

Mental Health and Resilience through the Arts

# THE ART OF GOOD HEALTH AND WELLBEING

The GeriActivists: A Future Vision  
in Virtual Reality, Illuminart, Sydney



## 10TH ANNUAL INTERNATIONAL ARTS AND HEALTH CONFERENCE 12 - 15 NOVEMBER 2018, SAILS HOTEL, PORT MACQUARIE, NSW

Australian Centre for Arts and Health gratefully acknowledges principal event sponsorship by the NSW Government and Destination NSW - with support also from NSW Health, NSW Health Infrastructure, NSW Department of Family and Community Services, NSW Ministerial Advisory Council on Ageing, Create NSW, NSW Mental Health Commission, Planet Ark, Regional Arts NSW, Art Gallery of NSW, National Gallery of Australia ACT, Griffith University QLD, Whiddon Group NSW, Port Macquarie Museum, Greater Port Macquarie Tourism Association, Focus magazine, Port News, ABC Local Radio.

 @ArtsHealthAu

 [ausartsandhealth](https://www.facebook.com/ausartsandhealth)

 [artshealth18](https://www.instagram.com/artshealth18)

[www.artsandhealth.org.au](http://www.artsandhealth.org.au)



# 10TH ART OF GOOD HEALTH AND WELLBEING INTERNATIONAL ARTS AND HEALTH CONFERENCE



## MINISTER'S FOREWORD

The arts and creative pursuits can play an important role in maintaining the wellbeing of people as they age.

We know that artists never 'stop' being artists. They often don't retire from their art, but continue with their passion. The arts can help encourage social interaction and older people to continue to engage with their communities. This is a great thing, because we know that as people age, they are at a greater risk of experiencing social isolation and loneliness. As both the Minister for Ageing and Minister for Mental Health, I see the value in creativity and the arts, especially as we age.

The NSW Government is committed to achieving healthy and productive ageing, and recognises that creative activities are an effective way to foster independence and social inclusion, and to encourage healthy lifestyles.

The development of a Creative Ageing framework for older people in NSW is a key activity of the NSW Ageing Strategy 2016-2020, which is the NSW Government's commitment to respond to the opportunities and challenges of our ageing population.

The Ageing Strategy has also supported the delivery of exciting arts and culture programs across the state, including the Art of Ageing exhibitions, Grandparents' Day photography competitions, the Sing Your Age Community Grants Program, and the NSW Seniors Festival.

On the 10th anniversary of the Art of Good Health and Wellbeing Conference, I would like to take the opportunity to congratulate the organisers, artists, trainers and researchers who have assisted to maintain a forum in Australia to gather and showcase best-case examples and share ideas about the opportunities, challenges, and the way forward.

Throughout the conference, you will have the opportunity to learn of the many exciting projects that are being progressed across a range of art forms. I hope that this inspires conference participants and encourages future creative practice and endeavours.

**The Hon Tanya Davies MP**, NSW Minister for Mental Health, Minister for Women, Minister for Ageing

6 November 2018

Dear Delegates

It is a privilege to welcome you this year to our 10th Art of Good Health and Wellbeing annual international arts and health conference.

Around the year 2000, through the internet, I became aware of an international movement called arts and health and reached out to leaders in the UK and the US.

They inspired me to establish a national arts and health organisation in 2005, with the key purpose of creating an international conference for Australia. In 2006, with a small group of people living locally in Port Macquarie, Gabriella Carroll, a mental health social worker and I started to explore the potential of such a conference to bring arts and health people together from across Australia, collaborating too with international colleagues.

A pivotal event in my life occurred in 2006 in Chicago when I met two significant people. Mike White, a giant of a man with an intellect and modesty to match, was in my opinion the world leader in community arts and health practice and helped us shape the conference as it is today. His book "Arts Development in Community Health" (2009) remains an important reference work for the field. Sadly Mike died in 2015 from cancer. Dr Gene Cohen MD, pre-eminent American psychiatrist and gerontologist and founder of the creative ageing movement worldwide, became my inspiration to bring to Australia the concept of ageing well through the arts - "creative ageing". Gene's favourite saying was "Art is like chocolate for the brain". I invited Gene as a keynote for our first conference but again, rather poignantly, he succumbed to cancer too and had to withdraw, and he died on the day the conference opened in November 2009.

This conference was held at the Glasshouse Arts Centre, the second event to be held there after its opening. Landcare was the first. The conference attracted 330 delegates, the largest conference delegation in its 10-year history. Prior to the conference, we held a three-day 'Artist in Healthcare' Training Program which yielded one of the first significant impacts of this annual arts and health event. Ten years later, three of the local artists who attended that training program continue to follow a professional career as artists in healthcare - Lisa Hort, Kim Staples and Yvonne Kiely.

Another achievement followed the meeting of like minds, when Adriane Boag from the NGA and Carrie McGee from the Museum of Modern Art (MoMA) in New York convinced Port Macquarie Hastings Council to support an Art and Dementia Program at the Glasshouse Regional Gallery. In 2010, Adriane visited Port Macquarie again and trained local artists to deliver the gallery workshops as a pilot program that led to the NGA's extensive outreach Art and Dementia across Australia. Over 35 Australian museums and galleries have developed Art and Dementia programs through the NGA.

There are many inspiring stories of collaborations, innovative programming and cutting-edge research outcomes that have resulted from each conference; with enduring friendships a hallmark of the conference as the entwined fields of arts and health and creative ageing gathered momentum in Australia and internationally.

My heartfelt thanks to everyone who has contributed to this amazing journey of exploration and achievement, including the outstanding presenters who, each year, have generously shared their expertise, knowledge, experiences and personal convictions. And to our arts and health team members and volunteers for collectively making all things possible, guided by immense goodwill and often a sense of fun. Thank you to all who have made the past decade memorable and rewarding.

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

**Contact Details:** Tel 0416 641 482 Email: Margret@artsandhealth.org.au





# GERIACTIVISTS CREATE A NEW FUTURE THROUGH VIRTUAL REALITY



Just the start: The success of the GeriActivists in embracing technology and foreseeing a new future, potentially opens doors in communication between generations.

HOW we foresee our future has a huge impact on who we are and how we view our present.

Through ‘cultural futuring’, illuminart cultural producer David Ryan said, The GeriActivists program invited Seniors in St Marys, Western Sydney, to look beyond what they know, and imagine the future for their children’s children and beyond.

What would the world be like in 50 years? What do they hope or fear, and what gift from the past would they give that deep future? Then the question arises, how do you express that combined vision for all to see?

The answer for illuminart was through the futuristic technology of Virtual Reality, creating a totally immersive 360° experience.

“It takes people on a journey – something positive and healthy and they have a sense of wellbeing afterwards,” David said.

His background is in cultural education and film projects, while illuminart is best summed up by its maxim “stories in light, making people and places shine” through innovative projections and immersive media.

Together with a group of GeriActivist Seniors, who David refers to as “forward-looking and tech-savvy”, they have created a new future, which is no longer defined by anxiety and fears, but by hope and understanding. This is captured in a series of 3-minute Virtual Reality films.

To appreciate exactly what is entailed, he said, you first have

to recognise the complexities of the incredibly culturally diverse and generally low socio-economic St Marys community and earn that community’s trust – something David has been working on for several years.

People of many backgrounds, including Maltese, Persian, English, Filipino, Irish, Aboriginal and the Pacific Islands, mix in what is a “very dynamic community during the day”. But social cohesion has been affected and the area is “filled with anxiety at night”, particularly for women and Seniors.

Through music, art, dance and theatre, the Seniors started talking about their fears regarding lack of employment, losing their history and culture, the environment, impact of the second Sydney airport and their ability to breathe clean air.

“Rather than accepting those negatives, we said ‘imagine if you could change that, what would it look like?’” David said.

Part of the answer came in people’s traditional songs, finding new words or new places to rework those songs and finding common themes and values between the cultures, while challenging old assumptions.

While it’s not “a blunt political tool” turning Seniors into activists, David said both the 18-month project and the resultant films had certainly raised awareness of the need for environmental and cultural sustainability, empathy and understanding.

It also challenged the myth that Seniors were passive, accepting, couldn’t look into the future and hated technology.



A visualisation of the Geriactivists Virtual Reality salon. Look out for their table at the conference and see first-hand just how powerful this experience is. Photo: Pete Berthet

On the last point, David said, when shown what was possible, most Seniors had fully embraced technology. That potentially opened new doors in communication between older and younger generations.

David was particularly moved by one group, who when asked a location of particular significance for them to include in the film, replied “here, this community centre, because this is where we met and we’ve made friends here”.

“When it comes down to it, it’s really quite basic what people want, and that is love and connection with other people and with the environment,” David said.

However, this could be just the start, with David and illuminart seeing VR as “a very powerful tool of the arts”. It is



Daily GeriActivism may lessen anxiety ... as Seniors take back control of their future.

accessible to all ages (over 13) both physically and in terms of communication, using art, music and film, and with the ability to be adapted to different languages, including sign language.

There are hopes that similar partnerships could be formed in other health areas, including mental health, trauma and cross-generational work.

The only boundary is people’s imagination – something the GeriActivists have shown plenty of.

The GeriActivists is a partnership between illuminart, Western Sydney University, Nepean Multicultural Access, St Marys Area Cultural Development Project and Penrith City Council, and funded through The Australia Council and Create NSW.

**Alison Houston**



360 location shoot of the Maltese Cultural Association choir singing to the future on the Pflia family farm in Londonderry, western Sydney.



# A MULTIFACETED & CREATIVE APPROACH TO MENTAL HEALTH PROGRAMMING FOR UNIVERSITY STUDENTS

MENTAL health is the number one health issue on campuses today. Psychosocial transitions, combined with an age when mental illnesses are likely to first manifest, have long been recognised as reasons for student mental health challenges. Contemporary contributors include declines in student preparedness for college and changes in family structure and parenting, as well as new technology that contributes to less tolerance for delayed gratification, frequent comparison to others, and cyberbullying. Decreased stigma and earlier intervention have also made it possible for more students with mental illness to attend colleges.



A desire to improve the healing environment at the University of Minnesota with visual arts became the foundation of broader arts and health programming and creative approaches to address student mental health.

## A FEATHER’S TOUCH

To better understand arts and health, connections were made with local, national, and international arts and health groups. One conference introduced an exercise to balance a peacock feather on one’s fingertip, which the UMN adapted as a metaphor for the promotion of mental health resources at an event for incoming freshmen. As students approached the mental health table, they were challenged to balance a peacock feather. Most students performed poorly, which provided the opportunity for simple mental health messaging. Students were instructed to no longer focus their eyes on their fingertip (a typical strategy), but to focus instead on the top of the feather. Most students immediately improved, at which point they were told, “See how a little advice can make a difference? And if you think that balancing a feather is a challenge, a bigger challenge awaits you next week when you need to balance the demands of college”. Students were then directed to a sticker affixed to the feather with the address for the UMN mental health website

As campus counselling services become overwhelmed, it is clear that a broader public health approach is required. At the University of Minnesota (UMN), we have adopted a multifaceted, creative public health approach that includes: an intercampus Provost Council on Student Mental Health, online therapy, a mental health advocate program, peer-to-peer stress evaluations, anti-stigma campaigns, introspective mental health surveys for academic departments, mental health intervention training, increased faculty engagement, and more. Additional efforts have been put into directly leveraging the arts.

## LEVERAGING THE ARTS

UMN arts and health programming began with a remodelling of the mental health clinic about 15 years ago. Initially devoid of art, staff introduced works from their own collections, including Japanese, Inuit, Indian, Chinese, African, and Hmong prints and textiles. Impressed with art’s contribution to the healing space, the health service director charged a new art committee to replicate this throughout the building. The committee decided to focus on acquiring works by UMN students, staff, faculty, and alumni through art donations. Acquisition proved relatively easy due to artists’ connectedness to the campus, familiarity with the clinic, and engagement with the healing objective. The permanent collection now includes hundreds of artworks. Rotating exhibits in multifunctional space enhances other health service functions, including influenza vaccination clinics, employee health screenings, yoga classes, medical education presentations, and meetings. Two calls for art for mental health exhibits drew robust responses from students willing to share their experiences with mental illness, which proved to be both affirming and healing.

and encouraged to retain the feather. The feathers became mental health business cards. Unlike typical handouts, they were less likely to get lost or “filed” in the trashcan.



Advice on balancing a feather helped students realise the value of asking for help in balancing the demands of college.

## CIRQUE DE-STRESS

The popularity of feather-balancing inspired Cirque De-Stress, a collaboration between the health service and Circus Mojo. Cirque De-Stress was held during four consecutive school years from 2013. The Great Hall of the student union was transformed into the interior of a circus tent and seven half-hour circus programs were held throughout the day. Circus acts served as metaphors for balancing student life (eg, tight rope walking, trapeze, balancing ladders on a performer’s chin), juggling responsibilities (eg, juggling balls, rings, and diablos), and not allowing things to spin out of control (eg, gymnastics wheel acts), which were emphasised via the ring master’s commentary. Between performances, students explored interactive stations featuring resources along the periphery. Pre- and post-event surveys revealed that the primary reasons for attendance were enjoyment of circuses, desire to have fun, and curiosity. However, the majority of participants left Cirque De-Stress with new knowledge of resources and a willingness to access them if needed. Students also indicated that the event reduced stigma.



Therapy animals at Cirque De-Stress inspired the development of PAWS (Pet Away Worry and Stress).

## PAWS

One popular Cirque De-Stress station featured therapy animals, which inspired the development of PAWS (Pet Away Worry and Stress). PAWS provides drop-in opportunities for students to interact with therapy animals. It has grown to include over 100 therapy animal teams with registered therapy dogs, cats, rabbits, miniature horses, guinea pigs, and even chickens. Sessions are offered four days per week, with approximately 11,000 visits per year. Therapy animal trading cards provide students with a transitional object between visits. Our “spokeschicken”, Attila the Hen, regularly tweets out health messages (@therapychicken). PAWS is also the main attraction for Make Time for PAWS, which replaced Cirque de-Stress. During Make Time for PAWS, the Great Hall of the student union is transformed into a city park with benches, trees, and simulated sky and clouds. Although PAWS is the main draw, the intent of the event is to motivate attendees to adopt self-care strategies such as exercise, yoga, and forest bathing. Artistic and creative activities include colouring, doodling, and origami and arts-based stress reduction kits are dispensed by the Weisman Art Museum’s student group, the Collective.



In Cirque De-Stress, circus acts served as metaphors for students needing to balance life’s demands and juggle responsibilities.

## MUSIC AND MIND

The UMN has also employed musical events to address mental health. Two Music and Mind events featured dialogue and short performances by locally recognised musicians who provided first-hand accounts of their struggles with a multitude of psychiatric diagnoses, as well as treatments they personally found to be helpful. This all illustrates how an initial desire to improve the healing environment with visual arts became the foundation of broader arts and health programming and creative approaches to address student mental health. It is hoped that this narrative will inspire others to think creatively in their approach to mental health, and health in general.

## GARY CHRISTENSON, MD

Dr Gary Christenson MD is the Chief Medical Officer, Boynton Health, University of Minnesota Twin Cities Campus, Minneapolis; adjunct Associate Professor of Psychiatry in the Department of Psychiatry; and a distinguished Fellow of the American Psychiatric Association. Dr Christenson has special expertise in college mental health and the interface of arts and medicine. He oversees Boynton’s healing arts program which includes a permanent art collection, special exhibitions, and live musical performances in co-ordination with the University’s Music Therapy Program. Dr Christenson’s article ‘Conceptualizing the Arts as Tools for Medicine and Public Health’ was featured in the Journal of Applied Arts & Health in 2013. <https://boynton.umn.edu>

*Gary Christenson has been one of our Arts and Health stalwarts since we met at the Society for the Arts and Healthcare conference in Minneapolis. Gary regularly came to Australia with his wife, Janet, and presented at our conferences from 2009 to 2013. Gary was also the recipient of Arts and Health Australia’s Award for Excellence in International Leadership in Arts and Health in 2012. We were so sorry that due to Janet’s ill health, their trip to Port Macquarie for the 10th Anniversary Conference was cancelled, but heartened by the news that Janet is recovering well. We look forward to welcoming Gary and Janet Christenson back to our shores soon for another Arts and Health meeting.*

**Margret Meagher**





Patron: Professor The Hon Dame Marie Bashir AD, CVO



## 2018 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](http://www.artsandhealth.org.au)).

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.

### 2018 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 2018 Award Winners will be announced throughout the conference and featured on the Australian Centre for Arts and Health website – [www.artsandhealth.org.au](http://www.artsandhealth.org.au)**

## PRECONFERENCE MONDAY 12 NOVEMBER 2018

**12pm – 4pm:**

**Registration Desk Open**, Level 1 (ground floor), Sails Hotel, Port Macquarie  
Delegates collect name tags and satchels

**2pm – 3.30pm:**

**International Arts, Health and Creative Ageing Leadership Forum, Renaissance Room, Level 1, Panthers Club Port Macquarie**, Park Street, adjoining Settlement City Shopping Centre and opposite Sails Hotel (register attendance by email to [info@artsandhealth.org.au](mailto:info@artsandhealth.org.au))

**5pm – 7pm:**

**Welcome Reception, Port Macquarie Museum.** (This is a separate ticketed event).  
Special Guests **Professor the Hon Dame Marie Bashir AD, CVO**, Patron, Australian Centre for Arts and Health; **Leslie Williams MP**, NSW Member for Port Macquarie and Parliamentary Secretary, Regional and Rural Health; **Peta Pinson**, Mayor, Port Macquarie-Hastings Council. **Mat Brooker**, Guitarist, Port Macquarie.

## DAY 1 TUESDAY 13 NOVEMBER 2018

**8am – 4pm:**

**Registration Desk Open**, Level 1 (ground floor), Sails Hotel, Port Macquarie.  
Delegates collect name tags and satchels

**8.30am – 10.30am:**

### PLENARY SESSION 1: MENTAL HEALTH, RESILIENCE AND THE ARTS

**Acknowledgement of Country, Gabriella Carroll**, Chair, Conference Committee, Australian Centre for Arts and Health, **Introduction, Margret Meagher**, Executive Director, Australian Centre for Arts and Health

**Performance: Bel Canto**, primary school choir, Tacking Point Public School, Port Macquarie. The choir was formed in 2002 by **Robyn Ryan OAM**, Musical Director, who now works in collaboration with Assistant Principal and co-conductor, **Dayna Moritz**.

**Opening Address: The Role of the Arts in Health, Wellbeing and Ageing Well**  
**Professor the Hon Dame Marie Bashir AD, CVO**, Patron, Australian Centre for Arts and Health

**Didgeridoo performance, Scott Romain, Didgenology, NSW**

**Combining Creativity and Culture: An Insight into the Impact of the Starlight Children's Foundation's Indigenous Artist in Residence Hospital Project** – Recognising the additional challenges faced by indigenous children in hospital, Starlight initiated dedicated arts projects. **Bridget Waters**, Arts in Health Lead, Starlight Children's Foundation, Como, WA

**Theatre for Children in Hospital** – The impact of intimate theatre performance on children's hospital and hospice experiences in the UK. (Sponsored by Griffith University, QLD)  
**Dr Persephone Sextou**, Reader in Applied Theatre, Newman University, Birmingham, England

**From a Creative Environment to Arts in Clinical Care – Establishing creative health in South Australia's largest new public hospital**  
**Michelle Cripps**, Director, Centre for Creative Health, Royal Adelaide Hospital, SA.

### 2018 MIKE WHITE MEMORIAL LECTURE

**Mary Robson**, Research Associate (Creative Facilitator), Institute for Medical Humanities, Durham University UK.

### MORNING TEA

**10.30am – 11am:**

### BREAKOUT SESSIONS



11am – 1pm:

ROOM 1: THE ARTS IN HEALTHCARE – HOSPITALS & HEALTH PROMOTION

**We Do Not Even Give Space to the Fear: Healthcare Professionals’ Reactions upon Viewing Patients’ Drawings of Their Asthma Experience** – Art provides an insightful opportunity to gain awareness and sensitivity to the patient perspective in healthcare.

**Melissa Mei Yin Cheung**, Pharmacist, PHD Candidate, Sydney University

**How Naruto Helped Me Understand the Conversational Model: An Example of Graphic Medicine** – Mental illness and the consequent treatment is complex, and the communication of that complexity among psychotherapeutic professionals can be difficult. ‘Graphic medicine’ uses comics/graphic novels to facilitate the understanding of medical information.

**Dr Shaun Halovic**, Clinical Project Office, Westmead Psychotherapy Program & Clinical Lecturer, Sydney University, Cumberland Hospital, Parramatta NSW

**Far from the Maddening Crowd – Revisited** – A study about individuals with a diagnosis of Asperger’s syndrome and how they form and develop their sense of identity.

**Lionel Evans**, PhD Candidate, Disability-Cultural Studies, Central Queensland University, QLD

**Reading ‘Ned Kelly’ on a London Hospital Stroke Ward** – May is Stroke Awareness Month in the UK. Award-winning charity InterAct Stroke Support asked their professionally trained actors to record a favourite story, regularly performed in hospitals and stroke clubs. A Londoner, born of Australian parents, Rose is a UK-based performer-writer and arts and health practitioner who has been working in stroke recovery for 12 years at London’s National Hospital for Neurology and Neurosurgery.

**Rose Sawkins**, Interact Stroke Support, UK

**Picture Power: A Photovoice program** – To support ongoing social participation for people living with a progressive neurological disease (PND). A two-year pilot as part of a neuropalliative healthcare service for adults with progressive neurological disease such as Motor Neurone Disease and Huntington’s Disease.

**Nicole Jackson**, Speech Pathologist & Photovoice Program Producer, Calvary Healthcare Bethlehem, VIC

ROOM 2: ARTS AND YOUTH WELLBEING

**Te Ara Auaha – Towards Creativity: Arts and Youth Wellbeing in Aotearoa, New Zealand** – University of Auckland research project designed to generate better understanding of arts in and for youth health and wellbeing in Aotearoa, New Zealand. The University of Auckland is working with an alliance of arts, health and youth organisations and practitioners to establish an interdisciplinary innovation hub for arts and wellbeing practice.

**Dr Molly Mullen**, Senior Lecturer, Applied Theatre; **Professor Peter O’Connor**, Faculty of Education and Social Work; **Amber Walls**, Creative Practitioner-Researcher, University of Auckland

**Express Your Selfie: The Role of Art Therapy in Youth Early Psychosis**

More than 75% of mental health issues develop before a person turns 25. This presentation outlines how art therapy was used to engage and support a young person who had experienced his first episode of psychosis.

**Fiona Fitzpatrick**, Art Therapist, Functional Recovery Team, headspace, Sydney

**Mindfulness + Art Therapy = Colourful Calm (Workshop)** – Combining Mindfulness Meditation and McCards, Health promotion professionals Andrea Farley and Kerrilee Kimber have developed an innovative approach to reducing stress and anxiety in schools. This has proved beneficial for both staff and students and led to a shift in school culture that recognises the importance of a healthy body and mind.

**Andrea Farley**, Art Therapist and **Kerrilee Kimber**, Mindfulness Coach, Health Promotion, Gippsland Community Health, VIC

11am – 1pm:

ROOM 3: CREATIVE AGEING PROGRAMS

**A Celebration of Dance in Science, Across the Ages** – Dance represents a window into health throughout the ages of life.

**Rachel O’Loughlin**, Physiotherapist and Dance Teacher, NSW Health, Broulee NSW

**The Performance of Ageing: An Embodied Location for the Emergence of New Knowledge** – Transdisciplinary presentation draws on the presenter’s current research into the performance of ageing, ageism, and their prevailing narratives of decline.

**Lisa Schouw**, PhD Candidate in Theatre and Performance Studies, University of Sydney

**Shoalhaven Elders Listen with the Ear of the Heart** – A resident contemporary performance ensemble of elders combine advanced listening skills with an eagerness to further explore community engagement through contemporary performance.

**Annette Tesoriero**, Performance Artist and Workplace Trainer & **Ann Frankham**, Artist with lived experience of mental illness, Bundanon Trust, Shoalhaven, NSW

**Telling Tales! Ways to Bridge into Stories with Isolated Seniors in Rural Ontario, Canada (Workshop)** – This experiential workshop will explore expressive arts processes that bridge into stories which are then represented in a variety of art-making forms.

**H. Fay Wilkinson**, Registered Expressive Arts Practitioner, Ontario, Canada

ROOM 4: DESIGNING ARTS PROGRAMS FOR HEALTHCARE WORKSHOP

**Arts OutWest: An Innovator in Arts and Health** – Since 2008, Regional Arts NSW organisation Arts OutWest (AOW), based in Bathurst and covering Central West NSW, has been committed to running an Arts and Health program. Tracey Callinan and Christine McMillan have worked in hospitals, aged care facilities, with community groups and community health.

This is a highly instructional workshop for health professionals and representatives from NSW Local Health Districts (LHD) to learn how to design, implement, manage and evaluate an arts program in healthcare.

The presentation looks at the Lachlan Health Service (LHS) Culture and Arts program, associated with the redevelopment of the Forbes and Parkes hospitals and their award-winning LHS Signage project incorporating Wiridjuri signage and translations.

**Tracey Callinan**, Executive Director & Musician and **Christine McMillan**, Arts and Health Co-ordinator and Artist, ArtsOutwest, Bathurst NSW

LUNCH

BREAKOUT SESSIONS

ROOM 1: INTERNATIONAL POLICY ON ARTS, HEALTH, CREATIVE AGEING AND DISABILITY

**Achieving Social Inclusion with Better Health through Arts: A Hong Kong Perspective** – Drawing from Hong Kong’s first and only public policy paper on Arts for Health and Inclusion, this session peers into the current landscape of efforts pertinent to arts, health and wellbeing in Hong Kong. **Helen So**, Policy Researcher, Arts Innovation, Public Policy Institute of Our Hong Kong Foundation.

**Queensland Ballet Prioritising Creative Health** – On Sundays, at Queensland Ballet, classes for active older adults are emphasising expression, creativity and participation.

**Felicity Mandile**, Director Strategy and Global Engagement, Queensland Ballet, QLD

**National Arts and Disability Strategy 2019** – Established 2017, Cultural Ministers agreed to renew the Strategy for 2019 and build an evidence base, commencing with a Research Overview of Arts and Disability in Australia. This examines the different ways people with disability engage in the arts: as creative and cultural professionals, as audience members & consumers of cultural products.

**Meg Sheehan**, Policy Office, Intergovernmental Engagement and Program Support and **Stephen Wray**, Assistant Director, Access and Participation, Arts Division, Department of Communication and the Arts, Canberra ACT

1pm – 1.50pm:

2pm – 3.30pm:



DAY 1 TUESDAY 13 NOVEMBER 2018

2pm – 3.30pm:

**The Centre for Creative Ageing and Wellbeing** aims to identify the critical components of culturally sensitive creative arts programs that lead to concrete benefits for brain health and social engagement in older adults.

**Jane Davidson**, Professor of Creative Arts, University of Melbourne and Associate Dean Research, Faculty of Fine Arts and Music, **Michael Fine**, Honorary Professor, Sociology, Macquarie University, Sydney

ROOM 2: POETRY

**Introduction: Gary Glazner, Alzheimer's Poetry Project, USA**

**Poetry at the Crossroads: More than Just Words** – This presentation aims to provide a vision for poetry, journaling and the act of writing that brings it to the heart of Arts and Health consciousness as both a preventative and restorative tool for wellbeing and joy.

**Joy and Peace Workshop** – This interactive workshop will take participants on a poetic journey. **Nicki Cassimatis**, VC Poetry: Poetic Care for the Soul & Createplace: Storytelling and Arts for Health, Fairfield, QLD.

ROOM 3: LOCAL PROGRAMS FOR ARTS AND HEALTH

**Making Recovery Fun and Funky** – Programs that engage, stimulate, inspire, re-motivate are at the heart of the Port Macquarie Community College program, including The Recovery College project. **Dr Robbie Lloyd**, Community College, Port Macquarie NSW.

**Who ordered humble pie?** – Local government, not known for its focus on creativity and wellbeing, retains a strategic role in development of regional settings. How does a dialogue with council begin? **Elio Gatti**, Director, Salus Creatives, North Gosford, NSW.

**Enhancing Psychological Health Through Art (Workshop)** – Skills-sharing experiential workshop to explore how to stimulate creative thinking when using art activity projects with children, youth, families and couples dealing with relationships, grief, trauma, conflict and self-reflection.

**Annette Coulter**, Art Therapist, Educator, Author, Centre for Art Psychotherapy, Wentworth Falls, NSW

ROOM 4: ARTS IN HEALTHCARE – A PRACTICAL WORKSHOP FOR HEALTH PROFESSIONALS

**Arts in Healthcare: Developing and Sustaining Services** – This practical workshop for healthcare professionals aims to answer the question – what can the arts in healthcare achieve, and how can health leaders and managers develop Arts and Health projects, programs and services that achieve their aims and are sustainable in the longer term?

**Elaine Burke**, Art Psychotherapist and Arts and Health Consultant, Hull and East Yorkshire Hospitals NHS, UK

AFTERNOON TEA

PLENARY SESSION 2 RED RESILIENCE

Liz Lea shares the story of her new dance theatre work RED which explores her experiences with Endometriosis and how her dance career gave her the resilience to work through her symptoms, how these factors contributed to the condition and her subsequent journey back to health.

**Liz Lea**, Performer, Choreographer and Producer, Liz Lea Dance, Canberra, ACT.

**Innovative use of the Arts to Educate the Community about Health** – Your Health Link National Photographic Competition and Exhibition. An arts and health program developed by the Mid North Coast Local Health District (MNCLHD) and endorsed by the NSW Health Centre for Population Health, NSW Office of Preventive Health and the Healthy Kids Association.

**Carolyn Guichard**, MNCLHD Multi Media Manager and Program Manager/Developer, Your Health suite of literacy programs, Coffs Harbour, NSW

3.30pm – 4pm:

4pm – 5.30pm:

DAY 1 TUESDAY 13 NOVEMBER 2018

4pm – 5.30pm:

**Creative Age Challenges: Growing a Social Movement** – Offering an alternative to physical fundraising challenges, Creative Age Challenges are led by the interests of older people involved, particularly those with dementia and their carers.

**Alice Thwaite**, Co-Director, Equal Arts, Newcastle, UK

**Gary Glazner**, Poet in Residence

**Dignity – The Dance on Desert Dawn**  
A ten-minute interactive presentation on movements to didgeridoo music and photography of a healing arts session taken at dawn in the desert of Saudi Arabia.

**Dr Valli Pillai-Batchelor**, Creative Dance Artist, Saudi Arabia and Melbourne, **Dr Gary Christenson**, Medical Practitioner, USA and **Scott Romain**, didgeridoo player, NSW.

DAY 2 WEDNESDAY 14 NOVEMBER 2018

8am – 4pm:

**Registrations Desk Open, Level 3, Sails Hotel, Port Macquarie.**  
Delegates collect name tags and satchels

8.30am – 10.30am:

**PLENARY SESSION 3**  
**Acknowledgement of Country, Gabriella Carroll**, Conference Chair, Australian Centre for Arts and Health  
**Introduction Margret Meagher**, Executive Director, Australian Centre for Arts and Health

**Arts and Science for Mental Health and Resilience: Collaboration, Not Just Justification**  
– The requirement for an evidence base for all public health interventions/practices, including arts programs for veterans and emergency services, while understandable and desirable, may lead to less than beautiful arts programs which sacrifice Faculty of Arts and Design and responsiveness for ‘generalisability’.

**Ian Drayton**, Manager, Strategic Projects & Business Development, **Associate Professor Jordan Williams**, Centre for Creative and Cultural Research Development, Faculty of Arts & Design, University of Canberra, ACT

**Mental health and resilience: influencing policy and practice in arts and health. Evidence and evaluation. Andrew Newman**, Professor of Cultural Gerontology, University of Newcastle UK

**Making Spaces: Bringing Creativity into the Academy** – Mary Robson has a unique role at Durham University, probably the first of its kind in the UK. She describes her practice, and investigates what it takes to make creative space in an academic setting, whether with researchers or with research participants, and what can flow from such collaborations.

**Mary Robson**, Research Associate (Creative Facilitator), Institute for Medical Humanities, Durham University UK.

**The GeriActivists: A Future Vision in Virtual Reality** – The GeriActivists is an iterative investigation in cultural futuring with Seniors from St Marys, in Sydney’s western suburbs, an area characterised by high socio-economic disadvantage. Can community arts and cultural development help Seniors feel less anxious about financial, cultural or environmental disruption?

**David Ryan**, The GeriActivists, Illuminart, Sydney NSW.

MORNING TEA

10.30am – 11am:



11am – 1pm:

PLENARY SESSION 4: CREATIVE AGEING

**Introduction:** **Margret Meagher**, Executive Director, Australian Centre for Arts and Health

**I Shot an Arrow into the Air ...** – Alzheimer’s Poetry Project is a non-pharmacological intervention for groups of people with dementia, utilising poetry to inspire creative self-expression, reduce social isolation, and provide social and intellectual stimulation. Since 2003, AAP has conducted poetry sessions in 32 states in the USA and 7 countries in different cultures and languages including English, German, Hmong, Polish, Korean, Japanese, Mandarin and Spanish. AAP’s observations and research report improvements in participant mood, attention, engagement and communication skills and positive impacts on the beliefs of aged care home staff and high school students trained to facilitate the poetry intervention. **Gary Glazner**, Founding Director, Alzheimer’s Poetry Project, New York, USA. Poet in Residence for the conference

**Sarah Ashton**, The Lived Experience of Dementia, Port Macquarie

**The Luminate Story** – Scotland’s Creative Ageing organisation aims to ensure that older people across Scotland have access to high-quality arts and creative activities, whatever their circumstances and wherever they live. But should we really need specialist Creative Ageing organisations? What will it take to ensure that creative programs with and for older people are embedded in cultural programming and are seen as vital to health and care provision? Luminate launched as an annual Creative Ageing festival in 2012 and is now a year-round development organisation with a biennial festival.

**Anne Gallacher**, Director, Luminate, Scotland’s creative ageing organisation and artistic director of Luminate Creative Ageing Festival

**Equal Arts: A Twenty-Five Year Conquest for the Creative Rights of Older People**

Hear the impressive history of Equal Arts, scoping its growth into becoming the leading creative ageing agency in the UK, working in 60 + care homes and devising training programs for artists and health and aged care staff Programs include Equal Arts’ “Creative Friends” and HenPower.

**Alice Thwaite**, Co-Director, Equal Arts, Newcastle, UK

**Creativity and Ageing – A Strategy.** What is the role of creative practice in response to the social and health impacts of demographic change?

**Dominic Campbell**, Co-Founder, Creative Ageing International and former artistic director, Bealtaine, Creative Ageing Festival, Ireland

**Concluding Remarks:** **Malcolm Moir**, Chair, Australian Centre for Arts and Health, Sydney; Head of Foundation and Development, Australian National Maritime Museum, Sydney.

LUNCH

BREAKOUT SESSIONS

ROOM 1: CELEBRATING AGE CREATIVELY THROUGH FESTIVAL EVENTS

**The Meander Valley Festival of Creative Ageing: Connecting with Community, Changing Culture, Raising Expectations and Challenging the ‘Ageing Well’ Concept** – This presentation will showcase how Creative Arts can be central in culture and care for aged care organisations as it is integral to the definition of excellence in social care and holistic wellbeing.

**Alexandra Morse**, Arts and Health Consultant and Music Therapist, South Spreyton, TAS

**Creative Ageing – specialist work or core activity?** Short presentation and delegate discussion led by Anne Gallacher, Artistic Director of Luminate, Scotland’s Creative Ageing Festival.

1pm – 1.50pm:

2pm – 3.30pm:

2pm – 3.30pm

ROOM 2: THE ROLE OF THE ARTS IN AGEING WELL

**Broadening the Horizon** – A great barrier for older Australians to accessing/maintaining leisure pursuits and hobbies is transportation, especially for those in aged care.

**Melinda Alushaj & Mick Ellis**, Uniting Care, Sydney

**Visible Voices: Building Community Resilience through Expressive Arts in Rural Canada** –

This presentation will highlight two programs designed for Health Services in rural Ontario, Canada: Art-Making for the Health of It!

**H. Fay Wilkinson**, Registered Expressive Arts Practitioner, Ontario, Canada

**Atrium Project** – Atrium Installation is an innovative artistic project supporting CALD beliefs and identity, with ongoing benefits; boosting residents’ creativity, encouraging engagement and increasing the focus on residents’ capacities. **Kerry Blake** and **Betty Chow**, Uniting Care, Sydney

**Visual Arts and Palliative Care** – The presenter utilises her life skills and background in the visual arts to provide palliative care unit patients with customised arts programs.

**Adele Lingard**, Creative Ageing Practitioner and **Ann Bodill**, Executive Officer and Director of Nursing, Wauchope District Memorial Hospital, Port Macquarie-Hastings, NSW

**‘The Link’: Building a Creative Ageing Community through Arts and Connection** – The Link site is designed to grow and support an inclusive, community through participation in arts/health-based programs and shared experiences, creating joy and wellbeing. **Michelle Royce**, Community Engagement and Communications Co-ordinator, Catholic Care of the Aged, Sawtell, NSW

ROOM 3: THE ARTS AND REGIONAL, RURAL AND REMOTE COMMUNITIES

**Creating Wellbeing, Creativity and Resilience through the Arts in a Remote Aboriginal Community in the APY Lands South Australia** – This presentation demonstrates the power of art in promoting wellbeing, creativity and resilience in an indigenous community. It will be accompanied by a short documentary detailing a unique two-year visual arts and literacy collaboration featuring the Fregon Anangu School, Kaltjiti Art Centre and the Fregon community (APY Lands).

**Jude Crabtree**, Arts Consultant & **Carol Gaston AM**, Volunteer, Nintintintjaku Project, SA

**Wangganga Arts as Therapy Group** – Wangganga Arts Therapy group provides a culturally appropriate women’s health service using a holistic health care approach, where Aboriginal women come together in a community setting with Aboriginal health workers to engage in an Arts as Therapy group setting.

**Jackie Jackson**, Manager, Aboriginal Health, Southern NSW Local Health District, Moruya.

**Dusty Roads and Country Tales** – Dusty Roads and Country Tales - Fatmoon Studios is a rurally creative agency specialising in collaborative film-making processes. With many projects in the disability and health sectors, the high impact, short format films are powerful ‘tools of empathy’ and create a much needed dialogue between remote and rural communities and service providers. With a focus on building social capacity, the films are often highly creative, sometimes hilarious and serve as powerful forms of promotion, education and evaluation.

**Head, Heart and Hands: Reconstructing Resilience in the Rural and Remote Health**

**Workforce** – Explore the results of an innovative collaboration between Positive Psychology as a framework and the principles of Mindfulness, Emotional and Somatic Awareness through art therapy. Cranaplus Bush Support Services provide support and intervention to remote area health professionals to counter occupational stress, burnout and trauma, while understanding the importance of offering creativity that crosses cultural boundaries.

**Dr Annemaree Wilson**, clinical psychologist & **Jenni Francis**, Community Artist, Cranaplus Bush Support Services, Dorrig, NSW



DAY 2 WEDNESDAY 14 NOVEMBER 2018

2pm – 3.30pm	<p><b>ROOM 4: ENLIVENMENT</b></p> <p>Enlivenment is a one-hour psycho-physical workout designed to refresh the tired mind. Trained as an actor and psychiatric nurse, with a long history as a drama teacher, Ken Granneman has worked at USPACE, the young adult mental health unit at St Vincent’s Private Hospital, for the past six years.</p> <p><b>Ken Granneman</b>, Creative Arts Therapist, USPACE, St Vincent’s Private Hospital, Sydney</p>
3.30 – 4pm:	<p><b>Prepared to Care, an ethnographic documentary film about healthcare students learning through simulation.</b></p> <p><b>Tanisha Jowsey</b>, Medical Anthropologist, Lecturer in Medical Education, Centre for Medical and Health Sciences Education, University of Auckland, NZ</p>
4PM – 5.30PM:	<p><b>AFTERNOON TEA</b></p> <p><b>PLENARY SESSION 4: LET’S TALK ABOUT LONELINESS AND RESILIENCE</b></p> <p><b>Resilience and Ageing: Culture, Creativity and Community</b> – This presentation draws from a book published by Policy Press (December 2018) which explores the relationship between creativity and resilience in later life. This paper uses data from a participatory theatre workshop and qualitative interviews with a range of older people to understand their conceptualisation of resilience and the strategies they have used to overcome challenges experienced throughout life.</p> <p><b>Dr Anna Goulding</b>, Research Associate, Institute of Health and Society &amp; <b>Andrew Newman</b>, Professor of Cultural Gerontology, Media, Culture and Heritage, Newcastle University UK</p> <p><b>Creative Ageing Community Consultation Session to Generate Practical Ideas to Encourage Older People to Try Out New Creative Experiences as a Tool to Curb Loneliness.</b></p> <p><b>Supported by NSW Department of Family and Community Services.</b></p> <p><b>Savvy Singers, Musical Director, Robyn Ryan OAM.</b> A performance by a group of seniors who combine singing with cognitive therapy – with a perspective which challenges and extends memory, concentration and motor skills.</p> <p><b>Kathryn Greiner AO</b>, Chair, NSW Ministerial Advisory Council on Ageing; <b>Anne Gallacher</b>, Director, Luminate Scotland; <b>Dominic Campbell</b>, Producer, Creative Ageing International; <b>Alice Thwaite</b>, Director, Equal Arts UK; <b>David Ryan</b>, Producer, The GeriActivists, Illuminart, Sydney; <b>Malcolm Moir</b>, Chair, Australian Centre for Arts and Health, Sydney; Head of Foundation and Development, Australian National Maritime Museum, Sydney.</p> <p><b>Gary Glazner</b>, Poet in Residence</p>
6.30pm – 9.30pm:	<p>Sails Hotel Ballroom 10th Anniversary Conference Dinner with <b>Rose Wilson</b>, Singer and Musician, Port Macquarie</p>

THURSDAY 15 NOVEMBER 2018

8am-2pm:	<p><b>Registrations Desk Open</b>, Level 3, Sails Hotel, Port Macquarie, for name tags and satchels</p>
8.30am – 10.30am:	<p><b>Acknowledgement of Country, Gabriella Carroll, Chair</b>, Conference Committee, ACAH</p> <p><b>Introduction: Margret Meagher, Executive Director</b>, Australian Centre for Arts and Health</p> <p><b>PLENARY SESSION 5: HEALTH, WELLBEING, ARTS AND THE ENVIRONMENT</b></p> <p><b>Creating Environment</b> – This presentation will explore the relationship between art, health and the environment. During the winter of 2018 the National Gallery of Australia developed a public programs initiative focused on ‘wellness’.</p> <p><b>Adriane Boag</b>, Program Producer, National Gallery of Australia, Canberra ACT</p>

THURSDAY 15 NOVEMBER 2018

8.30am – 10.30am:	<p><b>It started with a Toad ...</b> – The story of how Hull’s ‘Larkin with Toads’ project inspired Port Macquarie’s ‘Hello Koalas’ and the impact of public art projects on the health and wellbeing of individuals and communities.</p> <p><b>Elaine Burke</b>, Arts and Health Consultant, Hull and East Yorkshire Hospitals NHS Trust, UK</p>
	<p><b>Educating City Planners on Employing Public Art to Improve the Health of Their Community</b> – City planners can improve community health and resident wellbeing through public art.</p> <p><b>Margret Meagher</b>, Executive Director, Arts and Health Australia, Port Macquarie</p>
	<p><b>Art in the Trees: The Practical Application of Art in Delivering Successful Forest-based Visitor Experiences</b> – An overview of the use of visual, applied and performing arts in the creation of successful visitor destinations in NSW State Forests.</p> <p><b>Rachael Cavanagh</b>, Aboriginal Partnership Liasion, Forestry Corporation of NSW</p>
	<p><b>Why Wood is Good for Health, Wellbeing and Productivity</b> – The use of wood in the interior of a building has clear physiological and psychological benefits that mimic the effect of spending time outside in nature. <b>David Rowlinson</b>, Program Manager, Make it Wood, Planet Ark, Sydney</p>
	<p><b>MORNING TEA</b></p>
	<p><b>BREAKOUT SESSIONS</b></p>
	<p><b>ROOM 1: CREATIVE AGEING FESTIVAL WORKSHOP</b></p> <p><b>Start Your Creative Ageing Festival Now</b> – The ambition of this session is that participants lead a creative ageing event within a year.</p> <p><b>Dominic Campbell</b>, Co-Founder &amp; Producer, Creative Ageing International; formerly artistic director, Bealtaine creative ageing festival, Ireland</p>
	<p><b>ROOM 2: THE THERAPEUTIC POWER OF THE ARTS</b></p> <p><b>Arts Therapy: What Is It?</b> – An explanation of Arts Therapy, its advantages, where it’s found, history, professional training standards for therapists and the evidence base.</p> <p><b>Jennifer Jamieson</b>, Art Therapist, ANZACATA (Australian, New Zealand, and Asian Creative Arts Therapy Association) West Perth, WA</p>
	<p><b>Making Art, Mindfulness in Action</b> – Heart to Heart is a school-based program that changes lives through an art-based mindfulness practice, connection to others and sharing the magic of creativity. It has been running in the Great Lakes NSW for nine years and includes a research collaboration with Macquarie University in Sydney.</p> <p><b>Donna Rankin &amp; Tarryn Choma</b>, Heart to Heart Australia, Forster, NSW</p>
	<p><b>Mental Health and Women Workshop: Promoting Social and Emotional Wellbeing Through Cultural and Creative Arts</b> – The presenter’s lived experience has inspired her to use ‘Headwraps and Hoodies’ to promote and raise awareness for mental health.</p> <p><b>Chisenga Makomo</b>, Artisan / Cultural &amp; Creative Consultant, Vitenje – Handcrafter Fashion and Interiors, Sydney NSW.</p>
	<p><b>How Creative Thinking Influences Positive and Negative Affect</b> – Shared Threads brings people together over shared craft projects and conversation to build community and improved wellbeing using Martin Seligman’s PERMA model of wellbeing, demonstrating the benefits of craft as therapy. <b>Deanne Tyrrell</b>, Co-Founder, Shared Threads, Sydney NSW.</p>
	<p><b>ROOM 3: ARTISTS AND MENTAL HEALTH</b></p> <p><b>Aesthetic Nervousness and Embodied Difference: Artists’ Lived Experience of Mental Illness and Acts of Aesthetic Engagement</b> – The arts build individual resilience and mental wellbeing and help people express experiences that are too difficult to put into words. The unique stories of the lives of people with mental illness have the potential to move, provoke, educate and entertain and open new dialogues about inclusive artistic practice.</p>



11am – 1pm:

**Cathy Horsley**, Team Leader, Community Cultural Inclusion and Respite, Port Phillip City Council PhD Candidate - University of Melbourne, Victorian College of the Arts.

**The Pencil That Saved My Life** – Mahlie is a stroke survivor, brain injury, social justice and mental health advocate as well as a qualified counsellor, Intentional Peer Support worker and graphic artist. Mahlie will share her lived experience of acute and severe PTSD, Borderline Personality Disorder and psychosis and describe the role that art plays in the therapeutic environment to unlock and heal trauma and build strong relationships with clinical staff. This presentation explores Mahlie’s recovery from over two decades of self-harm, drug and alcohol dependence, violence and suicide attempts and celebrates the arts’ pivotal role in her ongoing recovery and wellbeing, four years clean & sober. **Mahlie Jewell**, Consumer Advocate and Graphic Artist, Graphics for Good, Sydney, NSW.

**Addressing Mental Health Problems in the Australian Entertainment Industry** – Australian entertainment industry professionals have substantially higher levels of mental health problems and suicidal ideation than the general population. Amy Visser is currently working as part of the Mental Health and Research team on a partnership with Entertainment Assist. **Amy Visser**, Senior Project Officer, Everymind, Newcastle, NSW.

**AGNSW Art-making Workshop**  
**Danielle Gullotta**, Program Producer and **Amy Scully**, Artist Educator

ROOM 4: ART AND DEMENTIA

**Everyday Super Powers: Exploring Intuition in Ageing** – What if quality of life could be improved, purely by harnessing the power of our natural abilities to create? Exploring the importance of new and innovative ways to support older people to live rich and full lives and training to support the aged care workforce to deliver high quality, person centred care. **Kirsty Carr**, Breakthrough Strategist, Sydney and Policy Strategy, Dementia Australia

**Art and Dementia: Neuroplasticity and Contemporary Art** – Can a creative art program enhance wellbeing and markers of neuroplasticity in people living with dementia? Hear about the three-year research study conducted by the Museum of Contemporary Art Australia and the Brain and Mind Centre, Sydney University and the unique approaches for engagement incorporated in the MCA’s Artful: Art and Dementia Program. **Hands-on Workshop follows.** **Michelle Heldon**, Museum of Contemporary Art Australia (MCA), Sydney.

LUNCH

BREAKOUT SESSIONS ROOM 1: IMAGERY AND PHOTOVOICE

**Artificial Intelligence and Its Relationship with Human Meaning in Images** – In a world first, humanistic artificial intelligence can now understand human meaning, emotion and the relationship that people have to their digital image collections. ‘Sortal’ is a learning personal assistant that can sort and manage personal visual information, while still placing people central to their experience. **Majella Edwards**, Co-Founder, Artlife Solutions, Brisbane, QLD

**Multicultural Health Messaging and Health Promotion Using Film and PhotoVoice Widows of Parramatta** – Tapping into the Potential of Black Humour to Engage Arab Australians in Engaging with Organ and Tissue Donation  
**Photovoice in the 21st Century** – a Photovoice Project with Syrian Refugees in Sydney to assist them to navigate the Australian health system.  
**Photovoice – A Project with Indian Women Who Are Carers and/or Have Lived Experience of Mental Illness.** Stories of individual empowerment, community development & collaborative work.  
**Michael Camit**, A/Director and Manager, Social Marketing and Communication, NSW Multicultural Health Communication Service (MHCS), Sydney

1pm – 1.45pm:

2pm – 3.30pm:

2pm – 3.30pm:

**Picture Power: Participatory Photography Workshop** – The Moran Arts Foundation Schools Workshop Program provides free photography workshops to schools in city, regional and remote locations. This hands-on, practical and creative workshop introduces participants to steps involved in designing and delivering a Photovoice photography project for schools. Activities will be related to the Arts and Health conference theme to reveal participants priorities, attitudes and issues.  
**Nicole Jackson**, Photographer, Speech Pathologist & PhotoVoice Program Producer, Moran Arts Foundation, NSW

ROOM 2: ARTS AND HEALTH RESEARCH PANEL  
**Ageing and Resilience – Research Data from UK Studies involving Visual Arts and Theatre**

**In What Ways Can an Age-friendly Approach to Co-production Transfer Power to Participants? Translating Ideology into Practice** – This presentation examines whether the use of an age-friendly approach to co-production can be managed to ensure a wide range of older people’s views are represented and cross-sector partnerships are successfully negotiated.  
**Anna Goulding**, Research Associate, Institute of Health and Society, Newcastle University, UK

**Creative Ageing: Evaluating Dementia-friendly, Arts-based Programs in Port Macquarie, NSW Using an Authentic Partnership Approach** – Through authentic partnerships between researchers, community members and people living with dementia, the aim is to create a culture change in dementia-specific care contexts, by placing people living with dementia at the centre of their care. **Associate Professor Rylee Dionigi**, Charles Sturt University, Port Macquarie; **Debbie Sommers**, Volunteer Curator, Port Macquarie Museum; **Lisa Hort**, Creative Ageing Practitioner and certified Time Slips Creative Storytelling Facilitator, Port Macquarie.

Two projects of arts engagement which have responded to community needs, such as mobility, physical or cognitive function, sight or hearing, and also support members of the community engaged in palliative care.  
**Gail Kenning**, Researcher, University of Technology, Sydney (UTS), **Danielle Gullotta**, Access Programs Producer, AGNSW. **Amy Scully**, Artist Educator, AGNSW.  
**AGNSW will be conducting art-making workshops throughout the conference program.**

AFTERNOON TEA

PLENARY SESSION 6: THE LAST WORD GARY GLAZNER

**Dignity – The Dance on Desert Dawn**  
A ten-minute interactive presentation on movements to didgeridoo music and photography of a healing arts session taken at dawn in the desert of Saudi Arabia.  
**Dr Valli Pillai-Batchelor**, Creative Dance Artist, Saudi Arabia and Melbourne.  
**Dr Gary Christenson**, Medical Practitioner, USA, & **Scott Romain**, didgeridoo player, NSW

**Join us to celebrate the conclusion of the 10<sup>th</sup> Art of Good Health and Wellbeing International Arts and Health Conference, Sails Hotel at the Pavilion and riverside on the lawn, with strolling musicians, good food, convivial conversations and dolphins gliding by.**

Australian Centre for Arts and Health gratefully acknowledges principal event sponsorship by NSW Government and Destination NSW - with support also from NSW Health, NSW Department of Family and Community Services, Create NSW, Planet Ark, Regional Arts NSW, Art Gallery of NSW, National Gallery of Australia, Griffith University QLD, Whiddon Group NSW, Port Macquarie Museum, Greater Port Macquarie Tourism Association, Focus Magazine, Port News, ABC Local Radio.

3.30pm – 4pm:

4pm – 4.30pm:

5pm – 7.30pm:



# CONFERENCE PRESENTERS

MELINDA ALUSHAJ	21	JACKIE JACKSON	43
MARIE BASHIR	21	NICHOLE JACKSON	44
VALLI BATCHELOR	22	JENNIFER JAMIESON	45
KERRY BLAKE	23	MAHLIE JEWELL	45
ADRIANE BOAG	24	TANISHA JOWSEY	48
ANN BODILL	47	GAIL KENNING	46
MAT BROOKER	21	KERRILEE KIMBER	38
VERITY BROOKES	25	LIZ LEA	46
ELAINE BURKE	26	ADELE LINGARD	47
TRACEY CALLINAN	27	ROBBIE LLOYD	47
MICHAEL CAMIT	28	CHISENGA MAKOMO	48
DOMINIC CAMPBELL	29	FELICITY MANDILE	49
KIRSTY CARR	29	CHRISTINE MCMILLAN	27
GABRIELLA CARROLL	30	ALEXANDRA MORSE	49
NICKI CASSIMATIS	30	MOLLY MULLEN	50
RACHAEL CAVANAGH	31	ANDREW NEWMAN	51
MELISSA MEI YIN CHEUNG	31	PETER O’CONNOR	50
TARRYN CHOMA	52	RACHEL O’LOUGHLIN	51
DR GARY CHRISTENSON	22	DONNA RANKIN	52
ANNETTE COULTER	32	MARY ROBSON	52
JUDE CRABTREE	32	SCOTT ROMAIN	23
MICHELLE CRIPPS	34	DAVID ROWLINSON	53
JANE W. DAVIDSON	34	MICHELLE ROYCE	54
RYLEE DIONIGI	35	DAVID RYAN	25
IAN DRAYTON	62	ROBYN RYAN	54
MAJELLA EDWARDS	37	ROSE SAWKINS	55
MICK ELLIS	21	LISA SCHOUW	56
LIONEL EVANS	37	PERSEPHONE SEXTOU	56
ANDREA FARLEY	38	MEG SHEEHAN	57
MICHAEL FINE	34	HELEN SO	57
FIONA FITZPATRICK	38	DEBBIE SOMMERS	36
JENNI FRANCIS	62	ANNETTE TESORIERO	58
ANN FRANKHAM	58	ALICE THWAITE	58
ANNE GALLACHER	39	DEANNE TYRRELL	58
CAROL GASTON	32	AMY VISSER	59
ELIO GATTI	39	AMBER WALLS	50
GARY GLAZNER	40	BRIDGET WATERS	60
ANNA GOULDING	40	H. FAY WILKINSON	61
KEN GRANNEMAN	41	JORDAN WILLIAMS	62
CAROLYN GUICHARD	41	ANNMAREE WILSON	62
DANIELLE GULLOTTA	46	ROSE WILSON	62
SEAN HALOVIC	42	STEPHEN WRAY	57
MICHELLE HELDON	42	* MEMBERS OF THE NSW MINISTERIAL ADVISORY COUNCIL ON AGEING	
CATHY HORSLEY	43		63
LISA HORT	36		

## MELINDA ALUSHAJ & MICK ELLIS

### Broadening the Horizon

A great barrier for older Australians to accessing/maintaining leisure pursuits and hobbies is transportation, especially for those in aged care. Our system is integral to maintaining and enabling community, ensuring social inclusion and contribution, which could only be done by providing a service that is flexible, supportive and responsive.

Providing this service has created a space that allows us to cater for individual needs and maintain and experience meaningful and even new opportunities, having a positive impact on residents’ lives. Social and community engagement within and outside the home has increased, with links to local councils, schools and other organisations developing. It has also created a link which did not previously exist to the 17 aged care homes in the area. By doing this it has allowed us to create clusters of residents who come together as like-minded individuals to form special interest groups such as men’s clubs, chess clubs, culturally and linguistically specific groups such as Italian Coffee Club, religious, gardening and swimming groups – anything of interest to each resident that is meaningful them.

Older people travel more today than they have in the past, and future directions indicate that to ensure maintenance of lifestyle pursuits that puts ‘consumers’ at the forefront, aged care homes will need to have a transport system able to be responsive to the changing needs and demographics of its residents. To be successful it needs to be supportive, responsive, flexible and enabling to engage all in their choice of lifestyle. We have created a culture of openness to change, always asking and thinking innovatively about how we can diversify our transport service to suit the needs of our residents. Transport is an integral part of lives, shaping our neighbourhoods and connecting us with jobs, education, services, stores and lifestyle pursuits.

Our single-service transport system has the ability to expand and retract with changing needs. It is flexible in allowing consideration for all individuals, eliminating barriers that can restrict people from carrying out their daily activities and lifestyle pursuits. Providing a proactive system that is diverse in its function has helped provide vital social connection and inclusion and promote independence, health and well-being.

**Melinda Alushaj** is the Memory and Lifestyle Support Officer for Sydney South-East Region Uniting Residential & Health Care and has been working as a Diversional Therapist for over 15 years in this field.

**Mick Ellis** is from Uniting Care.

## PROFESSOR MARIE BASHIR AD CVO

### Patron’s Address

**Professor the Honorary Dame Marie Roslyn Bashir AD CVO** is patron of the Australian Centre for Arts and Health. She was the first female Governor of NSW and the second-longest serving (March 2001-October 2014). Born in Narrandera, NSW, Professor Bashir graduated from the University of Sydney in 1956 and held various medical positions, with a particular emphasis in psychiatry. In 1993 Professor Bashir was appointed the Clinical Director of Mental Health Services for the Central Sydney Area Health Service, a position she held until appointed Governor on 1 March, 2001. She has also served as the Chancellor of the University of Sydney (2007-2012).

## MAT BROOKER

### Guitarist – Welcome Reception Monday Night

**Mat Brooker** uses a Spanish acoustic guitar, voice and live looping, to weave his way through flamenco, blues, rock and Middle Eastern influences.

Born on the Mid North Coast, Mat learned rock and blues guitar from age 12 and quickly developed an ear for acoustic world music tunes. He has performed his music at many festivals, including Woodford Folk Festival, National Folk Festival and Adelaide International Guitar Festival and won the 2016 Australian National Busking Championships.

Mat has released two albums of his original compositions. He is a keen improviser and also enjoys interpreting other artists works. Mat will showcase both original music and interpretations of familiar songs with his soulful and expressive playing.



# DR VALLI BATCHELOR & DR GARY CHRISTENSON

## Dignity: The Dance on Desert Dawn

Expressing the power of arts in health and healing, this interactive presentation uses dance movements and sound from didgeridoo. This is supplemented by impressions of spontaneously captured photography on the intensity of a healing arts session that was taken at dawn in the desert of Saudi Arabia. The main subject of the photograph was a senior nurse, turned patient, undergoing intense treatment for recurrence of cancer, and practicing gentle flowing yoga movement for the very first time beside two Australian yoga and didgeridoo artists. The sound of didgeridoo synergised with mindful movements of yoga and dance. The experience was described by the patient/nurse as “Dignified.... Beautifully mindful – being right here and right now – moving with renewed energy, grounded by sound of the didgeridoo and hope arising with the sun ...”

Dance and music was not condoned by the authorities in Saudi Arabia. Nevertheless, the presenter Dr Valli Batchelor successfully negotiated and facilitated accessible healing arts programs for women, children and staff at John Hopkins Hospital, Saudi Centre for Organ Transplant, Saudi Cancer Survivors Association and two local universities between 2010 to 2016 while based in Saudi Arabia with her family.

With the consistent support and valuable encouragement from co-presenter Dr Gary Christenson (then president of Global Alliance of Arts and Health), Valli further directed a series of community arts productions titled ‘Hollywood to Bollywood’ at several resident communities of Saudi Aramco Oil Company.

**Dr Valli Pillai-Batchelor** is an educator and a creative artist with expertise in engaging community through intercultural dance and music. Sustainable development issues on community health/wellbeing, violence prevention, gender equality, diversity, and faith are integral to her creative arts work. She is currently an advisor to Another Development Foundation in Sweden and honorary faculty to Vishtar Academy in Bangalore India.

Valli trained in Indian classical dance as well as African drumming, Indonesian, Latin American and Middle Eastern cultural dancing under various mentors, and holds professional certifications in mindfulness tools (University of Massachusetts Medical School), group exercise leadership (American College of Sports Medicine) and yoga teachers diploma (India/ London).

Valli co-founded Journey Towards Hope Dance Projects with her husband Dr Andrew Batchelor in 2002, using intercultural arts (dance/ movements, music and theater) to engage, educate and empower participants from diverse backgrounds, to promote community health. Through development of partnerships with multi-stakeholders, her workshops and performances traversed 19 countries within Europe, Middle East, the USA, Latin America, Caribbean and Asia – and engaged general population as well as special groups of cancer survivors, Seniors, paraplegics, indigenous communities, widows from post-war zones, victims of domestic violence and clergy abuse, survivors of stroke, HIV, post-traumatic stress disorder, the blind, deaf and women prisoners.

To date her work has received the Western Australian Multicultural Services award, The Australian Crime and Violence Prevention Award, Mover of Just Peace from Geneva, collaborative partnerships with global organisations such as UN Women New York, and the International Women Judges Association, and was acknowledged as a Promising Practice in the Database of Australian Institute of Family Studies in 2012. Valli is currently based in Melbourne with her husband and three children and continues to work internationally.

**Dr Gary Christenson** is Chief Medical Officer at Boynton Health on the University of Minnesota Twin Cities Campus, adjunct Associate Professor of Psychiatry in the Department of Psychiatry, and a distinguished Fellow of the American Psychiatric Association.

Gary has special expertise in college mental health and the interface of arts and medicine. He oversees Boynton’s Healing Arts program, which includes a permanent art collection, special exhibitions, and live musical performances in co-ordination with the university’s Music Therapy Program. Gary also serves on the Community Advisory Board of the university’s Weisman Art Museum, and has served leadership roles in local and national arts and health organisations.

He was a featured speaker at the first five The Art of Good Health and Wellbeing conferences and was the 2012 recipient of Arts and Health Australia’s Award for Excellence in International Leadership in Arts and Health. Gary’s article ‘Conceptualizing the Arts as Tools for Medicine and Public Health’ was featured in the Journal of Applied Arts & Health in 2013.

Gary has a particular interest in creative methods of public health messaging and has used the visual arts, musical events, and circus arts to increase awareness of mental health issues and resources on campus. In addition to art-centred programming, he is co-founder of the university’s Pet Away Worry and Stress (PAWS) program, which is the largest campus-based animal therapy program in the world.

*\*Dr Gary Christenson will appear via Skype. He did plan other presentations for the conference, including A Multi-faceted and Creative Approach to Address Student Mental Health on a University Campus and Educating City Planners on Employing Public Art to Improve the Health of Their Community, but has been forced to withdraw due to family health issues. We wish him well.*

# DR VALLI BATCHELOR & SCOTT ROMAIN

## Morning Didgeridoo Yoga with Valli and Scott

Greet the morning with meditative yoga postures, synergistically flowing with healing sound from the didgeridoo.

This will be a 30-minute rejuvenating session of integrating sensory vibrational journeys with breathing, movements and sound instrument – connecting mind and body with land, sea and air.

**Dr Valli Pillai-Batchelor** is an educator and a creative artist with expertise in engaging community through intercultural dance and music. (See further details above.)

**Scott Romain** has had a lifelong interest in ancient traditions and their enriching connections to land and sea. Scott travelled through Australia and overseas sharing these teachings through sound, breath, movements and meditation, integrating sensory vibrational journeys with breath and sound instruments to help nurture positive change.

Scott acknowledges indigenous artist Tommy Crow, of Alice Springs, for acceptance and teachings. Scott, who is member of the AECG Aboriginal Educational Community Group, on Sydney’s Northern Beaches, has been active in song and dance for over 25 years, including playing the didgeridoo with yhhe indigenous people.

Since 2006 Scott has been teaching surfing with Manly Surfschool, involving Aboriginal people with the Bush to the Sea, with Aboriginal children, their Aunties and Uncles travelling from Brewarrina to share ocean skills.

# KERRY BLAKE

## Atrium Project

Atrium Installation is an innovative solution to a residential aged care facility’s aesthetic challenges, coupled with a unique artistic project supporting CALD (culturally and linguistically diverse) beliefs and identity, with ongoing benefits.

We sought to devise a culturally specific project to enhance the site and improve the visual impact of a difficult outlook, onto brick walls and windows. We also took the opportunity to boost residents’ creativity, encourage engagement and increase the focus on residents’ capacities. The benefits of this project are ongoing, as artworks are changed according to seasonal and cultural celebrations, reflecting Chinese ‘folk traditions’, like Chinese New Year, the Autumn Lantern Festival, Moon Festival and Dragon Boat Festival, as well as Western Christian traditions such as Christmas, Easter and national celebrations like Australia Day, as many older Chinese residents embrace both Eastern and Western beliefs.

The ongoing project space is where the Art Therapist and staff devise and instigate art projects which are then generated by residents themselves, and occasional family members, often using industrial discards and/or recycled materials. Artworks are then suspended from the installation mechanism inside the atrium space, to be viewed both from the ground floor, and from the first floor simultaneously, as many windows look onto this lightwell.

The Atrium Installation was realised from a project funded via a cultural grant from Ashfield Council. The grant allowed for the employment of a Mandarin-speaking UK-trained Community Artist to work closely with residents and staff, volunteers and family members, in collaboration with the Art Therapist throughout the many stages contributing to the overall success of the program. Our Community Artist was from mainland China, so introducing a native Mandarin speaker meant the possibility of broader communication among some residents and staff, as many Chinese-born employees are originally from Hong Kong, and are often Cantonese speakers.

**Kerry Blake** is the Art Projects/Art Therapist for Sydney South-East Region Uniting Residential & Health Care. She has been a practising artist for over 35 years and experimented with drawing, painting and simple printmaking. She also creates Artistbooks.

Kerry completed her Master of Art Therapy at the University of Western Sydney in 2011. She was previously a Community Worker in post-hospital care, where she met many wonderful elders and became interested in working with art and ageing.

ADRIANE BOAG

Drawing into Dark – Workshop

Dusk, twilight, failing light can be a time of melancholy and uncertainty, and also of great beauty. Dusk alters the colour contrast between objects in the landscape to become a rapidly reducing palette of tones. Many artists have recorded this time of day.

In this workshop, the changes of light as day becomes night will provide unique opportunities to draw colour and form in the environment. The reflective quality of the river surrounding the Sails venue, the pool garden and sculpture by a Japanese artist provide the perfect setting to connect with the landscape.

This workshop will start half an hour before sunset and finish an hour later. Participants will begin the workshop using pencil on white paper, to capture form and to consider positive and negative space. As the light changes, darker coloured papers will encourage participants to reflect on the effects of fading light in the sky and how the relationships between objects as well as foreground and background are affected.

The workshop will finish with discussion on the ways each participant made choices to work under conditions that rapidly alter the ability to see in the same way.

All materials provided. Maximum of 15 participants, this workshop can be repeated.

Creating Environment

This presentation will explore the relationship between art, health and the environment.

During the winter of 2018, the National Gallery of Australia developed a public programs initiative focused on ‘wellness’. Winter Wellness created a banner or brand which the NGA could use to spotlight the connections between the visual arts and health. This initiative began with an evening launch, Artidote, which showcased opportunities for social engagement and intellectual stimulation, and provided a balm for the spirit. In the subsequent three months of the Winter Wellness program, various aspects of Artidote were expanded to include lunchtime tai chi, yoga and meditation sessions, performances and performance art, gallery talks, a weekly drop-in choir, and a public forum connecting health and wellbeing to the environment. Winter Wellness made use of the values expressed across the suite of established Assisted Programs, including tours for people living with dementia, visitors with mental health conditions, and carers. Winter Wellness offered the inherent benefits of this focused engagement to the broader community.

‘Wellness’ is defined as mental, physical and spiritual health, and the program is built on research that supports the beneficial impact that visiting a gallery, or engaging in cultural activities, has on wellbeing. A gallery is a place where aesthetic values and choices influence many decisions. In an environment that is so carefully considered, with displays and design that reflect the importance of deep and rich stimulation, both works of art and the gallery environment support the mental, spiritual and thus physical health of individuals and the community.

For some visitors, the environment of the gallery provides an important opportunity to consider and value the aesthetic decisions they make in their own lives: the aesthetics of the everyday. Can applying aesthetic values developed in response to works of art increase happiness and wellbeing? And, what relevance do aesthetics have in influencing attitudes towards the natural world of the environment outside the gallery?

This presentation will explore the complimentary relationship between art and health, as it exists alongside the complimentary relationship of the environment to health. Furthermore, it will examine whether works of art can refine and intensify our experience of the connections between art, health and the environment.

**Adriane Boag** is a Program Co-ordinator at the National Gallery of Australia. She has a Visual Arts degree with Honours in Painting and Sculpture from Sydney College of the Arts. A focus of her gallery work is the annual National Summer Art Scholarship, a program of nearly 20 years standing which offers upper secondary school students a unique hands-on experience of career options within the visual arts.

Adriane represents the gallery as an advocate for social inclusion and access for diverse audiences, including the highly successful Art and Dementia Program. In 2010 a training workshop for regional Arts and Health professionals was developed as the Art and Dementia Outreach Program. The training workshop has been delivered in 30 regional galleries across Australia.

VERITY BROOKES & DAVID RYAN

The GeriActivists: a Future Vision in Virtual Reality

The GeriActivists is an iterative investigation in cultural futuring that seeks to raise awareness about collective cultural heritage and poor health outcomes of Seniors in St Marys, western Sydney, an area characterised by high socioeconomic disadvantage. Over 14 months, illuminart engaged with elders and artists across diverse communities. Our methodology uses a ‘cultural futuring’ process to produce qualitative, contextual data expressed as 360° virtual reality (VR) stories. The principles of participatory community arts and cultural development underpinned the methodology in response to research that revealed residents are anxious about their public safety.

Multiple points of view are presented. In one film, Darug artist Leanne Tobin, represents First Nation perspectives. In another, CALD (culturally and linguistically diverse) migrants and established communities speak to their future descendants. The stories range from an acapella Maltese farmers choir to creekside Persian New Year celebrations. The films are immersive group experiences, fusing virtual reality with performance and animation.

The process of ‘cultural futuring’ invites elders to discourse with their future descendants. We asked, how will their children’s, children’s children experience St Marys in the future? The Seniors also identified significant locations to recast their cultural rituals into changed landscapes, environments and timelines. Participants played a visible and active role in the production of digital art to defy some myths and misconceptions of ageing.

This is an immersive experience of VR for the audience, which encourages empathetic responses and raised awareness between generations and cultures. We hope The GeriActivists experience may foster social cohesion and improve wellbeing in the present by preparing communities to overcome psychological barriers in the future.

The GeriActivists is a partnership between illuminart, Western Sydney University, Nepean Multicultural Access, St Marys Area Cultural Development Project and funded by the Australian Government through The Australia Council and Create NSW.

**Verity Brookes** is a creative producer who works with artists and communities to create quality artistic outcomes that achieve positive social change. Her practice is rooted in creative community activism informed by a degree in Social Ecology, which gave her a firm theoretical grounding with a focus on systems thinking, community development and organisational change and imagination in action.

She went on to complete a Graduate Diploma in Community Cultural Development at the Victorian College of the Arts in 2009. Working in community arts and cultural development then became the practical application of her theories.

Over the past six years, Verity has worked in local council as a Cultural Development Co-ordinator and applied these theories and honed her skills in real-life complex and highly demanding situations. During her time at council she specialised in project development and delivery, grant administration, space activation/placemaking and public art.

illuminart are creative producers who illustrate and illuminate your story using spectacular light and immersion. They are Australian leaders in building projection, permanent architectural projection; storytelling, interpreting and sharing local heritage; urban transformation and creative initiatives through public art; digital/cultural leadership projects; interactive and immersive projects; projection mapping; and curating, training and mentorship.

Illuminart was founded in 2007 by projection arts pioneer Cindi Drennan, who established a new model for developing digital media collaboratively, supporting arts and culture to shine in regional communities in outback South Australia. Today, illuminart employs a national team of projection arts and illumination specialists who work on commissioned and self-produced works stunningly presented throughout the country, winning awards for excellence in business, inclusion and innovation.

**David Ryan** supports illuminart to develop new projects in western Sydney and regional NSW by drawing on his background in cultural, education and film projects. This work is interdisciplinary. We use creative tools, including digital video and projection to gardening and mechatronics, to generate ideas and inspire audiences. Working at the grassroots, David responds to the needs of the community, on projects which have social, cultural and economic impact.

This process of creative collaboration is often situated outside the traditional gallery or performance spaces, at festival, events or public celebrations. ‘I believe this process of inclusive public engagement not only supports our social ecology, in city and country areas, but that such work can help to maintain both human health and natural resources’.



ELAINE BURKE

It Started with a Toad...

In 2010 Hull marked the 25th anniversary of poet Philip Larkin's death with a year-long arts festival, Larkin25. The festival's signature project was Larkin with Toads. Developed by Elaine Burke, this award-winning three-month public art project, featured 40 giant, colourful toad sculptures that formed a trail though the city of Hull and the county of East Yorkshire.

The project proved a pivotal moment in the city’s cultural life, and an initially sceptical local population fell completely in love with the toads. The project was a catalyst for businesses and arts to come together, and powerfully demonstrated the importance of culture to the life and economy of the city. Elaine Burke led a comprehensive evaluation, which examined the many impacts of Larkin with Toads.

In 2011, Mike White, Director of Projects, Centre for Medical Humanities at Durham University, gathered 25 Arts and Health leaders to form an international network to support research and practice in community-based Arts and Health. Elaine Burke and Margret Meagher were both present at this colloquium and, having read the Larkin with Toads evaluation report, Margret invited Elaine to advise her on developing a similar project in Port Macquarie. Hello Koalas was born!

Hello Koalas is now in its third year of award-winning success. Meanwhile, in Hull, the Toads continue to inspire. To the nation’s surprise, Hull was awarded the title of City of Culture 2017 – a game-changing cultural regeneration opportunity that has proven crucial to the fortunes of several UK and European cities. Hull’s successful bid for the title was based on several elements, with the Larkin Toads proving the city could deliver a large-scale project, and generate a highly engaged business community which backed Hull's bid – both of which were vital to Hull’s win.

Toads were also a catalyst for new kinds of relationships between arts and business, who were inspired to look at creative ways to connect with and give back to the local community. Elaine has developed a new suite of community wellbeing projects in Hull and East Yorkshire, funded by businesses. This represents a new and innovative way to develop arts and health – with new partners in the heart of local communities.

Arts in Health: Developing and Sustaining Services

Elaine Burke is a registered Art Psychotherapist, and a former NHS Senior Manager who has successfully developed and managed two innovative creative services. As head of Art Therapy services for children, she developed a thriving arts therapies service across specialist children’s services, comprising child, family and adolescent mental health; learning disabilities; and specialist paediatric care and respite services.

As Arts and Health Manager, she developed the UK’s first NHS specialist Arts and Health service. Hosted within public health, Elaine and her team worked across three NHS Trusts, providing Arts and Health programs to respond to specific healthcare issues including suicide prevention, first episode psychosis, dementia, depression, learning disability and specialist staff training. She and her team worked with vulnerable and hard-to-reach groups including: schoolchildren, young people in care, prison inmates, adult carers, young offenders, teenage boys, young adults with first-episode psychosis, adults with learning disabilities, adult and elderly mental health service users, secure psychiatric unit patients. She also led several healthcare environment and design projects.

Elaine’s current work is as an independent consultant. As well as working with Hull and East Yorkshire Hospitals Trust to develop their new hospital arts program, she works with a range of other community-based stakeholders to develop arts and wellbeing projects and partnerships.

This workshop will look at why and how the arts provide a uniquely powerful means to improve health and wellbeing – often successful where other interventions fail to connect and make real impact. This will include where and how creative approaches can be successfully deployed; the range of approaches the arts can offer; devising effective arts and health programs; growing and sustaining the work; partnerships and champions; strategic underpinnings and frameworks.

**Elaine Burke** is an Art Psychotherapist and Arts and Health Consultant, Hull and East Yorkshire Hospitals NHS Trust. She is a clinical specialist in child, adolescent and family mental health, and was head of Art Therapy for Specialist Children's NHS Services across Hull and East Riding. Subsequently, as a senior manager within the public health team across the Hull and East Riding NHS family, she established the Arts and Health Service in 2000 – the first of its kind in the NHS.

She now works independently, focussing on community-based work and partnering with private companies to develop new approaches to support wellbeing through the arts. Work includes: schools healthcare programs, hospital arts, business-funded arts and wellbeing programs, Arts and Health evaluation and organisational development.

TRACEY CALLINAN & CHRISTINE MCMILLAN

Arts OutWest: An Innovator in Arts and Health

In 2016 Arts OutWest was engaged as the Culture and Arts Consultant for the Lachlan Health Service (LHS) Culture and Arts Program. This was part of the redevelopment of the Forbes and Parkes Hospitals. The LHS Culture and Arts Program aimed to use culture and arts to create an environment of health and wellbeing. Arts OutWest has undergone an extensive consultation process to identify priorities for the program. Six main recommendations were established from the consultation process. Consequently, we developed programs that engaged many sections of the community.

The LHS Aboriginal Signage project incorporated Wiridjuri signage and translations into signage at the hospitals. This program won two awards including Western NSW Local Health District Chief Executive’s Award, and is being rolled out across the WNSWLHD.

The evaluation of the project was undertaken by Dr John Rae integrating typical qualitative evaluation approaches with an arts-based approach. The LHS Project was supplemented by additional funding from a NSW Arts and Health Framework grant which enabled the music program to be developed with the training of musicians and presentation of the program.

This presentation will look at the way the program was developed and delivered, its challenges and successes, outcomes and future.

**Tracey Callinan** is an arts manager and musician. She has been the Executive Director of Arts OutWest, the regional arts development organisation covering Central Western NSW and based in Bathurst, for almost 10 years. She previously worked on the Creative Partnerships program at Arts Council England, Sydney Conservatorium of Music, Future Music/Roland Corporation and various positions in music education.

Tracey has just submitted her PhD thesis on regional creative industries. She has managed performance programs for festivals including four years at Wirksworth Festival in Derbyshire, UK, and currently conducts two community choirs and works regularly as a harpsichordist. In her role at Arts OutWest, Tracey has worked extensively in Arts and Health programs in hospitals, aged care, mental health and with people with a disability.

**Christine McMillan** is the Arts and Health Co-ordinator at Arts OutWest (AOW). She has co-ordinated the Arts and Culture program for the redevelopment of Bathurst, Parkes and Forbes Hospitals. She is on the Western NSW Local Health District Aboriginal Art Work and Signage Strategy Working Group and the NSW Arts and Health Leadership Group. She is a co-curator for Cementa INC, a regional contemporary arts festival.



Guitarist and improviser Mat Brooker will weave his way through flamenco, blues, rock and Middle Eastern influences during the opening reception on Monday night.

MICHAEL CAMIT

Widows of Parramatta: Tapping into the Potential of Black Humour to Engage Arab Australians in Engaging with Organ and Tissue Donation

In Australia, there are currently 1400 families waitlisted for a life-saving organ transplant. While there is growing support in Australia – with one in three Australians aged 16 or over (or 6.5 million) registering their donation decision – people from culturally and linguistically diverse backgrounds (CALD) have lower rates of registrations.

Storytelling from community members of a group has been proven to set agendas for communities. As such, the NSW Organ & Tissue Donation Service and NSW Multicultural Health Communication Service produced a five-part black docu-comedy called Widows of Parramatta .

It is the story of Layla, Jamilie and Jenny, who have been friends and neighbours for 20 years and their Arab Australian views on life and death in Western Sydney. The series follows the three over-70 year-old Lebanese-Australian widows discussing their lives while drinking Arabic coffee, cleaning headstones and rolling vine leaves. These women will discuss modern and olden day life, and share how their children annoy them but their grandchildren don’t; the rituals around death in the Arab community, general gossip and who cooks the best ‘baklava’.

Black comedy in tone, Widows of Parramatta will see the widows at the cemetery cleaning their husband’s graves and remembering the men in their lives and the rituals around burying them. They talk about plans for their own funeral and consider their mortality regularly, contemplating on the question, “What if their husband’s heart was in someone else’s body?”

In the series, the widows recall their early days in Australia – and all that was weird and wonderful about being a migrant in the 1960s till today. This web-based docu-comedy series is directed by Arab Australian filmmaker, Fadia Abboud, whose previous projects include I Luv U But, an award-winning web comedy series exploring the serious side of being Arab and gay.

Photovoice in the 21st Century: A Workshop and Exhibition of a Photovoice Project with Syrian Refugees to Navigate the Australian Health System

With the conflict in Syria, the past five years have seen a marked increase of Syrian refugees in Australia. Most have low English language skills and struggle with navigating and accessing the Australian health system.

Existing initiatives to orient Syrian refugees to the health system in Australia include an Arabic language booklet based on previous understanding about the health information needs of newly arrived migrants and bilingual information sessions. While these initiatives provide general information and are understood by Syrians who speak Arabic, the information has not been tested with Syrian refugees considering the Syrian context. It also assumes that what is important to health services is also important to Syrian refugees.

To facilitate their voices and perspectives, Syrian refugees were given a more prominent platform, Photovoice, a participatory communication approach that combines photography with grassroots social action.

This workshop will outline the theory and practice of Photovoice with Syrian refugees: how it was updated using today’s tools such as smart phones with built-in camera and social media. A brief presentation will describe how the 1990s approach to Photovoice was adapted to address language barriers and combined with bilingual health presentations.

The workshop will display 17 selected photos from 23 participants and how the photos and themes were developed and refined, how critical conversations resulted with participants forming a closed Facebook page as a forum to ask further questions to the Australian health system and how the Photovoice project was able to lobby senior health officials in investigating barriers and challenging experiences that Syrian refugees faced in using the health system (eg health services not using professional interpreters). It will also report on the interim results of participation in the Photovoice by Syrian refugees.

Photovoice: A Project with Indian Women Who Are Carers and/or Have Lived Experience of Mental Illness

Most initiatives targeting CALD consumers of mental health have been top-down, using direct translations of existing mental health awareness campaigns. To explore effective engagement and collaborative communication to raise mental health awareness in the Indian communities in NSW, the Mental Health Commission of NSW funded the NSW Multicultural Health Communication Service due to its previous success with the Pink Sari project in increasing access by women from Indian backgrounds to breast screening services.

Along with a backdrop of 15 selected Photovoice projects and captions, this workshop will outline information about the project and stories of individual empowerment, community development as well as collaborative work that the participants and project organisers are conducting to address mental health stigma in the Indian community of NSW.

It will also highlight how the Photovoice project was combined with skills such as video-making (using smartphones) and media skills interviews for participants to prepare them to tell their stories to their communities.

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. Go to www.mhcs.health.nsw.gov.au.

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.

DOMINIC CAMPBELL

Creativity and Ageing: A Strategy

This presentation will include an oral component and workshop, examining the role of creative practice in response to the social and health impacts of demographic change.

Ageing Festival Workshop

Start your creative ageing festival now. The ambition of this session is that participants lead a creative ageing event within a year.

**Dominic Campbell** is co-founder of Creative Aging International developing innovative strategy to better adapt individuals and systems to ageing, through creative and entertainment models that encourage people to “fall in love with their older selves.” A director of the Bealtaine Festival, the world’s first nationwide arts festival celebrating creative ageing, he was previously artistic director of Ireland’s St Patrick’s Festival and co-curator of the Theatre of Symposia series with Dublin’s Abbey Theatre where he helped establish a network of artists working through theatre in conflict zones.

An inaugural Fellow of the Global Brain Health Institute for Equity in Brain Health, and a life-long Atlantic Fellow he is a 2018 Next Avenue Influencer on Aging.

Currently he is developing active collaboration across sectors between artists, scientists, health workers and policy makers responding to the social and health impacts of demographic change while articulating the transitions of contemporary aging and its narratives.

KIRSTY CARR

Everyday Super Powers: Exploring Intuition in Ageing

The Australian aged care system is generally considered to provide high-quality services. However, it is a system that is under stress to do more with less, with an ever-increasing ageing consumer base. There have been a number of examples where providers in the sector are providing poor care and failing to respond to the needs of consumers. There are also growing issues of loneliness, social isolation and a lack of engagement.

‘Aged care has become a business, not a service. It’s a business in which the people to be served are not considered. Despite flashy amenities, the personhood of the residents is not attended to. At best, there is nothing in place to nurture their spirit, to prepare them for a peaceful end. At worst, they are neglected, antagonised and frightened until they die. The residents move on silently and no more is heard of them. There is no aftermath, no feedback, and no accountability.’ – Carer of a person living in a residential aged care home.

It is vital that we look at new and innovative ways to support older people to live rich and full lives. It is equally important that we support the aged care workforce to deliver high-quality, person-centred care. Quality of life can be improved purely by harnessing the power of our natural abilities to create.

We have a wealth of intelligence available to us outside of cognitive thought – that of imagination, intuition and instinct. When we hone this non-cognitive intelligence not only are we more creative, free and fulfilled, but our quality of life improves. While logic, strategy and reason have their place, there is a whole wealth of intelligence that is not being explored. The power of intuition and creativity can generate connection, enhance communication and increase empathy. This, in turn, can better meet the needs of older people, improve quality of care and quality of life, and support the aged care workforce to meet these needs.

**Kirsty Carr** has a unique background spanning 11 years of experience across government, not-for-profit and private sectors in Australia and internationally. Traditionally trained in health and behavioural science (BA Hons Population Health/Marketing, Mastery in Creative Development), she went on to become a high-level creator and innovator in the realms of public health, ageing, diversity, and engagement.

She is currently the National Policy and Strategy Advisor at Dementia Australia and concurrently runs a training company where neuroscience meets creative development to unlock human potential with her business partner, Dr Kaushik Ram.

She is a master facilitator and trainer, having led several high-profile projects and events including: the National Roundtable on Research in Ageing and Aged Care for Older People from Culturally and Linguistically Diverse Backgrounds at Parliament House; Cultural Responsiveness training to over 500 corporate staff across Australia in partnership with SBS; Community Needs Analyses in various new and emerging communities for NSW Government, and mental health organisation, Lifeline; and Unlocking creativity seminars for individuals and corporate clients including We Work, the Sterning Group and the Intrinsic Brilliance Institute.

In 2017, Kirsty founded her own business specialising in creative development and breakthrough strategy, the key focus being connecting people and organisations to their unique creativity and natural abilities to reach new levels of success. She has empowered hundreds of people to break through to their highest human potential through her distinctive teaching methods. These include accessing intuition, heightening self-awareness and creatively overcoming psychological limitations. This, coupled with a raw and real approach and an incredible ability to relate with people, makes her a powerful teacher, coach and leader in her field.



GABRIELLA CARROLL

**Gabriella Carroll** is Conference Chair and manages the day-to-day challenges across the Conference week. Gabriella is a Mental Health Social Worker in private practice providing therapeutic counselling in the Port Macquarie-Hastings and Rehabilitation Social Work at Port Macquarie Private Hospital.

NICKI CASSIMATIS

Poetry as Self-Care: Journey to Beauty Joy and Peace Workshop

This highly interactive workshop is for those wishing to dip their toe into the cool waters of self-care via the poetic. Participants will explore the role of beauty and creativity within the ‘ordinary’ through playful curiosity, sensory reflection and the written word. The capacity for poetry to succinctly capture, distil and validate human experience makes it an invaluable tool for personal growth and development, transformation and healing.

Participants will share in the presenter’s own experience of writing poetry for well-being in order to understand the transformational power of the written word. The presenter’s poems and poetry art will be shared, followed by a discussion on the value of interpretation and the difference between literary criticism and personal poetry.

Participants will sample activities and be introduced to various techniques and approaches in order to cultivate the sensory and emotional power and value of personal poetry. Poetry will be discussed as a source of personal meaning, problem-solving and stress management, and follow-up references provided.

Participants require no prior creative writing or poetry experience.

Poetry at the Crossroads: More than Just Words

‘Since the Sumerian poet Enheduanna carved her odes to the goddess Inanna in cuneiform tablets more than 4500 years ago, civilisations have expressed their most beautiful, tragic, triumphant, and perceptive thoughts through poetry.’ This poetry has provided a rich resource and window into human experience for creative writers, educators, philosophers and social, cultural and political historians, among others.

In our own day, the growing Health Humanities movement across the globe is creating interdisciplinary opportunities for writers and poets to bring the healing power of the written word into the everyday lives of ordinary people, to enhance wellbeing and promote healing. This will have the effect of broadening the ‘scope and reputation’ of writing and literature, beyond the realm of the traditional vocational and academic functions of writing. It can then be acknowledged as a highly accessible and, dare I say, indispensable tool in the wellbeing toolkit, for use within a broad range of settings (educational, clinical, organisational and community), and as a worthy arts discipline in its own right.

This presentation aims to provide a vision for poetry, journaling and the act of writing that brings it to the heart of Arts and Health consciousness, as both a preventative and restorative tool for wellbeing and joy. The presenter will provide a reflection on poetry as ‘voice at the cross-roads’, making appropriate references to work from pioneers in this field and citing examples from her own experience of writing poetry, and that of her clients, to illustrate the creative, healing and transformational power of words. She will then lead participants through a series of guided activities designed to encourage social and emotional connection to the writing process and to encourage an appreciation of the limitless potential for words and voice as both a stand-alone modality and in multi-modal approaches to the expressive Arts and Health.

**Nicki Cassimatis** has over 25 years of experience teaching languages in schools and in community pastoral care roles, working with children and adolescents. An ‘accidental poet’, her three chapbooks, The Cake Shop & Other Morsels, Cosmos and Tapestry, were published in 2016 and 2017 under her pseudonym, Veronica Cassiane. This work is the poetic distillation of a personal recovery journey from the darkness of mid-life depression and anxiety into light, hope and reclaimed joy.

Nicki is a student of mental health practice (University of Queensland), with a special interest in the role of creativity and therapeutic writing as tools of wellbeing. A passionate advocate for both community and the healing and transformational power of words, Nicki has done oral presentations and workshops at various national and international conferences and events, including TEDxUQ, and most recently, in the UK, at the 7th International Health Humanities Conference. Through her consultancy (VC Poetry: Poetic Care for the Soul), she offers tailored workshops and has collaborated with organisations such as Aftercare, Arafmi, MIFQ and the Queensland Writers’ Centre.

In 2017, she co-founded Createplace, a creative collaborative of like-minded practitioners of story and arts for health, based in Brisbane. Her ongoing motivation is to raise awareness about the poignancy of poetry, journaling and the act of writing, in a world crying out for transformation through the arts.

RACHAEL CAVANAGH

Art in the Trees: the Practical Application of Art in Delivering Successful Forest-based Visitor Experiences

NSW State Forests encompass beautiful landscapes, supporting biodiverse environments of native flora and fauna. They provide the opportunity for a plethora of recreational experiences unable to be supported by other public land managers, and play a vital role in the tourism industry through growing local and regional visitor economies. They are a place for sustainable and renewable timber production. They are diverse and wild.

While State Forests have endured for over a century, the focus on creating meaningful visitor experiences is more recent. Realising the potential of the landscape to create new nature-based destinations, and incorporating visual and applied art, is now an integral part of forest stewardship and management. Population growth and the increasing pressure of urbanisation and suburbanisation sees green spaces, including State Forests, become so important as respite, an escape, a place to play and somewhere to rediscover our links to the natural world. Our forests and natural environment are scientifically proven to reduce stress and improve wellbeing. They are soothing and restorative places for the soul, body and mind. State Forests are also important Aboriginal landscapes. Seeking permission to share stories of our first people is also a critical part of the process of creating successful forest visitor destinations.

This presentation discusses two examples where the aforementioned elements have come together to create forest visitor experiences, where the development of Aboriginal, artistic and commercial partnerships were integral to this outcome. The first is Sealy Lookout, an award-winning destination that combines architect-designed picnic and lookout infrastructure, walking tracks, a commercial treetop enterprise, local Aboriginal partnerships, cultural tours, indigenous mural spray art, sculpture (sharing local Gumbaynggirr story icons), a painted koala and the sounds of language and song to entice visitors. Increasing visitation, growth in first-time visitors and visitor satisfaction ratings demonstrate the continued success of this site.

The second example is an Aboriginal place, formerly public walking tracks and a lookout, reinvigorated through a partnership between Forestry Corporation, a local Aboriginal Land Council, a sculptor, and interpretive and graphic designers. The power of photographic imagery is also discussed – as a tool for marketing, inspiration, engagement and sharing memories.

**Rachael Cavanagh** is Aboriginal Partnership Liasion at the Forestry Corporation of NSW.

MELISSA MEI YIN CHEUNG

We Do Not Even Give Space to the Fear: Healthcare Professionals’ Reactions upon Viewing Patients’ Drawings of Their Asthma Experience

Patient drawings of their illness have provided rich insights into their personal experiences and perspectives in various health conditions. It is not uncommon for patients and healthcare professionals to have contrasting views about health and illness. These differences can influence communication, rapport, treatment and consequently clinical and psychosocial outcomes. Our study aimed to explore this alignment of perspectives by asking healthcare professionals (n=23) to view and respond to adults’ drawings and accounts of their experience of asthma. A qualitative inductive approach utilising a coding process was used to cluster thematic material from the interviews.

Upon seeing the patients’ drawings, most healthcare professionals’ immediate reaction was one of surprise. They did not expect the vivid portrayals of the psychological and social burden asthma placed on patients. Although healthcare professionals agreed that fear of dying from asthma could be a logical feeling for patients, they found patients’ expression of this fear in their drawings very revealing, as it was something often overlooked in consultations. The drawings, they felt, had allowed them a deeper glimpse into patients’ fears and concerns. The patients’ drawn expressions prompted them to consider their clinical approach and whether they ask patients the right questions during consultations.

Overall, healthcare professionals found viewing patients’ drawings of their asthma simultaneously confronting and eye-opening. They saw value in this form of patient expression as they were able to gain a better understanding of the patient perspective and what mattered to the individual. From a practical translation viewpoint, several healthcare professionals suggested that patient drawings be implemented as a patient take-home activity in clinical settings and as an educational tool for healthcare professionals and health students. Based on these findings, we propose there is potential for patient drawings to bridge the disparity between healthcare professional perceptions and the patient experience.

**Melissa Cheung** is a PhD candidate at the University of Sydney School of Pharmacy. She is a practising pharmacist, interested in patient experiences of chronic conditions. Her PhD research explores patients’ and healthcare professionals’ perspectives of asthma through the medium of drawings.

# ANNETTE COULTER

## Enhancing Psychological Health Through Art

This workshop introduces how art is used to provide an area of transition where strong emotions and unresolved issues can be safely processed. For children and young people, families and couples, difficult issues can be defined, explored and sometimes resolved. Dealing with relationships, grief, trauma, conflict and self-reflection can be difficult to articulate and is often enhanced through creative expressive engagement. Art activity offers an alternative way to express strong emotions and provides an area of transition from childhood to adulthood.

Art Therapy offers an opportunity to safely process an array of confusing thoughts and feelings about challenging life issues that may be affecting school, work and relationships. Research supports that creative brain development is enhanced through art activity that focuses on self-expression. Annette will share basic principles when using creative self-development as the focus in art project work. This might be a once-off intervention, or it might be a planned program of art-based activities. Whether working individually, in a group or with a family/family subsystem, there are basic principles that ensure creative expressive activity enhances health and is a positive experience.

Through taking part in an experiential workshop, participants will gain skills in safe art practice with a therapeutic edge that enhances creative expression, stimulates self-reflective thinking, encourages personal growth and fosters self-awareness.

**Annette Coulter** is an Art Psychotherapist, art educator and published author as well as an accredited (IDT) Interactive Drawing Therapy practitioner, trainer and supervisor. Her background includes mental health, community welfare, education, child/adolescent psychotherapy, disability and family/couple therapy. She has pioneered the establishment of Art Therapy in Australia, the UK and South-east Asia and has taught post-graduate Art Therapy in Australia and overseas.

Currently, through the Centre for Art Psychotherapy, she provides consultation, supervision, education and customised training. Annette is a clinical member and an Accredited Supervisor of the Psychotherapy and Counselling Federation of Australia (PACFA), co-founder and an honorary registered member of the Australia and New Zealand Arts Therapy Association (ANZATA).

Recent publications include: The Introductory Guide to Art Therapy: Experiential Teaching and Learning for Students and Practitioners, 2014; and cited chapters: Art Therapy ‘Down Under’: Perspectives on the Profession from Australia and New Zealand, in D. Gussak & M. Rosal (eds) The Wiley Handbook of Art Therapy, 2015; Australia - Family Art Therapy: Dots Meaning and Metaphor, in C. Kerr (ed) Multicultural Family Art Therapy, 2015; Contemporary Art Therapy with Transient Youth, in H. Burt (ed) Art Therapy and Postmodernism: Creative Healing through a Prism, 2012; Came Back – Didn’t Come Home: Returning from a War Zone, in M. Liebmann (ed) Art Therapy and Anger, 2008; Couple Art Therapy: Seeing Difference Makes a Difference, in E. Shaw and J. Crawley (eds) Couple Therapy in Australia: Issues Emerging from Practice, 2007.

# JUDE CRABTREE & CAROL GASTON

## Creating Wellbeing, Creativity and Resilience through the Arts in a Remote Aboriginal Community in the APY Lands South Australia

This presentation describes the journey from Art Teacher and Curriculum Designer to demonstrating the power of art in promoting wellbeing, creativity and resilience in an indigenous community. The recently Commonwealth-funded Nintintjaku Project, initiated by the presenter and the (now-retired) Kaltjiti Art Centre Manager Beverley Peacock, engaged families, the Fregon Anangu school students and teachers, and Kaltjiti Art Centre artists in many art-related activities. Leading up to this project, Jude facilitated, over two separate occasions, community-developed murals for the Fregon Anangu pre-school and school buildings. A highlight of the Nintintjaku Project was panels for the encasement of the fuel cages outside the Kaltjiti Store.

All art activities engaged the whole community; fostered collaboration and teamwork; strengthened their right-brain thinking; developed literacy and numeracy skills in creating A5 bilingual story books about each child and engendered a commitment by the whole community.

Anangu children do what they want to do and they want to demonstrate their artistic abilities. The project indicated that when this is promoted, they are focussed and produce quality work. The project reinforced this behaviour by engaging Kaltjiti artists as mentors and families as supporters. The watchful eye and quiet discipline of Elder artists brought out the innate creativity of the children instilling a sense of confidence, pride, respectful behaviour and a general feeling of wellbeing. This project recognised that Anangu children all have familial connections to artists and provided them with opportunities to grow their artistic talents and recognise the potential pathway to employment as an artist.

An outcome of this highly successful project is the development of an exciting, co-operative employment model. This model will provide the opportunity for kungas and watis (young women and men) to transition to a proposed social enterprise. It will also show a collaborative intent between the state and federal governments and the Fregon Anangu School and Kaltjiti Art Centre. This proposed social enterprise complies with three of the governments strategies – Safety & Wellbeing; Jobs, Land and Economy; and Culture and Capability.

A short film on the Nintintjaku Project will be shown.

**Jude Crabtree** started her professional life as a primary school Art Teacher in Victoria. She moved to South Australia in 1974 and, within a year, she became the Primary Art Advisor for one of the regions. During that four-year period, she developed One Approach – Planning an Art Course in a Primary School. This was subsequently placed in all primary schools in South Australia.

Jude resigned her position in the state education system and proceeded to do contract work which led to her first visit to the APY Lands in 2004. This experience, and becoming a grandmother, reignited her interest in the importance of art in early childhood development.

After one year as the Art Teacher at Fregon Anangu school, Jude advocated for earlier intervention at the level of mums and babes. She was then funded by a State Government grant (Indigenous Rural & Remote initiative) to pilot her thinking on the use of visual arts in promoting wellbeing for learning in pre-school. This proved to her that it was necessary to start using the visual arts in the early years to foster an interest in writing in English.

Jude also realised she was ignorant in Aboriginal culture and had no experience in working with people whose first language was not English. She researched the effects of pre and post colonialism on Aboriginal culture, which assisted her in developing a deeper understanding of their particular child-rearing practices and generated a desire to work directly with indigenous mums and babes.

At the same time, Jude revised One Approach with an emphasis on Anangu children. Jude received federal funding for a 3½ year project, Anangu Families as First Teachers, which she developed and which was rolled out across the APY Lands. This led to the recent two-year Nintintjaku Project, based in Fregon, which was funded by Prime Minster & Cabinet. In August Jude will commence a CAMHS funded art based project in the APY Lands.

**Carol Gaston AM** started her professional life as a nurse and has worked in the Victorian, Western Australian and South Australian health systems. She worked as a nurse in a remote Aboriginal community and as a volunteer in Bangladesh, Nigeria and Malaysia. She was self-employed for 21 years and acted as an advisor to human services public, private and not-for-profit in SA and the Northern Territory. She also worked for the World Health Organisation in the Asia, Pacific and African regions.

Carol has been Chair of the Cancer Council (SA); a member of Cancer Council Australia; a Governor of the Adelaide Bank Charitable Foundation, Chairman of the Alexandrina Council Arts & Cultural Committee, and a member of the Board of ECH (formally Elderly Citizens Homes).

In 2008 Carol was appointed a Member in the General Division of the Order of Australia (AM) for services in Health and Nursing and for Humanitarian Work in Australia and overseas.

Since then Carol has established the Goolwa and District Community Bank, which has put over \$120,000 back into the community since its inception seven years ago. In 2012 she received the local Business Association Community Award for establishing this community enterprise.

In 2014 Carol initiated the establishment of a Community Centre in her local district. As a result of this initiative, Alexandrina Council awarded Carol its Community Service Award. The centre is currently developing a social enterprise by purchasing a local small business. More recently Carol has been a volunteer worker on the Prime Minister and Cabinet’s Nintintjaku project at Fregon in the APY Lands.



Singer, harpist, pianist, songwriter and choir director Rose Wilson will perform at the 10th Anniversary Conference Dinner.



MICHELLE CRIPPS

From a Creative Environment to Arts in Clinical Care: Establishing Creative Health in South Australia's Largest New Public Hospital

The value of Arts in Health was recognised by governments across Australia with all state and territory Federal Cultural and Health ministers endorsing the National Arts and Health Framework in 2013. In South Australia this framework was the foundation for explicitly incorporating arts into the new Royal Adelaide Hospital as part of the healing environment, woven through the architecture and design of the new hospital.

The Centre for Creative Health (CCH) was established to build on this, using arts, design and other creative initiatives across the continuum of care – promoting a healthy lifestyle, through to treatment, recovery and end-of-life care. The main objective was to develop a range of CCH programs and projects in a variety of settings across the hospital precinct based on international clinical evidence that arts programs, public art and the built environment can improve patients' health and well-being.

The first task was to contribute further to the healing environment. Art exhibitions, artist residencies, performances and installations – both permanent and temporary – have all taken shape. These include CCH initiatives, cross-hospital Arts in Health collaborations, working with South Australian festivals and supporting university initiatives.

The more difficult second task was to introduce arts into clinical care. Not only traditional art and music therapy, but developing new roles and new ways of working that saw artists being paid and valued for their work, becoming part of clinical teams and respected and valued for their contributions. This is now well underway, with projects underpinned by research funding and artists in residence, diversional artists and arts therapists all involved.

With clinical governance through the hospital's Allied Health Directorate and financial governance through The Hospital Research Foundation, developing policies and procedures, working within safety and quality guidelines, creating new roles and building the brand were all ongoing aspects to be considered. Has it been easy? No. Is it worth the effort? In every sense, yes. And this is just the beginning...

**Michelle Cripps** has a background in Education (Arts), Event Management and Philanthropy and, having worked across a range of government organisations, is well suited for the role of Director of the Centre for Creative Health.

Michelle was a Senior Teacher, Tasmanian Education Consultant then Fellow Lecturer at the University of Tasmania, where she completed a Master's in Education. After 20 years, Michelle moved into event management, managing and producing events as diverse as education department productions, to Federation celebrations, Special Olympics Opening, Closing and Civic Ceremonies and major community celebrations such as New Year events and a bicentenary military tattoo.

Michelle then moved into a more strategic events role as Regional Event Consultant for Northern Tasmania. Here, Michelle built the capacity of events to meet national, state and local criteria before moving to South Australia where her focus turned to health. Michelle worked as Senior Advisor, Events and Engagement for Health Workforce Australia and as Manager of Major Donors, Women's and Children's Hospital Foundation.

Michelle has been a member of a number of boards, including past president of New Horizons Club (Disability sport) and is current board secretary of Chamber Music Adelaide. She now combines her arts, events and health knowledge and experience in working in government environments with her philanthropic skills to lead the Centre for Creative Health team.

JANE W. DAVIDSON & MICHAEL FINE

Centre for Creative Ageing and Wellbeing: Universities of Melbourne, Newcastle, Queensland and Macquarie Working with Industry

Creative arts activities, particularly in a group format, offer unique ways to access multiple psychosocial and neurobiological functions, simultaneously engaging cognitive, motor, emotional, and social dimensions of healthy functioning.

The Centre for Creative Ageing and Wellbeing aims to identify the critical components of culturally sensitive creative arts programs that lead to concrete benefits for brain health and social engagement in older adults. It will articulate common properties of the most successful forms of creative arts engagement, and identify their neurobiological mechanisms of action.

The Centre will make effective and scalable creative arts engagement opportunities available at individual, community, industry and government levels for all who comprise the culturally diverse older population. The active creative engagements that will form the backbone of the investigation extend from performing arts to creative writing, including digital and web-based media.

All engagement, research, and implementation activities are informed by the transdisciplinary concepts of Dr Gene Cohen's Human Potential Developmental Phases in the second half of life:

- i) mid-life re-evaluation of priorities and exploration of new goals;
- ii) retirement/liberation, wherein the increased discretionary time affords the pursuit of new activities, including creative endeavours;
- iii) summing up, the desire to share experiences with, and “give back” to, family or society, including mentoring; and
- iv) encore, turning attention to one's legacy, coupled with the desire to make a final contribution.

Gene Cohen attributes this turn towards creativity partly to changes in future time perspective (the realisation that one must make the most of the time left) and partly to specific brain changes (eg, changes in connectivity patterns), and personality and interpersonal gains with maturity (eg, improved emotion regulation and post-formal reasoning skills). In this presentation we shall explore the Centre's scope and discuss its key projects.

Jane W. Davidson is Professor of Creative Arts at the University of Melbourne and also Associate Dean Research for the Faculty of Fine Arts and Music. For the past eight years she has been Deputy Director of the Australian Research Council's Centre of Excellence for the History of Emotions.

Jane initially worked as a postdoctoral research fellow in psychology at Keele University, then as a lecturer in music at City University, London. She then worked at University of Sheffield for 13 years. While in the UK, she also taught on a sessional basis at The Guildhall School of Music and Drama in London.

Jane moved to Australia as the inaugural Callaway/Tunley Chair of Music at The University of Western Australia (UWA) from 2006 to 2013. Jane has five core areas of study: Arts and Health, artistic development, historically informed performance practices, emotion and expression in performance, and vocal studies.

She has published extensively in the disciplines of music psychology, education, and history of emotions, as well as reflective practice research. She has been the successful recipient of research grants internationally, and is a frequent reviewer for academic funding bodies and publishers.

As a practitioner, she has worked as an opera singer and music theatre director, collaborating with groups such as Andrew Lawrence-King's Harp Consort, Opera North, and the West Australian Opera Company. She continued her practical work at UWA, co-ordinating the Voice department and offering a range of repertoire classes and staged productions. Now she supervises many postgraduate singers, alongside a range of performers, teachers, and music psychology and musicology scholars. She is the Co-Director of the Master of Music in Opera Performance at Melbourne University.

**Prof Michael Fine** is Honorary Professor of Sociology at Macquarie University. He has researched and published on aged care in Australia and internationally for over 30 years. He is Co-Editor of the International Journal of Care and Caring, former President of the AAG (NSW) and currently serves as a member of the NSW Ministerial Advisory Council on Ageing and the Ministerial Advisory Committee on Carers.

He is author of a regular column for Aged Care Insite, and is the Principal Investigator of the research program Ageing Well at Home: Measuring the Impact of Community Care for Older People, and ARC- funded study that developed and conducted the first successful field trials of the ACCOM – The Australian Community Care Outcomes Measure. In his other life, Michael is also a keen musician, singer, guitar player and President of the Troubadour Central Coast Folk and Acoustic Music Club.

DR RYLEE DIONIGI

Creative Ageing: Evaluating Dementia-friendly, Arts-based Programs in Port Macquarie, NSW Using an Authentic Partnership Approach

Our project is framed in an authentic partnership approach that involves ‘working with’ people living with dementia as partners, rather than ‘caring for’ them (Dupuis et al., 2012). This approach aligns with the relationship model of care; recognises how people living with dementia have traditionally been excluded; values joint learning and sharing; and incorporates the ‘lived experiences’ of everyone involved. It also includes regular critical reflection and highlights the collective capacity for social change and personal empowerment, particularly for people living with dementia (Dupuis et al., 2012).

Specifically, we want to enhance the quality of life of people living with dementia in the Port Macquarie area by examining their experiences in creative and arts-based programs. The arts are a powerful way to transform the lives of individuals and reduce the stigma and social exclusion associated with people living with dementia (Baines, 2007; Bungay & Clift, 2010; Dupuis et al., 2016a,b). Current local dementia-friendly, Arts and Health programs, such as Creative Ageing Art, Hands-On-Heritage and TimeSlips Heritage, have not been formally researched, despite Port Macquarie being recognised by Dementia Australia NSW as a community taking positive steps to make it dementia-friendly (Bartholomew & Moore, 2014). We intend to conduct six in-depth qualitative case studies on such programs from the perspectives and experiences of people living with dementia, their families, carers, health care workers and community members through in-depth interviews, focus groups and observations.

Our qualitative research approach allows us to tap into people's perceptions, memories and hopes, which gets to the heart of what a positive care experience looks like for people living with dementia (Dupuis, 2016b). Our findings will include the voices and contributions of people living with dementia, resulting in an evidence-based model, and guidelines for others delivering similar programs in Australia. Therefore, our research has the potential to translate into better clinical practice by collecting stories of dementia care in a variety of ways, identifying program strengths and best-practice examples of quality care experiences, and then using these as a foundation to facilitate change and improve care experiences for everyone involved (Dupuis et al., 2016b).

# DR RYLEE DIONIGI, DEBBIE SOMMERS & LISA HORT

## Authentic Partnerships in Healthcare: Facilitating Creativity, Collaboration and Critical Thinking Workshop

In this workshop, you will learn about a relationship (or relational, community) model of care called ‘authentic partnerships’ which is being used in creative and arts-based dementia care contexts to improve quality of life and care for people living with dementia, their families, health care workers and community members. Basically, an authentic partnership approach involves ‘working with’ people living with dementia as partners, rather than ‘caring for’ them (Dupuis et al., 2012), but it can be applied in any healthcare context.

In some healthcare contexts, it is often assumed that the person in need of care is incapable of making decisions or meaningful contributions to their care, their lives or other people, which results in their exclusion from decision-making processes and reinforces the dominant top-down, biomedical model of care (Dupuis et al., 2016a,b). Authentic partnerships is an alternative, relationship-centred model of care that involves individuals, their families, health care workers, researchers and the community in the decision-making processes and recognises the value of collaboration in improving the quality of life of everyone involved. It values joint learning and sharing, includes regular critical reflection and highlights the collective capacity for social change and personal empowerment in the care context.

In this workshop we encourage you to ‘think outside the square’ and share ways in which you think you could (or perhaps discuss why you think you cannot) adopt an authentic partnership approach in your organisation or line of work. We want you to begin with a focus on the strengths of an organisation or program (show appreciation toward the positives and life-giving) and then discuss how it is (or could become more) collaborative (or why it cannot). Finally, we want you to be provocative through creative ideas and radical thinking that would be applicable in your healthcare or work context.

To facilitate your creativity, collaboration and critical thinking, this workshop is led by local Charles Sturt University academic, Associate Professor Rylee Dionigi, local artist and creative ageing practitioner, Lisa Hort, and Debbie Sommers from Port Macquarie Museum and Historical Society.

**Dr Rylee Dionigi** is Associate Professor, Socio-cultural Dimensions of Sport, in the School of Exercise Science, Sport and Health at Charles Sturt University, Port Macquarie, NSW. She has published widely in the fields of sport sociology, ageing and physical activity, health, exercise psychology, and leisure studies. She has taught in the sociology of active living and ageing, sport and exercise behaviour and supervises students in the sociology of sport, leisure, health, ageing and education.

Rylee has expertise in qualitative methodologies and extensive knowledge on the personal and cultural meanings of sport, leisure and exercise participation in later life. In her book (research monograph), Competing for life: Older people, sport and ageing (2008), she argues that the phenomenon of older people competing in sport is a reflection of an ageist society which continues to value youthfulness over old age and reject multiple ways of ageing. Overall, her work offers a critique of health promotion trajectories related to ageing and calls for an acceptance of diversity and difference in older age. This critique is evident in her co-edited book (with Michael Gard), Sport and Physical Activity across the Lifespan: Critical Perspectives (2018).

**Lisa Hort** is a Creative Ageing Practitioner and a certified TimeSlips Creative Storytelling Facilitator. She holds a Diploma in Fine Arts and is currently completing a Bachelor of Creative Arts and Design. In addition, she has completed specialised studies in Arts, Health and Dementia through the University of Tasmania and through Dementia Australia.

Lisa trained with the National Gallery of Australia as an Arts and Dementia Program Facilitator and has extensive skills in co-ordinating Access for All programs.

In 2016, Lisa attended the Create Change Institute in Milwaukee, USA to further her education through the course, Transforming Care for Elders Through Creative Engagement, with Professor Anne Basting, founder of the TimeSlips method.

On her return, Lisa approached the Port Macquarie-Hastings Council (PMHC) Place-Making Team with a proposal to deliver a creative ageing exhibition, Creativity Has No Age Barriers, in partnership with Catholic Care of the Aged, for their 2017 ArtWalk event.

In 2016, Lisa also established The Postal Art Swap program, an international exchange project designed to connect Australian Seniors with those living in other parts of the globe through the making of art. In 2018 this program further developed in partnership with the Port Macquarie Historical Museum, culminating in the Postal Card Connections project. This project was a collaboration between local community groups and elders in Canada BC.

Lisa has also partnered with the Port Macquarie Historical Museum since 2017 to establish and deliver history-focused disability-friendly programs. More recently, Lisa has been engaged by PMHC to develop and facilitate dementia-friendly programs, Hands on History, and a dementia-friendly video for the 2019 ArtWalk, as part of the Four Seasons in One Dementia Day grant.

Lisa has presented at the Creative Ageing Forum (2017), The Big Chat: About Creative Ageing Forums (2017), The Catholic Health Australia: Inaugural Arts in Health Awards (2017), The RED Conference: A Dementia Friendly Workshop (2017), and The Big Chat: About Creative Ageing (2016). Lisa was awarded the Creative Ageing Award at the 9th Annual International AHAC Conference (2016) and her program TimeSlips Heritage was shortlisted for the Arts in Health Award (2017).

Debbie Sommers retired to Port Macquarie in 2002 and began volunteering at the Port Macquarie Museum to meet people and to get involved in the local community. She was inspired to begin documenting the museum's collection in 2003 and has been doing so ever since.

Debbie is currently the volunteer curator at the Port Macquarie Museum. She is passionate about making regional cultural heritage collections and their stories more accessible to everyone through people-friendly programming. In 2017 Debbie was awarded the Museums and Galleries NSW Individual Volunteer Achievement Award.

# MAJELLA EDWARDS

## Artificial Intelligence and Its Relationship with Human Meaning in Images

In a world first, humanistic artificial intelligence can now understand human meaning, emotion and the relationship that people have to their digital image collections. Developed by two Australian women, Sortal is a learning personal assistant that can sort and manage personal visual information, while still placing people central to their experience.

The underpinning technology can ‘extract human meaning’ and is highly flexible, according to its user. Sortal learns what is important to each individual so that their digital images can be easily accessed when they want them – one photo from thousands in just one second.

Over the past 15 years, digital photography has changed the way people live. People now document their lives on a scale never seen before. On a daily basis, people create and consume more images than they can manage. It is estimated that individuals may create more than a million images across their lifetime. To date, there has been no efficient method to help people manage this quantity of visual information in a personalised and meaningful way.

This creative technology can be used therapeutically, to assist people to manage their life's events and to also help as a form of enhanced memory. Sortal can sift through ‘digital junk’ to find aspects of people's lives that matter, particularly as people progress through different life stages. Sortal has broad application as it can be used by individuals in their personal lives, all the way through to large corporate collection management systems. It can be used in the work place to manage image collections collaboratively in team environments and across different industries.

**Majella Edwards** is an Olympian, artist, CEO and co-founder of a creative technology company called ARTlife Solutions Pty Ltd. She has over 10 years experience working in leading cultural institutions such as the Australian War Memorial, the National Library of Australia and the National Gallery of Australia. She has a long background in photography, collection management, visual arts, creative workshop facilitation and, more recently, in arts psychotherapy. She now works with cutting-edge technology that uses newly developed humanistic artificial intelligence to manage people's image collections and ‘understands’ human meaning and emotional connection.

# LIONEL EVANS

## Far From the Maddening Crowd, Revisited

These PhD studies sought to identify how the sense of self of individuals with Asperger's syndrome was manifest within a six-domain health model consisting of: Emotional, Intellectual, Life Planning (work/life balance), Physical, Social and Spiritual. These domains formed the structure of the qualitative face-to-face interview-based research instrument.

The research sample consisted of interviewing 25 individuals with a diagnosis of Aspergers. A second group of 25 people consisted of the parents, siblings or partners of individuals with this diagnosis. The second interview group answered the same research questions but posed from a ‘witness-based’ perspective.

The presence of high levels of stress and anxiety were found to be ubiquitous within individuals with a diagnosis of Asperger's syndrome in the research sample. Levels of stress and anxiety were identified as escalating unchecked until participants experienced ‘meltdowns’. The cause of the escalation was attributed to the presence of Sensory Processing Issues that impeded the participant's ability to accurately identify their emotions and their ability to recognise sensory feedback that they were stressed. The inability to recognise the symptoms of stress meant that stress prevention activities were not enacted. This meant that participants’ levels of stress continued to build unchecked until they reached a point of becoming overwhelmed by stress.

The subsequent meltdown saw participants seeking isolation within their homes. Participants sought out increasingly confined spaces until their environment's scale was small enough that it began to foster a sense of comfort. It was during this time of supportive enclosure that participants began to undertake or consume different artistic media. The media ranged from writing ‘Bad Mood Poetry’, writing Gothic poetry, to playing the cello, to drawing. During their artistic pursuits, the participants described a sense of ‘recalibration’ and entering a period of ‘recovery’ in which they became ‘recharged’.

It was concluded that artistic activities could be used to identify how participants felt when they first became stressed and anxious. Representations that describe ‘this is how I am when I am anxious’ could be utilised to avoid meltdowns.

**Lionel Evans** is a PhD Candidate with Central Queensland University whose studies centred on individuals with a diagnosis of Asperger's syndrome (DSM-5 Autism Level 1) form and how they develop their sense of identity. The study featured a multi-domain health framework for the 18 research questions. The research found that during times of sensory overload individuals with Autism self-directed towards art-based activities in order to regain a sense of balance. Participants retreated, re-calibrated their sensory overload and then recovered.

Lionel's current employment is the Information, Linkages and Capacity Building (ILC) Manager with the Indigenous Wellbeing Centre, based in Bundaberg, Queensland. From this vocational base, he hopes to further research the beneficial effect of pursuing the arts on the health of individuals with disability from a range of cultural backgrounds.



## ANDREA FARLEY & KERRILEE KIMBER

### Mindfulness + Art Therapy = Colourful Calm

Andrea Farley, an Art Therapist, and Kerrilee Kimber, a Mindfulness coach, make a great team for this hands-on workshop. Schools have expressed their need for assistance. They are dealing with difficult situations every day: students who are suffering from trauma, anxiety and not coping with stressful situations. Teachers are struggling to cope, and students are suffering.

By combining mindfulness meditation and MeCards (colourful collage with poetry), we deliver a process in schools that fits within a busy classroom environment and assists students and staff to reduce feelings of anxiety and stress. We then train the teachers to deliver the program, giving ongoing support and stability to students. Teachers have found this art therapy beneficial for their own wellbeing.

This unique combined process of Art Therapy and Mindfulness interlinks by allowing each to bring its own specific techniques that improve a person's emotional language and sense of self. Mindfulness has a history thousands of years old, but in recent times has exploded in popularity. With a multitude of research articles available, there is strong evidence for the benefits of using meditative techniques to reduce stress and anxiety.

The Art Therapy tool used in this application, known as 'MeCards 4 Kids™', was developed by Nancy Weiss and Jane Raphael (2013) as a means of giving individuals emotional language and the power to express through a non-threatening process using colourful collage and poetry.

We will share our stories of success with this program and our hurdles in delivery. This workshop is fun, engaging and hands-on, giving the participant the experience of creating their own MeCard. Participants will leave with enhanced knowledge of this engaging tool and the resources to take it into their own work settings.

**Andrea Farley** is a Health Promotion Professional and Art Therapist with Gippsland Lakes Community Health in East Gippsland, Victoria. She has a history of working in supporting youth, community development and disability. Her contribution to personal growth and insight through art therapy practices has contributed to a holistic approach to individuals' wellbeing.

'After years of working in the youth and disability fields I discovered through my working experiences that by using different art mediums, children and adults could express their thoughts and emotions freely, hence my passion to work with the Art Therapy process,' she said.

Art therapy is based on the theory that the creative act can be healing. It helps people express hidden emotions, reduces stress, fear and anxiety and provides a sense of freedom. Working under the community health umbrella has given Andrea the opportunity to work with a wide spectrum of clients from Carers on Respite Days to Parkinson's sufferers, clients with chronic pain and depression, obesity, and children dealing with trauma. 'Art Therapy is a process that helps with the expression of thoughts and emotions when words are often too difficult to say'.

Andrea and her co-worker Jane Christie have been awarded two Excellence Awards; Arts and Health in Rural and Regional Australia and Health Promotion at the Art of Good Health and Wellbeing 5th Annual International Arts and Health Conference in Sydney.

**Kerrilee Kimber** is a Mindfulness Coach at Gippsland Community Health, Victoria.

## FIONA FITZPATRICK

### Express Your Selfie: The Role of Art Therapy in Youth Early Psychosis

More than 75% of mental health issues develop before a person turns 25. Yet traditional services aren't always well equipped to address the obstacles that may prevent young people from accessing mental health support. With a focus on early intervention, headspace offers creative, accessible and youth-friendly support and programs that help young people on their road to recovery.

As part of the Youth Early Psychosis Program at headspace in Western Sydney, young people who are at risk of developing, or who have had a first episode of psychosis, can access a range of functional recovery support options. This includes art therapy. Imagery and art-making tap into our earliest ways of understanding the world and can invigorate a young person's sense of identity, igniting hope and a sense of possibility for the future. This is a crucial element that the creative process can offer in therapy – the opportunity to reimagine a sense of self.

This presentation outlines how art therapy was used to engage and support a young person who had experienced his first episode of psychosis. For 'Jackson' art therapy not only offered relief from symptoms of his psychosis, it was also a profound way for him to get a different perspective on his life and the way he related to others.

'Jackson' has given permission for images of his artwork to be shared in this presentation. He hopes that it might help people understand that "art isn't just about pretty pictures" (his words).

**Fiona Fitzpatrick** B.Ed, MA (Art Th.), AThR, Grad Dip Family Therapy is currently enjoying her 20th year of being an art therapist. She works at headspace in Western Sydney, as part of the Functional Recovery Team in the Youth Early Psychosis Program. Fiona is passionate about the role of art and creativity in youth mental health. In addition to her art therapy work with individuals, she facilitates art therapy groups and workshops at headspace.

Her work emphasises a strengths-based approach, helping people to discover and celebrate their unique gifts in order to find meaning and purpose in their life. As a practicing artist, Fiona is passionate about the power of art therapy to support people through periods of change and growth.

## ANNE GALLACHER

### The Luminate Story

Luminate, Scotland's creative ageing organisation, aims to ensure that older people across Scotland have access to high-quality arts and creative activities, whatever their circumstances and wherever they live.

Anne's presentation will tell Luminate's story, from its launch as an annual creative ageing festival in 2012 to its new beginnings in 2018 as a year-round development organisation with a biennial festival.

Scotland has an ageing population, yet research tells us that people over the age of 65 in Scotland engage less with the arts and culture than younger age groups. This issue, along with the increasing evidence of the positive impact of creative activities as we age, prompted Creative Scotland, the Baring Foundation and Age Scotland to come together to set up Luminate in 2012. Launched as a month-long nationwide creative ageing festival, Luminate took place every October between 2012 and 2017, featuring events in arts venues, community centres, village halls and care homes. In 2017 it included over 320 events from the Scottish Borders to Shetland.

Over the years Luminate has gradually introduced a year-round advocacy and development program alongside the festival, and this has had an extremely positive impact on the development of creative ageing practice in Scotland. As a result, 2018 has seen a major change for the organisation, with the festival becoming biennial and an extended year-round development program being introduced.

Anne's presentation will explore the impact of the festival, outline the rationale behind this recent change, and discuss the early progress of this new working model. If Luminate has proved anything over the last six years, it's that creativity has no age, and this presentation will give you an insight into the many ways that Luminate is ensuring that creative activities enrich the lives of older people in Scotland.

**Anne Gallacher** is Director of Luminate, Scotland's creative ageing organisation. Born and educated in Scotland, Anne's career in the UK cultural sector has included posts with Aberdeen International Youth Festival, Birmingham City Council's arts and events team and West Midlands Arts (now Arts Council England, Midlands). She was Education Director with Birmingham Royal Ballet from 1999 until 2007.

Awarded a Clore Cultural Leadership Fellowship in 2005, Anne subsequently joined Watford Palace Theatre as Executive Director. She went on to work as a consultant for a range of cultural organisations, including the Royal Opera House, BalletBoyz, A New Direction and Arts Council England. Anne returned to Scotland in 2012 to become the founding Director of Luminate, which works with communities, artists and cultural organisations to support the development of creative ageing practice across Scotland.

## ELIO GATTI

### Who Ordered Humble Pie?

This presentation will explore several reasons why a local government could become a powerful partner in the promotion and support of creativity and wellbeing in a regional setting. There are, however, limitations that frame and contain the scope of local government involvement. Understanding these boundaries and addressing their constraints upfront can lead to establishing a cultural dialogue with more informed and mature expectations.

Elio will share some practical considerations born out of a long and partly successful professional experience.

**Elio Gatti** spent two decades working as an academic by day and dramaturg/director by night with theatre and movement companies in Sydney, Canberra and Adelaide. He spent the following two decades as a public servant, building communities in regional NSW using creativity, theatre, poetry and philosophy as his main tools. His work has been recognised by several regional and state awards in the field of cultural development.

He has recently established a regional cultural development centre supporting professionals and programs in the field of creativity and wellbeing. He is the Director of Salus Creatives.

GARY GLAZNER

'I Shot an Arrow into the Air...': The Alzheimer's Poetry Project

By 2050 the number of people aged 65 and older with dementia is estimated to increase from 5.3 million to a projected 13.8 million. Pending effective treatment there is a need to meet these patients' cognitive and behavioral needs, and participatory group interventions grounded in the cultural arts (eg dance, music, poetry, storytelling, and theatre improvisation) have been emerging as a possible approach. The Alzheimer's Poetry Project (APP) is one such program, a non-pharmacological intervention for groups of people with dementia where a trained facilitator uses poetry to inspire creative self-expression, reduce social isolation, and provide social and intellectual stimulation.

Since 2003, APP has conducted poetry sessions in 32 states and seven countries in different cultures and languages including English, German, Polish, Spanish, Korean, Japanese, Mandarin and Hmong. In thousands of sessions spanning more than 15 years of APP programming, facilitators consistently report observable improvements in participant attention, engagement, communication skills, and mood, and have observed the appearance of creation of new memories as participants demonstrate the ability to recall activity content across poetry sessions. APP is now undertaking research to document and understand these observed changes, study the impacts of APP facilitation on the beliefs of nursing home staff and high school students who are trained to facilitate the intervention, and pilot testing a novel behavioural observational technique.

Reciting poetry is unlikely to change the progression of dementia, but it can help change the narrative of how we, as a society, perceive dementia. Changing that narrative to include examples of creativity and moments of joy, and the tantalizing possibility that it can positively affect the consolidation of new short-term memories into long-term memories, alters the perception of dementia from an experience defined by isolation and lost personhood to one of social vitality and enduring personhood. This shift may help combat the stigma of memory loss and promote more humane and effective care environments and therapeutic strategies for working with these patients.

**Gary Glazner** is the founder and Executive Director of the Alzheimer's Poetry Project (APP) and Poet in Residence at this conference. The APP was the recipient of the 2013 Innovations in Alzheimer's Disease Caregiving Legacy Award and the 2012 MetLife Foundation Creativity and Ageing in America Leadership Award. The National Endowment for the Arts listed the APP as a 'best practice'. Gary is the author of Dementia Arts: Celebrating Creativity in Elder Care. In 2014, he began working in the Arts and Corrections field with his poetry and improv program, at the Unit for the Cognitively Impaired, at Fishkill Correctional Facility in upstate New York. In 2016, Gary designed and co-taught Creativity in Elder Care, for the University of Arizona Medical School. In 2014, with support from the NEA and the Poetry Foundation, he launched Poetry for Life, an intergenerational program that brings students of all ages together with people living with memory loss to perform and create poetry. The APP has provided programming in 32 states and internationally in Australia, Canada, England, Germany, Poland and South Korea.

DR ANNA GOULDING

Resilience and Ageing: Culture, Creativity and Community

This presentation uses data from a participatory theatre workshop and qualitative interviews with a range of older people to understand their conceptualisation of resilience and the strategies they have used to overcome challenges experienced throughout their life course. Findings develop the field of cultural gerontology by revealing how cultural participation, as defined by the participants themselves, can foster psychological, social and cultural resilience (Wild et al, 2013). We explore the 'aesthetic encounter', which has been described as the interaction between the participant and the aural, visual and narrative properties of the cultural object (Varriale, 2016). This is necessary to articulate what is specific to engaging the arts, as opposed to other activities involving social interaction. Engagement with the arts has been found to aid personal reflection and provide pleasure, appreciative experience and the development of knowledge. However, the extent to which such opportunities are open to all is questioned.

In What Ways Can an Age-friendly Approach to Co-production Transfer Power to Participants? Translating Ideology into Practice

This presentation examines how a voluntary sector organisation's use of co-produced methods can help develop age-friendly places.

Using perspectives from older people and voluntary sector professionals involved in the project at both a strategic management and local-level, this study examines two key issues. First, it explores the tensions involved in managing the process to ensure older people are supported in developing projects which involve and are representative of their wider populations. Second, it assesses the role of the voluntary sector in negotiating cross-sector partnerships. Specifically, the presentation questions the potential for co-produced methods to provide an alternative to statutory and non-statutory service delivery. It moves forward the assumption that co-production is a value in itself (Voorberg, Bekkers and Tummers, 2017) by examining the precise ways rhetoric is reflected in practice, and the associated risks and opportunities. In highlighting an age-friendly approach to co-production, findings also have implications for the voluntary sector working with different populations facing different social challenges.

Dr Anna Goulding is a Research Associate in the Institute of Health and Society, Newcastle University, UK. Her research examines how cultural engagement relates to people's everyday lives and meaning making process. She explores the psychosocial barriers to engagement alongside the processes and outcomes of participation. Central to her work is investigating how motivation intersects with age, class, ethnicity and gender. Her research in the fields of art consumption in the contemporary art gallery, lifelong learning and wellbeing specifically addresses questions of cultural value. Previous research has focused on the impact of art gallery educational programs upon participants in terms of developments to their knowledge and understanding, self-confidence and sense of identity. With a background in gallery education, I am keen that research has a practical application and feeds into contemporary gallery education practice, providing meaningful experiences for participants.

KEN GRANNEMAN

Enlivenment (Workshop)

Working for the past six years with young adult mental health patients at Uspace, I have noticed that across the diagnostic spectrum, ruminative thinking is a common and debilitating symptom which limits the individual's sphere of influence. This results in inertia and subsequent lowering of self-esteem. Coupled with the flattening of affect associated with psychotropic medication, the prognosis for self-determination is further eroded, resulting in a protracted and profound existential cynicism that pervades the patient's vision of the world and their place in it. Ruminative thinking is a left brain function which can in younger patients be exacerbated by traditional CBT & DBT.

Enlivenment is a one-hour program drawing on a broad palette of psycho-physical activity. Focussing on the act of expression, rather than the content, Enlivenment promotes a shift into the right brain. The accompanying Alpha wave activity facilitates access to the unconscious and the capacity to bring it into relationship. This process is both pleasurable and profound. The individual's presence is enhanced and they leave the room lighter, more connected and able to approach the more traditional therapies from a more energetic perspective; the pain of separation redeployed by volitional means.

**Ken Granneman** trained as an actor in the early 1970s. To support himself, he also trained as a Psychiatric Nurse at North Ryde Psychiatric Centre, where he became interested in movement therapy. He became a movement teacher of actors and then a drama teacher in high schools, where he observed that students who were experiencing emotional/behavioural difficulties often found solace in the drama studio.

Ken has always maintained a hybrid profile, working in both the arts and therapy. His postings include: University of Western Sydney, Masada College, St Aloysius College, Barker College, Sydney Clinic, Evesham Clinic, Northside Clinic, Uspace - St Vincent's Private Hospital. Ken presented his Enlivenment program as part of the Big Anxiety Festival in 2017.

CAROLYN GUICHARD

Innovative use of the Arts to Educate the Community about Health

Your Health Link National Photographic Competition and Exhibition is a health literacy program developed by the Mid North Coast Local Health District (MNCLHD) and is endorsed by the NSW Health Centre for Population Health, NSW Office of Preventive Health and the Healthy Kids Association. The competition aims to provide a platform for the community to express their concept of Healthy Life | Healthy You and increase health literacy by linking the community to the wide range of health information on the Your Health Link Website.

It also seeks to improve the health of individuals and communities through the arts. This program encompasses the guiding principles and functions of the NSW Health and the Arts Framework. It supports the Premier's Priority, Tackling Childhood Obesity and each state and territory Healthy School Canteen Strategy, through the Competition School Program, which provides funding for healthy school canteen programs.

It aims to Make Healthy Normal. This NSW health campaign challenges our current perceptions of what is normal, and provides simple and effective solutions to help us make healthy choices and create a new, healthy normal. The campaign is a key component of the NSW Healthy Eating and Active Living (HEAL) Strategy, preventing overweight and obesity in NSW 2013-2018. The Competition has four categories: Primary and High Schools, Mobile and Open (which is open to all Australian residents).

**Carolyn Guichard's** passion for photography commenced in the late 1970s when she started her career as a wedding photographer. Carolyn later trained as a Registered Nurse and has over 35 years experience in the health industry in roles such as Nurse Educator, Nurse Manager and Director of Nursing.

Carolyn's interest in the creative industry saw her expand her skills to include film production and graphic art. Carolyn is currently the MNCLHD Integrated Multi-Media Unit Manager, where she leads a team of talented photographers and filmmakers who also provide website and graphic art services to the district.

Carolyn is the Program Manager/Developer for the District's Your Health Link suite of health literacy programs, which incorporate the Your Health Link National Photographic Competition, Your Health Link TV and the Your Health Link Website which delivers over 700 links to evidence-based health organisations to the community nationwide .

Carolyn has a Master's degree in Learning and Development majoring in Learning Design and utilises these skills to design programs that are informative and easily accessible. Carolyn is currently studying a Bachelor of Digital Media to broaden her skill set in digital communications. She has a keen interest in arts and its ability to transcend boundaries, transform environments, bridge cultural, cognitive and mental health barriers. Carolyn envisages the potential for Arts in Health to include the visual, the sensorial and provide more effective engagement through creative communication strategies.



# DR SHAUN HALOVIC

## How Naruto Helped Me Understand the Conversational Model: an Example of Graphic Medicine

Mental illness and the consequent treatment is complex, and the communication of that complexity among psychotherapeutic professionals can be difficult. This difficulty however, pales in comparison to the difficulty of the layperson's understanding of their mind's own inner workings and how best to treat them. How is a potential client supposed to choose a clinician or a therapeutic modality? Are they able to distinguish between Dialectical Behaviour Therapy (DBT) and Conversational Model Therapy (CMT) as the preferred treatment for them? These are questions that I struggle with, despite my training. Furthermore, the scientific literature is often inaccessible to the typical client, either through a lack of education, critical capacity or simply a lack of subscription access.

It is thus perfectly understandable that a client may feel overwhelmed and ill-equipped to decide how best to manage their own mental health. When a client does not hold sufficient understanding of these complex concepts, their agency in their own treatment decreases which, in turn, negatively influences the formation of a therapeutic alliance (Coleman & Neimeyer, 2015) and consequently their psychotherapeutic outcomes (Bohart & Tallman, 2010). It would therefore be wise to utilise a method of education for the lay person about the factors relevant to their own treatments.

'Graphic medicine' has recently been introduced into the medical literature (Farthing & Priego, 2016; Green & Myers, 2010; Williams, 2012) and refers to the use of comics/graphic novels as a medium to facilitate the understanding of medical information among the lay person and training health professionals alike. Graphic medicine could easily be applied to other similar mediums, such as anime, and may potentially benefit the education of a range of different scenarios that may traditionally be difficult to discuss. I will outline how the manga/anime of 'Naruto' has helped me learn CMT.

**Dr Shaun Halovic** holds undergraduate degrees in Psychology and Health Science and a PhD in Psychology. Shaun came primarily from a psychophysics research background. His doctoral research focused on the display and subsequent perception of basic emotions through the kinematics of human walking gait, and the various factors that influence that perception.

Since then, he has broadened his psychophysical research to include the audience experience of Australian Contemporary Dance, the infant perception of native accents from audio-visual information, the expression of emotions through song, dyadic communication through non-verbal communication in both adults and infants, and by musicians through musical performance.

More recently, Shaun has ventured into research on Conversational Model Therapy (CMT) within the Westmead Psychotherapy Program. More specifically, the measurement of adherence to CMT and the underlying decision processes that separate novices from expert clinicians. He has also worked in a range of industries related to the development of holistic health: education, fitness, disabilities, youth care, psychosomatic medicine, and currently co-ordinates the research arm of the Westmead Psychotherapy Program.

# MICHELLE HELDON

## Art and Dementia: Neuroplasticity and Contemporary Art

"It's waking up something that maybe went to sleep ... I have never been artistic but it inspires you to do something new."-- Artful participant

The Museum of Contemporary Art (MCA) received a grant in 2015 from the Vincent Fairfax Foundation that led to the development of Artful - a three year research program for people living with dementia and their care partners. Working with the Brain and Mind Centre (University of Sydney) the study looked at: Can a creative art program enhance wellbeing and markers of neuroplasticity in people living with dementia?

Professor Sharon Naismith and her team at the Brain and Mind Centre conducted approximately 50 pre- and post-interviews with Artful participants across the three years. Along with the support of Dementia Australia, this innovative program has aimed to make a difference to the participants by creating new connections and experiences through creative engagement with contemporary art, and to contribute to new research in the Art and Health realm.

The Artful research report contextualises the MCA's unique approach to deepening engagement and meaningful participation with contemporary art. The presentation will highlight the outcomes of this program and the research illustrating the impact creative engagement and participatory art-making can have on the life of someone with dementia and their support networks. Alongside the oral presentation, a workshop will be offered delivered by the Artful co-ordinator Michelle Heldon, that demonstrates an Artful session, giving attendees an opportunity to experience the hands-on art-making component of the program through the MCAs unique learning cannon.

**Michelle Heldon** is the Art and Dementia Co-ordinator at the Museum of Contemporary Art Australia. She has over 15 years of experience working in aged care and tailoring art activities for people living with dementia.

Michelle is a practicing Visual Artist based on the South Coast of Sydney, and 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 the UK, Greenland, Finland and Iceland. Her passion is working with the older generation, in particular people living with dementia and their care partners, to creatively explore self-expression and connection. Michelle has worked as a dementia-specific carer and artist educator. In addition to her Art and Dementia Co-ordinator role, she is the Arts Engagement Manager for HammondCare.

# CATHY HORSLEY

## Aesthetic Nervousness and Embodied Difference: Artists' Lived Experience of Mental Illness and Acts of Aesthetic Engagement

Existing research identifies an understanding of the intrinsic value of arts programs in providing the external environment that facilitates internal recovery (Jenny Secker, Kirsten Heydinrych, Lyn Kent & Jo Keay, 2018). There is evidence that Arts and Mental Health programs help people express experiences that are too difficult to put into words. Typically, the methodology of Arts for Health programs focus on the use of the arts in meaning-making and how artistic self-expression might contribute to maintenance or reconstruction of a positive identity. But does this approach undermine the aesthetic value of the works being created? Are we risking the opportunity for a deeper examination of the role of mental illness in extraordinary cultural production?

This paper investigates Arts and Mental Health as a distinctive cultural practice, where the unique stories of the lives of people with mental illness have the potential to move, provoke, educate and entertain, and to open new dialogues about what we think and what we know about the role of artists' lived experience of mental illness in the act of aesthetic engagement.

This paper proposes that the creative output of artists with lived experience of mental illness be investigated to support artists with mental illness to lead and shape creative practice, introduce new and diverse aesthetic forms and open new dialogue about what we think and what we know about individual artistic practice.

**Cathy Horsley** is an Arts and Cultural Project Manager and Producer in the field of inclusive practice. Cathy works in a range of capacities: as a producer of major arts projects, independent theatre production, large-scale community consultation with multiple stakeholders, and as a government representative supporting arts and inclusion.

As the Community Cultural Development Officer at Port Phillip City Council (2006 - present), Cathy works to create opportunities for arts and cultural participation by people that live in or access the City of Port Phillip, and experience disadvantage. This includes people who live with mental illness, disabilities, acquired brain impairment, who are at risk of homelessness, living in unstable housing, and people with substance abuse issues. Another key activity is individual artist mentoring. One-to-one skills development, project development and the curating of exhibitions and working with artists who experience disadvantage.

Cathy is a PhD candidate at the University of Melbourne's Victorian College of the Arts. Her research enquiry centres on ethical considerations of collaborative art-making between artists with and without disability. The research project investigates inclusive theatre (theatre made in collaboration with adults with intellectual disability) as a distinctive cultural practice where the unique stories of the lives of people with disability have the potential to move, provoke, educate and entertain. Taking a practice-led approach, the research will examine current inclusive theatre to investigate how people with intellectual disability tell their own (mostly untold) stories to open new dialogues about what we think and what we know about inclusive artistic practice.

# JACKIE JACKSON

## Wanggan Arts as Therapy Group

Members of this unique Aboriginal art and craft therapy group meet at Mogo Boomerang Centre to talk about social and emotional wellbeing issues that they face. The group also provides women with the ability to learn about their culture, share traditional knowledge, stories and experiences. Wanggan group provides a holistic health approach that focuses on targets developed by the Closing the Gap Campaign partners to address a range of social and cultural factors that have profound influences on the health of our first Australians. Positive health outcomes have been achieved using strategic holistic health focuses via Arts as Therapy. We have successfully engaged women in the application of arts as recovery and the importance of quality of life outcomes as the group has grown to at least 20 women attending.

Women in rural regions are the most underserved, and the predominance of men at the provider end further inhibits women from seeking care, especially when it comes to Aboriginal culture and women's business. Traditional health programs typically deliver services around just one health issue, which fails to address community need for a broad range of primary and preventive health services.

The Wanggan Arts as Therapy group has instilled and embedded healthier eating choices, stop smoking education and skills to overcome change, and engaging in physical exercise that provides the individual with a holistic approach to better health outcomes and choices. By providing women with a culturally safe and welcoming environment which they are able to depend upon, we have found that when others hear of the group and the impacts it is having, they too are keen to participate. Evidence-based evaluation is reflecting how the program has improved outcomes for our women, who in turn are choosing healthier paths and encouraging not only other women but their families as well.

**Jackie Jackson** has worked in NSW Health and health-related programs for many years, with a strong emphasis on Aboriginal Health programs. Currently working as Manager of Aboriginal Health for Southern NSW Local Health District, she gained her Bachelor in Health Sciences (Mental Health) from Charles Sturt University, Wagga Wagga, and worked with the Eurobodalla Mental Health Services for SNSWLHD as Aboriginal Mental Health practitioner for nine years. She also work closely with other Aboriginal service providers to address Aboriginal health issues.

As Aboriginal Health Manager, Jackie undertakes strategic planning and service improvement mapping. She is responsible for the Aboriginal programs for SNSWLHD. In 2015 she completed a Diploma in Project Management in Redesign at the Agency for Clinical Innovation. During this training she completed a redesign project to enable services to have improved continuity of care for Aboriginal Maternal Infant Health Services. She has also submitted for funding that enabled SNSWLHD to establish a culturally safe health service environment for Aboriginal families.

NICOLE JACKSON

Picture Power: How Can Photovoice Support the Ongoing Social Participation for People Living with a Progressive Neurological Disease (PND)?

Living well, ‘wellbeing’, is a social quality, strongly related to the quality of communication and connections to one’s friends, family, local environment and community. It is widely acknowledged that effective communication – having a voice – is one of the key determinants of health. People with Progressive Neurological Disease (PND) often experience communication impairment, or complete loss of speech. The burden of disease progression and high care needs can result in a loss of communication complexity and richness. This combination of challenges contributes to social isolation, with people being marginalised not only within their broader community but also within their friendship and family networks.

‘Photovoice’ is an internationally recognised methodology that aims to build skills within marginalised or disadvantaged groups, through innovative participatory photography and digital storytelling methods. As an intervention, it has enormous capacity to support ongoing social participation for those at risk of social isolation.

Nicole Jackson, Speech Pathologist, Photographer and Public Health Practitioner, has applied her extensive experience in the arts and health sector to develop and pilot an innovative group program as part of the neuropalliative service delivery model in the Statewide Progressive Neurological Service at Calvary Healthcare Bethlehem in Melbourne. Picture Power is a Photovoice communication program for people living with Motor Neuron Disease (MND) or Huntington’s Disease (HD). The group program objectives were threefold: to increase communicative participation, to increase social participation and to support positive social change in the participants’ sense of empowerment and wellbeing.

Twenty participants diagnosed with MND or HD, and still living at home, attended the program in partnership with a significant other. Over the four-week program duration, methods of photo taking and photo-sharing for each participant were established and a range of themes explored. Outcome data collected highlighted a positive impact on the health and wellbeing of participants. Other benefits included fostering dialogue around health and social-justice issues, community-building and developing innovative methods to reach policymakers, which can potentially improve services for these populations. Case studies will show the range of Photovoice outputs produced, provide the patient/carer perspective and illustrate how the program’s health-focused objectives were achieved.

Picture Power: Participatory Photography Workshop

This workshop deals with supporting the social, emotional and mental health and wellbeing of students in Australian schools through the Moran Arts Foundation photography workshop program. Seeing what someone else sees is a powerful thing! A photo can document and share information, tell stories, enable self-expression and highlight to others what is important to you. It can open doors, change minds, create empathy and be an instigator of change.

The workshop will introduce participants to steps involved in designing and delivering a Photovoice participatory photography project.

**Nicole Jackson** is a Melbourne-based Speech Pathologist and university-qualified photographer with a strong background in both the Health and Education sectors. Currently, Nicole is also in the final stages of post-graduate study, Masters of Public Health, at LaTrobe University with a strong interest in program development and research in the Arts and Health field, particularly the health promotion applications of participatory arts (visual arts/photography). She is keen to contribute to the growing evidence base which is triggering policy change in both healthcare and education.

In 2015, Nicole completed the popular facilitator training course in London, run by the UK-based organisation PhotoVoice. The organisation is named after a participatory photography methodology known as ‘photovoice’ that seeks to bring about positive social change in marginalised communities by providing photographic training, which can empower participants to advocate and improve the quality of their lives.

With her dual background, Nicole brings a unique perspective to her work with her focus on the power of communication, and is currently working in both Health and Arts sectors – at Calvary Healthcare Bethlehem and the Moran Arts Foundation.

Since 2011, Nicole has been one of the workshop presenters for the Moran Arts Foundation schools program, which offers photography workshops to schools around Australia. She also runs her own photography business which focuses on educating students and adults on photography from a communication/visual-story-telling perspective. Picture Power is one arm of her business, which offers Photovoice project development and consultancy for small or large organisations.

Nicole has partnered with Melbourne-based universities and health services in designing, implementing and evaluating a pilot participatory photography project for families living with progressive or chronic health conditions. The results of the pilot project support the huge benefits that participatory photography offers in terms of empowerment, communication, social connectedness and wellbeing.

JENNIFER JAMIESON

Arts Therapy: What Is It?

This presentation will explain Arts Therapy, its advantages, how it works, goals, where it’s found, history, professional training standards for Arts Therapists and the evidence base.

The presentation will also introduce ANZACATA – the peak body for professionally registered Arts Therapists in Australia, New Zealand and Asia, and why choosing a registered therapist is best. It will also include a summary of Art Therapy in schools and how it may benefit teachers, students and parents.

**Jennifer Jamieson** is a registered Art Therapist who has worked extensively with young people, children in care and adults in mental health settings. She currently works in early psychosis at headspace. Jennifer graduated from ECU with a Masters in Art Therapy. She has worked as a counsellor and/or Art Therapist in non-government organisations as well as locum positions in hospitals since graduating. Jennifer is also a practicing performance artist.

MAHLIE JEWELL

The Pencil that Saved My Life

My presentation explores the mechanics of public psychiatric systems and how they impacted my ability to find peace, comfort and safety through art as an inpatient and service user.

Having lived my life with brain injury and severe mental health issues, including active self-harming, psychosis and suicidality, art has always been my escape from the world and the noise in my mind. It is a solace and a space that I am unable to live without.

My presentation explores the intense and soothing role my ability to create art has, and the devastating impacts of that ability being taken away by force. This is a retrospective look at harm minimisation and risk management policies within acute settings that often do more harm than good for both consumers and their treating clinicians. Told from my unique perspective as a person with lived experience of acute and severe PTSD, Borderline Personality Disorder, and psychosis, and drawing on the experiences of over 150 inpatient admissions, I explain the role that Art as Therapy can have on consumers within an inpatient setting and in the therapeutic environment to unlock and heal trauma, as well as build strong trusting relationships with clinical staff.

From my perspective as a young stroke survivor, my presentation will show the transformative way the ability to create art can allow people to deal with difficult and traumatic physical and emotional experiences, connect with themselves, as well as foster supportive and peaceful peer relationships within inpatient units, in group therapy settings, and improve individual therapy outcomes for people with treatment-resistant and adverse presentations. Looking at the role art has played in my own life, I discuss the impacts I have seen by sharing that passion with others and allowing them to find it within themselves.

As a multi-media artist and creative, my story shows the ways that health services can access all forms of art and use it as a powerful and engaging tool, no matter what the setting or restrictions. The pencil that saved my life explores my recovery from over two decades of self-harm, drug and alcohol dependence, violence and suicide attempts and celebrates art’s pivotal role in my ongoing recovery and wellbeing, four years clean and sober.

**Mahlie Jewell** is a stroke survivor, brain injury and mental health advocate, as well as a qualified counsellor, Intentional Peer Support worker and Graphic Artist. Mahlie has worked in the not-for-profit community services sector for over 15 years and now runs Graphics for Good, a freelance design business that specialises in design, branding, communication and campaign work for not-for-profit and community services organisations. Mahlie’s work with organisations who wish to extend their commitment to including consumer participation in all aspects of their jobs is her greatest passion.

Mahlie has extensive training in UserX design, which was created to address the requirements of people with complex needs, such as those with physical disability, cognitive impairment, high experiences of trauma, homelessness and alcohol and drug misuse. She enjoys branding organisations, publications and events. This year Mahlie was invited to apply for a position in the Front Up Emerge program, partnering with the Art Gallery of NSW, which supports and promotes artists with disabilities.

Mahlie’s advocacy on the experiences of living with Borderline Personality Disorder, PTSD and brain injury have been published nationally and she now advocates on the importance of specialised services and lifestyle mindfulness in achieving meaningful recovery. She is an active social justice advocate and has lead roles in consumer participation with Project Air, Department of Education, SANE Australia, The NSW Mental Health Commission, Australian BPD Foundation as well as the Mental Health Professional Network.

Mahlie has been selected in both the Recovery in Art and Living Well Photography competitions (for which she was awarded 2nd prize in 2016) for two years running. In 2018, Mahlie was featured on the ABC Radio National program All in the Mind as well as published in Muse Magazine. In 2017, Mahlie was sponsored by The NSW Mental Health Commission to attend the Arts and Health conference.



# DR GAIL KENNING & DANIELLE GULLOTTA

## Extending Arts Engagement and Reaching Out to Communities

Arts engagement programs are a familiar part of programming in art galleries and museums across Australia and around the world. They have provided supported environments for people with particular access needs relating to mobility, physical or cognitive functioning, sight or hearing, to enjoy public and private art collections. Research and evaluation have shown the impact of such programs on people living with dementia, older people, carers and stakeholders in their care.

The Art Gallery of New South Wales has been running a program for people living with dementia since 2009. In 2017, working with researchers at the University of Technology Sydney, the program was extended to include art-making and to take the program out into the community to regional art galleries, community centres and to residential care. In addition, it responded to requests from the community to use the existing model of arts engagement to work with members of the community engaged in palliative care.

This presentation will provide an overview of the Arts Engagement for Liveable Communities project, distribute the evaluation report and tool kit and show a short video of the arts engagement project. It will show how the model for engagement developed by AGNSW and UTS can benefit more people in the community by extending the reach of the program geographically, and by addressing the needs of the community in supporting the wellbeing of formal and informal carers in the area of palliative care, by using art as a vehicle for engagement, discussion, connection, to interact with, for pleasure and relief, and to support difficult topics of discussion that arise.

Dr Gail Kenning is a Researcher at the University of Technology Sydney (UTS); Design United Research Fellow at University of Technology, Eindhoven (TU/e), Netherlands; Honorary Reader in Design for Ageing and Dementia at Cardiff Metropolitan University, Wales, UK; and Visiting Fellow at the Museum of Applied Arts and Sciences, Sydney (MAAS).

She has published in journals including Continuum, Media International Australia, Textile: Cloth and Culture and Leonardo. She is chief investigator on 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 Art Gallery New South Wales and is co-investigator international on a design for dementia Arts and Humanities Research Council-funded project in the UK, LAUGH (Ludic Artefacts Using Gesture and Haptics) and a ZONmw-funded project in Netherlands, Everyday Sounds of Dementia

Gail is also an artist and works across art, craft and design. Her artistic practice uses extended textiles, photography and video, programmed animations and data visualisation. She has exhibited and screened works internationally and nationally.

**Danielle Gullotta** is the Art Gallery of NSW access program co-ordinator.

# LIZ LEA

## RED Resilience

Liz Lea shares the story of her new dance theatre work RED, a critically acclaimed one-woman show which explores her experiences with Endometriosis. She details how her dance career gave her the resilience to work through her symptoms, how these factors contributed to a worsening of her disease, and the subsequent journey back to health, and a different resilience.

Described as unforgettable, shattering and hilarious, RED is a critically acclaimed soul-baring retelling of one woman's journey through illness and recovery and an exploration of female endurance.

Liz had the disease for 20 years as she created and toured her work internationally, chasing her dream and maintaining her mental health in the process. Returning to Australia, she needed a bowel reconstruction – which could have been avoided had she paid attention to her body and her body's needs. So she began a new journey of mental and physical recovery. Lea will chart this journey, losing and re-finding her sense of humour. RED is played out to letters of her doctors, a range of contemporary and newly composed music and stunning film footage. The process of creation of the work will be detailed alongside the revelations about how questions of mental health have driven professional artists, their processes, career and work.

Created with choreographers Vicky van Hout, Martin del Amo and Virginia Ferris, led by dramaturg Brian Lucas, RED explores the human condition through one woman's story, told in ways that have universal themes. RED aligns with current government focus on raising awareness of Endometriosis and growing understanding, world-wide, of the power of arts communication.

'How remarkable that such a painful affliction as Endometriosis could inspire such a beautiful work as RED ... a remarkably coherent, powerful and moving dance-theatre work.' – Arts Review March 2018

**Liz Lea** is a performer, choreographer and producer based in NSW and Canberra, having spent 20 years in Europe, touring internationally. Her speciality is working with classical Indian dance and martial arts. She has worked with Ranjabati Sircar, Mavin Khoo, the Royal Opera House and English Bach Festival, and been commissioned in India, UK, Australia, South Africa, Singapore and USA.

Under her company, Liz Lea Dance, she has created and toured a dozen shows, including '120 Birds', 'Magnificus Magnificus' inspired by the Red-tailed Black Cockatoo, and 'Kapture', inspired by the South African freedom fighter, Ahmed Kathrada.

Named as the 2017 ACT City News Artist of the Year, Liz also earned a 2017 Australian Dance Award for her direction of Great Sport! for Canberra Dance Theatre. As Artistic Director she established the GOLD over-55s dance company, commissioning 14 internationally recognised choreographers and developing collaborations with major cultural institutions.

Liz creates children's shows inspired by science, and in 2017 she toured Reef UP! to 40 venues nationally. These shows have also been presented in children's wards in hospitals the ACT, NSW and Qld. In 2017 she also worked with dance artist Katie Senior exploring what it means to have Down Syndrome. This work was critically acclaimed and will be presented at TEDx Canberra in September.

She directs two festivals – BOLD, celebrating the legacy of dance and DANscienCE, where dance and science meet. Liz is Ausdance ACT's Project Curator for their Escalate, Dance Week and Connexions programs. Most recently she premiered her new one-woman show RED to critical acclaim, and is touring through 2020.

# ADELE LINGARD & ANN BODILL

## Art Therapy in Palliative Care

If you can't add days to your life, add life to your days. Art and creative work enhance emotional stability, personal enrichment and self-fulfilment. The arts bring with them possibilities for motivating growth, for coping and change, self-actualisation and self-realisation. They also offer possibilities to make sense of situations, to create something of value and to leave something behind which says, 'this was me and this is what my life has meant'. Those possibilities are not only for patients, but for their families and carers.

The arts move us – we respond in one way or another. It allows patients to become absorbed in matters other than their terminal illness and also alleviates fears of the dying process providing them with an area in their life that they can control.

Art also provides personal growth and a sense of achievement, opportunities especially in ways relating to their situation and they gain continued social valuation from families and carers.

My personal observations have included: people tailoring art to their history and passions, and overcoming limited art ability and their own reservations. Participation has led to decreases in pain medication, stress and anxiety and closer connections to their carers, family and staff. It gives participants something to look forward to, a sense of achievement and self-worth, and allows them to create keepsakes which are precious to the family.

**Adele Lingard** works as a volunteer at Wauchope District Memorial Hospital Palliative Care Unit in NSW. Her professional career began as a Registered Nurse, followed by midwifery, child health, and being a flight nurse with the Royal Flying Doctor Service.

On completion of a Diploma of Fine Arts, Adele trained as a gallery guide at the Art Gallery of NSW before becoming an Art Therapist in aged care. She is presently teaching art with the University of the Third Age.

Ann Bodill is Executive Officer and Director of Nursing, Wauchope District Memorial Hospital, Port Macquarie-Hastings, NSW.

# DR ROBBIE LLOYD

## Making Recovery Fun and Funky

Port Macquarie Community College (PMCC) has spent the past five years building a wide-ranging program of activities to engage, involve, support and develop the potential among vulnerable people.

The College Board has agreed that its focus should be to make everything 'fun and funky' for those who have been missing out on opportunities to recover from injury, illness or trauma. So all sorts of activities are now running that include Creative Arts for Recovery as a major priority for the whole organisation.

This presentation will focus on examples of the programs currently running, and the background work in networking, advocacy and partnership-building to make them possible.

**Dr Robbie Lloyd** has over 40 years of experience in health and human services reform, education and training learned-centred alternatives, as well as specialising in promoting difference and diversity, indigenous self-development, disability empowerment, and person-centre and community-building mental health and ageing reform.

Robbie has worked in community settings across urban, regional and remote Australia, as well as in India, New Zealand, the Pacific, Indonesia and Malaysia.

# CHISENGA MAKOMO

## Mental Health and Women Workshop: Promoting Social and Emotional Wellbeing through Cultural and Creative Arts

Cultural exchange is a significant part of community integration, therefore using creative arts as a tool to engage, educate and heal, promotes diversity and inclusion. As a migrant woman of CALD (culturally and linguistically diverse) background, I believe sharing my personal story with others will open up opportunities and inspire others to have much-needed conversations about mental health challenges and breaking down stigma.

The Mental Health and Women Workshop will be a collaborative arrangement with STARTTS, a specialist, non-profit organisation that for more than 25 years has provided culturally appropriate and cutting-edge psychological treatment and support to help people heal the scars of torture and refugee trauma and rebuild their lives in Australia.

The workshop is designed to engage, inspire and empower women on their recovery journey, or encourage those who may have concealed mental health challenges and offer them options to seek professional and ongoing support. This will be an inclusive environment where people come together, have interactions that will stimulate and encourage discussions to achieve or maintain balance and emotional wellbeing.

The workshop format will allow individuals from various communities and backgrounds to actively participate, connect and learn from each other. It will include a video of short stories of lived experiences (recovery, coping strategies) and an interactive session starting with demonstration of how to wear the headwraps, and engaging the participants in practising the styles they prefer.

Using the headwraps and hoodies for social and emotional wellbeing has also been inspired by campaigns run by Foundations such as Carrie's Beanies 4 Brain Cancer and Mark Hughes, who use Beanies to raise awareness and funds for Brain Cancer Research. My long-term goal is to partner and collaborate with service providers and corporate organisations who promote wellbeing in the community to facilitate workshops and run campaigns using Headwraps and Hoodies throughout the mental health month of October.

**Chisenga Makomo** is an artisan with great passion for cultural and creative arts. She is the founder of Vitenje, an artisanal business of fashion and interiors. Chisengo explained Vitenje means African wax print fabric in her language, and is an expression of African culture through style and artistry. She enjoys expressing herself in many art forms, with her inspirations drawn from her African heritage as well as Japanese aesthetics that emphasise beauty found in imperfection.

Chisenga migrated from Zambia to Australia with her son in 2002. She has lived in Sydney for over 15 years and experienced the opportunities and challenges that present with being a migrant woman of CALD background. Adjusting psychologically and socially to a new environment has been a long process. She believes she has successfully achieved a good balance between her culture of origin and that of Australia. She has adapted to the cosmopolitan society and embraces multiculturalism by associating with diverse communities. Overcoming and learning to manage social and emotional challenges continues to be a work in progress.

Professional development is one of the coping strategies she uses to equip herself with skills to manage her emotional wellbeing as well as support others. Her academic education includes Master of Business Administration, Diploma in Community Services, and she is soon to commence an internship for Cert IV in Arts Administration.

'My purpose in life is to live a fulfilled life and serve my community by providing support and promoting social and emotional wellbeing through cultural and creative arts. My goal is to engage with communities in collaboration with other professionals and service providers to help individuals maintain good mental health and emotional wellbeing.

'I'm hopeful that working with other people who have lived experiences, in a social and relaxed environment will enable us to reach more people who will ultimately become great role models in our communities and advocate for the elimination of the stigma that comes with mental health. It is my hope that we can travel this journey together and be the pioneers of the change we want to see.'

## DR TANISHA JOWSEY (LATE ADDITION)

### How Do Health Professionals Learn to Manage the Tough Aspects of Patient Care?

This ethnographic film documents one powerful strategy to help manage the tough aspects of patient care. Using clinical teamwork simulation, including a car accident scene and diagnosis of a suddenly unwell patient in hospital, we see students from different disciplines perform in difficult scenarios and hear their views on what makes simulation training important to them. I discuss the film as an important arts-informed approach to healthcare education research.

**Dr Tanisha Jowsey** MA Phd is a Pakeha New Zealander from North Canterbury. She has many years of experience in public health and medical education research, as well as in arts practices – improvisational theatre, fine arts, and humanities. Tanisha is a lecturer in medical education at the University of Auckland. Tanisha is interested in all things temporal and all things visual. She is engaged in developing cartoon illustrations for medical education and public health fields.

# FELICITY MANDILE

## Queensland Ballet Prioritising Creative Health

Across the globe, dance classes are being acknowledged as important and beneficial additions to creative health practices, whereby the movement and knowledge being developed sits within a framework of creativity and wellness. Delivering on its commitment to community engagement and enhancing wellness across society, Queensland Ballet (QB) has firmly cemented weekly classes for the general public as core creative health products, delivered by expert teachers within the Company's home. In 2017, QB undertook research on the health and wellbeing benefits of ballet for mature adults. Supported by the Queensland Government's Advance Queensland initiative, and in partnership with Queensland University of Technology (QUT) Creative Industries, the project titled 'Ballet Moves for Adult Creative Health' examined the impact of recreational ballet classes on the perceived emotional and social wellbeing of active older adults, as well as developing a framework for specialised ballet classes for this demographic.

Using QB's weekly Ballet for Seniors class as a case study, the project was formed around three cycles of action research to initially understand current practice, to develop the framework, and to trial the framework. From July to October 2017, QB's Ballet for Seniors class was involved in the development and testing of an evidence-based ballet class for active older adults. Following this phase of development and testing, modifications were made to the existing teaching practice. These modifications were linked to emotional wellbeing outcomes – specifically, that more challenging content led to a greater sense of achievement and happiness.

Overall, the findings show that Ballet for Seniors led to positive wellbeing outcomes particularly: feeling more energetic/animated, keeping in shape, bodily control/awareness, posture, flexibility, physical wellbeing, and overall wellbeing. This presentation will provide a brief overview of QB's Seniors in Studio program, in which the Ballet for Seniors class is offered to the general public throughout the year. An overview of the project's findings will be unpacked to share the significance of this research with practitioners in the wider community. The presentation will conclude with future directions for the project in terms of research and QB's community engagement commitment.

**Felicity Mandile** is Director of Strategy and Global Engagement for Queensland Ballet, and has dual responsibility for developing and implementing key initiatives aligned with Queensland Ballet's growth strategy and Queensland Ballet's presence in, impact on, and responsiveness to all communities and their participants. Her work requires her to have an understanding of business processes framed within a culture of thought leadership and evidence-based decision-making, so that the contribution Queensland Ballet makes to the dance ecology, the arts sector, and society more broadly, is responsive to our communities whose needs are diverse and dynamic.

With a Masters of Leadership and Management, Bachelor of Dance, Bachelor of Visual Arts, Bachelor of Education and training in the Royal Academy of Dance classical ballet syllabus, Felicity is also a high-achieving arts and educational professional and strategic thinker, with a deep understanding of dance education. Early in her career she planned, wrote and implemented Queensland's distance dance education course and pioneered the innovative use of video-conferencing as a teaching and learning tool for the Department of Education. During this same period, she was recognised by the Australian Department of Education as Australia's 'best' educator, represented Australian education at Japan's Aichi World Expo, and was invited by Microsoft to the World Innovative Educators Forum.

Felicity has been a board member of Ausdance Queensland; a company director for the Australian Council for Educational Leaders; a committee member of Scenic Rim Regional Council's Regional Arts Development Fund; panel member for the Open Studios initiative, Scenic Rim Regional Council; judge for the Australian Government's National Awards for Quality Schooling and event manager for Arts Queensland's presence at the Australian Performing Arts Market.

# ALEXANDRA MORSE

## The Meander Valley Festival of Creative Ageing – Connecting with Community, Changing Culture, Raising Expectations and Challenging the 'Ageing Well' Concept

At the conclusion of the 2014 International Arts and Health Conference, Alexandra left inspired and energised to embed a Creative Ageing festival in rural Tasmania – the Meander Valley. This presentation will showcase examples of how to turn an Arts and Health project dream or thought bubble into a vibrant and thriving festival, supported by the community that empowers all generations to nurture older adults and embrace the Creative Ageing concept. It will illustrate how a single and small aged care provider became a leader in a catalyst for change across the community through Creative Arts. Broader concepts of the future direction of social care within residential and community aged care will be discussed.

**Alexandra Morse** is a registered music therapist, completing a Bachelor of Music Therapy at the University of Queensland in 2007. Alexandra specialises in dementia care, supporting families through the dementia trajectory with music therapy programs such as 'reminiSING' choirs, music technology including iPod and iPad programs, community and connection through music programs, music in palliative care and intergenerational play through music. Since 2010 Alexandra has been producing a diverse range of innovative arts and community development projects in aged care, achieving national recognition in Arts and Health, most recently directing the Meander Valley Festival of Creative Ageing in 2016 and 2017.

Alexandra provides education and consultancy to aged care staff, focusing on person-centred lifestyle programs and frequently presents work at national conferences, including the Aged Care Quality Agency Conference 2017 Melbourne, 17th Alzheimer's Australia Biennial National Dementia Conference Melbourne, 2017 and Community Services Australia Tasmanian Conference 2017. Alexandra is currently completing post graduate research at the University of Melbourne, exploring music therapy skill-sharing with community musicians facilitating dementia choirs for community-based care givers and people with dementia.



# DR MOLLY MULLEN, PETER O’CONNOR & AMBER WALLS

## Te Ara Auaha – Towards Creativity: Arts and Youth Wellbeing in Aotearoa, New Zealand

This presentation shares insights from a University of Auckland research project designed to generate better understanding and recognition of arts in and for youth health and wellbeing in Aotearoa, New Zealand.

The potential of the arts to address pressing issues of health and wellbeing, such as youth mental health, is now recognised internationally. Our study is based on the premise that significant systemic shifts are needed if this potential is to be fully realised in Aotearoa. While excellent examples of practice have flourished in Aotearoa, organisations and artists must negotiate a challenging policy and funding environment, often finding themselves struggling for sustainable resources and to have the value of their practice properly recognised. Also, despite the substantial international research base, the integration of the arts into national policies promoting youth wellbeing has been slow. To date youth, health and arts have remained separate at policy level, with no visible co-ordination between sectors or investment in the development of the field.

In 2018, however, this context seems poised for change with the arrival of a new government and prime minister who has publicly declared a commitment to the arts and its role in wellbeing, and with Creative NZ, Arts Council of New Zealand Toi Aotearoa, becoming actively engaged in championing new arts and health policy. At this moment of change, this study is part of a sector-led, long-term movement towards enhancing the profile and capacities of organisations and practitioners using the arts in and for health and wellbeing nationally.

The University of Auckland is working with an alliance of arts, health and youth organisations to establish an interdisciplinary innovation hub, supporting growth of a flourishing field of arts for wellbeing practice. This study includes a literature review and qualitative survey exploring key issues impacting on the field of practice, its development and sustainability. The research will ultimately inform a dynamic map of the diverse organisations and artists working in this field and policy recommendations. This presentation focuses on key insights from the survey into the challenges and opportunities experienced by those working in the field.

**Dr Molly Mullen** is a Senior Lecturer in Applied Theatre. To this role she brings over 10 years of experience producing theatre education, youth theatre, community arts and children’s theatre projects in the UK and New Zealand.

Molly’s research examines the opportunities and constraints experienced by artists involved in creating socially engaged theatre and arts practice. Her research focuses on approaches to funding, organisation and management in these areas of the arts.

Using predominantly ethnographic and arts-based methods, this research provides insights into the ways in which artists and organisations negotiate tensions between their political, aesthetic, pedagogic and ethical values, and the demands/constraints of financing, or otherwise resourcing, their work. She is also involved in research and practice projects related to the arts and ecological issues, drama and performance in early childhood education and the arts in criminal justice contexts.

**Peter O’Connor** is a University of Auckland professor and internationally recognised expert in applied theatre and drama education. His research focuses on applied theatre in marginalised and vulnerable communities. It has led to developing cutting-edge models of interdisciplinary praxis that explore the nexus of critical and creative pedagogies, aesthetics and social justice.

He was the founding director of Everyday Theatre, a national theatre-in-education program on preventing family violence and child abuse. His work in Christchurch schools following the series of earthquakes led to UNESCO-funded research and program development and the development of the Teaspoon of Light Theatre Company. In 2012 he was named the Griffith University School of Education and Professional Studies Alumnus of the Year. Peter’s recent research includes multi and interdisciplinary studies on the creative pedagogies and the arts, the nature of embodied learning and the pedagogy of surprise.

**Amber Walls** is a creative practitioner, researcher and activist. She is currently leading the development of a strategic alliance and innovation hub for arts and wellbeing in New Zealand, stemming from an ongoing PhD at the University of Auckland exploring the potential for creative engagement to make a difference to youth wellbeing in Aotearoa New Zealand.

Amber has over 15 years experience using creative partnerships as a powerful tool for youth development, community building and social change locally and overseas. A passionate champion for social justice and equity, Amber has initiated a number of award-winning programs supporting marginalised young people to articulate and amplify their visions and voices, and supporting practitioners to work in more creative, innovative and inclusive ways.

# ANDREW NEWMAN

## Mental Health and Resilience: Influencing Policy and Practice in Arts and Health

How can we demonstrate the value of arts engagement to health and wellbeing? Our evidence base needs to be convincing to policy-makers and funding decision-makers in order for Arts and Health to be more widely adopted. The evidence is there, so why is it not appreciated and acted upon?

**Prof Andrew Newman** was appointed Professor of Cultural Gerontology in 2016. He joined Newcastle University in 1992 to help in setting up the MA in Museum Studies. Prior to this, he had responsibility for the Earth Science collections at the Great North Museum: Hancock, Newcastle upon Tyne, where he had worked since 1983.

His current research uses culture to provide new perspectives on critical themes within cultural gerontology such as resilience, connectivity and community participation, ageing well at home and in community environments, inclusion and participation in the community, and healthy ageing and living better for longer. The timeliness and importance of this work is illustrated by the increasing numbers of older people.

# RACHEL O’LOUGHLIN

## A Celebration of Dance in Science, Across the Ages

Dance is good for you: the evidence is clear and building. This presentation will be an exploration into the science of dance across the ages, with a particular focus on the extremes of the age range. It draws on the information and insights available to an enquiring mind of someone who has trained and practiced in the fields of both Physiotherapy and Dance. Rachel will mix personal reflections and experience with snippets of interesting evidence which will leave the listener in no doubt about the benefits of dance, and hopefully inspire them to follow through with some ideas and lines of enquiry.

Starting with the very early stages of human life, there is an intriguing new approach to assessment of the health of preterm and newborn babies, which is essentially observing their natural ‘dance’. Based on the PrechtI’s General Movements Assessment, the observer is required to assess the gracefulness and complexity of movement, which is evident from as early as nine weeks of age in utero. The observed ‘dance’ gives a clearer picture of the long-term health than the far more intrusive MRI imaging of the brain.

As time allows, additional interesting snippets of science-based evidence will be presented, such as the benefits of the posture Ballet Position Third, which is a recommended stance which aids in the management of a common knee condition which is a precursor to arthritis of the knee. (Much less invasive than a total knee replacement!)

The presenter will conclude with some insights gained from research and practice with bringing dance into aged care facilities. Evidence will be presented for any potential teachers in this field. Personal experience in bringing such programs to regional areas will help colour the presentation. There is even a concluding exercise which applies the observed science of the newborn movement to benefit the dancer of any age.

**Rachel O’Loughlin** has always danced, yet circumstances (breaking a leg) led to her becoming a Physiotherapist as an initial career. This career has spanned over three decades now. She travelled the world with that skill, yet the drive to dance led her to completing a BA in Dance at Western Sydney University in 1998.

Currently residing in far south coast regional NSW, Rachel’s perspective and experience covers unique challenges as well as benefits compared to living in metropolitan centres.

Rachel has completed her own research in Dance in Aged Care Facilities and has continued this practice on a regular basis. She has presented at Arts and Health conferences twice previously, as well as for conferences focused on either health or dance. She presented a talk ‘Dance of the Newborn’ to a recent Danscience Forum in Sydney in June 2018.

Rachel continues to find ways to bring the benefits of each approach (artistic and scientific) into her work whether it be to teach dance or to provide physiotherapy services to people across the lifespan.

DONNA RANKIN & TARRYN CHOMA

Making Art, Mindfulness in Action

More Australian teenagers are in severe psychological distress than five years ago, despite growing awareness and initiatives aimed at tackling mental illness. The alarming statistics, released in a report by Mission Australia, show almost a quarter of teens surveyed meet the criteria for probable serious mental illness, with girls twice as likely as boys to be affected. The Heart to Heart program aims to support these young people.

Heart to Heart is a school-based program that uses the power of creativity to make a positive impact on the lives of young people who are challenged by life. Over a school term, 10-12 young people from Years 8-10 participate in weekly art classes lasting 2-3 hours. Through participation in carefully structured arts classes and other activities, the students are given the opportunity to learn skills and methods to improve their emotional and social wellbeing. They are given encouragement to work through the difficulties they may be facing, in a safe environment where they can connect with a range of adult mentors, supportive peers and professional assistance if required.

Heart to Heart has been running in the Great Lakes region for over nine years and has offered support to hundreds of young people. Through collaboration with Macquarie University, we now have evidenced-based data that clearly shows the positive impact of the Heart to Heart program.

Our goal is to train artists across Australia offering them the opportunity to have a structured art program that they can use in their own area, thereby spreading the positive impact of Heart to Heart.

**Donna Rankin** was born and raised in Forster Tuncurry, a small coastal town in northern New South Wales. As a young girl, art was always a constant in my life. I liked to draw, and would spend hours sketching, creating designs, or playing with clay. I would enter competitions and was fascinated by colour, light and shape.

My philosophy is that painting, drawing, sewing, sculpting, cooking – creating art of any kind – is not about the end product but the process. The concentration required is a type of mindlessness, a precise awareness during which one is undisturbed by the mind’s usual distractions. Creativity is mindfulness in action, a calming of the brain.

In 2006 my heart was broken when my beautiful 11-year-old daughter Shannon died in an accident involving a faulty spa. My world shut down. I had to learn how to function in a different way. I turned to art as a way of surviving the trauma. Over the years, I have won many art prizes, including being shortlisted for the Portia Geach five times and the Blake four times.

A good friend, and local social worker, Kylie Honor, encouraged me to use my art skills to reach out to young people in the community who were also suffering and in need of nurturing. I soon realised that wounded young people responded and respected the courage to stand in front of them and share my story.

Through losing my daughter Shannon, and then trying to make sense of my life, I have been taken on a journey. I have come to realise that giving to others, sharing my gift of art, connection to community, family and friends are the key ingredients to a fulfilling life, that creativity and mindfulness are powerful tools to bring about healing and enrich life. The Heart to Heart program has now changed the lives of hundreds of young people who suffer from mental health issues and other traumas.

**Tarryn Choma** is an award-winning artist and Heart to Heart facilitator. Growing up in the Great Lakes area, Tarryn met Donna Rankin (founder of Heart to Heart) during her teenage years. Donna inspired her to paint and use the creative process as a form of healing during a difficult time in her life. Tarryn is now a Heart to Heart Master Artist and works with Donna to change the lives of young people who are struggling.

MARY ROBSON

The Mike White Memorial Lecture

Shining a Light on the future: From Local Practice to Global Collaboration

Mary and David Doyle (Dadaa, Australia) were in conversation with Mike White in 2013 around international perspectives in community-based Arts and Health.

That conversation was to establish how to advance understanding of the ways in which context shapes both the agenda and practices of participatory Arts in Health—in Mike’s words, “a distinct area of the arts in health field that is operating mainly outside of acute healthcare settings and is characterised by the use of participatory arts to promote health”.

In this memorial lecture, Mary refers to Mike’s 2013 agenda and explores the contexts of participatory Arts in Health practice, as viewed in political, social, cultural, ideological, economic, health and historical dimensions. She will examine how they have changed and developed since, and how they continue to help shape the field of Arts and Health.

How can globally connected practice help shine a guiding light on the future of the field?

Mike White, a pioneer in community Arts and Health, was behind establishment of the Centre for Medical Humanities at Durham University and wrote the seminal book on the topic – Arts Development in Community Health: A Social Tonic. He died of cancer in June 2015.

Making Spaces: Bringing Creativity into the Academy

Mary Robson has a unique role, as Creative Facilitator at Durham University, probably the first of its kind in the UK.

She describes her practice, and investigates what it takes to make creative space in an academic setting, whether with researchers or with research participants, and what can flow from such collaborations.

**Mary Robson**, took up a new, pioneering role at Durham University, as Creative Facilitator to the Institute of Medical Humanities In January 2018. It may seem a far call from her original training as a theatre designer, but she still works with people to make things.

Mary’s work includes convening and running research groups, and working with researchers and research participants to make creative outputs, as producer/director of short films, participatory theatre pieces, audio pieces and arts workshops. She places particular emphasis on interdisciplinarity and transferable methodology.

Other recent work as a creative facilitator includes projects with Exeter University and Trinity College Dublin on Shame and Medicine, and with King’s College London Centre for Implementation Science on public engagement and involvement with research. She is working with Wakefield Public Health to develop resources for their Risk and Resilience Framework, for suicide prevention in young people, and with GPs in Newcastle on a pilot project using shared medical appointments for people with chronic pain.

Mary is an invited member of the ethics board of CUIDAR (Cultures of Disaster Resilience among Children and Young People) She is a member of the board of the Edinburgh International Book Festival. She has received a Royal Society of Public Health award for ‘innovative and outstanding contributions to arts and health’.

DAVID ROWLINSON

Why Wood is Good for Health, Wellbeing and Productivity

Timber is the only major building material that helps tackle climate change. It is a naturally renewable resource, which allows users to practice ‘ecological footprinting’ – living on nature’s interest, not its capital. In addition, wood stores carbon and consumes much less energy in its production than other materials that require larger amounts of fossil fuels to be produced.

The Planet Ark report, Wood – Nature Inspired Design, has outlined the importance of connecting buildings with the natural world and how, with biophilic design and using wood, we can bring nature indoors and provide a healthier, happier environment for all.

The use of wood in the interior of a building has clear physiological and psychological benefits that mimic the effect of spending time outside in nature. The feelings of natural warmth and comfort that wood elicits in people have the effect of lowering blood pressure and heart rates, reducing stress and anxiety, increasing positive social interactions and improving corporate image.

These benefits are particularly important for environments where it is difficult to incorporate nature indoors, such as hospitals, where strict health and safety guidelines may prevent the presence of plants, and office environments where views from the window are of roads and neighbouring concrete buildings.

A groundbreaking Australian study conducted by strategic market research company Pollinate, in conjunction with the University of Canberra, has recently concluded that natural-looking wooden surfaces in the workplace are strongly associated with increased employee wellbeing and satisfaction, affording potential significant improvements to their productivity. The study found that the more natural-looking wooden surfaces workers could see from their workstations, the higher their workplace satisfaction and wellbeing. In addition, employees working in offices with natural wooden surfaces on average reported higher personal productivity, mood, concentration, clarity, confidence and optimism.

The presentation will conclude with a look at some local exemplar case study projects which showcase the environmental and health benefits that wood provides.

**David Rowlinson** is Make it Wood Campaign Manager for Planet Art Environmental Foundation. He studied Architecture and Building Engineering in the UK and also has an MBA and a Master of Marketing. Make it Wood aims to increase the use of responsibly sourced wood as a building material. Prior to joining Planet Ark, David was CEO of a major Australian-based building products manufacturer. He is currently a Non-Executive Director of the Living Future Institute of Australia and is also a judge on the NSW Green Globe Awards.



MICHELLE ROYCE

‘The Link’ Building a Creative Ageing Community through Arts and Connection

This presentation aims to share the ‘The Link’ site story – from Nursery to Petrol Station to Creative Ageing Community, discuss the positive potential impacts of an inclusive Creative Ageing community (based on NSW Government Arts in Health Framework) for older people and people living with dementia as well as the wider local community, both at a personal level and as a tool for challenging perceptions and values around ageing, older people and their place in society. It also aims to demonstrate the value of partnerships between creative arts, research and healthcare in aged and dementia care.

The World Health Organisation defines wellbeing as ‘a dynamic state of physical, mental and social wellness; a way of life which equips the individual to realise the full potential of his/her capabilities and to overcome and compensate for weakness’.

Within this framework, creativity and the arts can play an important role in dynamically facilitating self-expression and enjoyment for older people, plus connection with the rest of the community. It is now well demonstrated, researched and documented that social isolation leads to loneliness, depression and declines in health, usually followed by medicalisation, hospitalisation and often, institutionalisation.

Older people living at home, especially those who are compromised physically or medically, such as people living with dementia, are identified as one of the most ‘at risk’ groups in this scenario. People who are already in residential care also experience social isolation, despite living in a communal environment.

We intend that the Creative Ageing programs on offer at ‘The Link’, developed for residential care recipients as well as older people living at home – such as storytelling (via traditional as well as digital means), art, music, theatre and more, encompassing and including other community members – will foster connection, joy and wellbeing as well as challenge societal myths and stereotypes around older people and people living with dementia.

**Michelle Royce** is a writer, author and storyteller who has worked with older people in residential care at Sawtell Catholic Care of the Aged for the past 10 years. During her time as Communications Co-ordinator at SCCA, Michelle developed a digital storytelling program ‘Holding the Story’ which she continues to facilitate and grow. Michelle is an Adjunct Professional Fellow of Southern Cross University’s School of Human Sciences in conjunction with current PhD research into this project.

Over the past 12 months Michelle has also moved into a role in the Community Engagement space where she is working to connect arts practitioners with health and community groups to build a thriving and inclusive Creative Ageing community, addressing issues like social isolation, creating positive social change for older people and people living with dementia and challenging the myths and stereotypes around older people, ageing and dementia.

ROBYN RYAN OAM

**Robyn Ryan** OAM is synonymous with music in Port Macquarie.

Robyn directs five choral groups from six years old to Seniors – two of which, The Savvy Singers and Bel Canto Choir, are performing for the conference. She also teaches piano and voice in her private studio, is an accompanist, organist, music adjudicator, after dinner speaker and directs and organises large musical events.

Robyn is passionate about music being the key to understanding and peace in our changing world.

**The Savvy Singers** are a group of Seniors who come together for one hour weekly to share the joy of singing and friendship, mentored and conducted by Robyn Ryan OAM.

As well as learning songs for enjoyment and performance, this vibrant group combines singing with cognitive therapy activities – including hand, arm and leg movements and percussion – designed to challenge and extend memory, concentration and motor skills.

**The Bel Canto Choir**, from Tacking Point Public School in Lighthouse Beach, Port Macquarie is no ordinary primary school choir.

Formed in 2002, by Robyn Ryan OAM, who remains musical director, and conducted and managed by assistant principal Dayna Moritz, the auditioned choir has a rigorous rehearsal and performance schedule, including recently singing at the Sydney Opera House concert hall as part of the NSW Department of Education’s Festival of Choral Music.

ROSE SAWKINS

Reading ‘Ned Kelly’ on a London Hospital Stroke Ward

Slowly stroke – or ‘brain attack’ – is being recognised less as a blight solely of the elderly than something possible at any age. In the UK, 152,000 strokes occur in a year – 1000 of those in babies!

Award-winning charity InterAct Stroke Support’s team of over 160 professionally trained actors read in hospitals and stroke clubs in London and ‘the regions’ as well as, more recently, Scotland and Wales. With notable ambassadors from the world of theatre and film acting, InterAct’s work is reaching deeper into the community and relies on a very particular type of actor – one with the maturity, courage, sensitivity and stamina to sustain (and, importantly, enjoy) a couple of hours of most unorthodox and singularly un-glamorous performance.

May was Stroke Awareness Month in the UK and when InterAct asked their actor-readers to record a favourite story for a social media campaign, one of their longest-serving team members at London’s National Hospital for Neurology and Neurosurgery, Rose Sawkins, chose a passage called ‘Ned Kelly – Australia 1880 – by Anonymous’.

As daughter of Australian born-and-bred parents who left home and, through ‘happenstance’, settled in London in the 1950s, Rose and her siblings were familiar with stories, cultural icons and flora of Australia long before ever setting foot on its soil.

In her talk, assisted by audio recorded excerpts from ‘Ned Kelly’ (a 6.5-minute story of the outlaw’s last stand), Rose describes how actor and stroke patient connect and collaborate during a dramatic reading in a process that can re-humanise and optimise the healing process in them both.

**Rose Sawkins** has spent 12 years working on wards at London’s National Hospital for Neurology and Neurosurgery. She is one of the longest-serving members in a team of 160 professionally trained actors reading to stroke recovery and rehab patients in hospitals, stroke clubs and associated community groups across the UK.

Performer-writer Rose graduated in Theatre from Dartington College of Arts in the late 1980s. She went on to study Media Practice at the University of London’s Birkbeck College. In the past 14 years, her return to performance-centred work has been enriched by further education in Complementary Health, Medicine and The Arts and Documentary Making and Mental Health with Universities of Cape Town and London (Kings College).

Following Rose’s original theatre training, the one-to-one bedside work as actor-reader for award-winning charity InterAct Stroke Support came about after over two decades in performance-related careers, first in feature film sales, then later as a publicist.

Rose was born and grew up in 1960s London. Neither of her Australian parents’ histories accorded with the average British view of an Aussie as ‘laid back, beach, barbecue and no B.S-tolerating’. Home was turbulent, cultured and somewhat unusual – most visitors were Australians just passing through. Once a courting couple, Rose’s parents left Sydney’s Circular Quay for London in 1955 and 1958 respectively and, after a near-fatal personal crisis in one of their lives, they met again, married; had four kids and never returned home.

Music and the written and spoken word were valued above most things in a household where ‘the wireless’ was set on BBC Radio 3 or 4 for most of most days. The stories and ‘snaps’ of home that came with the visiting Aussies warmed and intrigued the family, offering Rose a nourishment and a valuable sense of belonging that continues to inspire and inform her conversation and reading work on the stroke ward.



Robyn Ryan OAM with one of her five choirs, The Bel Canto Choir, from Tacking Point Public School in Lighthouse Beach, Port Macquarie. These talented youngsters will perform on Tuesday.

# LISA SCHOUW

## The Performance of Ageing: An Embodied Location for the Emergence of New Knowledge

This transdisciplinary presentation draws on my current research into the performance of ageing, ageism, and their prevailing narratives of decline. Building on the emerging relationship between psychology and the creative arts, I will propose that performance disrupts the disciplinary boundaries of privileged ways of knowing and research methods, by giving voice to often subjugated perspectives. In her deeply moving book *Old Age*, philosopher Simone de Beauvoir writes that society wrongly 'looks upon old age as a kind of shameful secret that it is unseemly to mention' (1970: 7). The theatre is 'more inextricably' tied to age ideology than most other art forms because the human body is the primary medium of expression in theatrical performance (Mangan, 2013: 17). Being old is not just about being old. It is an embodied experience which varies greatly between individuals. I will offer a close reading of a series of interviews I have conducted with a group of Australian elders, with whom I am collaborating on a theatrical work entitled 'Somewhere Between Hello and Goodbye'. I asked the elders a number of intimate questions such as what brings them the most joy now they are over 60? What do they most regret? As the interviewees are all working artists, I asked them to consider what might be revealed about the complexities and cultural articulations of ageing through a collaborative performance project? While the gathered interview data is being articulated through movement, words, images and music, the spine of the work is always 'what is the lived experience of ageing?'

**Lisa Schouw** (BCHC, MA, CMPACFA) is a Doctorate of Arts Candidate in the Theatre and Performance Studies Department at the University of Sydney. She has a Masters in Engaged Humanities and the Creative Life (Depth Psychology) from Pacifica Graduate Institute, USA. Lisa is a registered clinical psychotherapist working both in private practice and with adult students at a number of tertiary institutions in Sydney. For the past 40 years she has worked as a singer, dancer, theatre-maker, writer, teacher, researcher and performance artist. She is a core faculty member at Actors Centre Australia, teaching singing, acting, and voice. Lisa's current Practice-as-Research (PaR) project, 'The Performance of Ageing: Somewhere Between Hello and Goodbye', is exploring ageing, ageism, and the current narratives of decline. She has published peer-reviewed papers in *Immanence Journal* (Sitting by the Fire: A Place to Catch the Creative Spark) and *Depth Insights Journal* (Jung and the Way of Pooh: A Guide to Individuation and Archetypes in the Hundred Acre Wood). She has presented papers at the Jungian Society of Scholarly Studies Conference in Santa Fe (2016), and more recently in Portland, Oregon (2018). As the lead singer/songwriter for Australian rock band *Girl Overboard*, Lisa received ARIA nominations for Best Single and Best Video. The band's first album 'Paint a Picture' achieved Gold Status in Australia. Her recent one-woman shows 'Singing over the Bones' (Belvoir St Theatre, Stables Theatre) and 'The Other Woman - The Life and Music of Nina Simone' (The Studio, Sydney Opera House, Adelaide Cabaret Festival) have received critical acclaim.

# DR PERSEPHONE SEXTOU

## Theatre for Children in Hospital

I am deeply connected in my heart with children who experience illness. My enthusiasm and continuing research is informed by the aspiration that the arts can gradually make a difference to children's lives in healthcare. I have dedicated the last 15 years of my career to this purpose. I have come to realise the importance of aesthetics, compassion and empathy in intimate performance with vulnerable children. These realisations led me to introduce Theatre for Children in Hospital (TCH) as a new form of applied theatre that facilitates rich opportunities for maintaining optimism and self-confidence through creative participation in theatre in times of difficulty.

TCH operates in agreement and synergy between actors and children, encouraging audience participation sensitively. Children as audiences (and freed from the label of 'patient') are encouraged to play and bring normality to their hospital experience through theatre. My presentation will discuss the actor-child relationship that develops in-between hospital reality and fantasyland within the protection of the dramatic form. The TCH actor needs to be confident to invite the child to share control of the performance and encourage them to shift from being a passive patient into a creative playful participant in bedside theatre.

I will refer to my applied mixed-methodology and I will present a summary of research findings about the impact of bedside theatre on children's experience of illness in hospital. To illustrate my talk, I will offer examples of real incidents in hospitals and hospices, and I will discuss 'Bird Island' an ongoing three-year participatory bedside theatre project for children in NHS hospitals in England (BBC Children in Need grant). The play we perform is based on 'Lollie, the Rough Collie and the Magic Kiss', a story based on my childhood and my relationship with my dog 'Sax', a beautiful and playful collie dog. I will particularly focus on the use of Puppet Sam in the performance based on qualitative interview 'data' from hospital teachers, actors and my own observations, to conclude that intimate bedside theatre performance with puppets regulates the hospital experience, it improves child participation, relaxation, interaction, emotional and social wellbeing and engagement with hospital tuition.

**Dr Persephone Sextou** is a Reader in Applied Theatre at Newman University Birmingham (UK), and the Director of the Community & Applied Drama Laboratory (CADLab) for theatre and child wellbeing (HEFCE grant 2010). Persephone is a lead expert in Theatre for Children in Hospitals (TCH) in the UK and internationally. In 2013 she was awarded the West Midlands Arts, Health and Wellbeing (WMAHW) Judges' Highly Commended Project Recognition for 'Breathing with Love', a project for children in hospital. In 2016 she was awarded a prestigious BBC Children in Need grant (50K) for 'Bird Island', a specially-developed bedside theatre project for children in hospitals in partnership with the National Health System. She is an active researcher, member of international organisations, member of editorial boards for peer-reviewed journals in her field (*Applied Theatre Journal*, *Arts & Health Journal*) and reviewer for *RIDE*, *Drama Research* and, *Arts in Society Journal* series. She has over 40 publications in two languages and four monographs. The most recent is *Theatre for Children in Hospital: The Gift of Compassion* (2016). Her work has 31 international citations in eight languages (English, Greek, Norwegian, Polish, Spanish, Sanskrit-Thai, Turkish and Welsh). Persephone is nominated for the National Teaching Fellowship Award in Higher Education in the UK (2018) for her innovative cross-curricular research-informed and research-generating teaching and her passion to bring to sick children joy, confidence and hope through theatre as a gift of compassion to the world.

# MEG SHEEHAN & STEVE WRAY

## National Arts and Disability Strategy

In September 2017, the Meeting of Cultural Ministers agreed to renew the National Arts and Disability Strategy for 2019. In September 2018, ministers launched a national consultation about the Strategy, which will run until 3 December 2018 (International Day of People with Disability). To inform the consultation and begin to build an evidence base for the renewed Strategy, ministers have also released a Research Overview of Arts and Disability in Australia.

The Research Overview looks in detail at the different ways people with disability engage in the arts: they practise as creative and cultural professionals, they express themselves through creative arts participation, and they connect with the arts as audience members and consumers of cultural products.

The overview brings together existing and previously unpublished data, academic research and case studies from around the country to paint a picture of arts and disability in Australia. It looks at what enables people with disability to succeed in the arts sector and what the barriers are; it considers the evidence for the wellbeing effects and other positive outcomes of arts participation for people with disability; and it looks at the high levels of arts attendance among people with disability and the ongoing barriers to engaging with the arts.

**Meg Sheehan** is a Policy Officer working on the National Arts and Disability Strategy at the Department of Communications and the Arts. Meg is the lead researcher and author on the Research Overview of Arts and Disability in Australia, released as part of the National Arts and Disability Strategy consultation in September 2018. Meg has previously worked in research roles in galleries and museums and in disability support.

Stephen Wray is Assistant Director, Access and Participation, Arts Division, Department of Communication and the Arts, Canberra ACT.

# HELEN SO

## Achieving Social Inclusion with Better Health through Arts: a Hong Kong Perspective

The practice of coupling 'arts' with 'health' is far more developed in Australia and other parts of the world, but in Hong Kong, it is a notion that has just begun to gain traction. With the troubling trend of adolescents becoming 'at-risk' at a younger age and the imminence of the ageing crises, Hong Kong has awoken to the call for a growing emphasis on developing preventative policy measures simultaneously with the remedial.

Our recently published report entitled 'Celebrating the Inclusive Power of Arts' (Our Hong Kong Foundation, 2018) is the first of its kind in Hong Kong. It tellingly acknowledges, and strongly advocates for the agency of arts as a form of social and health innovation to become a viable option that renders social and therapeutic benefits, and an avenue which can empower those who are susceptible to falling behind in society.

Our study amasses data unique to the local Hong Kong demographic, involving the testaments of 132 stakeholders from local Arts Inclusion services (of which a series of 13 interviews were focus groups). This presentation will expand on how we found arts participation to be particularly conducive to the health and social wellbeing of demographics in Hong Kong, such as the elderly (including those with dementia), ex-offenders, at-risk youths, ethnic minorities, and those with physical or mental impairment (including those with Attention Deficit/Hyperactivity Disorder, Autism Spectrum Disorder, and specific learning difficulties). The key findings and trends identified from these focus groups will be discussed in relation to Chinese culture and traditions unique to Hong Kong.

An overview of existing governmental efforts which seek to make arts a more recognised and accessible solution for health and wellbeing will also be discussed, as well as any proposed intentions with respect to cross-sectorial collaborations and more streamlined funding mechanisms. This presentation will offer a fresh and up-to-date perspective of where Hong Kong is on the Arts and Health playing field, and invites frontrunners from around the world to discuss how arts may be more resourcefully and proactively adopted into Hong Kong's city fabric and its community.

**Helen So** is a policy researcher specialising in the field of Arts Innovation at the Public Policy Institute of Our Hong Kong Foundation, the first and only Hong Kong-based think tank ranked one of the Top Think Tanks Worldwide in 2017's Global Go to Think Tank Index Report (University of Pennsylvania).

An avid arts advocate, Helen co-authored Hong Kong's first policy advocacy paper that acknowledges and calls attention to the inclusive, non-discriminatory, and preventative agency of arts in Hong Kong, with recommendations for a more concerted government effort in making arts a solution for health and wellbeing while fostering a more inclusive society.

Helen holds a Master of Studies in Musicology and Ethnomusicology from St Catherine's College, University of Oxford, and has spoken in professional symposia about her dissertation on the efficacies of music intervention and therapy on Alzheimer's patients in Hong Kong and the UK. Prior to her postgraduate studies, she earned a Bachelor of Music at King's College London, where she developed her research interests in the philosophy and psychology of music, with a particular focus on the public perception and implications of music and culture in society.

Helen currently probes topics ranging from arts inclusion to design thinking, as well as issues on creative spaces, of urban design, and the creative and cultural economies in Hong Kong, Mainland China and internationally.



## ANNETTE TESORIERO & ANN FRANKHAM

### Shoalhaven Elders Listen with the Ear of the Heart

Heads Up – The Listening Project is one stage in an evolution towards a listening community. Over a period of five months, the recently formed 60+ Performance Ensemble gathered weekly at Shoalhaven Heads on the South Coast of New South Wales to talk and write about trees and, more than that, to listen to each other without judgement and often without comment. It sounds so simple and yet how difficult it is to open our hearts and our ears at the same time. To listen without judgement is a skill that takes a lifetime to learn, and what better stage in life to truly exercise it, than in our elder years.

The 60 + Performance Ensemble revelled in the opportunity to explore the rich territory of listening for performance-making, improvisation and good health. The ensemble joined with other members of the Shoalhaven Heads community in a 12-hour mental health first aid course, thus extending listening skills into the area of mental health. The foundation for good mental health often rests upon our ability and opportunity to connect with each other. Strong connections are more often built through listening, observing and standing witness. Trees are worthy models of how to live in a community, how to be still and yet grow, how to accept our past, gnarled roots and all, and at the same time reach into those roots to find sustenance for continuing renewal.

The 60 + Performance Ensemble is a group of 14 local residents, from 63-86 years of age, brought together through a community engagement process by Bundanon Trust and Shoalhaven Health and Arts with funding from Australia Council for the Arts and Illawarra Retirement Trust. The 60 + Performance project commenced in November 2016 with a series of community conversations over a cuppa, and culminated in a public performance at Shoalhaven Entertainment Centre in May 2018. The ensemble is now working towards researching opportunities for the next suitable and community-relevant project.

**Annette Tesoriero** is a contemporary performance artist, classically trained singer, dramaturg and community engagement artist. She is also an accredited Mental Health First Aid instructor and workplace trainer.

She has worked as a community artist and arts manager for several arts organisations, including Campbelltown Arts Centre and Blacktown Arts Centre in NSW, and more recently Bundanon Trust and Urban Theatre Projects. Her artistic passions lead her to create, perform and provide dramaturgy for a wide range of musical and theatrical forms. She is well known for her innovative work in new form of music theatre and contemporary opera. In this capacity she has enjoyed collaboration with companies such as ChamberMade Opera, Calculated Risks Opera, Sydney Front, Theatre Kantanka, Pacitti Company, and Societas Raffaello Sanzio. In 1995 she co-founded The opera Project, a contemporary music theatre company with performer/director Nigel Kellaway.

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 undergraduate degree from University of Sydney and a Masters of Management in Arts Management from UTS, she holds a Cert IV in Training and Assessment and is an accredited trainer with Mental Health First Australia and Livingworks.

Ann Frankham was born in 1949 and grew up in Wollongong. She later moved to Sydney, living in the Western Suburbs for 34 years. Ann had various employment, including being an active community representative for the Mt Druitt suburb of Willmot, starting a walking group and a community garden in the local public school.

Since 2008 Ann has lived in the Shoalhaven. Drawing on her own lived experience of mental illness and suicide, Ann is a fierce advocate for people with mental health issues and is an active member of the newly formed Black Dog Institute initiative, the Suicide Collaborative.

She first participated in Bundanon Trust's community engagement program in 2013, soon after a period of ill health. She has come to understand the contemporary performance creative process and now actively promotes, in her various community volunteer positions, the health benefits of participation in contemporary performance practice.

## ALICE THWAITE

### Creative Age Challenges: Growing a Social Movement

Offering an alternative to physical fundraising challenges, Creative Age Challenges are led by the interests of older people involved, particularly those with dementia and their carers.

**Alice Thwaite** is co-director of Equal Arts, Newcastle, UK, a world leader in creative ageing programs, skills training and arts on prescription models. The team works to improve the lives of older people through creativity, and arts activities around the country provide creative opportunities to help improve wellbeing.

## DEANNE TYRRELL

### How Creative Thinking Influences Positive and Negative Affect

Creative behaviours have long been associated with increased wellbeing and positive mental health. Art Therapy research also suggests drawing, painting, poetry, and writing can improve a negative mood. Little is known about the influence of creative thinking, a component of creative behaviour, on short-term mood states such as affect. Limited research suggests that divergent thinking, such as idea generation tasks, increase positive affect (PA), while convergent thinking, requiring a single response, increases negative affect (NA). The aim of this study was to investigate whether creative thinking could increase positive affect and decrease negative affect.

Study participants were 275 adults, aged 17-79 years (M = 40.35, SD = 15.88), including 225 females, 47 males, and 3 who identified as other gender. The quasi-experimental design involved a pre-task measure of the Positive and Negative Affect Schedule (PANAS), random allocation to one of three creative thinking tasks, and a post-task PANAS measure. The tasks included two divergent thinking tasks: the Alternative Uses task and the Instances task, and one convergent thinking task, an Insight problem. The study design used a mixed method analysis of variance.

Results indicated that both divergent and convergent tasks increased PA, and also decreased NA. The Alternative Uses task increased PA the most. The Insight problem also increased PA, while unexpectedly, the Instances task reduced PA. All three creative tasks decreased NA similarly. Surprisingly, both correct and incorrect Insight problem answers were associated with increased PA, and decreased NA, with a large effect.

These findings expand the number of creative tasks previously studied in relation to affective states and suggest that the creative process and not the creative product may be instrumental in influencing affect.

While much research attention has focused on how creative tasks influence PA, results suggest that creative thinking may have a clinical and practical purpose in relieving NA. These results support Art Therapy, and depression research that suggest that certain modes of thinking, including associative thinking and cognitive restructuring, may counter ruminative and negative thoughts. The development of these ideas may have the potential to assist existing therapies in the treatment of mental ill health associated with NA.

**Deanne Tyrrell** completed a Bachelor of Social Science (Psychology) (Honours 1) at Charles Sturt University in 2017. She also holds a Bachelor of Architecture degree with first class honours from the University of New South Wales. She is interested in interdisciplinary research in the areas of creativity and psychology, particularly in therapeutic contexts. Her honours research, completed in 2017, investigated the influence of creative thinking on positive and negative affect. She has worked across a range of creative disciplines, including fashion and textiles, graphics, architecture, and urban design. She has also tutored and lectured in the Faculty of the Built Environment at UNSW.

She is the co-founder of Shared Threads, an organisation that brings people together over shared craft projects and conversation to build community and improve wellbeing using Seligman's PERMA model of wellbeing. Shared Threads has been involved in the Australian Design Centre's annual Sydney Craft Week festival, and this year will focus on the benefits of craft as therapy.

## AMY VISSER

### Addressing Mental Health Problems in the Australian Entertainment Industry

Australian entertainment industry professionals (AEIPs) show levels of mental health problems and suicidal ideation that are substantially higher than the general population (Van den Eynde et al, 2017). These results highlight the importance of developing industry-tailored strategies to improve and promote AEIPs' mental wellbeing.

Performing arts health promotion charity Entertainment Assist has recently partnered with leading mental health institute Everymind to address the identified needs of AEIPs and action strategies that work towards generational change in the mental wellbeing of the entertainment industry.

This paper discusses findings from two data collection methods – focus groups at national entertainment industry forums, and an online survey completed by AEIPs as part of a wider study on small business and mental health. The online survey revealed that participants' depression and anxiety scores were more likely to fall within the at-risk categories than the general population. Perception of personal stress, job tension and health-related productivity loss were all high, and respondents indicated that additional support was needed, with face-to-face options preferred. The focus groups revealed a distinct lack of access to, and awareness of, mental health support within the entertainment industry. Of those supports identified, responses suggested that they are not being used, due to barriers such as cost, limited accessibility, lack of awareness and stigma. Participants also identified a need to address specific behavioural issues such as bullying and substance abuse. Identified priorities to improve mental health and wellbeing focused on three key areas: education, identifying and managing risk, and access to tailored supports.

This presentation outlines a number of recommendations, including: embedding tailored training in wellbeing and resilience into education pathways and workplace programs; improving workplace practice and policy, with a focus on mitigating risk; addressing specific risks associated with workplace culture; and improved ongoing and tailored support in arts and entertainment workplaces.

**Amy Visser** is a graduate of the University of Newcastle with a Bachelor of Psychology (Honours). She began working at Everymind in 2006 and has since worked across national projects such as Response Ability, Mindframe National Media Initiative, and Partners in Depression, as well as state-based projects such as Conversations Matter and the Prevention First Framework. In this capacity, Amy has been involved in resource development, education and training and has presented papers at national conferences and been a guest lecturer at several Australian universities. Amy has previously managed two of the institute's youth-focused community awareness projects – MindPlay and Youth Rockin' the Black Dog.

Amy also has a 20-year history in the arts and entertainment industry and is an award-winning performer and composer. Amy's arts/health advocacy has allowed her to appear on national television program Studio 10, as a guest at events such as the International Arts Health Conference and NSW Mental Health Commission's 'No Offence', and gained her acknowledgement in NSW Parliament.

Amy is currently working as part of the Mental Health and Research team on a partnership with Entertainment Assist, a national health promotion charity that raises awareness about mental health and wellbeing in the Australian entertainment industry and advocates for generational change.

BRIDGET WATERS

Combining Creativity and Culture: an Insight into the Impact of the Starlight Children’s Foundation’s Indigenous Artist in Residence Hospital Project

In 2018, the Starlight Children’s Foundation (Starlight) was extremely proud to launch its first Reconciliation Action Plan (RAP), which included developing culturally specific Arts in Health initiatives. Starlight has been delivering programs to hospitalised children and adolescents for 30 years, and has long recognised the value of using art and creativity as a cornerstone of our approach to promoting wellbeing and resilience.

While a hospital admission can be confusing and distressing for any child, there can be additional challenges for Aboriginal and Torres Strait Islander people for historical and cultural reasons, with reports of patients feeling disconnected to Country and suffering culture shock. The arts can play a significant role in effectively bridging that gap when language or understanding can be a barrier.

Starlight’s first RAP Arts in Health project has been the introduction of an Aboriginal and Torres Strait Islander Artist in Residence at a hospital. The artist is a proud Noongar woman, extremely passionate about sharing her culture with people. While based in the Starlight Express Room at Princess Margaret Hospital in Perth, she worked with the children and adolescents on three collaborative larger scale works, as well as doing smaller individual artworks with them on rocks. At the completion of the residency, she also created a beautiful art installation especially for the oncology patients’ garden using 300kg of painted rocks and coloured pebbles (to join the prestigious club of giant ducks, coloured umbrellas and flamingos from previous Starlight Arts in Health projects).

This paper will discuss the reasoning behind the project and detail how it was delivered. It will demonstrate how Starlight’s approach to creative collaborations is creating valuable outcomes and opportunities for the patients, the artist and the broader hospital community, including an increase in both indigenous patients and hospital staff visiting our rooms. It will also share how the project’s benefits stretch far beyond the Aboriginal and Torres Strait Islander audience by providing exposure, awareness, acceptance, inclusiveness and cultural learnings to the hospital community/setting, as a whole. Finally, it will share progress on the next creative collaboration project coming out of Alice Springs.

**Bridget Waters** is the key facilitator of the Artist in Residence Program as the Arts in Health Lead at Starlight Children’s Foundation. Her role at Starlight has leveraged Bridget’s creative knowledge to create and implement a number of major, innovative arts projects in hospitals, focusing on Arts and Health outcomes to transform the experience of hospitalised children, teenagers and staff. Bridget strongly believes that one of the best ways to empower young patients is through involving hospital staff and working alongside them. She sees it 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 18 years of industry experience, she is extremely passionate about the value and importance art has to play in the health sector and making the impossible, possible.

Synonymous with the words ‘Food and Art’, 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. Previous work ranges extensively 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 continually been recognised throughout her career. She has won several significant art awards, including a ground-breaking grant to represent Australian’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.



## DR JORDAN WILLIAMS & IAN DRAYTON

### Arts and Science for Mental Health and Resilience: Collaboration, Not Just Justification

There is a substantial body of research around the benefits of arts programs for building resilience in veterans with mental health diagnoses. Obviously, some of that research takes an arts practitioner stance and some takes a medico-scientific approach. The presenters are closely connected (as creative mentor and contract manager and advocate) with the Defence-funded Arts for Recovery, Resilience, Teamwork and Skills (ARRTS), a four-week intensive residential arts program featuring visual arts, creative writing, music, and acting and performance that began in 2015 and is funded to 2021. The latest program involved participants from all three services as well as ACT Emergency Services personnel. This presentation seeks to engage in debate with conference delegates around issues to do with how truly collaborative partnerships can be built between, for example, neuroscientists and arts practitioners. The requirement for an evidence base for all public health interventions/practices, while understandable and desirable, can, if we are not careful, lead to less than beautiful arts programs, which sacrifice flexibility and responsiveness for ‘generalisability’. How can we work together as artistic mentors and scientists to develop the best possible outcomes for veterans, first responders and other community members? How can we inspire each other, yet still deliver the evidence that is required? Using examples from our recent experience, we seek to offer some discussion points for further action.

**Dr Jordan Williams** is a member of the Centre for Creative and Cultural Research in the Faculty of Arts and Design at the University of Canberra. In addition to being a digital and textile poet, she teaches undergraduate literary studies and creative writing, supervises creative PhD projects, and runs creative writing and journal writing workshops for members of the community who may experience physical or mental injury or illness. Her research is in the area of creativity and trauma.

**Ian Drayton** was awarded a 2016 Churchill Fellowship to explore the use of creative arts to manage and promote recovery from Combat-Related Post Traumatic Stress Disorder in both the UK and USA. As Faculty Manager, Strategic Projects and Business Development for the Faculty of Arts and Design at the University of Canberra, Ian has been instrumental in building a relationship between the University of Canberra and the Department of Defence around providing arts mentorship for wounded or ill members of the defence forces.

## DR ANNMAREE WILSON & JENNI FRANCIS

### Head, Heart and Hands: Reconstructing Resilience in the Rural and Remote Health Workforce

Cranapulus Bush Support Services is a unique psychological service providing support and intervention to remote area health professionals. While working in isolated rural and remote health in Australia can be personally and professionally rewarding, individuals working in this context are at particular risk of occupational stress, burn-out and trauma. Aboriginal health professionals working in these communities face the same and different challenges.

For many years Bush Support Services has offered face-to-face workshops, aimed at dealing with stress and building resilience to remote health professionals. One of the challenges over the years has been finding ways to deliver psycho-educational material that is engaging, culturally appropriate and useful to all the participants. This presentation explores the impact of collaboratively engaging an Art Therapist in the development and delivery of resilience-building workshops. It focusses on how the intersection of these two disciplines, using Positive Psychology as a framework and the principles of Mindfulness, Emotional and Somatic Awareness through Art Therapy, enhances the potential for the prevention of burn-out and creates a unique opportunity for providing support and the restoration of positive mental health. It will highlight the idea that one of the core components of building resilience in the remote health workforce is offering creativity that crosses cultural boundaries.

**Dr Annmaree Wilson** is a Clinical Psychologist. She is the Senior Clinical Psychologist for Cranapulus Bush Support Services. She completed her undergraduate and post graduate degrees at the University of New South Wales. She completed her PhD from the University of New England in 2002. Annmaree has worked extensively as a Clinical Psychologist in rural and remote areas of New South Wales, particularly in the area of child, adolescent and family. She has a special interest in Positive Psychology and the use of creativity, such as art, singing and music, as means of building psychological resilience. She developed the workshop portfolio offered by Bush Support Services to develop the capacity of the remote area health workforce.

**Jenni Francis** has been involved as a community artist for over 30 years working with all ages and abilities, more recently as an Art Therapist for Cranapulus Bush Support Services. She facilitates activities from her home studio ([www.fairywrenfarm.com](http://www.fairywrenfarm.com)) for groups and individuals. Jenni studied Initiatic Art Therapy at the Institute of Sensorimotor Art Therapy in Victoria with its founder and director Cornelia Elbrecht, and continues to be involved with developments there, in particular in Clayfield therapy. She trained as a Somatic Experiencing Practitioner (SEP) in Brisbane through SE Australia, approved by the Somatic Experiencing Trauma Institute and its founder, Dr Peter Levine.

## ROSE WILSON

Musician in Residence & 10th Anniversary Conference Dinner Guest Performer

**Rose Wilson** is a singer, harpist, pianist, songwriter and choir director, who believes live music is “important for the soul”. She is passionate about music’s power to connect us to ourselves and others. As a performer, Rose loves to adapt and create music which perfectly complements the surrounds. Her music creates spaces which are warm, welcoming, engaging and full of curiosity as to what might come next! A versatile performer, she enjoys exploring different styles and genres, from pure vocals, to haunting harp, bluesy piano to folk tunes and even a sing-along – the latter part of her belief that everyone can sing, given a positive environment.

# MEMBERS OF THE NSW MINISTERIAL ADVISORY COUNCIL ON AGEING (MACA)

## KATHRYN GREINER AO (CHAIR)

Kathryn Greiner has contributed in a wide range of leadership positions in public and private companies, government bodies and non-profit organisations. Her professional career has focused on Health, Education and Community Development.

Kathryn currently chairs the Ministerial Advisory Committee on Ageing (MACA) for the NSW Government; is Chairman of Loreto Kirribilli School Council and Chairman of Mary Ward International Australia, an Overseas Aid agency; and is a Director of the Bell Shakespeare Company. She was an elected Councillor to the City of Sydney Council (1995-2004).

Kathryn has held Directorships for Pacific Power, John Singleton Advertising, and the Financial Planning Association. She has been a member of the Bond University Council, as well as a member of the Advisory Council of LEK Consulting Ltd. Her non-profit activities have included Chair of the Salvation Army Red Shield Appeal; Chair of Save the Children NSW and Australia; and Chair of the Sydney Peace Prize Foundation.

Kathryn has contributed to a number of NSW and Australian Government inquiries and committees, including the Review of Funding for Schooling (The Gonski Inquiry) and the Anzac Centenary Advisory Board. Kathryn holds a Bachelor of Social Work (UNSW), was appointed an Officer in the Order of Australia (2001) and, in 2014, was awarded a Doctor of Letters (Honoris Causa) from the University of New South Wales.

## MARGRET MEAGHER

Margret Meagher is Executive Director, Arts and Health Australia and a board member of the national peak body The Australian Centre for Arts and Health Limited. These organisations are dedicated to promoting the positive impact of the arts and creative engagement on health and wellbeing for individuals and communities.

The field of Arts and Health encompasses primary and acute care, creative ageing, community health, health promotion and prevention, education and research.

Margret is a specialist in Creative Ageing, which utilises the arts (including visual arts, music, singing, dance, theatre and creative writing) to foster enhanced quality of life for older people – supporting those wishing to maintain their health and wellbeing and those living with a chronic condition, such as dementia or depression.

Margret has particular expertise in designing and implementing creative ageing programs and research studies in retirement villages, hospitals, palliative and aged care facilities and community services. Margret is also experienced in creating public art projects, including founding and directing Port Macquarie’s Hello Koalas Sculpture Trail and Festival, and event management, including annual conferences for arts and health and creative ageing.

## ROD YOUNG

Based in Wollongong, Ron Young is the former CEO of the Aged Care Association Australia (ACAA). In this role, he had extensive experience in policy formulation and delivery across the aged care continuum.

Rod was instrumental in the formation of the Aged Care Industry IT Council (Aciitc) and he maintains his membership. The council recently developed a paper outlining a vision for the Australian aged care IT industry. This paper was designed to help to drive the deployment and utilisation of assistive technologies, home-based monitoring, sensor devices, telehealth and video conferencing uptake to ensure sustained long-term efficiency and service quality is sustained across the breadth of the aged service industry.

Since retirement from ACAA, Rod has continued an active engagement in the aged care industry, undertaking work for various organisations such as IRT, Accenture, QPS, PwC, and Leading Age Services Australia (LASA).

MICHAEL FINE

Prof Michael Fine is Honorary Professor of Sociology at Macquarie University. He has researched and published on aged care in Australia and internationally for over 30 years. He is Co-Editor of the International Journal of Care and Caring, former President of the AAG (NSW) and currently serves as a member of the NSW Ministerial Advisory Council on Ageing and the Ministerial Advisory Committee on Carers.

He is author of a regular column for Aged Care Insite, and is the Principal Investigator of the research program Ageing Well at Home: Measuring the Impact of Community Care for Older People, and ARC- funded study that developed and conducted the first successful field trials of the ACCOM – The Australian Community Care Outcomes Measure. In his other life, Michael is also a keen musician, singer, guitar player and President of the Troubadour Central Coast Folk and Acoustic Music Club.

VALERIE PRATT AO

Valerie Pratt AO has extensive experience in employment matters, particularly elimination of discrimination, fair work practices, management of a multicultural and older workforce, work/life balance and family support. Her contribution has included workplace participant observation research, and social planning of communities in regional and remote sites, policy development and corporate responsibility.

As founding director of the Commonwealth Government’s Affirmative Action Agency, she was responsible for implementation of the Affirmative Action Act across private, higher education and community sectors. She has acted as consultant to all three sectors on discrimination and employment matters.

She has held the position of Adjunct Professor at Macquarie Graduate School of Management; has been appointed to Boards of the Defence Housing Authority, Civil Aviation Authority; and chaired the Australian Bravery Decorations Council and the NSW Breast Cancer Institute. Her past experience has included contributions to the field of mental health through the NSW Mental Health Association.

Valerie is currently a Director of National Seniors Australia, an organisation which represents the interests of seniors across Australia, and a member of the NSW Ministerial Advisory Committee on Ageing. She holds a BA, Dip Soc. Wk (Sydney), was appointed an Officer of the Order of Australia in 2011 and was awarded a Doctor of Letters (Honoris Causa) Macquarie University.

TRACEY MCDONALD

Dr Tracey McDonald AM PhD is a clinical gerontologist who focuses on policies and practices concerning older adults. Her particular interests are on prevention of abuse of older adults, safety and wellbeing, practice-driven research, and life quality of those receiving care services.

For the past 14 years until her retirement mid-2018, she held the Research Chair of Ageing with ACU in North Sydney and participated in state, national and international policy forums. She was admitted as a Member of the Order of Australia (AM) for work with UN Expert Groups and development of public health and social welfare policy.

Her multidisciplinary qualifications and experience have enabled her to advise the National Lead Clinicians Group and, later, to continue to contribute to the Ministerial Advisory Council on Ageing NSW on high-level policy, ageing trends and future planning for an inclusive and cohesive society.

STEPHEN TEULAN

For the last 15 years, Stephen Teulan has worked with innovative aged care organisations with a focus on improving the lives of older people, particularly people who experience disadvantage in participating in communities or accessing services.

These roles include being CEO of Mercy Family Centre, Sydney Regional Manager for Catholic Healthcare, National Director of Aged Care for Little Company of Mary Health Care and, for the last three years, Director of UnitingCare Ageing NSW/ACT.

Stephen is also a board member of Aged and Community Services Association NSW/ACT, and a participant in the LGBTI Health Alliance.

DIANE ROBINSON

Associate Professor Diane Robinson graduated BA LLB (Hons) and LLM (Hons) from the University of Sydney and is admitted as a Solicitor of the Supreme Court of NSW. She has worked as a lawyer for over 35 years and her professional experience includes legal practice, senior academic positions and appointment to a number of quasi-judicial tribunals.

Diane has been the President of the NSW Guardianship Tribunal, the Deputy President of the NSW Mental Health Review Tribunal as well serving as a member of the Social Security Appeals Tribunal, the Medical Tribunal and a range of health professional disciplinary tribunals. At present she is a Principal Member of the NSW Civil and Administrative Tribunal (NCAT) in its Occupational Division.

She has been the legal member of the NSW Medical Board (now Council) where she was involved in developing the Board’s policies and providing legal advice. She is currently an Adjunct Associate Professor in the Faculty of Law at UNSW where she teaches a postgraduate course in Therapeutic Jurisprudence.

DAVID PIGOTT

David Pigott is the General Manager, Sector Engagement at Mission Australia where he is responsible for the organisation’s policy, research, media and government relations teams.

He has previously worked as an adviser to the NSW Premier, Federal Treasurer and Minister for Foreign Affairs. From 2006 to 2014 he was a non-executive director of ChildFund Australia, and he was Chair of the ChildFund Audit and Risk Committee from 2012 to 2014.

Currently, he is Chair of the Ella Centre, an aged care and disability provider in Sydney’s Inner West which operates within the NSW/ACT Synod of the Uniting Church.

WENDY MORGAN

Wendy Morgan is an Aboriginal woman from the Dyiringanj People of Wallaga Lake, that forms part of the Yuin Nation on the Far South Coast of NSW.

She worked for the Commonwealth Government for 28 years in the Commonwealth Employment Services, the Aboriginal Policy Area in Canberra where she travelled over Australia interviewing Aboriginal and Torres Strait Islander people, researching areas of family payments and young people with severe brain injury from sniffing petrol.

Wendy volunteers her time in the Aboriginal Community in South West Sydney where she Co-Chairs the FACS ‘Our People, our Way’ (Aboriginal Community Consultant Group) “Better Outcomes for Aboriginal Children and Families, she co-ordinates Guntawang Aboriginal Resources Aboriginal Arts and Craft Group for women in the Liverpool and Fairfield Local Government Area, and is also on the Fairfield and Liverpool Aboriginal Advisory Groups to Council. Wendy is a Director of Gandangara Local Aboriginal Land Council.



The Conference Program has been compiled and designed by Margret Meagher, Denis Mamo, Alison Houston, Kyle Rathbone.  
©Australian Centre for Arts and Health 2017

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.



[illegible]

**DELIVERY OF ARTS AND HEALTH PROGRAMS**

**HEALTH SERVICES**  
Primary Care, Acute Care, Rehabilitation, Allied Health, Mental Health  
Aged Care, Palliative Care, Health Literacy, Training, Promotion & Prevention

**ART FORMS AND HEALTH CONDITIONS:**

- VISUAL ARTS** (Painting, drawing, sculpture, photography, printmaking, graphic design): MENTAL HEALTH (depression, anxiety, bipolar, schizophrenia), DEMENTIA, AUTISM, RESPIRATORY, CANCER, SEXUAL HEALTH, ABORIGINAL HEALTH, MUSCULOSKELETAL
- PERFORMING ARTS** (Music, singing, theatre, dance, improvisation, circus, comedy): CARDIOVASCULAR, OBESITY, DIABETES, SUBSTANCE ABUSE, VISUAL IMPAIRMENT, HEARING IMPAIRMENT, DISABILITY, END OF LIFE
- DECORATIVE ARTS** (Ceramics, glass, jewellery, woodwork, textiles, quilting, knitting): RETIREMENT VILLAGES
- ENVIRONMENTAL DESIGN** (Wayfinding, signage, welcoming visual and aural stimuli, interactive play, social spaces): ART GALLERIES
- ARCHITECTURE** (Spatial relationships, natural light & imagery, areas for cultural gathering, solitude and reflection, gardens): FESTIVALS AND EVENTS
- HYBRID ARTS** (Exploring physical science, experimental interface technologies, robotics, artificial intelligence, information visualisation): MUSEUMS AND LIBRARIES
- RESEARCH & EVALUATION** (Conversations, interviews, surveys, observations, digital recordings, expressive writing, drama): HOME, WORK, COMMUNITY
- DIGITAL ARTS** (Film, audio, iPad apps, 3D printing, virtual reality, new technologies): EDUCATIONAL ORGS
- LITERARY ARTS** (Creative and narrative writing, storytelling, life stories, poetry, group reading and discussion): PERFORMING ARTS CENTRES

**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





# MEET IN REGIONAL NSW

[meetinnsw.com.au](http://meetinnsw.com.au)

