSW Until 4 February

Often beguiling in their colour and profusion, Mikala's works incorporate raw materials and found objects in inventive and unexpected ways that transform their architectural settings. For 'A shape of thought' currently at the Art Gallery of NSW, Dwyer co-opts both the everyday and the fabulous to transform four contemporary galleries - floating 150 silver balloons high above the gallery floor, installing an elaborate suspension of fabric shapes held aloft by stockings, and building a large circular sculptural gathering that includes crystal-like Perspex structures.

GILLIAN GOULD

Building Strength in Coming Together: Exploring Indigenous Tobacco Smoking with Health Staff through Art

Developing health messages and images, accounting for the diversity of indigenous target groups, can be challenging. However, images are important to convey health messages and for knowledge translation. We aimed to introduce creative arts to indigenous and non-indigenous health staff, working in indigenous tobacco control, and reflect on emergent themes for tobacco smoking.

Participants at the Oceania 2015 Indigenous Pre-conference Session were led through an experiential process to create individual artworks. The study was quantitative and qualitative. Surveys before and after a two-hour workshop collected demographic details, and composite scales measured 'understandings' about how the arts can be used in tobacco control, and future 'likelihood' of using the arts. Pre- to post-workshop changes were analysed using Wilcoxon signed-ranks tests. Three pairs of indigenous and non-indigenous researchers analysed the artworks, using the Four Frames (New South Wales Board of Studies) and explored emergent themes from the artworks.

Nineteen participants completed pre- and post-workshop surveys. Seventeen artworks were analysed. There were significant pre- to post-workshop increases in understanding the use of arts ($p < 0.00001$), and likelihood of use in the next six months ($p < 0.004$). Satisfaction was high. Vibrant artworks demonstrated important themes of optimism, the strength of family and culture, smoking as a barrier, resilience, recovery and urgency. The artistic images will be presented and discussed here.

The participants demonstrated an increased understanding and likelihood of using the arts for tobacco control. Artworks revealed contemporary challenges impacting on equity, yet health staff expressed the positives of being engaged in this work, and an appreciation of learning a new skill.

Associate Professor Gillian Gould focuses on improving tobacco smoking risks for indigenous Australians. She co-developed, over a decade, strategies to tackle smoking with Aboriginal communities, and led a regional Indigenous Tobacco Control Initiative (2010-12). She is an NHMRC Early Career Research Fellow and a Cancer Institute NSW ECR Fellow at University of Newcastle (UON). The fellowships will improve strategies for pregnant indigenous smokers. Gillian was awarded a PhD Public Health for 'Making Salient Messages for Indigenous Tobacco Control' (July 2015). She is a GP and tobacco treatment specialist with a wealth of clinical experience assisting smokers to quit. She was an academic at University of New South Wales Faculty of Medicine 2002-11, including head of campus of Rural Clinical School

(two years) and senior research fellow (two years). She has an MBChB (University of Leeds), Graduate Diploma in Experiential and Creative Arts Therapy, MA (Arts Therapy) and Diploma in Drama.

Gillian Gould has been awarded a career total of \$6M in funding (\$5M in the last two years since at UON), and has 46 publications (majority since 2012). Her contribution to indigenous research is recognised by a National Lead Clinicians Excellence Award for Indigenous Cultural Competence, RACGP Indigenous Health Awards (2008, 2014) and a Faculty of Aboriginal and Torres Strait Islander Health 'Standing Strong Together Award' (2009), Alan Chancellor Award (2016) and a Hunter Children's Research Foundation Excellence Award (2016). She was awarded an International Visiting Research Fellowship to visit the Mayo Clinic in 2017.

Gillian Gould is co-founder of and a practising GP at the Coffs Harbour Refugee Clinic. She is on a working party for the Global Alliance for Chronic Disease and leads a position statement on smoking in pregnancy for Perinatal Society of Australia and New Zealand. She leads a multi-disciplinary team for the SISTAQUIT research project to train health providers in culturally appropriate evidence-based smoking cessation care for indigenous women who smoke during pregnancy. She integrates the arts and media into her health promotion work in the indigenous setting. Gillian collaborates with like-minded researchers in the USA, UK, New Zealand and India.

DANIELLE GULLOTTA

Art & Inspiration : Art-making with AGNSW artist educators

The Art Gallery of New South Wales is intent on facilitating a mindful experience in the immersive Gallery environment, with a strategic approach to empower individuals to be in the moment and to look, feel, listen, respond and share. This art making experience is used in the Gallery's Community Access workshops to inspire community groups who attend these open ended programs for adults living with specific needs including mental health conditions.

Danielle Gullotta, Access Programs Producer, Learning and Participation, Public Engagement, Art Gallery of New South Wales, Sydney, has been leading the growth and development of the AGNSW's range of Access programs since 2008. Danielle has been creating opportunities for individuals to imagine and think creatively about art in a safe environment where curiosity is stimulated with open-ended outcomes for engaging a wide and diverse range of children and adults with specific needs.

Danielle has been an advocate for the positive benefits of engagement in the arts, for the education, health, ageing and disability sectors. These audiences are increasingly viewing the Gallery environment as a public space, which provides opportunities for stimulating and inspiring experiences for a diverse range of people, including individuals living with mental health conditions and dementia. Art is used to facilitate personal connections, meaningful social interactions and an immersion into visual culture.

Audience development is a strategic objective and partnering with organisations to create networks for collaboration is a key focus for Danielle for developing meaningful arts and health connections. Danielle holds a Bachelor of Arts (Fine Arts) and Diploma of Education from the University of Sydney.

JILLIAN GUY

Art as Part of a Three-pronged Approach to Smoking Cessation for Women Pregnant with an Aboriginal or Torres Strait Islander Baby

There is a large disparity between the smoking rates of pregnant Aboriginal and Torres Strait Islander women and non-indigenous Australian women. This disparity is particularly concerning as the complications associated with prenatal tobacco smoking are well known. As a result of the preventable morbidity and mortality related to tobacco smoking, the Council of Australian Governments has committed to halving the daily smoking rates of Aboriginal and Torres Strait Islander peoples by the year 2018.

Despite the high pregnancy smoking rates for Aboriginal and Torres Strait Islander women and the governments' commitments to reducing Aboriginal and Torres Strait Islander smoking rates, there is little published research concerning effective smoking cessation interventions for this vulnerable population. This can be seen internationally as well as in Australia. This paper will report on a complex intervention that includes an arts-based program as part of a three-pronged approach to reducing barriers to smoking cessation for women pregnant with an Aboriginal and/or Torres Strait Islander baby.

The participants in this program are aged 14 to 30, pregnant and smoking, or living in a smoking environment. The intervention has three prongs that encompass tailored smoking cessation advice, an arts space, and case management support. The arts-based program includes belly casting, pregnancy, family and newborn photography, belly painting and hands and feet casting. It is hoped that through both the arts experiences, as well as the finished artefacts that the participants will engage in smoking behavioural change.

It is postulated that this behavioural change will in part transpire because the arts-based program is both a soft entry to the issue of smoking cessation, as well as a positive and culturally relevant way to bond with baby and strengthen family and community ties. This project is active, so this paper will report on the preliminary results and experiences of the participants.

Jillian Guy had been a fan of the arts long before she was made a Speech and Drama captain in her senior year. She took this love for drama and visual arts and made it an essential aspect of her pedagogy while she was a primary school teacher. After leaving the classroom, Jillian began her Doctorate of Philosophy, where she investigated the educational life-worlds of Aboriginal Australian students. During this time she taught and researched within the Faculty of Education at the University of Southern Queensland.

Jillian has recently moved to the Southern Queensland Centre of Excellence in Aboriginal and Torres Strait Islander Primary Health Care, where she is researching a smoking cessation intervention. The intervention uses individualised smoking cessation support, case management and an arts program to reduce barriers to decrease amounts of smoking.

PHIL HEUZENROEDER

Life is a Song: Using Songwriting for Good Mental Health and Community Connection

Wild at Heart works with people who experience significant social exclusion through disability, mental illness and disadvantage to become the tellers of their own stories through original music and art-making. Our starting point is the unique humanity of every person and that they have stories worth telling. Our work is founded in the transformative and validating experience of telling one's story and being heard by an audience. In the process, people gain self-confidence, self-esteem, experience belonging and complete acceptance within a community, develop as artists and broaden their engagement with society, including through paid and voluntary presentation of their artistic work.

'Life is a Song' is a two-year project in which Wild at Heart and a team of skilled songwriters worked with people who experience mental illness and disability to help them tell stories from their lives in original songs and present them as narrative style. Life is a Song is about the change of perception we have of each other once we know a little of each other's life stories. The concept arose through a simple life story exchange exercise which had a powerful effect on those who took part. The exercise highlighted the battles and triumphs, and the poetic richness of the particulars of a human life. And yet this place for exploring, shaping, telling and listening to each other's life stories with an open heart is largely absent from our day-to-day personal and public lives. This is even more so for people who live with the social exclusion and stigma of mental illness and disability. People's stories of suffering, trauma, bullying, mental illness, including within psychiatric and disability institutions, are overwhelmingly potent. But one's life story is also full of the personality, relationships, biographical, biological, geographical, genealogical and many more particulars that make the unique and complete story of a human life. Life is a Song provides an environment and framework for those who are excluded within our communities to recognise that their story is significant and important to the greater community. This presentation will address the key values and processes that underpin this work. We will also play some examples of the original music created, and the workshop program will address the key values and processes that underpin this work through the hands-on experience of writing a song together, and reflecting on the experience.

Phil Heuzenroeder works as a community artist and community cultural development leader. He works extensively across Melbourne and Victoria with people with a disability, people living with mental illness and in community singing. Phil is the founding artistic and executive director of Wild at Heart Community Arts, a position he has held since 2002. Wild at Heart is one of Australia's leading community arts organisations, creating accessible and inclusive community arts-making with people with disabilities and mental illness. Phil leads a creative team to provide opportunities for music, songwriting, singing, filmmaking, dance, event management, workshops and performance events. Phil has led the Bipolar Bears rock band for people living with mental illness since 2000. It is well known for its work in the mental health scene around Victoria, including a three-part SBS documentary series in 2010.

Phil has also worked extensively as a musician, video artist, event manager and facilitator over the past 16 years. Phil consults with local government and non-government disability organisations on strategies to create more inclusive arts and cultural practice and participation. He has taught project design at Victoria University and regularly supports community development students on placements with Wild at Heart. He has also worked as a consultant with disability arts organisations including Arts Access and Deaf Children Australia.

Phil also runs and directs the 80-voice Melbourne Mass Gospel Choir and leads gospel singing workshops and trains soloists and singing leaders across Victoria. Phil has recently come back from a study tour of African American churches and communities in the USA, studying how gospel music unities highly marginalised communities. While there, Phil also established connections with USA disability and mental health-related arts organisations for possible international collaborations.

SARAH HILEY

Art from the Heart: an Innovative Art Project in a Drug Consumption Room

The Sydney Medically Supervised Injecting Centre (MSIC) has been operational since 2001. Clients are highly marginalised, can be difficult to engage, have a range of complex issues, and are often negatively viewed by the community. Each year the MSIC sees approximately 1500 individual clients: 75% are male, 11% are indigenous, most have an injecting history of over 10 years; 65% receive government benefits and 82% of the most frequent attendees have mental health issues.

MSIC's core business is to offer traditional 'clinically' focussed services - managing overdoses, referring to treatment, and responding to health needs. However, in 2011 an art project, 'Art from the Heart', was implemented, recognising that few such programs are available to people actively injecting drugs. Art from the Heart runs annually and clients have the opportunity to create art while they are at MSIC over a six-week period. The art works are then publicly exhibited and sold.

Project objectives are: promotion of a healthy alternative for self-expression, enhancement of self-worth, and promotion of social inclusion for a marginalised population.

Art from the Heart was formally evaluated for the first time in 2016. While challenges still exist, the key achievements identified were:

- Evolution and growth of the project, with increasing client participation and external profile over six years.
- Improved self-esteem, self-worth, pride and sense of achievement among clients.
- Tangible therapeutic value and observable benefits for clients with mental health issues.
- An added engagement opportunity to link clients into other referral pathways.
- Positive appreciation of the art works by external stakeholders and increased engagement with local services and community.
- Valuable learning for staff about different approaches to working with, appreciating and connecting with clients.

This project demonstrates that alternative methods for client engagement can have positive outcomes for people who inject drugs, for the service, and for the local community. There is much that can be shared and learned from MSIC's experiences as this project has developed over the years. An oral presentation will be supported with visual content and discussion will be encouraged.

Sarah Hiley has an MSc in Substance misuse and over 14 years experience working with people who use drugs. Sarah works at the Sydney Medically Supervised Injecting Centre and feels very passionately about the work done at MSIC, which she believes is a unique service.

CLAIRE HOOKER

Finding Grace under Pressure: Acting Skills and Verbatim Theatre as Tools for Culture Change in Clinical Work

This presentation tracks the evolution and impact of the 'Grace under Pressure' approach, which uses acting and performance experiences to help young clinicians build positive professional identities and contribute to culture change in clinical workplaces. Our work addresses the all-too-commonplace bullying, harassment, and teaching by humiliation experienced by clinical students and junior doctors and nurses.

We started by using acting skills workshops to engage participants in deep aspects of professional identity-building by working with their bodies and voices. We explored how 'enacting' and 'performing' a professional role can be experienced as not only authentic, but directed in ways that give young clinicians more ability to constructively influence the dynamics of difficult communication in the workplace. We discuss the evolution of this approach in the creation and recent performance of a verbatim theatre work, Grace under Pressure, which explores these issues further and invites audience reflections on working conditions in healthcare, on which I will report. Our work has contributed to and been part of positive and constructive moves to change clinical workplace cultures, and we invite the audience to reflect with us on how we can involve the public, patients and family members, in a national conversation about what we want from health care systems.

Claire Hooker is co-ordinator of the Health and Medical Humanities program at the University of Sydney, located in the Sydney Health Ethics, School of Public Health. Over the past few years Claire has been quietly building capacity in theory and evidence for Arts and Health. She teaches a course on Arts and Health (BETH5207) every year.

Claire and her research students and colleagues focus their own research and practice in a few key domains. These include: the qualities and nuances of quotidian clinical communication; changing healthcare workplace cultures; ethical and theoretical frameworks for arts and health; the experiences, qualities, integrity and behaviour of doctors; and the qualities of illness experience. Claire's research also extends into other areas, including risk communication and critical evaluations of health policy which are useful for making connections across different health fields.

ZACHAREY JANE

Imagining the Writing Cure: Exploring Fiction Therapy

The ideas underpinning this workshop spring from Zacharey Jane's own experience as an author and teacher, observing the therapeutic effects of fiction writing. It is anchored to ideas arising from her research as a Masters candidate at Western Sydney University.

The 'Writing Cure' has always been associated with real-life events laid bare upon the page, but new research suggests that writing fiction can be just as therapeutic. If so, fiction therapy could provide much-needed support for workers in industries where traditional help-seeking is stigmatised.

Storytelling reconfirms our own existence. Self-narrative, fairytale, fable, parable, history, literature - every story we tell reflects the storyteller and reiterates the mores and emotional understandings of their culture. Like the visual and musical arts, fiction springs from the creativity of the writer so, logically, like any creative practice already harnessed, has therapeutic potential. Authors have long known this, whether it be from creative expression or immersing oneself in what Susan K. Perry calls 'the flow'.

Zacharey Jane works with participants to explore fiction therapy through practical writing exercises. The workshop identifies this new approach to art therapy, exploring the practice of fiction writing in the nexus between narrative therapy and art therapy. Before participants start writing, Zacharey will outline the theoretical concepts that underpin fiction therapy, as well as new ideas of writers working 'in the flow'. Participants will discuss their creative ideas, their ideas about fiction and their expectations of their completed story.

The workshop exercises explore ways of reconceptualising an event from the life of the participant(s) and turning it into a work of short fiction. Participants will be shown strategies for finding inspiration from their own lives without trespassing on the emotional terrain of trauma. Willing participants will share their existing writing with the group as a way of analysing how author life events permeate their fiction. We will also look at ways of getting started writing, and some common traps. This is a practical workshop, so participants should come prepared to write.

Zacharey Jane is an award-winning writer of literary thrillers and children's books. Her first novel, The Lifeboat, was shortlisted for the Barbara Jefferis Award and is published internationally. Her children's book, Tobias Blow, was on the 2011 NSW Premier's Reading List. She is also a full-time high school English teacher and a painter, and the tour manager and chairperson for Writers on the Road - the Byron Writers' Festival on tour.

Zacharey has combined her personal experience of the catharsis of fiction writing and her love of teaching to research the therapeutic effects of teaching fiction writing in industry to support wellbeing, in a Masters at Western Sydney University. Before becoming a teacher, Zacharey worked in the Australian film industry for 17 years. She lives in northern NSW.

DIANA JEFFERIES, LISA BRICKELL

Mockingbird: Understanding Post-natal Distress by Using Performance to Engage Audiences with Real Women's Stories over Four Generations Workshop

'Mockingbird' is a mental health social impact performance-art based project that aims to build awareness and experience of what it was like for women admitted to mental health facilities in Sydney with a diagnosis of psychosis or mania between 1885 and 2001.

The concept is based on the research of Diana Jefferies (RN PhD Member of ACMHN/lecturer School of Nursing and Midwifery) examining the historical healthcare records of these women, and reconstructing these clinical notes into stories that help us understand the real difficulties and dilemmas these women faced. The stories highlight the similarities and differences (good and bad) of pre, post and peri-natal mental healthcare over more than a century, and demonstrate why clinicians need to develop women and family-centred care for optimal health outcomes.

A collaboration between Diana, actor Lisa Brickell and Taimi Allan, the CEO of mental health charity Changing Minds, who has a track record of arts-based health promotion projects aimed at reducing stigma and discrimination, this ground-breaking musical black comedy about post-natal distress and recovery offers a unique and engaging way to connect personally with these stories, empathise and understand what it is like to live with mental illness/distress. (Taimi will appear via video.)

Based on the success, reach and longevity of previous arts-based mental health projects, we know that entertainment changes the hearts and minds of audiences more effectively and powerfully than any other mode of dissemination. By emotive involvement, the performance is engaging and memorable and can reach audiences that would not normally hear positive mental health messages, or understand and engage with the very real experiences of women admitted to mental health facilities after childbirth.

In the near future, we are planning to extend the project with further funding into a 360 degree interactive film using Virtual Reality Technology being developed by Changing Minds in collaboration with gaming designers. Diana will present the trio's collaboration methods followed by an opportunity to sample a short piece of the performance by Lisa.

Dr Diana Jefferies is a lecturer in the School of Nursing and Midwifery at the University of Western Sydney. She is a registered nurse with 25 years clinical experience, and an academic background in the humanities. She was awarded her PhD from the Department of English at the University of Sydney in 2009. Her research program looks at historical and literary representations of mental illness to investigate the cultural background of stigma associated with mental health disorders after childbirth.

Lisa Brickell is the director of Funny Business, an organisation which promotes personal and organisational development through the performing arts. Lisa trained in comedy, maskwork and physical theatre at L'Ecole Internationale de Theatre - Jacques Lecoq in Paris and with Giovanni Fusetti and Antonio Fava in Italy. She also has an MA and a post-graduate Diploma in Drama from Auckland University in New Zealand.

Lisa has been involved with many projects which explore mental health and resilience through the arts. She works as a clown doctor in hospitals and aged care facilities. Lisa has taught, directed and performed extensively in theatre, film and TV in New Zealand, Italy, Brazil, Australia, Japan, Singapore, France and England.

GAIL KENNING, DANIELLE GULLOTTA

Arts Engagement to Promote Liveable Communities

This presentation will introduce a collaborative arts engagement project between Art Gallery of New South Wales and researchers at University of Technology Sydney. The project, funded by Department of Family and Community Services, New South Wales Government explores the impact of including art making practices in Art Access programs for people living with dementia, and how arts access programs can be extended in to communities.

The Art Gallery of New South Wales has been offering Art Access Programs for people living with dementia and their carers since 2009. An independent evaluation of the program in 2016 showed the importance of arts engagement for providing normalcy and social scaffolding to enable individuals to engage with artworks in a supported environment. The Art Access Program producer and staff at the Art Gallery of New South Wales are now working with researchers at the University of Technology Sydney to explore how arts engagement in the gallery can be extended to develop art making practices, and how these important programs can be extended to reach further into the community to allow more people to benefit from arts engagement.

This presentation will provide an overview of the first phase of the project, discuss the type of arts engagement being offered, and how it differs to programs offered in other museums and galleries and provide insights into how Arts Access Programs at Galleries and Museums can engage with local communities to make high quality arts engagement programs more widely accessible. The presentation will discuss how the Arts Engagement to Promote Liveable Communities project is evaluated and some of the initial findings.

The presentation will discuss how arts engagement, which involve viewing art works and engaging in art making practices impact not only the person living with dementia, but also carers and family members. It suggests that how we think about arts engagement projects need to move beyond the concept of art interventions and to think about arts engagement as intersections with everyday life.

Evaluating the Impact of LAUGH (Ludic Artefacts Using Gesture and Haptics)

The 'LAUGH' project uses participatory and co-design approaches to create playful hand-held devices to engage and bring in-the-moment pleasure to people living with advanced dementia. This presentation reports on the evaluation strategies employed throughout the project and the evaluation of the final design objects produced. The three-year Arts and Humanities Research Council-funded project is a collaboration between researchers in Wales and Australia.

There is presently a lack of age-appropriate objects and activities to engage people living with advanced dementia. All too often people living in the later stages of the disease have few opportunities for social engagement and little to occupy and entertain them. The Laugh project used a co-design and participatory approach, working with professional and informal carers, psychologists, occupational therapists, healthcare professionals, and people living with dementia alongside designers and technologists to create hand-held devices with embedded technologies to occupy and engage people living with dementia. The process used person-centred design strategies to create highly customised and personalised objects and activities.

The project used mixed methodology evaluation approaches throughout to inform the design process, including survey forms, observation, interviews and case studies. As the project draws to its conclusion in 2018, evaluation is now being undertaken on the final design objects to assess the responses of the people living with dementia, for whom they were made, and to inform the design community with regard to how to use co-design approaches to design for, and with, people living with dementia.

This presentation will provide insights into the methodologies employed and suggest that arts and design engagements and projects need to be proactive in their use of appropriate and robust evaluation methods.

Dr Gail Kenning is an artist and researcher. She uses mixed methodologies to explore social and cultural approaches to health with a particular focus on ageing, dementia and wellbeing and the evaluation of arts engagement projects. Her work explores how art and technology engage with the everyday and, in particular, in relation to memory, health, wellbeing, ageing, and dementia. Gail is a researcher at the University of Technology Sydney (UTS), Honorary Reader in Design for Ageing and Dementia at Cardiff Metropolitan University, Wales, artist in residence at the University of Zurich, Systems and Cell Biology of Neurodegeneration, Division of Psychiatry Research, Design United Visiting Fellow at Eindhoven University of Technology, Netherlands, and Visiting Fellow at the Museum of Applied Arts and Science, Sydney. Gail is chief investigator on a number of projects, including Arts Engagement for Liveable Communities, Making it Together (a co and participatory design project for people living with dementia), Arts Access evaluation with the Art Gallery of NSW and is co-investigator international on a design for dementia AHRC (Arts and Humanities Research Council) funded project in the UK, LAUGH (Ludic Artefacts Using Gesture and Haptics).

Gail is published in a number of academic and industry journals and book chapters. She has exhibited nationally and internationally including the UK, US, Canada and Vietnam. She has digital media screened at the International Symposium of Electronic Art (ISEA 2009, 2011, 2013) and in festivals in the UK, Australia, US, and South America. Gail's research interests include how creative activity can contribute to positive wellbeing for ageing and support people living with dementia, how technology can be used to support and facilitate engagement and interaction, and the use of mixed methodologies in research and evaluation of arts engagement projects.

She is interested in the intersection of how social and cultural approaches to ageing, dementia and wellbeing intersect with scientific clinical and medical knowledge and how paradigmatic differences combine to inform our broader understanding of the impact of ageing and dementia on society.

EMMA LAZENBY

Animation for Medical Education Workshop

This one-hour workshop is for clinicians, community health and health promotion practitioners interested in using animation to help better inform patients. We will explore how to use animated films to guide and educate the public about specific health issues, saving time and money and giving greater understanding to patients.

Animation is a particularly good tool for giving information as it can reach children and adults of any level of literacy. Animated film can clearly and directly explore and explain difficult subjects in a limited timescale. It can show operations and machines, travel over and through any part of the body without causing offense, fear or disgust. Patients can watch films several times and ask more informed questions. This helps health professionals to guide and inform them in more specific ways, rather than spending time discussing general questions.

ForMed Films' methods draw on patients' lived experiences. We use individual interviews and peer discussion and support groups in films, while maintaining anonymity. We also use the real sounds of the staff and hospital. Workshop participants will learn how effective collaboration between patient experts, health professionals and an animator can be used to produce short films which clearly show care pathways, give support for wellbeing and guidance for self-care and public engagement.

In the workshop we will gather in groups to:

- look at examples of animated health education film projects which have helped health professionals to explain or discuss potentially complex issues with patients and their families.
- look at where animation could be used and discuss effective use of animated film to connect with the public.
- look at where and how to find an animation director/animation company to collaborate with.
- learn about the animation process, the professionals involved and the costs to make an animated film.
- learn ForMed Films' techniques for developing an idea, looking at the intended audience, the aims of the film and how to make the most useful animated film for set purpose.
- explore how to share the film and get it to its intended audience, and discuss evaluation.

At the end of the session participants will have learnt what works in animated health education films, the processes involved and how to take an idea forward for a film in their field.

Emma Lazenby has worked in the animation industry for over 18 years, including for the BBC, Disney, Aardman and Channel 4. In 2009, while planning to retrain as a midwife, Emma made 'Mother of Many', an animated film celebrating midwifery and childbirth. When this won a BAFTA, Emma realised that animated film was the perfect medium to educate people about medical issues. ForMed Films was formed in January 2015, and is led by Emma.

ForMed Films has collaborated with the NHS, the Grand Appeal, BBC Health, Bristol University, Intelligent Health, Bristol City Council and Jo's Cervical Cancer Trust. Awards: BAFTA (2010), Excellence in Oncology (2010) and Arts in Health South-West Prize (2016).

MICHAEL LEACH

Exploring the Poetry of Pharmacy: an Australian Perspective

As the mass production of pharmaceuticals has largely replaced the compounding of medicines within individual pharmacies, there has been an opportunity for community pharmacists to step down from the dispensary and focus on communicating scientific knowledge to patients in lay terms. The modern era can be considered a time when communication skills and empathy form an integral part of a pharmacist's toolkit. Modern day pharmacy is, however, akin to other health professions in that it is based principally on science and minimally on the arts. Formal education in communication skills and art forms that could enhance empathy are lacking from Australian pharmacy curricula. One art form that can be particularly useful for developing communication skills and empathy is that of poetry.

I am an Australian pharmacoepidemiologist and poet who has observed that few Australians write poetry about pharmacy. I am surprised by this because I believe that there is an inherent poetry to pharmacy. Medications can help people and harm people, evoking the age-old, poetic struggle between good and evil. The aging Australian population, as well as consequent rises in multimorbidity and polypharmacy mean that pharmacy practice is often beset by complexity and shades of grey – not everything is black and white in a scientific sense. In pharmacy, there is also a sense of nostalgia for a lost past of compounding preparations as well as uncertainty about the profession's future. These themes lend themselves to poetry. In order to explore the poetry of pharmacy in the Australian context, I conducted a narrative review of Australian pharmacy poetry before writing my own pharmacy poems.

In this presentation I will discuss the link between poetry and pharmacy throughout Australia's history. I will then present two poems written by Australian poets in the early 20th century: 'The Lost Drink' by A.B. 'Banjo' Paterson and 'Nitrous Oxide-Protoxide Nitrogen' by J.T. Tunnock. I will also present the lyrics to the 1980s song 'Bronchodilated Blues' by Western Australian songwriter Bernard Carney. Subsequently, I will read three of my own pharmacy poems: 'Chemical Warfare', 'The Pharmacokinetics of Paracetamol', and 'The Pages of Pharmacy History'.

Dr Michael Leach is an adjunct research associate at the School of Rural Health, Monash University as well as data and quality specialist at the Loddon Mallee Integrated Cancer Service, Bendigo Health. He holds a Bachelor of Pharmacy, a Graduate Certificate of Science (Applied Statistics), a Master of Biostatistics, and a PhD (Pharmacoepidemiology). He also has GStat status with the Statistical Society of Australia and CHIA status with the Health Informatics Society of Australasia.

Michael started out working in community pharmacies before conducting Masters research into post-stroke quality of life, as well as doctoral research into psychoactive medicine use and the risk of hip fracture among older people. His research has been published in the Journal of Neurology, Neurosurgery, and Psychiatry, the Journal of Pharmacy Practice and Research, the Australian Journal of Pharmacy, Pharmacoepidemiology and Drug Safety, and Drugs – Real World Outcomes.

In his current role as data and quality specialist, Michael uses data from a range of administrative datasets and clinical registries to support quality improvement in cancer services (such as chemotherapy) across the Loddon Mallee region of Victoria. His strong interest in health science is complemented by a strong interest in health humanities, particularly poetry and history.

In addition to his scientific qualifications and employment, Michael has studied a range of arts and humanities courses through Open Yale and undertaken several health humanities projects at Monash University.

Michael writes poetry to improve his empathy and communication skills as well as to share perceived poignancy and beauty with others. His poetry is published or forthcoming in the Medical Journal of Australia, The Journal of Humanities in Rehabilitation, The Australian Journal of Pharmacy, Medical Humanities, The Galway Review, A New Ulster, The Haiku Journal, Pulse – Voices from the Heart of Medicine, and Survive and Thrive: A Journal for Medical Humanities and Narrative as Medicine. Michael currently lives in his birthplace of Bendigo, Australia.

ADAM LO

The Impact of a Creative Arts Festival on Mental Health and Stigma Reduction in Young People

An evaluation through the form of a survey was undertaken at a community creative arts festival. Feedback and data were gathered from the participants, which included the students who attended the festival as competitors, spectators or volunteers, as well as their families, friends and support workers. Other service providers, guests and general members of the community also formed part of the participant pool.

The festival, entitled 'Positive Mindset Creative Arts Festival' is a competition and exhibition for primary and secondary school students in the Metro South Health region of Queensland, Australia. This universal mental health promotion initiative uses the creative arts to promote positive mental health and reduce the stigma of mental illness and addiction issues in young people. This annual event was instigated in 2015 and is hosted by the Metro South Addiction and Mental Health Services, based in the south of Brisbane, as well as the Logan-Beaudesert and Bayside regions of Queensland. Students from primary and secondary schools take part in a friendly competition in drama, visual art, media art, dance and music, encompassing mental health-related topics and themes in their work.

The festival aims to promote positive dialogue within the communities (particularly the school communities) and to enhance mental health literacy and the awareness of support services for young people. The purpose of this study is to evaluate the impact of the Positive Mindset Creative Arts Festival in relation to mental health literacy, awareness of services, attitudes towards mental illness and addiction issues, as well as community cohesiveness.

Some of the additional themes and outcomes explored include the opportunity for expression of shared culture and community celebrations, creating connections, enhancing organisational and community collaboration, promoting inclusiveness and accessibility and enhancing community cohesiveness, as well as other artistic, recreational and relational outcomes.

Adam Lo is an occupational therapist and mental health clinician working in the public Child and Youth Mental Health Service in Metro South Health. Adam uses group therapy, creative arts, family therapy and other psychotherapeutic approaches in his work with children, young people and their families. He also specialises in community development and education, the promotion of mental health, prevention of mental illness and early intervention programs and approaches.

Adam's other roles include project and event management, clinical education and supervision, and he is festival director of the Positive Mindset Creative Arts Festival. A member of Occupational Therapy Australia (OTA), Adam previously served several years as a divisional Queensland councillor until early 2015. He is a strong advocate for the profession of occupational therapy and is the OTA's first alternate delegate to the World Federation of Occupational Therapists (WFOT).

Adam is currently involved in exploring and researching the link between creative activities and mental health. He is also a long-term volunteer in the community, in areas such as multicultural radio broadcasting, Scouts and working with veterans through the Returned and Services League of Australia (RSL).

BENTE IRENE LØKKEN

Are Dancing, or Playing Instruments, Singing and/or Creating Theatre Good for Health?

Creative activities like dancing, playing an instrument, singing or creating theatre may affect psychological and biological processes in the human body, and have previously been shown to be beneficial for the health of individuals and patients in health care. Few studies have investigated the association between such activities and life satisfaction and mental health in the society. There is a need for large population health studies to show possible public health benefits of creative participation in arts and culture.

The aim of this study was to examine whether people who actively engage in dancing or music, singing and creating theatre have better life satisfaction and mental health compared to those who do not participate in these activities on a regular basis.

Data from the third survey in the large population-based Nord-Trøndelag Health Study (HUNT3, 2006–08) in Norway, on participants aged ≥ 20 years were used. Exposure was self-reported creative participation in dancing, music, singing and theatre. Outcomes were exploring life satisfaction and mental health (encompassing both anxiety and depression). A complete case analysis was performed. Multinomial regression models were fitted and analyses were stratified by gender. We adjusted for the assumed confounders age, education level, marital status and longstanding illness.

In total, 33,325 participants were included, with completed answers on all variables. Of these, 18,246 were women and 15,079 (45.2%) men. Mean age for women was 50.3 ± 15.2 years, for men 53.3 ± 14.6 years. Women engaged in playing an instrument, singing or creating theatre had an OR = 1.23 (95% CI 1.08-1.39) for having good mental health compared to women who seldom or never participated in such activities. Dancing did not appear to be associated with mental health or life-satisfaction. For men, the data suggested no significant effects, leading to the conclusion that participating frequently in music, singing and theatre appears to increase mental health for women, but not for men. Life satisfaction appeared not to be associated with participating.

Bente Irene Løkken is a PhD fellow at the Faculty of Medicine and Health Science at the Norwegian University of Science and Technology (NTNU), and employed at Nord University Faculty of Nursing and Health Science. She holds a Masters in Public Health and is currently lecturing at the Nord University on public health and health-related behaviour. Her PhD project is 'Leisuretime cultural activities in the population; mortality, sickness absence and use of health care'. The data is part of the Nord-Trøndelag Health Study (HUNT3), a population-based study of the Nord-Trøndelag County in Norway in which all citizens 20 years and older are invited to take part, and 54% – about 50,000 people did so (Krokstad et al. 2012). Cultural participation, with emphasis on both receptive or creative participation, as well as variables measuring perceived health, personality traits, psychosocial distress, anxiety and depression, were collected in HUNT3. Physical activity was reported in all age groups. The main objective of the PhD is to investigate how attendance in leisuretime cultural activities, both receptive and creative, affects different aspects of health in the population, mortality, sickness absence and use of health services. It should be completed at the end of 2019. Bente has previous work experience as a principal engineer at the Department of Forensic Medicine, University of Oslo and HUNT Biobank, NTNU. In addition, she worked as a project co-ordinator at the Norwegian Patient registry, The Norwegian Health Directorate.

JENNIFER MACRITCHIE

Playing a Musical Instrument for Healthy Ageing

In Australia, there are over 3.5 million people over the age of 65. This is up 20% in the past five years and is set to increase further. Healthy older adults are seeking new types of activity in retirement in order to stay cognitively active and independently mobile. Musical instrument training is unique in utilising a range of cognitive and motor skills, as well as being a pursuit that offers intellectual, emotional and social benefits. Although a lifetime of training in a musical instrument offers certain advantages, brain plasticity is evident across the lifespan, so we know that older adults can learn new skills. This means that musical interventions and their benefits are potentially accessible to all, regardless of experience.

This presentation addresses the benefits of music participation for both the experienced musician and the novice, by contrasting results from two research studies: a) a piano training intervention for over-65s with less than two years previous experience, and b) a survey and interview study of community orchestra members. Players ranged in age from 17-80.

The first study involved a pre/post design, where an experimental group received six weeks of piano training as an intervention for cognitive and motor skills. Participants' experiences of the program were captured via survey on conclusion of the program. The second study involved a survey of community orchestra players and follow-up interviews. Data was collected concerning players' demographics, health, ratings on quality of life, social and emotional engagement, both in general and particularly concerning the orchestra activities.

Results from both studies indicate that, in general, music programs overwhelmingly offer a sense of achievement for all participants. The intellectual challenge is of most benefit when properly balanced with respect for the participants' skill level. Although these programs did not often provide a strong basis for developing new personal connections with other participants, players did experience a feeling of connectedness to others in a group setting. These results have implications for the use of music-playing activities for encouraging and maintaining health and wellbeing in older populations.

Dr Jennifer MacRitchie is Research Theme Fellow in Health and Wellbeing at Western Sydney University. Her research focuses on the benefits of musical instrument-playing in older age, for healthy adults, and those with a range of cognitive and motor impairments. Jennifer has a background in both electrical engineering and music, with past research examining the acquisition and development of motor skills in piano performance. Studies range from looking at movements of novices to experts, from those who have studied music from a young age to those who are rediscovering music in retirement. Jennifer serves as associate editor of *Frontiers in Psychology*, *Performance Science*, and is on the editorial board of *Musicae Scientiae*. She has conducted research in a variety of environments, completing her doctoral work in University of Glasgow's Science and Music Research group, and a postdoctoral position at the Conservatorio della Svizzera Italiana in Lugano, Switzerland.

Jennifer is also an experienced pianist, having performed concertos by Grieg, Shostakovich and Gershwin's Rhapsody in Blue with amateur orchestras in Glasgow, UK, as well as regular performances with chamber groups in the UK, Switzerland and Australia.

AMY MAIDEN, TANDI PALMER WILLIAMS, BROOKE BOYCE

Youth Theatre and Wellbeing: How the Australian Theatre for Young People (ATYP) is Developing Resilience and Empathy in Young Australians

In recent years the Australian Theatre for Young People (ATYP) has witnessed an increasingly concerning landscape for Australian young people, with the 2016 Mission Australia and Black Dog Institute Youth Mental Health Report identifying that one in four (22.8%) of teens aged 15-19 are in psychological distress and meet the criteria for a probable serious mental illness (PSMI). Following significant changes to government funding and arts policy in 2015/2016, the Australian Theatre for Young People initiated new research to explore the impacts of participation in youth theatre on the social and emotional health and wellbeing of its participants, aged 4-26.

Working with the arts research agency Patternmakers, ATYP's research engaged with over 1200 past and present participants, alumni, parents, audience members and tutors to explore the company's impact on mental health and wellbeing, and other social and emotional health markers. The evaluation suggested that there are links between participation in youth theatre and improved mental health and wellbeing.

Nine out of 10 participants said that ATYP activities had a positive impact on their overall wellbeing. And participants, parents and audiences alike feel that youth theatre helps them to empathise with others, and to think about issues affecting young people today. For many, participation in ATYP activities has also had a positive impact on their self-confidence, resilience in coping with challenges,

team work, and inspiration and motivation.

The research also unearthed key factors associated with positive impact, including a safe learning environment, a focus on enjoyment and learning, the ability to self-devise, feeling valued, a sense of community, the culture and the calibre and diversity of tutors. It also showed that for some, participation has led to stronger connection with their culture, and elders in their community.

In this first public discussion of these findings, ATYP and Patternmakers will share detailed findings, including the key factors associated with positive and negative impacts of youth theatre on mental health. The presenters will also share practical recommendations for practitioners working in this space.

Amy Maiden has built her career globally across producing and management to marketing and business development, but her career has always had theatre at its heart. Currently general manager of the Australian Theatre for Young People and a board member of Theatre Network NSW, Amy is a firm advocate of the positive impact of the arts on health and wellbeing and was a key member of the advocacy team that ran 2015's #standwiththearts pre-election campaign. An accomplished public speaker and facilitator, Amy is also a current participant in the Australia Council's leadership program.

Tandi Palmer Williams is insight director and founded Patternmakers. She is an experienced consultant and arts and culture research specialist. Tandi is accredited as a qualified practising market researcher and is a participant in the Australia Council's Arts Leaders Program. As an expert in research for innovation, Tandi has delivered keynote addresses, presented to the European Commission and regularly appeared on panels. She recently spoke about 'Evidencing the Arts' at the Australian Performing Arts Centres Association conference and 'Opportunities for Arts and Disability in Australia' at Arts Activated. Patternmakers was established to inform, inspire and empower creative professionals with data.

Brooke Boyce is Research Manager at Patternmakers. Brooke has a background in shopping centre research, working on large-scale innovative market research projects. Together, Tandi and Brooke have a track record of delivering complex projects for organisations like the Australia Council for the Arts, Museum of Contemporary Art, Museum of Applied Arts and Sciences, Australian Theatre for Young People and others.

AGNES MAK, YOKE LIM

Come Dine with Me

The 'Come Dine with Me' program was created in a culturally specific Chinese home to enhance person-centred care through a cross-cultural dining experience. This program acknowledges that cultural identity can vary due to the country you were born and raised in, even though you may share a common language. The Come Dine with Me program understands that table manners and expectations around the world can vary as widely as the types of food that people eat.

Food is a huge part of maintaining cultural identity. It is associated with hospitality and an expression of friendship, therefore sensitivity to food rules and customs is important in building and strengthening cross-cultural relationships in all our homes. This program demonstrates cultural intelligence by respecting individual cultural heritage, choice and preference. The food we would have eaten at home reminds people of past times. It gives us sensory pleasure and can break down the sense of institutional life. The program achieves this by holding an intimate luncheon for residents, families, friends, staff (including care and corporate staff) and community once each month, paying respect to a particular country or province and acknowledging specific cultural cues, customs, traditional dress, and eating culturally specific food.

Agnes Mak has over 20 years experience in aged care in Australia. Since 2013 she has been the service manager at Quong Tart, having previously been deputy manager from its commissioning in 2008. Quong Tart, at Gallop House, is a 63-bed Chinese-specific ageing-in-place facility, providing high, medium and low-level care.

Yoke Lim started working as a home carer two days a week to gain experience. Eventually she was transferred to work in Shalom Baptist Dementia session. Her manager encouraged and guided her to study her Certificate IV and Diploma in Leisure and Lifestyle. At the same time she continued to upgrade with short courses to improve her skills and provide quality of care to the elderly residents. In 2009 a friend invited her to work in a new Chinese aged care facility (Uniting) and to set up the Leisure and Lifestyle department as part of the Quong Tart Aged Care team.

CAITLIN MARSHALL, LIZZIE ROSE

Pass It On: Giving Older People Purpose through Skill-sharing Creativity

Wild Rumpus has delivered hundreds of short, introductory classes on a vast range of topics throughout the Illawarra in the past four years. In 2016 the organisation, with funding support from the IRT Foundation, embarked on a project to find and recruit skilled seniors and work with them and support them to share their skills with the community through fun, low-cost adult education classes.

A rich program of traditional pasta-making, crochet, fishing, watercolour, sewing, food growing and more emerged, and the overwhelming experience of the seniors who participated was a renewed sense of purpose, value and an increase in confidence and overall connection in the community. The concept recognises that many people in the Illawarra live away from extended family, and many older people have moved to the area in retirement. In addition, the business of working peoples' lives leaves little room for the informal relationship-building with neighbours and friends, and the subsequent exchange of knowledge that was a traditional mode of community knowledge building in former times.

The 'Pass It On' project connected community members with older people in ways that were surprising, positive and built ongoing relationships. The added benefit from learning a skill from an older person was not just receiving the content of the class topic, but hearing the story of the teacher's experience with the topic, which consolidates and confirms the wealth of knowledge and rich, diverse lives that older people have and which are worthy of respect.

The Pass It On Project engaged 12 older people who taught classes in crochet, sewing, pasta-making, beach fishing, watercolour, quilting, pruning fruit trees, growing herbs, macrame, knitting, pantry staples, and bush dancing. As a result, 350 community members have learnt a new skill from an older person. "It was such a wonderful opportunity to not only learn how to knit - something I've wanted to know for a long time - but to learn from someone who has been doing it for 60 years was amazing. It made the learning experience deeper, and means I will remember it for a long time," said Karen Yello after doing Knitting 101. The most repeated feedback received from class participants is that they feel less stressed, more connected with others, and report positive mental health from learning, doing, and essentially, playing.

Caitlin Marshall is a social worker whose career was shaped by her early experience working with young women survivors of sexual assault and homelessness. That experience in direct crisis support work, therapeutic intervention and group facilitation heavily utilised tools of creative arts and art therapy as tools for therapeutic practice. The transformation witnessed in creative activities such as outdoor education, therapeutic arts projects and singing groups planted the seeds for Wild Rumpus, a creative social enterprise based in Wollongong.

Caitlin's work has included a community development and storytelling project in caravan parks in Brisbane, working for a court-based methadone program in Edinburgh, and co-ordinating a school-based community centre program that supports isolated parents.

After close to 20 years working in community development and program co-ordination, she joined with Lizzie Rose and founded the not-for-profit Wild Rumpus. By fusing themes and tools connected to the arts, and sustainability, Wild Rumpus draws upon purposeful play as a tool to build a connected, healthy, resourceful and creative community in Wollongong. The organisation invites ordinary community members to share their creative and practical skills through skill-share classes, which gives the wider community an opportunity to informally learn from others. This platform has enabled thousands of community members in the Illawarra to learn a new skill.

Lizzie Rose is a sustainability practitioner and community education worker with a wealth of experience working in communities to build capacity in environmental wellbeing. Her focus on bringing people together to work on environmental projects and activities also connects with her firm belief that connection to nature and the planet is vital for positive mental health and wellbeing.

She has held roles at Greenpeace, MacArthur Centre for Sustainable Living, Birds in Backyards and numerous local government agencies. In 2013 she co-founded Wild Rumpus with Caitlin Marshall. It is a creative social enterprise in Wollongong that unlocks and connects people with practical, creative skills with people that want to learn them.

FRANCOIS MATARASSO

MIKE WHITE MEMORIAL LECTURE: A Restless Art: Community Art and Empowerment

This lecture considers the 50-year history of community and participatory arts in Britain from a rights-based perspective. This is a complex, contested field, the ambiguities of which are integral to both its vitality and its value. Rather than being seen as weaknesses to be ignored or overcome, the tensions inherent in working across boundaries can be seen as resources for cultural democracy.

This talk will offer a definition of community art and distinguish it from other forms of participatory practice. It will go on to argue that this practice has an important capacity for empowerment that is relevant in the context of health and wellbeing. The lecture will conclude by reflecting on the current state of participatory art in Europe and suggest that there are reasons to be hopeful about its continuing contribution to positive social change.

Artistry in Old Age

This presentation will explore how an artistic practice can change the experience of old age by helping people to retain a sense of agency. Drawing on conversations with artists aged between 60 and 90 for my short book 'Winter Fires', I will offer a humanistic vision of how we can live creatively in later life.

François Matarasso has worked in community arts since 1981 as an artist, producer, researcher, writer and trainer. He has published influential work on the social outcomes of participation in the arts, and on the history, theory and practice of community art. He works freelance with arts organisations, foundations and public bodies, and has experience of community-based cultural work in some 40 countries. Between 2011 and 2015, he produced five short books on undervalued aspects of the arts, including amateur theatre, artists in old age and rural communities, and using art itself as a research method. His latest book, A Restless Art, will be published by the Calouste Gulbenkian Foundation in January 2018.

JENNY MCFARLANE

Recovery, Hope for the Future (Motivational), Courage/Resilience, Reflection, Patience, Partnership

ACT Health's Arts in Health program actively contributes to the de-institutionalisation of the hospital to create a welcoming, therapeutic space that builds community. There is a wealth of research demonstrating that art in the hospital environment can actively contribute to health outcomes, and has a very serious role to play. This paper will offer a focussed look at the commissioning process and resulting art produced for the new ACT Secure Mental Health Unit, Dhulwa, against the backdrop of an independent report into art in the Canberra Hospital.

In response to the National Framework for Arts and Health, ACT Health and artsACT commissioned an independent report from arts economist Raoul Craemer into art in the hospital environment, which was released in July last year. This report demonstrated that national and international research is equally relevant to local experience. The report was not intended to convince those in this room, but that sector of the health community which focuses on creating a hospital environment built on hard facts and cold science.

Perhaps it will come as no surprise that approximately 90% of those surveyed noticed and liked the art at the Canberra Hospital, and a similar proportion wanted more art in the hospital. But the research resulted in other unexpected and remarkable findings which I hope to share. The survey conducted for this evaluation also strongly validated the impact of the professional curatorial process and I will allude to this process briefly in reference to my contribution to Hilary Moss's paper 'The role of the modern curator in hospital', Meath Foundation, October 2015.

Dr Jenny McFarlane is an art historian, curator and writer working in the Canberra region, who has advised on public collections in the ACT for many years. Research interests include local visual arts practice and the connections between the visual arts and their community. Appointed as the inaugural Curator of Arts in Health in 2012, she has carefully developed the program, building on the research of colleagues both within and outside the ACT Health Service.

ANNE MONDRO

Retaining Identity: Creativity and Caregiving

Working with an interdisciplinary research team at the University of Michigan, lead researcher Anne Mondro will provide an overview of a three-year pilot study designed to measure the feasibility and impact of visual art activities for families living with dementia. Expanding on current research in arts and dementia, the study involved co-residing caregivers and persons with dementia participating in an eight-week art intervention.

Using qualitative measures, the presentation will share the findings of the specific aims to:

- 1) test the feasibility of an art intervention for caregivers and persons with memory loss;
- 2) enable caregivers to rediscover sense of self through the creative arts;
- 3) improve the quality of relationship between caregiver and care recipient; and
- 4) reduce the feelings of distress for caregiver and care recipient.

Anne will discuss the intervention activities and provide structure details, which involved the family caregivers first learning four art projects from professional artists and then guiding their family member through the same art activities. The presentation will also provide recommendations for future interventions.

Developing Intergenerational Arts Programming: Educating Young Artists to Work with Persons with Dementia

Arts programming designed to bring together persons with dementia and young adults provides opportunities for joy and discovery, along with building mutual compassion and respect. This presentation will discuss techniques and strategies to successfully prepare young adults to participate in intergenerational arts programming for people with dementia. Referencing her course 'Memory, Ageing, and Expressive Arts', Anne will share training exercises that she uses in the classroom to prepare students to work with this community.

Integrating dementia care with hands-on art-making, Anne will discuss how these training exercises can be applied beyond the classroom for organisations interested in developing their own intergenerational arts programming. Using project vignettes, she will also highlight a range of art projects to provide inspiration for new ideas, as well as offer helpful advice in mentoring young adults participating in these programs.

Anne Mondro is an artist and Associate Professor in the University of Michigan (U-M) Stamps School of Art and Design. She designs courses, programming, and research focused on creative aging and creates sculptural work inspired by those experiences. In 2015 she completed the U-M School of Social Work Advanced Clinical Dementia Practice certificate program and her course 'Memory, Aging and Expressive Arts' was recognised with the Family Caregiver Alliance's 2015 Rosalinde Gilbert Innovations in Alzheimer's Disease Caregiving Legacy Award in Creative Expression.

Anne has presented at national and international conferences on creative aging and dementia care and has shown her artwork in exhibition venues including Ceres Gallery in NYC, Cranbrook Art Museum, the Powerhouse Museum of Science and Design in Sydney, Brigham and Women's Hospital, and the University of Texas Southwestern Medical Centre.

CHRISTINE MULLIGAN

The Dunedin Hospital Art Collection: Humanising Clinical and Institutional Spaces

In 1971 the Dunedin Hospital Art Collection, under the leadership of Dr Alan Clarke, Head of Surgery, was established, following an international movement to display original works of art in hospitals. According to medical journals, art had the potential to promote the wellbeing of staff, patients and visitors.

Cultural theories since the early 1960s had acknowledged a holistic approach to the care of people as sentient beings. Symbols of domesticity lessened the impact of leaving home for an alien environment. According to Baron and Greene's (1984) 'Art in Hospitals,' British Medical Journal, 289, "Art is able to provide solace, exhilaration, and satisfaction in a huge variety of different forms. Above all it is able to humanise a building, infusing an often soulless and impersonal environment with affirmation ... many critical moments in our lives occur there - from birth through to death and they ought to take place in surroundings which honour their true significance".

Christine's MA thesis focused on artworks displayed in the Ward Block, designed in the late 1960s and early 1970s by the Australian architects Stephenson and Turner. Brutalist in style, it was a Machine à Soigner - a factory for healing. Modernist architecture spurned adornment, preferring the honesty of building structure and fabric. In so far as the collection strove for original works of art, it remained in keeping with modernist ideals, upholding the unique creative act of an artist.

Over the years, the art collection became a beloved and distinctive feature of the institution. It now comprises original works of mainly local professional artists that include paintings, photographs, stained glass windows, water sculpture and ceramics, as well as limited edition prints, reproductions and memorabilia. Memorabilia gains significance through concepts of contagion and performance, through paintings, framed objects, wall hangings, poems, prayers and cross-stitch.

This paper examines how art transforms the experience of institutional space and contributes to the wellbeing of the community it serves. It also identifies issues for custodial care in an ever-changing work environment where functionalism tends to overlook the significant role of the art collection.

Christine Mulligan MA BFA RCN is employed by The Healthcare Otago Charitable Trust to catalogue their extensive art collection contained in the Dunedin and Wakari Hospitals, South Island, New Zealand. Dunedin Hospital, founded in 1851 is a teaching hospital affiliated with the University of Otago's Medical School. This 388-bed healthcare facility employs over 3000 staff servicing a regional catchment of 181,500. Wakari Hospital (150 beds) provides specialised psychiatric hospital services and services people with intellectual or physical disabilities. It also accommodates hospital corporate administrative offices.

The Dunedin Public Art Gallery which advised the use of Vernon Systems e-Hive software provides guidance with cataloguing. Christine's background brings together relevant skills in art and nursing with an ability to read architectural plans to negotiate her way around this complex and sensitive healthcare environment. Initially trained as a cadet with the Ministry of Works and Development, she is a qualified architectural technician. Following overseas experience, Christine retrained as a Registered Comprehensive Nurse, graduating with her Diploma in Nursing at Wellington Polytechnic in 1985.

After raising a large family of five boys on the Gold Coast, Queensland, Australia and on the Pacific island nation of Vanuatu, with her architect husband Robert, she returned to New Zealand and pursued further study. She graduated Bachelor of Fine Arts (Painting) at Otago Polytechnic School of Art 2009 and Post Graduate Diploma Otago University 2012, where she studied Memory and Johannes Vermeer's The Art of Painting 1666. In 2014 Christine gained her Masters of Arts in Art History and Theory from Otago University. Her thesis was entitled, 'The Dunedin Hospital Art Collection: Architecture, Space and Wellbeing'. She presented her project at the NZ History Conference in 2013.

Further post-graduate research would consider the question 'How significant is the vision of Alan Clark and the art collection to the wellbeing of patients, staff and visitors five decades later?' The case study includes a quantitative analysis of the art collection, as catalogued on the e-Hive database, and a qualitative analysis from surveys of stakeholders including patients, staff and visitors.

AUDUN MYSKJA

Music-based Caregiving (MBC): Development of an Arts and Health-based Program for Enhancing Quality in Dementia Care

Music-based Caregiving (MBC) developed over the period 2000–2012 in 14 nursing homes in 10 Norwegian communities, including residents with very fine dementia diagnosis (N = 604). This presentation will outline core findings from the PhD project 'Integrated Music in Nursing Homes' and outline the steps in the evolution of MBC as a consistent musical approach. The presentation, illustrated by video clips and clinical examples, will include:

- creating a therapeutic sound environment guided by the signal noise hypothesis;
- assessment: a systematic approach using individualised music preference;
- the interventions: optimal methods. Standardised and individualised music, care singing, therapeutic dance, rhythmic auditory stimulation and other core approaches. Core questions like dose response, active/passive and group/individual adjustments will be addressed;
- measuring effects: which methods are optimal and realistic to perpetuate in daily care; and
- implementation: succeeding over time. Teaching skills for staff members and arts-trained therapists. The presentation will be illustrated by video clips and clinical examples.

Integrating an Arts-based Program in the Health Services: Experiences with a Five-year Implementation Program

The presentation will describe a teaching program for staff members without previous musical training evolved in Norway from 2000–2012, standardised in 2012-15, and presently implemented nationally through the Norwegian Health Directory. The teaching program has been tailored to meet the needs of staff members for musically based tools to enhance health and wellbeing, and ameliorate agitation, anxiety, depression, movement/motor symptoms, and other common disorders affecting the elderly.

Through arts professionals, it teaches creative skills that enhance clinical skills. The integrated teaching program has been piloted in several Norwegian communities and has led to clinical results including: reduced sick leave rates, higher patient and family satisfaction with care, reduced incidence of agitation and symptom-related medication. The presentation will be illustrated by video clips and clinical examples.

Audun Myskja is a Norwegian medical doctor, specialist in family medicine, author, musician, researcher and lecturer and supervisor of The National Competence Centre for Arts and Health and Care Sciences. Audun has led a dozen national and international projects using music, song and dance, individualised exercise, breathing, relaxation and meditation to enhance quality of care for dementia, Parkinson's, ME and other vulnerable groups. He was awarded the Norwegian Medical Association's Quality Prize for this work.

Built on the PhD 'Integrated Music in Nursing Homes – an Approach to Dementia Care' (University of Bergen, 2012), he started an education in Music-based Caregiving. Clinical results led to a national implementation of the program 2015–2020, sponsored by the Norwegian Health Directory in collaboration with North University. Audun has written over 20 books and more than 100 articles in medical journals, in the general field of resource-based medicine and healing. He also conducts over 100 lectures every year in music and medicine, self-care, exercise, breathing, emotional transformation and mental training.

Audun has been a teacher of meditation since 1988 and has taught inner-light meditation regularly in Norway and Denmark, expanding into health service settings and large organisations by 2017. He plays several instruments and has issued a number of CDs and DVDs with self-composed songs, instrumentals, relaxation to music, meditation instructions and exercise DVDs. Audun trained as a teacher in trauma psychology with Zivorad Slavinski.

FRANCES NIELSEN

Where Art Meets Science: Investigation and Evaluation of the Therapeutic Use of Art Therapy

The aim of this paper is to gather and document inpatient experiences of encouraging safe expression of distress in the context of art-making as an alternative to restraint and seclusion.

The Walker High Severity Adolescent Unit in Sydney provides mental health care for adolescents who are experiencing severe mental illness, who have not yet responded to standard medical and psychological treatments elsewhere and require extended intensive inpatient treatment. An art therapist is employed five days a week on the unit to work with the young people and their families.

This presentation will discuss the role of the art therapist, including the use of art therapy as an innovative intervention and the applicability of using non-verbal therapies in trauma-related work in acute settings. Sample images and consumer feedback have been collected over a seven-year period as a mechanism of evaluation and service improvement, and will be used to demonstrate how art therapy can make a significant contribution to positive consumer and family outcomes. The use of visual and qualitative evaluation data provides a valuable alternative to standard mechanisms of service evaluation.

Earlier drafts of these artworks have been shared nationally and internationally in collaboration with the treating psychiatrist and multidisciplinary team members. Most patients who come to the unit have a 2-3-year history of mental illness, have had multiple diagnoses, been in and out of acute units and have received various standard psychological treatments as well as a multitude of different medications

Frances Nielsen has worked professionally with images and art-making throughout her arts career, spanning 36 years. For the past 12 years she has focused on working with traumatised children and, more recently, works five days a week at The Walker High Severity Adolescent Unit for suicidal and homicidal 12-17-year-olds. This is a unique quaternary referral service in Australia and Fran has worked there since its inception.

During this early period of development, in which staff roles and responsibilities were evolving, Fran had the opportunity to take on leadership responsibilities within the team and the unit more broadly. In particular, she has provided innovative therapeutic options for many of the young patients and their families at the Walker Unit, many of whom had previously not demonstrated responsiveness to standard psychotherapeutic techniques. Fran has extended her post graduate training in art therapy through her study trips to Europe and America, regularly attending conferences and workshops presenting at RANZCP (Royal Australian and New Zealand College of Psychiatry) and ESCAP (European Society for Child and Adolescent Psychiatry). She has also introduced, obtained funding and reviewed the Music Therapy program on the unit, which has been a great success. Fran is engaged in education and quality improvement not just for the Walker Unit but also in Concord Centre for Mental Health and consults for the production of artwork for other spaces in Concord General Hospital. She also delivers in-service training in art therapy to community teams and regularly attends network meetings. She is a committee member of the Sydney Areal Arts Therapies Group responsible for curating the first Art Therapists on Art Therapy exhibition during Mental Health Week 2016.

KATE PALMER

Building Resiliency and Capacity through Creative Engagement: Art Therapy with Young Adults

In Queensland, the Mater Young Adult Service Brisbane (MYAHCB) is the only tertiary-based hospital service (not including mental health) to have an art therapist. MYACHB was developed specially for young people, targeting their specific needs. MYAHCB has its own designated ward, outpatient clinic and groups, all of which are designed to provide developmentally appropriate care and smooth the transition into adult services. MYAHCB aims to build resiliency and capacity in young people, to be aware of their health and mental health needs, support significant life transitions and support compliance and informed health care choices to help promote better health outcomes.

The young adult population is complex, psychosocially, developmentally, and emotionally. They are often difficult to engage, and for young people who have lived with chronic illness through their childhood, they often struggle with the transition into adulthood, independent decision-making, development of their own identity and individuating from their parents/family. Additionally, this age bracket has the highest rate of diagnosed mental illness. Research on art therapy within the young adult population, although limited, indicates it can break through the barrier and engage young people in ways that other talk-based therapies cannot.

The MYAHCB art therapy program offers a dynamic and flexible approach to therapeutic interventions, allowing for the needs of the young people and offering a range of interventions, from individual therapy to group programs and community engagement. This presentation aims to provide an overview of the MYAHCB art therapy program, research being undertaken to broaden the evidence base and will use a case study to demonstrate the benefits of art therapy for an individual client, and the roll-on effect on the multidisciplinary team and the broader health system. The health care system offers a unique and significant opportunity for real change to occur, however, for this to happen, new, innovative and targeted interventions need to be implemented to meet the unique needs of the population. The reality is there are times and situations when words aren't enough, and this is when art therapy becomes the point of difference within health, where change and movement can occur.

Kate Palmer is an art therapist and social worker at the Mater Young Adult Service in Brisbane. Kate has been working with the Mater since January 2017. She previously worked in the Paediatric Oncology and Paediatric Rehabilitation field as a social worker. Kate currently holds a dual Art Therapy and Social Work position at the Mater, which has allowed her to develop and implement an art therapy program within the young adult service, implement and trial group programs and undertake action research to evaluate the efficacy of the programs being implemented.

Kate works across the young adult ward, seeing young people with chronic illness in both the inpatient and outpatient setting, and also within the young adult drug and alcohol withdrawal service. Kate is experienced in working with the young adult population, especially within the health care setting and is using this experience to help develop a program that value-adds to the medical model, to assist with patient care, preventative treatment and holistic health care.

IIONA PAPPNES DEMECS

Never Too Late to Learn a New Skill: Weaving Resilience in an Aged Care Home

The purpose of this ethnographic practice-led research was to explore the impact when a professional tapestry artist moved her practice into an Australian aged care facility for six months – ‘The Tapestry of Home’ project.

This presentation provides an insight into the tapestry-making processes, especially focusing on two qualitative case studies of residents who actively engaged with the loom and creating a tapestry. Loran and Beryl’s cases portray how a creative opportunity played an important role in enhancing resilience for both residents in different ways and resulted in the conclusion that it is ‘never too late to learn a new skill’.

Life in aged care is often typified by loneliness, decline and boredom, and creative opportunities are scarce. Multiple methodologies, such as visual and interpretive phenomenology are used to interpret participants’ creative journey. Drawing on repeated in-depth interviews, field notes and researcher-produced photographs, this research uniquely conveys Lorna’s and Beryl’s experiences:

- a. their delight at learning a new skill;
- b. Lorna’s experience of ‘flow’, as she forgets her illnesses and creatively engages with weaving a tapestry; and
- c. Beryl’s experience as she overcame her withdrawal and immersed herself in creation.

Drawing on key aspects of connectivity between creativity and resilience, this research concludes that the loom itself, the progressing artwork and the opportunity for creation, fostered resilience and new experience for elderly aged care residents.

Iiona Pappnes Demecs is a multi-award-winning textile artist, registered nurse and midwife. She studied tapestry weaving in Europe in Bauhaus heritage workshops. Her art practice incorporates contemporary tapestry weaving with the development of individual techniques, also designing and implementing creative participatory art programs in the health discourse and aged care. Iiona is now doing her PhD in QUT Creative Industries on a big scale participatory tapestry weaving project in an aged care home. Her research interests include art-based research and participatory art/community art in various health and aged care contexts.

CHRISTOPHER POULOS, ROSLYN POULOS, MICHELLE HELDON, ANNETTE INNIS, PETE MCDONALD

How to Conduct an Arts on Prescription Program for Older People with Unmet Health and Wellness Needs

This interactive, multi-disciplinary workshop will walk participants through the process of establishing and evaluating an ‘Arts on Prescription’ program that targets older people with a range of health and wellness needs, including social isolation, frailty, mental health challenges, recent bereavement, carer burden and mild cognitive impairment. The workshop will cover:

- a. The theoretical underpinnings of the Arts on Prescription model and program development;
- b. Artist selection and training;
- c. Program promotion and recruitment of participants;
- d. Program deployment;
- e. Integration of volunteers into Arts on Prescription programs; and
- f. Evaluation of programs.

The workshop will be presented by a multi-disciplinary team who have all had ‘hands-on’ experience in an established Arts on Prescription program (a collaborative project between HammondCare and The University of New South Wales, supported by an Australian Government Healthy Ageing grant). The team will consist of Arts on Prescription program artists, project managers, and members of the evaluation team.

Each participant in the workshop will receive a free printed user guide that has been especially produced to assist individuals and organisations to develop their own Arts on Prescription program.

Associate Professor Chris Poulos is head of Research and Aged Care Clinical Services for HammondCare, one of Australia’s leading providers of aged care, dementia, palliative care and rehabilitation services. He is also conjoint Professor in the Faculty of Medical at the University of New South Wales (UNSW), Australia, and a consultant physician in rehabilitation medicine.

Chris has been a practicing rehabilitation physician for over 25 years, during which time he has also managed a number of hospital and community-based rehabilitation and aged care clinical services. He has also been active on hospital and government committees exploring health system funding, improvement and innovation, and he consults for government and industry on rehabilitation, aged care and other subacute services. He has recently chaired an international working group exploring ‘reablement’ in people with dementia for the International Federation on Ageing and DaneAge.

His current research interests include community-based rehabilitation and restorative programs for older people, the use of the arts to promote health and wellbeing, the wellness needs of carers of people with dementia, and rehabilitation and aged care service delivery.

Michelle Heldon is a practicing Visual Artist based south of Sydney, Australia. Michelle holds a degree in Fine Arts with Honours from the National Art School and a diploma in Art Therapy. She has travelled overseas and worked on Art and Health community projects in Greenland, the UK, Finland and Iceland. Her passion is working with the older generation, in particular, people living with dementia, to creatively open new doors. She is currently on maternity leave from her roles as Arts Engagement Manager at HammondCare and the Art and Dementia Coordinator at the Museum of Contemporary Art Australia.

Annette Innis is a visual artist specialising in portraiture. After studying at the UNSW College of Fine Arts she went on to study Community Work eventually combining these two interests with her work for HammondCare’s Arts on Prescription Program as an Artist and Project Officer. Annette also teaches community life drawing classes and is passionate about the positive impact participatory art can have upon mental health.

Pete McDonald’s music performance background centres around a Jazz piano performance degree, and he spent many years practicing, gigging, teaching, recording and composing. After toiling that road, he decided to head back for further study, completing a Masters of Music Therapy, and now works full-time as a Registered Music Therapist. As well as his work for HammondCare, Pete has worked for Nordoff-Robbins Music Therapy Australia, Anglicare (ARV), Giant Steps and several other special needs schools. He now runs his own business full-time, with a client focus including aged care, and children with disabilities.

ROSLYN POULOS

Positive Ageing through Participatory Art: the ‘Arts on Prescription’ Model

This paper describes the design, delivery and evaluation of a participatory arts program for community-dwelling older people in Sydney. The program represents a collaboration between the aged care sector (HammondCare) and a university (UNSW Medicine and UNSW Art and Design), with funding from the Australian Government.

The program targeted older people with a range of common health and wellness challenges, such as frailty, declining physical function, anxiety, depression, mild cognitive impairment, bereavement, social isolation or carer burden. Referrals were accepted from a range of health care practitioners. Professional artists were engaged to deliver classes in visual arts, dance and creative movement, music, and photography.

Program evaluation had quantitative and qualitative elements. Quantitative data was drawn from baseline demographic details and pre- and post-program measures of self-reported creativity, frequency of creative activities, mental wellbeing, and frailty. Qualitative data included the textual answers from questionnaires, and interview and focus group responses. Data on 139 participants was available for analysis. Additional qualitative data was provided from eight focus groups and four individual interviews.

On enrolment, participants indicated a desire to be purposefully engaged and challenged, to connect with others, and to address some of the limitations or losses (mental and physical) associated with ageing. Post-program measures showed statistically significant increases compared to baseline, for self-perceived creativity and frequency of creative activity, and the Warwick-Edinburgh Mental Health and Wellbeing Scale.

Thematic analysis of the benefits of the program suggested four themes: a sense of purpose and direction, relationships with others, personal growth and achievement, and empowerment. Participants indicated that art provided a new way of expressing oneself, a new way of looking at things and a release.

Evidence in support of a positive impact of participatory arts on the mental wellbeing of older people with health and wellness needs is provided. (Authors: RG Poulos, S Marwood, AMD Cole, D Harkin, K Beiharz, G Khut, J Rhee, M Robertson, CJ Poulos.)

Associate Professor Roslyn Poulos is a public health physician and academic at the University of New South Wales. She both teaches and researches in the field of ageing and health. Most recently, in collaboration with colleagues from HammondCare (an aged care provider) and UNSW Arts and Design, she has focussed on adding to the evidence base for the role of arts in health.

VANDANA RAM

InterGENERATE: Creative Ageing

Bankstown Arts Centre, in partnership with community groups and local residents, has piloted InterGENERATE, a unique Creative Ageing program that increases intercultural and intergenerational exchange of older people. It is a proactive community engagement program focusing on oral histories and lived experiences of older people, exploring stories of place, identity, migration and belonging.

Over a six-month period in 2016, local participants from an array of cultures, including Vietnamese, Chinese, Arabic, Greek and Aboriginal communities, were invited to share their lives, stories of migration, their dreams and experiences, lullabies, songs, fairy tales and myths – all relating to the theme of 'Night Sky'. Professional artists facilitated workshops with communities to creatively explore these ideas and stories, utilising a range of art forms such as storytelling, visual arts, interviewing and writing and performance-making.

The project engaged professional artists who were from culturally diverse backgrounds and facilitated workshops in the groups' community languages. The groups were brought together for a Grandparents' Day celebration in October 2016, attended by 70 grandparents and their grandchildren.

The stories, artworks and images collated through the workshop program culminated in Night Sky – a four-day outdoor performance (23-26 November) at the Bankstown Arts Centre, involving community members and professional artists and attended by over 600 people. Partnerships included Bankstown Public School, Bankstown Youth Development Service, the Arab Council of Australia, Asian Women at Work, Chinese Australian Services Society, Aboriginal Elders group, Spanish-speaking group, The South Western Sydney Local Health District Health Promotion Service, Sir Joseph Banks High School and Chester Hill High School.

Our program demonstrates an innovative approach using the arts to connect older people and increase their wellbeing, and finding commonality between people. This project demonstrates best practice in working with creative processes to engage the elderly, specifically from culturally diverse backgrounds. To do so we have utilised artists/facilitators from those communities, enabling the greatest participation so people can speak in their own languages. We have also developed creative workshops that are relevant and engaging to those communities, as well as showcasing how these workshops can have high quality professional outcomes by curating works in exhibitions, music and performances.

Vandana Ram has worked at local, state and federal levels in the areas of arts management and facilitation of cultural practice for 30 years. As both an arts manager and community-based artist she has initiated a vast range of cultural programs, mainly focusing on women and young people from culturally diverse backgrounds.

Throughout her working life, Vandana has pursued a commitment to social justice and increasing access and participation in the arts. Specifically, her programs develop intercultural exchange with diverse communities. In the past 15 years her expertise has contributed to dynamic arts practice in Western Sydney, strategic planning on arts and cultural policy, advocating on behalf of this sector on local, state and federal levels and developing highly successful community partnerships.

Vandana has been instrumental in establishing the Bankstown Arts Centre, which opened in 2011, as a multi-disciplinary and dynamic arts venue for south-west Sydney. She has developed this Centre of Excellence with a range of innovative programs that focus on contemporary arts practice, social cohesion and community engagement. She was awarded the Minister's Award for Women in Local Government in 2014.

Many of her award-winning initiatives through Bankstown City Council include Greenacre Town Centre Public Art Project (2008), Stories of Love and Hate (2009) in partnership with Urban Theatre Projects, Bankstown Arts Centre Cultural Infrastructure (2011) and LGSA Excellence in Environment Award (2009/10) for 'Crosscurrents – Stories of Water'. Vandana is also a practising visual artist whose body of work explores questions of identity, memory and migration.

VEGAR RANGUL

A National Educational Program in Music-based Environmental Treatment, with Integrated Use of Music, Song and Movement

Studies show that when employees are given the opportunity to use song and music therapy, it works against anxiety and depression in dementia and against acting out during care and daily activities. Through systematic use of music in daily activities, the patients were quieter and less disruptive, the use of psychotropic drugs was greatly reduced, their families were more satisfied, absence due to sickness decreased and the care could be done of one person, not three as before. This is the basis of a national educational program in music-based environmental treatment with integrated use of music, song and movement in Norway.

The main goals for the program are:

- that music and singing will become a natural part of the day for those giving and receiving care;
- to contribute to new ways of communication between staff and patients;
- to increase the quality of life for patients; and
- that music-based environmental treatment is used and documented through journal-keeping similar to other types of treatment and medications.

The target groups for the educational program are employees in the health care system throughout the country, but also cultural workers, scientists, students are other potential groups.

Vegar Rangul has a PhD in Public Health and General Practice, behavioural epidemiology. Vegar is a specialist in physical activity epidemiology and has extensive experience with the use of large epidemiological data sets to resolve issues tied into the health effects of physical activity and its interaction with general health behaviour, and cardiovascular disease risk in particular.

He has expertise in behavioural epidemiology, measurement of physical and cultural activities and epidemiological population studies. Vegar is chairman of The Norwegian Centre of Arts and Health and project leader of the national educational program in music-based environmental treatment, with integrated use of music, song and movement in Norway.

KATRINA RANK

Teaching Dance to Ageing Populations

Recent research demonstrates the connection between ongoing dance programs and improved health outcomes. Older People's Dance Activities – the first UK survey (Nov 2017) shows that stimulating and well-structured dance programs have a better retention rate than exercise alone (70% v 40%) and can be an attractive option for health services. Research also shows regular participation in community dance programs results in reduced depression and anxiety, improved self-esteem, mood and brain plasticity, as well as improved body awareness, alignment, muscular strength, core stability, flexibility, control, co-ordination and balance. For the Australian health system, bespoke dance programs could deliver significant health savings. For individuals, ongoing dance engagement can contribute to improved physical and mental health.

Unsurprisingly, Ausdance, the peak body for Dance in Australia, is now experiencing unprecedented demand for dance teachers in the following contexts: active and agile seniors, people living independently with mobility issues, and those in residential care. Given the pace and scale of Australia's ageing population, we expect considerable increase and differentiation in demand in future decades.

As new senior cohorts emerge, we will see a change in the nature and concept of what 'activity' means for seniors. Seniors will expect greater autonomy, creativity and self-determination. They will demand greater choice. They will be stronger for longer, but they may enter aged care later, with strong opinions about what services should be offered. Many will consider creativity and the arts as an important part of who they are and will expect to continue to engage in them in some way. We may also see more people with dementia-related conditions for whom dance and movement may provide diversion and relief.

However, the Australian Dance Industry is not ready for this demand. Dance teaching tends to be youth-oriented. This presentation explores the literature and examples of bespoke dance training programs and poses the question: is it time for Australia to develop comprehensive, nationally recognised training programs for teaching dance to seniors? What would that look like and who would it involve?

Aesthetics and Agency: the Art of Good Dance Programs for Seniors

Dance is one of the oldest forms of human expression. With the body as site, it can be social, political, historical, interpretive, artistic and therapeutic. In many cases, it blends all art forms – music, drama, the visual arts and media arts. Dance exists for a range of purposes and manifests in different styles and approaches, ranging from rote learning to the application of improvisation techniques, from cultural expression to abstract art.

A good dance program enables individuals to explore dance at an appropriate level, in ways that are relevant and meaningful. Good dance programs for seniors incorporate safe dance practices, aesthetics and opportunities for the individual to participate as an artist in training.

Dance programs are often introduced in health and aged settings as an alternative to exercise programs. This is because attrition rates are lower for dance than they are for pure exercise sessions. It is also acknowledged by researchers that dance can improve physical condition and functional fitness of older adults. However, dance is foremost an expressive art form, using the body as the instrument. Dance classes result in improved body awareness, alignment, ease of movement, increased mobility and greater use of

movement quality but these elements exist to serve communication and expression.

This practical workshop will explore two important aspects of creative dance programs for mature dancers: aesthetics and agency. Aesthetics explores the nature of dance as an art form, the concept of beauty, the role of personal taste and cultural influences. It focuses on imagination, interpretation, appreciation, collaboration and creation. Agency is concerned with control and ownership; of contribution, decision-making and presentation in social and personal spheres. It is based on Katrina Rank's 25-year history as a community dance artist and dance teacher in Aged Care, Parkinson's disease and active Seniors settings.

Dr Katrina Rank is Ausdance Victoria's director of Education, Training and Life-long Learning. She is a practicing educator and dance artist, contributing to national and international movement education programs in schools, the community and across all ages and abilities. Katrina graduated from the Australian Ballet School in 1984 and performed professionally in Australia and the UK, with The Dancers Company, The Australian Ballet, Northern Ballet Theatre (UK) and Victorian State Opera, as well as with independent contemporary dance artists on stage and in film. She is also a choreographer who continues to make and perform dance work, most recently for the BOLD Festival, Canberra (March 2017) and Mature Moves (October 2016). Katrina is a registered teacher with a Bachelor of Education. She completed a PHD in Contemporary Arts (Dance) from Deakin University in 2001. Her current dance work focuses on Dance for Mature Bodies and Dance for Health. She worked with Prof Meg Morris, of Latrobe University (physiotherapy), and received training in Dance for Health (Italy) and Dance for Parkinson's in 2015. She delivers ongoing dance programs within aged care contexts and to people with Parkinson's disease. In 2013, Katrina established Fine Lines, a unique program for experienced dancers 50-plus, in response to the following issues:

- under-representation of mature dancers in innovative contemporary work;
- lack of appropriate classes and performance opportunities for older dancers;
- loss of community; and
- loss of creative opportunities.

It attracts committed, mature dance artists, who meet weekly to maintain their practice and engage in the creation of new work. Katrina has received numerous awards and opportunities including the Caroline Plummer Fellowship (Otago University, Dunedin, New Zealand), and artist residencies. She has been nominated for a 2017 Australian Dance Award.

JIM RIMMER

Creative to the Core

In 2015 VicHealth commissioned the CSIRO to provide a clearer understanding of the challenges and opportunities ahead for young people in Victoria. The subsequent report, 'Bright Futures: Megatrends Impacting the Mental Wellbeing of Young Victorians over the Coming 20 Years', provides an analysis of new and emerging trends in society and their resulting influences on young people's mental wellbeing. As was expected, most of the findings extend far beyond one region, and are more national and international in scope.

The Bright Future report identifies resilience as an important asset required for all young people to be successful into the future. The capacity to be autonomous, regulate our emotions, have self-confidence and empathy, and be able to problem-solve, are all resilience assets that the community as a whole should have. For young people, the millennials in particular, these skills and assets will be essential to navigate a rapidly changing economic, technological, social and global environment. These findings are further supported by VicHealth's new Mental Wellbeing Strategy 2015-19, and our increased focus on working with young people.

We are hearing so much buzz about innovation, collaboration and creativity that now is precisely the time when artists, and the whole arts sector, should be stepping out of the shadows and proclaiming the benefits of the arts. With the mental wellbeing of young people becoming an issue of ever greater urgency, the arts have unique potential to empower people to find purpose and apply meaning to their world, rather than having these handed down and assigned to them.

Drawing on VicHealth's extensive support for the arts as a medium for health promotion and illness prevention, this presentation will demonstrate that through the arts we can create the platforms, processes and tools for a healthier, more connected, and respectful future.

Jim Rimmer has a career spanning over 20 years in the arts. In this time he has successfully delivered a range of project outcomes, engaged with a variety of disciplines, settings and objectives, developed extensive relationships and networks, and explored new ways of working in rapidly changing environments.

While Jim loves an opening night as much as anybody, his real focus is the months and years beforehand – the business, project and communication plans, engagement and evaluation frameworks, the partnerships and relationships – the enabling factors. He is a passionate advocate for the power of the arts, for living expressively, and for the community benefits generated by the creative sector. Chat with Jim for a while and you will soon discover that art is the key to being happy, healthy and hearty.

JILL RIVERS

Jill Rivers is a writer, producer and cultural consultant who has been immersed in making arts & culture accessible for over forty years – first as a journalist specialising in food, wine & the arts, later as Media Director of The Australian Ballet touring with the company and building its profile nationally and internationally. She has since served on various dance boards, staged events such as the Australian Dance Awards, National Choreographic Workshops, written a dance biography and film script, plus high-end travel itineraries for the cultural capitals of Australia, New Zealand and China and started a series of Public Programs - Artspeak at the (Victorian) Arts Centre, Melbourne.

In 2008 she abandoned city life to move to Central Victoria, where she established Daylesford Macedon Ranges Open Studios and Art-full Conversations – sharing the secrets of Movers, Shakers & Creators of Arts & Culture. She has set up a campaign of Art-full Challenges to encourage people to Be Creative and spread the message of this book.

Jill Rivers has compiled a strong case for making arts & culture part of everyday life in her new book The Arts Apothecary: A Vital Prescription for health, happiness and wellbeing published this month by Art-full Living.

MICHELLE ROYCE

Holding the Story: Digital Storytelling for Wellbeing

'Live your life from your heart. Share from your heart. And your story will touch and heal people's souls' – Melody Beattie.

This presentation aims to share the story of, and findings from, the 2016 pilot SCCA Digital Storytelling project. We will discuss the positive potential impacts of digital storytelling for older people and people with dementia both in a personal sense and as a tool for changing perceptions and creating empathy, and demonstrate the value of partnerships between creative arts, research and healthcare in aged and dementia care.

'Holding the Story' is an exploration into the positive therapeutic and social outcomes, as well as the magic and power of storytelling (in this case in a digital and autobiographical format) as a co- creative journey. All of us hold a story – our own 'story of self' – within us. Our story of self weaves the identity that we wear in the world. But what happens when age and illness unravel the identity, and there is no one to bear witness to our story of self? We become invisible, voiceless and isolated, leading to loneliness, depression, and a decline in health which then leads to medicalisation, currently the main avenue for treatment of these issues.

Innovative arts programs like Holding the Story foster joy and wellbeing as well as challenge the myths and stereotypes around older people and people living with dementia.

This is a multi-media presentation.

- Part 1: Outlining the pilot SCCA Digital Storytelling project to gauge the efficacy of digital life storytelling as a therapeutic creative activity for older people and people touched by dementia.

We will look at who the participants were and their stories, how the process worked and the outcomes of the 2016 project?

- Part 2: Outlining the next stage of the project from 2017, including continuing to create stories focusing on dementia with the current participants; creation of a documentary by Small World Stories (SWS) on the project; a PhD collaboration with Southern Cross University; altering perceptions leading to better care and positive social change and potential uses for digital stories (training, community, therapeutic, connection). The presentation will finish with a short inspirational video by SWS.

Michelle Royce was inspired by her work with older people as a writer, published author and communications co-ordinator at Sawtell Catholic Care of the Aged. She told some of the residents' stories in a picture book for children 'Lucas and Jack'. Published in 2014, this book led Michelle down the path of further research into the therapeutic applications of storytelling and in particular the format of digital storytelling.

An Adjunct Professional Fellow in the School of Health and Human Sciences at Southern Cross University, Michelle is attempting to create collaborative partnerships around this arts-based co-creative activity to research its potential for multiple positive social outcomes, as well as to offer a joyful, meaningful experience to participants, where the focus is to create something of lasting value that also enhances health and wellbeing.

LEANNE SANDERS

Whatchya Gunna Do? Immunisation Music Video

After consultation with Elders, students, Aboriginal Medical Services and Aboriginal Education officers, it appears that there is a lack of awareness of vaccine-preventable diseases and the availability of immunisation. High school students would be more likely to attend the school immunisation clinics if they had more information on vaccine preventable diseases.

Adolescents are more likely to respond to messages delivered via visual arts and social media. Therefore, Leanne discussed an idea with local and international music artists who agreed to collaborate with a group of local youth to mentor and develop a music video, as a modern approach to storytelling. The youth participated in four workshops with the artists to create lyrics and music with a positive message about immunisation, with filming throughout. An Elder also attended to assist with teaching traditional dance and provide cultural support to the students.

The “Whatchya Gunna Do?” Immunisation music video was launched during the City of Wagga Wagga Youth Week at the council chambers on 8 April, 2017. The video has been added to the Murrumbidgee Local Health District (MLHD) and Southern NSW Local Health District (SNSWLHD) Facebook pages. A Facebook event under MLHD was used to create a story about the production of the music video by sharing photos, video messages from the artists, a local breakfast radio host and a well-known Aboriginal AFL player.

The NSW Ministry of Health used the video in their World Immunisation Day promotions and distributed the link to all public health websites in NSW. The video is now being distributed to Primary Health Networks, Aboriginal Medical Services, MLHD and SNSWLHD media departments to add to their websites and waiting room loops. Posters with the YouTube links are being distributed to all secondary schools, Community Health and Aboriginal Health Services and the USB wristbands will be distributed to all secondary schools in MLHD and SNSWLHD.

Leanne Sanders is from the Tati Tati nations, with a strong connection to the Wirdajuri people in Regional Australia. Leanne originally completed a Bachelor of Health Science Indigenous Mental Health and has 12 years working experience within Aboriginal communities. She is passionate about Aboriginal Health and Closing the Gap. Leanne is currently employed with Public Health, as the Aboriginal Immunisation Health Worker for Murrumbidgee and Southern NSW Local Health Districts and this project has given her the opportunity to use her qualifications through modern storytelling and music.

DAVID SAVILL

Creating Reminiscence Theatre with Older People: Structure and Starting Out

This presentation will explore how Age Exchange works with older people in care to create and devise theatre from reminiscence. I am the artistic director of Age Exchange, regarded as the leading UK charity specialising in reminiscence practice. Having trained and worked as a professional actor, I joined Age Exchange in 1998 primarily to develop intergenerational arts programs and reminiscence theatre with older people in care settings. Over almost 20 years now, I have worked to create innovative projects that enable groups and individuals to share reminiscence and express their lived experience, identity and culture creatively through their chosen art form.

Almost always our work is carried out with a wide range of partner organisations across the worlds of healthcare, heritage and museums, the arts, and academic institutions, as well as working closely with other like-minded charities which support older people. In all our work at Age Exchange the aim is the same: to use and explore reminiscence creatively in order to enhance and strengthen relationships, to improve quality of life and wellbeing in the present.

My presentation will focus on one area of my work: making reminiscence theatre or the performance of memory. I will talk through each of the crucial stages and principles that take us from a reminiscence session, to playing and improvising a memory, to working together to perform a memory for an audience.

We'll look at how we start, how we structure our sessions, the use of memory triggers, the role of imagination and improvisation, our professional role as actor-carers to the older people, the principles that underlie our work, and a host of exercises developed over the years to help us support older people in finding the reminiscence they wish to take to perform.

We will talk about what I call ‘the moment of commitment’ and the absence of, or presence of, script. I hope to be able to share a couple of my own memories of some of the extraordinary older people I have been blessed to work with and a little of their journey in performing reminiscence.

Reminiscence Theatre Techniques Workshop

David will facilitate a workshop to demonstrate successful techniques in Reminiscence Theatre programs.

David Savill originally trained as an actor at the London Drama Centre in the 1980s under Yat Malmgren and Christopher Fettes. His passion and expertise is in the performance of memory. David joined Age Exchange in 1998 and has almost 20 years experience of creating and directing reminiscence arts programs that enable individuals and communities to share life experience through visual and performance arts. He has worked regionally, nationally and internationally alongside many arts professionals and partner organisations in arts, heritage and education.

David is credited with creating the concept of Reminiscence Arts to describe a specific organic link between memory and creative expression. His work with older people and with intergenerational groups has resulted in many theatre productions in care and community settings, as well as exhibitions, documentary films, and dance. David has lectured on his work at universities and drama schools in the UK. He has also worked on various projects and productions with partners in Germany, Poland, France and Ireland.

MARK SETON

The Dark Side of Creativity: Why We Need More Specialised Mental Health Practitioners Supporting Creative Practitioners towards Resilience

Vulnerability is identified as the site of uncertainty, risk and emotional exposure and the birthplace of creativity, love, connection and joy (Brown 2015). The arts have brought relief or insight into previous experiences of distress. But there are confronting instances where creative practitioners have been seduced by a preoccupation with creativity to the exclusion and harm of human relationships.

How do we make sense of, or respond appropriately, when play and creativity take us down unhelpful paths? William Golding’s novel of child’s play gone awry concludes with young Ralph’s realisation of the dark side of play and creativity as ‘[he] wept for the end of innocence, the darkness of man’s heart, and the fall through the air of the true, wise friend called Piggy.’ Dr David Cropley, co-editor of The Dark Side of Creativity (2010), proposes that the teaching of creativity should incorporate some discussion of its ethical dimensions so that a naiveté doesn’t cloud people’s judgement that everything playful and creative is necessarily good and innocent. There are

contexts in artistic expression, and sometimes even in arts therapy, in which creative exploration and playfulness are encouraged with little or no consideration for the potential for unforeseen injury to either the artist or the audience and/or clients for whom the creative work is intended to bring life-affirming outcomes.

In such contexts, ethical caution is interpreted as both a constraint on artistic freedom and a censorship to be disdained. Ethical reflection on creativity involves another valuable yet under-discussed quality of play – resilience as the ability to manage give and take under pressure without breaking. Ethical reflection on processes of play and creativity needs to become an integral element in the creative and performing arts sector, both as a profession and as a practice of therapy. We need to acknowledge the ‘dark side’ of creativity where it can lead human beings into unhealthily dependent and anti-social behaviours that do not support a flourishing life.

Creatives need mental health practitioners willing to specialise in appreciating the particular challenges and constraints artists encounter both in their own practices and as they offer their skills in therapeutic service to others. This need is highlighted by Entertainment Assist’s research into mental health of performing arts workers (in partnership with Victoria University) and its recommendation that “psychological and psychiatric services are identified who have specialist expertise and knowledge of the entertainment and creative industries. Links to these resources need to be developed, and targeted specialist interventions be readily available” (van den Eyde, et al., p.19).

Nurturing a Resilient Arts Practice in Creative Service to Self and Others

Dr Brene Brown, in Daring Greatly (2012) has identified that what allows people to be resilient in their innate vulnerability is the capacity to lean into joy, the capacity to tell the stories of shame (that, unspoken, disempower them), and the capacity to journey through pain and ‘rise strong’, rather than attempt to deny or numb the inevitable injuries of rejection, humiliation, bullying and vindictive conflict.

Over the past four years Dr Seton has developed a training program providing skills to creative practitioners to ensure they are not burned out or unduly traumatised by working with emotionally and physically demanding processes. As an accredited teacher of InterPlay®, he has used several InterPlay® forms (using movement and storytelling) to nurture and equip practitioners’ resilience as creatives as they prepare to encounter stresses in various workplaces and as a lifestyle. These forms are designed to help artists and participants engage with playfulness, joy and connection as essential aspects of resilient living. Unaddressed self-doubts, psychological fears or previous traumas may impact on both artists’ and participants’ current experiences and artists may default to their own prior training experiences (what worked for them) rather than engage with new participant encounters. These reactions by both artists and their participants are genuine, embodied experiences that need to be respected and honoured. In this workshop, Dr Seton will outline core ethical principles to ground an ethical artistic practice and will introduce practical activities to maximise creative engagement while minimising risk of unintended harm or injury. Resilient vulnerability®, a practice developed by Dr Seton, is proposed as a key to resilient risk-taking in the arts.

Dr Mark Seton is an educator and consultant for Sense Connexion and an Honorary Research Associate (Department of Theatre and Performance Studies) at the University of Sydney. He was the recipient of the 2009 Gilbert Spottiswood Churchill Fellowship and conducted a study tour of actor training healthcare practices in the UK. His research interests include the psychological wellbeing of performing artists and ethical teaching and research practices in higher education creative and performing arts.

Alongside membership of the Editorial Board of the Journal of Applied Arts and Health, Mark is on the executive of the Australian Society for Performing Arts Healthcare, of which he was a founding member. He is a certified InterPlay® leader and trainer, and was the national chair of InterPlay Australia from 2012 to 2014.

CATHERINE SIMMONDS

Performers: Kate Fiske, Ben Pearson, Kelly Baley, Jain Thompson, Sarah Sewell

Listening to Voices

‘Listening to Voices’ is a dynamic and engaging presentation that delivers unique, courageous and honest performances born from the question ‘If someone would listen, really listen, what would you want to say?’ This is both a community development project co-designed by Gateway Health, Partners in Recovery and the local Hearing Voices Group to reduce Stigma, as well as a growing and ever-adapting theatre group. Those involved use their lived experience to shatter stigma surrounding mental illness, particularly psychosis, while exploring voice-hearing and the impact of childhood trauma through raw and honest accounts that are also hopeful and emphasise recovery. The project began as regular creative workshops and quickly grew into a series of powerful and pertinent theatrical vignettes, all the while imbedding pride and purpose within the lives of the performers, placing them as both visible advocates for changing community and system responses to mental health issues and as the key drivers of the project to further deliver its message. This work serves as a stimulus to community dialogue that encourages people to talk, to seek support and reduce stigma, contributing to more inclusive healthier communities. The desire of those involved, who bring their lived experience to the stage (not trained performers, but people on the journey of recovery) is to explode myths and raise awareness of the harm stigmatising, judging and labelling people can do. The work, through raw honesty, even humour, explores life, loss, and trauma and ultimately aims to connect us all as humans. Theatre has a way of allowing the audience to experience and, therefore, relate to the dilemma, the stories and ultimately release preconceived judgment. And as far as education and reducing stigma surrounding the experience of voice-hearing, you will witness that voice-hearing is complex, diverse, challenging and often a very helpful experience!

Catherine Simmonds, as an artistic director, focuses on the space between the ‘lived experiences’ of communities and the language of art. She was a lead actress with the IRAA theatre for 10 years. Displacement, identity and cultural minorities were central performance themes. As the founding director of the Brunswick Women’s Theatre, cultural diversity is integral to her modus operandi.

For more than two decades she has provided marginalised people with a creative space in which to ‘discover the need to speak and speak the unspoken’. The community, become the actors and protagonists of their own and each other’s stories. Her work has powerfully addressed some of the most pressing issues of our time, including intercultural and intergenerational relationships, identity and changing values across the generations (East Timor), changing futures for indigenous people, public and private violence, trafficked women, and the asylum seeker story. Her work has attracted the collaboration of some outstanding Australian artists and her contemporary theatrical productions have inspired and touched the hearts of audiences regardless of class or culture.

FELICITY SIVEWRIGHT

Createspace: Enhancing Wellbeing through Creativity for Young People within the Headspace

In 2014 Headspace Rockingham opened its doors to young people in the Rockingham, Kwinana and Peel region of Western Australia, providing 12-25 year-olds with a range of support services. From the very beginning, a philosophy of creativity was applied to inform the service's evolution, as evidenced by centre design and service delivery.

At the time it was also identified that there was a lack of creative opportunity available to young people in the community. As a result, the Createspace program was developed. This concept has helped to consolidate how creative expression can be utilised within a clinical context and integrated within a Headspace model. The program design was informed by Mills and Brown's (Art and Wellbeing, 2004) research into the social impact of participation in arts programs and the idea that the arts can provide effective pathways to personal growth, enhance confidence, skill-building and educational development, as well as being a source of enjoyment and relaxation. The Createspace program started as a series of small creative workshops run out of the centre on a Wednesday afternoon. Over the past three-and-a-half years the program has expanded to incorporate community art projects and an annual community art exhibition at the Rockingham Arts Centre. Currently Createspace workshops run each semester for six weeks and workshop themes are actively informed by feedback from participants and the centre's youth reference group. This feedback has been constructive in terms of understanding how workshops can enhance young people's wellbeing, has highlighted areas for improvement, as well as shaping the program as it evolves to more closely align with young people's current interests.

Each creative workshop is facilitated by either internal or external facilitators in a safe and supportive environment, with clinical assistance available to young people if required. The program has also been designed as a soft entry point for some young people who would not necessarily access a mental health service. To date, the Createspace program has given young people a place where they can express themselves and create and meet others while learning new skills, knowing that their creativity and wellbeing is encouraged, valued and welcome.

Felicity Sivewright has worked in the arts and health-related fields since 2007 and is currently the clinical coordinator and Createspace program co-ordinator at Headspace Rockingham, in Western Australia. Felicity has a background in design/visual arts and has held positions ranging from visual artist, arts worker, art group facilitator and sessional academic to youth access worker. She has worked for organisations including Disabilities in the Arts, Disadvantages in the Arts Australia (DADAA) Richmond Fellowship, WA Health Department and Curtin University of Technology.

Alongside these positions Felicity has maintained her own arts practice, exhibiting regularly in Western Australia and interstate. She has been involved in curating numerous exhibitions and community art projects and has an in depth understanding of the arts scene as a creator, facilitator and presenter. In 2013 Felicity completed a Masters in Counselling due to a growing curiosity about how creativity can positively impact health and wellbeing. Since then Felicity has been combining her creative and counselling skills to help adults and young people explore this important connection. In 2014 Felicity joined the team at Headspace Rockingham, where she was responsible for the design and implementation of the Createspace program, which has been running successfully for three years providing a range of creative workshops held at the centre, an annual art exhibition and collaborative opportunities with the City of Rockingham and the Telethon Institute. There are plans to embed this program at Headspace Fremantle over the coming months.

MICHAEL KOON BOON TAN

Towards a Caring Practice: a Model to Promote Effective Arts-Health Practice

Unlike other professions affiliated with the field of arts and health, such as art therapy or occupational therapy, arts-health practice currently lacks conceptual models to orient practitioners and guide practice. This presentation sets out to explore and identify the various phenomena of interest to develop a conceptual model for use to guide and promote the effectiveness of arts-health practice.

Through my empirical findings, I have proposed a metaparadigm or framework, of a caring arts-health practice. This comprises four global concerns, or governing concepts in arts-health practice: the participant, well-being outcomes, the environment and the quality of the activities. To manage the challenges of the task to allocate attention to the four central concerns, I suggested an iterative mode of action comprising attuning, assessing, and responding, which encourages the practitioner to be present and be sensitive to the reaction and needs of participants and respond in a supportive and nurturing manner.

I also reflected on the mode of arts-health approach. Although arts-health practitioners have displayed supportive and nurturing qualities through their practices, care and caring have received very little attention and exploration in current framing of arts-health practice. Thus, a part of this presentation will explore the link between arts-health practice and caring. In doing so, I drew out the caring characteristic I found in my arts-health practice and highlight the qualities of interpersonal exchange that an arts-health practitioner should be mindful of when leading participants. Given the interest and attention that an arts-health practitioner takes in the situation of others, and the actions undertaken to foster positive wellbeing through participatory arts activities, the arts-health practitioner is also framed as a caring artist.

Michael Tan Koon Boon is an artist, educator and researcher based in Singapore. His research interest lies at the intersection of art, design, health and wellbeing. As a leading advocate for arts and design for health development in Singapore, Michael actively seeks to grow research and practice capabilities, engages stakeholders in the arts, design, health and social care sector to share and explore the potential of arts and design to improve experiences, services, and products related to health and wellbeing.

Michael is currently Assistant Professor at the School of Art, Design and Media (ADM), Nanyang Technological University and a member on the art advisory committee at Ng Teng Fong General Hospital, Singapore. He has been an invited speaker at various key Arts for Health-related events such as Arts in Eldercare Seminar 2016, the National Arts Council (2016) and Up and Up: A Forum on Community Care organised by Agency for Integrated Care, Singapore (2013). He was also instrumental in co-organising the inaugural Arts and Health seminar Arts, Health and Wellbeing: Connections and Conversations with the Singapore Art Museum, Singapore (2014).

ANNETTE TESORIERO

The Art of Listening for Mental Health and Contemporary Performance Practice

In October 2017 Shoalhaven Health and Arts and the Bundanon Trust will commence a project with the Shoalhaven Heads community on the south coast of NSW to explore the intersection of contemporary performance practice and the language of mental health literacy as contained in the Mental Health First Aid Program.

In 2000, the Mental Health First Aid Program was created by Betty Kitchener, an educator and mental health consumer, in partnership with Professor Tony Jorm, a mental health researcher. The aim was to extend the concept of first aid training to include mental health problems so that community members were empowered to provide better initial support to someone who is developing a mental health problem, has a worsening of an existing mental health problem or is in a mental health crisis.

All course content of the Mental Health First Aid Program is as evidence-based as possible, and many evaluation studies have been conducted. A range of studies, including randomised controlled trials, have shown that Mental Health First Aid training improves knowledge, reduces stigmatising attitudes and increases first aid actions towards people with mental health problems. Since 2003 Mental Health First Aid has been developed internationally with over 1.7 million people trained by the end of 2016.

Annette Tesoriero is a classically trained mezzo soprano and performance artist working in the contemporary performance arena. Her artistic passions led her to create, perform and provide dramaturgy in a wide range of musical and theatrical events. She is well known for her innovative work in new-form music theatre and contemporary opera. She has enjoyed collaboration with some of the world's most exciting musicians, composers, theatre practitioners, visual artists and companies including ChamberMade Opera, Calculated Risks Opera, Sydney Front, Theatre Kantanka, Pacitti Company, and Societas Raffaello Sanzio. In 1995 she co-founded The Opera Project with performer/director Nigel Kellaway. Her interest in community collaborations has led her to work for Community Cultural Development NSW and, from 2010-2012, she produced the Contemporary Music Program at Campbelltown Arts Centre in collaboration with music curator and composer Matthew Hindson AM. Since then she has been a project co-ordinator at Blacktown Arts Centre and a freelance performance curator, performer, teacher and trainer.

Annette is an experienced and accredited instructor for The Mental Health First Aid program and the SafeTALK suicide alertness program. Combining her interest in health and her wide experience in the arts and arts management, she works under the banner of Shoalhaven Health and Arts, delivering high quality arts projects with community health outcomes. Annette gained her undergrad degree from the University of Sydney and a Masters of Management in Arts Management from the University of Technology Sydney. She holds a Cert IV in Training and Assessment and is an accredited trainer with Mental Health First Australia and Livingworks. Since moving to the south coast of NSW, Annette has been engaged by the Bundanon Trust to co-direct, with Philip Channells, the inspirational 60+ Performance Project, a creative ageing project for the Shoalhaven region.

CLARE THACKWAY

This presentation demonstrates studio and gallery based activities where our artist educators support people with dementia to engage with contemporary art, through art-making that responds to ideas, materials or processes encountered in artworks.

Artful is a free 10-week research program for people living with dementia and their carers at the Museum of Contemporary Art (MCA), Sydney. This program focuses on creating new connections and life enriching experiences through creative engagement with contemporary art and artists.

In five fortnightly visits to the MCA, small groups are supported by trained MCA Artist Educators to have discussions in the gallery followed by hands-on creative art-making sessions. On the alternate fortnights, five at-home artmaking packs are given to extend creative engagement and expression. The program is completely free thanks to the generous support of the Vincent Fairfax Family Foundation.

ARTFUL incorporates a 3-year (2016-2018) research initiative which is conducted in collaboration with the Brain and Mind Centre, University of Sydney and Alzheimer's Australia NSW. This research investigates exactly how contemporary art can enhance wellbeing and brain changes in people with dementia.

Professor Sharon Naismith, Head of the Brain and Mind Centre's healthy brain ageing program said, "A lot of programs in the past have only asked people to look at paintings and talk about them, whereas in this one there is a lot of tactile stimulation and using brain cells that people haven't been using for a long time. We would like to think this program will be able to make neurons in the brain flourish again."

This program is unique due to the combination of viewing and art-making led by contemporary artists. Participants are exposed to new materials and experimental and creative approaches to art-making.

Participants have expressed that this program offers new avenues for meaningful connections between people living with dementia and their carers and/or loved ones. We have also seen the impact art and creative expression can have on participants leading to improved self-esteem, wellbeing and social inclusion.

Clare Thackway is the Artful Art and Dementia coordinator at the MCA Sydney. Clare joined the MCA as an Artist Educator in 2016 and has coordinated and delivered various education and public programs. In 2012-13, she was the curator and event coordinator of the national touring exhibition for Alzheimer's Australia 'Love, Loss and Laughter - Seeing Alzheimer's Differently'.

BRIDGET WATERS

Using Art and Creativity to Counter the Challenges of Hospitalised Adolescents and Build Resilience: the Starlight 'Livewire' Program

Adolescence is a time of change. For young people with a serious mental health condition, normal changes and development stages can be delayed or compromised. Repeated hospitalisation, long lengths of stay, the restrictive nature of mental health units and the effects of an illness can compromise a young person's development. Since the Starlight Children's Foundation was established in 1988, it has worked closely with health professionals to develop programs that have a positive impact on sick children, adolescents and their families using a range of creative, artistic and performance elements. Starlight's programs have evolved to meet identified needs, including the increase in adolescent mental health issues. Starlight's dedicated adolescent program, Livewire, provides a space for young people to interact with each other, while helping to transform the hospital experience for them through ward-based arts activities and empowering creative workshops. Delivered in both adolescent wards and dedicated mental health units, this program aims to counter issues such as isolation and loss of control faced by adolescents, through a range of creative initiatives. With a dedicated Arts in Health consultant and a host of artistic professionals involved in the design of the projects, the program aims to foster connection, increase skills and build resilience. As well as a presence in all major children's hospitals, Starlight also currently delivers the Livewire program to adolescents being treated in mental health units at six paediatric centres across Australia. A recent evaluation of the Livewire program at the Melbourne Royal Children's Hospital (RCH) unit highlighted the value of this service. It showed that the Livewire program assists in supporting social connection, and building self-esteem and self-efficacy.

This presentation will showcase the different initiatives the Livewire program is using to connect with and support these young people in hospital. It will feature local and national arts projects completed by adolescents, ranging from writing and theatre workshops, through craft, to music production and large art installations in hospitals. The challenges in delivering the program in mental health units will be shared and findings from the RCH evaluation will also be discussed as part of this presentation.

Bridget Waters is the Arts in Health consultant at Starlight Children's Foundation and has created and implemented a number of major, innovative arts projects in hospitals, focusing on art and health outcomes to transform the experience of hospitalised children and teenagers. Bridget strongly believes that one of the best ways to empower young patients is through involving hospital staff, and by working alongside them. She sees this inclusive approach as integral to each arts project. Bridget has a strong background in the arts and program development. She was awarded a Bachelor of Arts (with Distinction) and received the Art Gallery of Western Australia's Award for Excellence on completion of her degree.

With over 15 years of industry experience, Bridget is extremely passionate about the value and importance of art in the health sector, and making the impossible, possible. Bridget is also recognised as Perth's leading food artist. She is an installation artist who makes wonderful creations that transform food materials into artworks. Her previous work ranges from dresses made out of marshmallows worn on catwalks to a Japanese rice garden in the centre of Perth using 1900kg of rice. Her extensive arts management experience has been recognised throughout her career in the industry, having won several significant art awards including a ground-breaking grant to represent Australia's Best Artistic Talent at red carpet events in LA, San Diego, New York and Houston. In her nine years at the Starlight Children's Foundation, Bridget has held several roles but currently heads up the Arts in Health national initiatives.

MICHELLE WEINER

Barriers, Budgets and Baked Goods: Adventures in Creative Ageing with England's Oldest Art Gallery

This discussion will include reflections on the work of Dulwich Picture Gallery's, 'Mini Masterpieces'. With babies joining this programme as young as 6-months-old, this type of engagement into artistic practice, coupled with early exposure to the Gallery environment, aims to add insight and inspiration to the panel's examination of 'how early should creative participation start?'

Michelle Weiner's passion for lifelong learning combined with an extensive knowledge and love for the arts, has found a niche in the museum world. Her work with Dulwich Picture Gallery, in south east London, has informed the breadth and ambition of her projects as a consultant in this field. The gallery's trailblazing, 'Good Times: Art for Older People' program is a clear example of how museums can inspire creativity and build exceptional arts programming for people in later life. Now in its 12th year, Michelle will explain why this is considered the 'flagship' program of the Learning Department, discuss museum best practice, and draw upon research and reflections from her travel fellowship. She will share how, more than a decade down the line, Dulwich Picture Gallery plans to sustain the momentum it has undoubtedly created.

Mini Masterpieces at Dulwich Picture Gallery

Co-ordinator of the Mini Masterpieces program, Michelle will give a separate presentation on this innovative arts program for babies (from sitting to 24 months) which has been well-researched and presented at conferences in the US for museum professionals. Most Education programs take a broad-brush approach to engaging 'early years' but, as Michelle explains, "I find that really focussing in on this particular age (pre-toddler) is an amazing experience for both adult and child".

Michelle Weiner is an artist and creative ageing consultant. She established her consultancy after six years directing community programs at Dulwich Picture Gallery in London, England. Michelle trained and worked as a theatre designer, has a Masters in Ceramic Design and has been facilitating creative workshops for over 10 years. She has volunteered in care settings and worked in adult day centres. Michelle joined the Learning Department at Dulwich Picture Gallery in 2010 to undertake the role of community co-ordinator for the award-winning Good Times: Art for Older People program.

In 2011, Michelle was promoted to community engagement manager where she discovered a passion for designing programs to enrich engagement with museums. She has enabled accessibility to and through arts for many socially isolated individuals and community groups. She has cultivated numerous creative collaborations and research partnerships leading to training and evaluation into arts for wellbeing, which has transformed her career. Michelle was delighted to be handpicked by the Women of the Year Foundation as one of the Women of Achievement in 2013 and is the proud recipient of a Winston Churchill Memorial Trust Travel Fellowship, undertaking research in the US and Australia in 2014.

FRANCES WILD, INGRID ANDERSON

Feeling Whole: Possibilities for Medicine and the Visual Art

Partnerships between visual arts and health institutions have the potential to create tailored programs that can support health professionals to develop skills that are integral to both their clinical practice and personal development and also sustain them in the delivery of patient-centred health care.

Traditionally, medical students and graduates have been selected for their high aptitude in the sciences however those that can merge lessons from the humanities with their science acumen often become the best doctors.

Educators from the National Gallery of Australia have developed a partnership with ACT Health medical colleagues to deliver an Artmed program for trainee physicians tailored to a set of specific learning objectives and guided by a thematic focus for each year group. This partnership was inspired by lengthy experience in delivering the undergraduate Artmed collaboration with the ANU Medical School.

The aim of this workshop is to provide interested colleagues in the arts and health field with an overview of the NGA's broader Artmed program model, and in particular, the recent partnership with ACT Health clinicians.

The session will include observation exercises, art making and reflective opportunities, a focus on resilience skills, cultural awareness and a general discussion about how medical students and healthcare providers can benefit from an ongoing engagement with the visual arts.

Frances Wild is Education Producer at the National Gallery of Australia, Canberra. Her current responsibilities include coordinating tertiary programs such as the NGA's Artmed program, facilitating the volunteer guides' course, and developing interpretive content for both adult and younger audiences.

Frances has been running the Gallery's Artmed program since 2009. The program's scope has grown from an initial collaboration with the Australian National University Medical School to now also include a partnership with ACT Health to facilitate professional development sessions for trainee physicians. Regular Artmed sessions are also delivered to allied health professionals in collaboration with ACT Health's Patient Experience Leader.

Frances began her professional life as a registered nurse at St Vincent's Hospital, Sydney. She has also worked in the pharmaceutical industry and as a practice manager. Frances trained as a voluntary guide at the National Gallery of Australia during 1995 and then completed a BA in Art History and Curatorship at the Australian National University.

Frances delivered presentations and workshops on the Artmed program at the 2012 Australian General Practice Education and Training Medical Educators' conference (Sydney) and the 2013 Association of Australian Gallery Guiding Organisations conference (Canberra). She has facilitated Artmed professional development sessions at the Gallery for Clinical Directors, Executive Directors and Nursing Unit Managers from The Canberra Hospital and medical students from the Australian Indigenous Doctors' Association.

In May 2014, she delivered a presentation at Chris O'Brien Lifehouse Royal Prince Alfred Hospital and in September 2014 a workshop on the Thai artist, Montien Boonma at the Art and Mortality symposium at the National Gallery of Australia. Her article on the NGA's Artmed program was published in the Medical Student Journal of Australia in July 2015. She conducted an Artmed workshop at the 2015 Arts and Health Conference, Sydney when the program won a highly commended award in the category of Arts and Health Education and Research.

The NGA's Artmed team has recently been nominated for a 2017 Australian National University 'excellence in teaching' award.

Frances is passionate about providing opportunities for medical students and health care practitioners to engage with the visual arts to support not only their clinical acumen, but also as a means to explore the humanism in medicine.

Ingrid Anderson is an Educator, Artmed Program, National Gallery of Australia, Canberra. Ingrid has a BA in Art History from the Australian National University, Canberra and a Post Graduate Diploma in Museum Studies from Deakin University, Melbourne. Ingrid has worked in various capacities in museums and galleries for 20 years. For the last 12 years she has worked as an educator at the National Gallery of Australia and has played an integral role in the Artmed team developing the Gallery's suite of programs for medical students, physicians in training and health professionals. Ingrid's particular focus is on this program and the role that the visual arts can play in medical training. She co-presented an Artmed workshop at the Arts and Health Conference in 2015.

LESLIE WILLIAMS

Fostering Demential Friendly Communities

Leslie Williams is a Member of the NSW Legislative Assembly, Parliamentary Secretary of Regional and Rural Health and co-founder of the NSW Government Dementia Friendly Communities pilot program. She was elected Member for Port Macquarie in March 2011 and convenes the NSW Parliamentary Friends of Dementia Group.

As a Member of the Legislative Assembly, Leslie participated in a Commonwealth Parliamentary Association Study Tour to the United Kingdom and Ireland during July 2013 to investigate strategies utilised abroad to address the challenges facing all levels of government as a result of the increasing prevalence of dementia in our communities.

Leslie trained as a teacher at the Adelaide College of Arts and Education and later attained a Bachelor of Nursing from Southern Cross University in 2006 and worked in nursing for Catholic Care for the Ageing and the North Coast Area Health Service until her election to parliament.

Leslie is involved in many community organisations including Rotary, Hastings Business Women's Network, Port Macquarie Suicide Prevention Network, Hastings Cancer Trust and was a founding member of the Hastings Men's Shed. Leslie is a committed advocate for arts and health. She recognises the importance of the arts and creativity in supporting people as they age, in terms of maintaining good health and wellbeing as well as enhancing quality of life for people with chronic conditions such as dementia. Of the 93 electorates in New South Wales, Port Macquarie currently has the second highest prevalence of dementia and this is set to increase by 350% by 2050.

CELESTE WRONA, KRISTOPHER WRONA

Linking Positive Psychology to Art: an Artist in Residency Case Study

Positive psychology is a relatively new area of scientific inquiry and, despite some misunderstandings, it is not a science of happiness. Rather, it posits that psychology ought to place as much emphasis on understanding and building our strengths as it does on ameliorating weakness. This is achieved largely through building personal strengths, which may provide better long-term functioning and life quality than the removal of unpleasant thoughts and feelings (Seligman & Csikszentmihalyi 2000). Research findings support the application of positive psychology within varied contexts including the treatment of depression and anxiety (Rashid & Anjum 2007), parental support for children with disabilities (Fung, et al. 2011), reduced workplace absenteeism (Van Woerkom, et al. 2016), increased student wellbeing (Oppenheimer et al. 2014) and, more recently, within art therapy (Wilkinson & Chilton 2013).

Senior psychologist Kris Wrona will provide a brief overview of the positive psychological literature and offer links to the visual arts (eg Wilkinson & Chilton 2013). Next, Sydney-based visual artist Celeste Wrona will provide a case study outlining how she interpreted the themes of positive psychology within her art-making process during an artist residency. The residency titled 'Renewal: Unlocking Our Capacity to Heal', took place at the Ingham Institute, Sydney (2017) under the guidance of Assoc Prof Murray and Prof Barton (OAM). The residency focused on cutting-edge electron microscopy research that is allowing scientists to explore and ultimately understand the behaviour of cancer cells at the sub-molecular (or nano) level. Celeste will discuss how her art-making process was informed by the strengths of the scientists and those experiencing cancer.

The presentation will close with an artist reflection detailing how other practicing artists can work alongside medical scientists, practitioners and researchers to support a community dialogue of wellness and disease (eg NSW Arts and Health Framework, 2016).

Celeste Wrona's work brings together rich textures, vibrant colours and a deep appreciation of organic form and line, resulting in visually stunning pieces that are cementing themselves in today's contemporary art scene. Her work, rather than critiquing the shortcomings of society, celebrates life as it unfolds before us and the environment in which we live. This can be seen through the ethereal nature of Celeste's work, which challenges the viewer's perception by blending expressive representation and abstraction.

Celeste draws both on intrinsic and extrinsic sources of inspiration and subject matter, particularly the beauty and intricacies of organic forms at a microscopic and macroscopic level. She is motivated by the mindful approach to appreciating and celebrating the often mundane or overlooked aspects of nature and the importance of allowing time to stand still and be completely immersed in thought, observation and making. Underpinning her artistic approach is the relatively recent Positive Psychology movement, with its focus on the improving wellbeing.

Thought of another way, Celeste's art-making process, from studio to collection, speaks of a visual journey, which shows resilience, human strength and flourishing. Celeste successfully gained entry to the prestigious University of New South Wales College of Fine Arts (COFA) in 2001. It was here that she further developed and refined her innate artistic skills as well as completed a Bachelor of Art Education degree with Distinction.

Kris Wrona is a senior psychologist with the NSW Department of Education. In this role he oversees a team of eight psychologists and school counsellors who provide counselling and assessment services to 14 schools, including specialist education settings for students with complex mental health problems, autism and intellectual delay. He has also recently held policy positions with Family and Community Services and the NSW Education Department that focused on improving learning and wellbeing outcomes for all students.

In 2013 Kris was awarded a NSW Premier's Teacher Scholarship and travelled to the United States and Canada to investigate the benefits of integrating positive psychological and strengths-based resiliency programs within school settings. During this study tour, Kris visited and met with academic leaders from U-PENN, Yale, Toronto, and West Point Military Academy. This scholarship culminated in the completion of a Masters in Research last year that investigated the benefits of developing a growth mindset in students transitioning from primary to high school.

This Australia-first intervention study was awarded third place by the NSW Teachers Guild, and earned him a PhD position with Macquarie University. Kris is currently working alongside Celeste (co-presenter) to develop an art program for high school students that integrates the Visual Arts curriculum, positive psychology and the NSW Department of Education's Wellbeing Framework.

HUI-YU YAO

My Journey, My Story: a Three-month Pilot Arts Project at John L Grove Rehabilitation Unit, Launceston General Hospital

'My Journey, My Story' is a three-month pilot project at John L Grove Rehabilitation Unit (JLGRU) of Launceston General Hospital (LGH), funded by the 2017 Kate Scanlon Award for Services for Australian Rural and Remote Allied Health. The aims of this project are:

- to promote greater client engagement and outcomes during rehabilitation;
- to recognise and use clients' personal strengths and unique qualities during rehabilitation; and
- to enhance the overall healthcare environment at JLGRU.

The project commenced on February 23, 2017 with an arts health worker (AHW) visiting JLGRU on Tuesday afternoons and Thursday mornings for approximately three months. A total of seven clients and two family members actively participated in this project. Verbal feedback was sought from clients during and after their participation. Face-to-face evaluation was conducted on May 30, with staff members and three clients who had actively participated in the project. Staff believed that the project's arts activities met clients' capacity, offered enjoyment for clients and gave clients something to look forward to. Clients reported feeling positive about the project and artworks displayed in the client dining room. Clients also felt proud of what they achieved.

The positive feedback received from clients, family and staff members demonstrates the usefulness and value of an arts project at JLGRU. However, the project also experienced some challenges mostly associated with AHW's role and capacity at JLGRU, bed pressure and interruptions caused by public holidays. The impacts of hospital bed pressure and public holidays were possibly more noticeable due to the project's relatively short timeframe. If a similar project is to be implemented in JLGRU in the future, a longer timeframe would be necessary to minimise the impacts and disruption caused by unexpected, external factors. Restrictions posed on AHW due to hospital policies are unlikely to be removed. However, this challenge may be overcome through stronger engagement from other JLGRU staff, for instance, an allocated Allied Health Assistance or Hospital Assistance to assist with client transfer during the arts session.

Hui-Yu Yao was born in Taipei, Taiwan and moved to Australia in 2005. She obtained her Bachelor of Social Work from the Australian Catholic University in 2010 and worked with refugees in Sydney before moving to Launceston in 2012. She has been a social worker at John L Grove Rehabilitation Unit of Launceston General Hospital since November 2013. She enjoys working in a hospital setting, and is particularly interested in issues relating to Australia's health system and its ageing and diverse population.

Hui-Yu received the 2016 Kate Scanlon Award for Services for Rural and Remote Allied Health for her proposal of 'My Journey, My Story', a pilot arts project for John L Grove Rehab Unit in 2017. She recently completed a Masters of Social Work with Monash University with a scholarship under the Nursing and Allied Health Scholarship and Support Scheme.

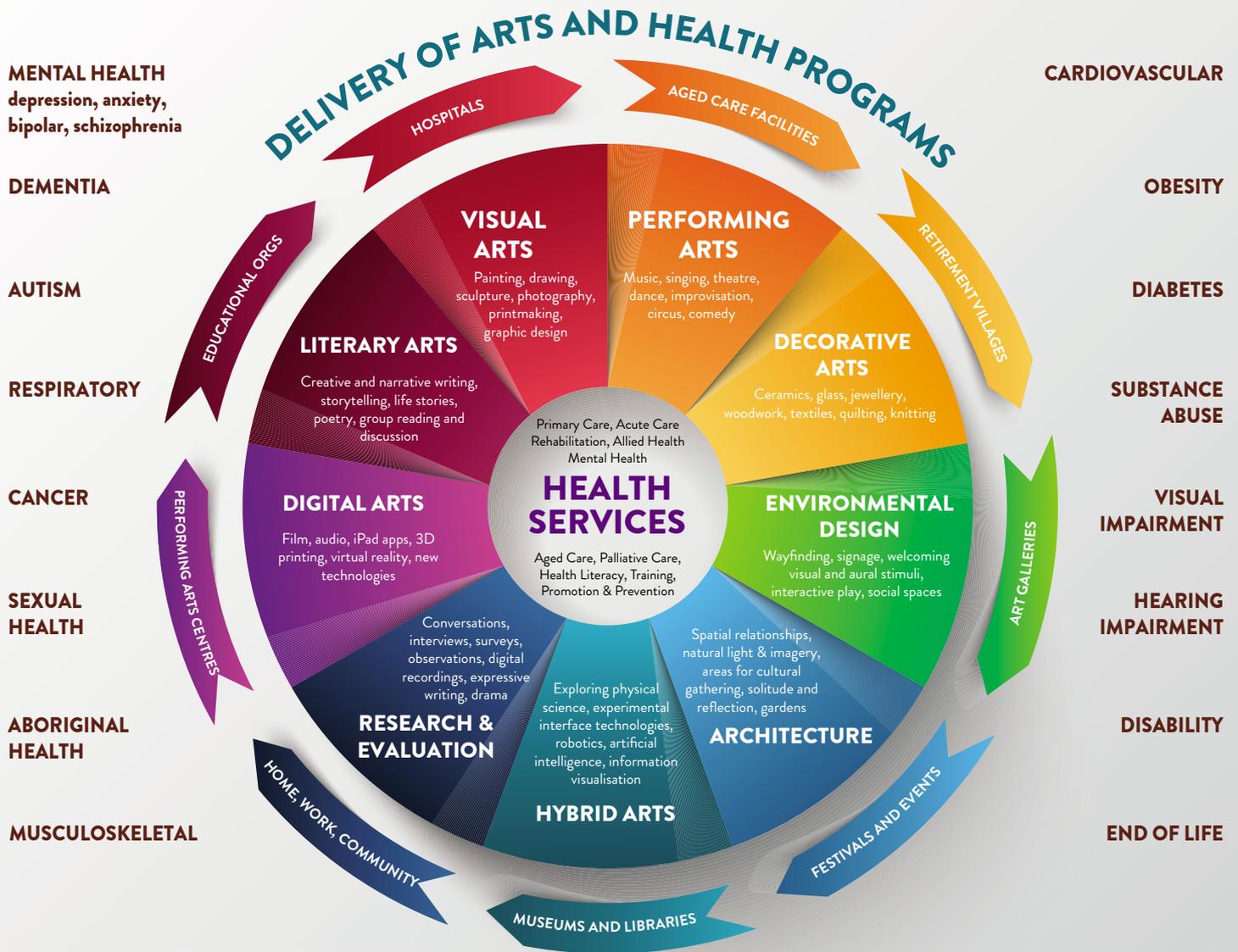
Hui-Yu is currently undertaking a Diploma in Dementia Care study with the University of Tasmania. She hopes the study will enable her to gain knowledge and skills in developing an innovative approach to work with people with dementia in an inpatient rehabilitation setting.



The Conference Program has been compiled and designed by Margret Meagher, Denis Mamo, Alison Houston, Lydia Sheldon, Kyle Rathbone.
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Please note: While every effort has been made to ensure the accuracy of the program, errors may occur and changes may be made after the program has been printed. We apologise for any inconvenience this might cause. We will announce each morning at the conference any amendments to the program.

THE PARAMETERS OF ARTS AND HEALTH INCLUDING CREATIVE AGEING



PROVEN BENEFITS OF ARTS AND HEALTH PROGRAMS

Improved Mental and Physical Health

Enhanced brain, heart and lung functionality etc

Pain Management

Reduced Stress & Anxiety

Reduced length of hospital stays

Reduced reliance on healthcare staff

Reduced reliance on medication

Cost savings in healthcare delivery

Social Connection

Emotional Support, incl carers

Healthcare staff lifestyle balance, motivation & retention

Artists in healthcare workforce development