

## Conference Partners

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7 November 2009

Dear Delegate

Welcome to The Art of Good Health and Wellbeing international arts and health conference in Port Macquarie.

Arts and Health Australia is proud to host this inaugural conference, designed to celebrate the achievements of the arts and health sector across policy development, programming, health promotion, education and research.

The organisation was established to advocate for the increased utilisation of the arts in healthcare in Australia and to facilitate networking amongst policy makers; programmers in hospitals, aged care facilities, community services and schools; artists and arts companies; educators and researchers; and health professionals. Arts and Health Australia also provides consulting services to enable organisations to devise and implement arts and health programs and support research projects.

There is outstanding work being undertaken in arts and health across Australia, as there is in the UK and the USA, and this conference is an opportunity for international exchange to take place and build capacity for all.

This week, we were heartened to receive the following email from Thérèse Rein, who is a strong advocate for people who are disadvantaged in our community, and we reproduce this message for all delegates.

*In Port Macquarie you will be sharing with each other the best examples of how art can contribute towards individual well being and create healthier communities. The need to express ourselves, to be creative is present in all of us and is something that should be encouraged.*

*I recently visited an inspirational studio in Melbourne where the artists all have a disability. The work coming from this place is engaging, touching and totally expressive. It provides these artists with an opportunity to express themselves and how they view their surroundings without anyone placing roadblocks in front of them. The energy, pride and sense of fun in this studio is palpable.*

*This is just one example of the power of art. No doubt you will discuss many more in the coming days.*

*I wish all delegates a stimulating and rewarding conference.*

**Thérèse Rein**, The Lodge, Canberra

This conference would not have happened without a high level of goodwill and support from a large group of friends and colleagues, many of whom have travelled the three year journey to make this conference happen and ensure its future success. Thank you.

We would also like to express our sincere gratitude to our Sponsors and Partners who are featured on the page opposite. Without their generous financial and in kind support, the conference would not have been possible.

In particular, our thanks to the Department of Health and Ageing through the Office of an Ageing Australia and to Aevum Living, an innovative leader in Australia in the management of retirement villages and aged care facilities, demonstrated by their commitment to creating vibrant villages through arts and health programming.

Thanks also to our hard working, tireless and dedicated team, conference committee, volunteers and international conference planning committee. Too many people to mention but all your efforts are greatly appreciated.

The Arts and Health Australia office is located directly opposite the Glasshouse and Historic Courthouse in the Macquarie Garrison Building upstairs in Suite 2. If you would like access to a computer, internet, telephone, fax, photocopier or just feel like a chat, you will be most welcome to call in. Hayley Arscott, our administration co-ordinator, or one of our conference team, will be happy to assist you.

We hope you enjoy The Art of Good Health and Wellbeing conference and the opportunities it presents in terms of exchanging ideas, fostering new projects, stimulating positive health promotion, furthering research and, most importantly, being with others who share the commitment to creativity, health and wellbeing.

It is a time to forge new relationships, friendships and connections in a collegiate environment and in a delightful part of Australia.

Healthy People, Healthy Communities – engaging in the Arts, is the catchcry of Arts and Health Australia. Join us for the continuing journey to make this a reality in our country and our world.

**Margret Meagher**  
Executive Director  
Arts and Health Australia

**Gabriella Carroll**  
Manager, Creative Ageing,  
Arts and Health Australia

Contact Details:

Gabriella Carroll

Tel 0405 916 555 - email [gabbie@artsandhealth.org](mailto:gabbie@artsandhealth.org)

Margret Meagher

Tel 0416 641 482 - email [margret@artsandhealth.org](mailto:margret@artsandhealth.org)

# THE ART OF Good Health and Wellbeing International Arts and Health Conference

Pre-conference 7 – 10 November 2009 | Conference Program 10 – 13 November 2009  
Conference Venues: Glasshouse, Arts Conference and Entertainment Centre and the Historic Courthouse, Port Macquarie, NSW

SATURDAY 7 NOVEMBER – MONDAY 9 NOVEMBER 2009		LOCATION
<b>Pre-conference Training Program “Artists in Healthcare”</b>		NB: * Denotes Venue offsite
<p><b>8:15am:</b> Transport departing from Historic Courthouse daily</p> <p><b>8.30am – 8.50am: Registrations at Bellevue Gardens, Parker Street, Port Macquarie</b></p> <p><b>9am- 4pm: Training Program, including morning tea, lunch and afternoon tea</b></p> <ul style="list-style-type: none"> <li>• Dr Cheryl Dileo, Professor of Music Therapy and Director, Arts and Quality of Life Research Center, Temple University, Philadelphia and honorary faculty member of the University of Melbourne;</li> <li>• Dr Joke Bradt, Assistant Director, Quality of Life and Arts Research Centre, Temple University, Philadelphia</li> </ul> <p>Three day course providing musicians and visual artists with basic information and skills to prepare them for work in hospitals, aged care and healthcare facilities. The course includes lecture, role playing, video examples, demonstrations, and hands-on training in music or visual arts media, along with the development of arts projects suitable for health care environments.</p> <p>Participants receive a comprehensive <i>Arts in Healthcare Manual</i> on CD and an evaluation of their skills at the end of the course.</p> <p><b>4:00pm:</b> Transport returns to Historic Courthouse daily</p>		* Bellevue Gardens, Aevum Living, Parker Street, Port Macquarie (ample onstreet parking)
MONDAY 9 NOVEMBER 2009		LOCATION
<b>2.00pm - 5.00pm: Conference Registrations, Visitor Information Centre</b> <b>Conference satchels designed by Lisa Connor and made by the Indigenous Women's Sewing Group</b>		Ground Floor Glasshouse

TUESDAY 10 NOVEMBER 2009		LOCATION
<b>Pre-conference Workshops, Registrations, Opening Ceremony and Welcome Reception</b>		
<b>8.00am - 5.00pm: Conference Registrations at Arts and Health Australia Help Desk</b>		Ground Floor Glasshouse
<b>8:15am</b> Transport departing from Historic Courthouse		
<b>8.30am: Registrations at the venue</b>		* Parklands Village, Aevum Living, 126 Hindman Street, Port Macquarie Park on grass area near Reception building
<b>9.00am – 12.00pm: Creative Ageing Workshop</b> , presented by Susan Perlstein, Founder Elders Share the Arts, New York and Founder and Director, Education and Training, National Centre for Creative Aging, Washington DC		
<b>9.00am – 3.30pm: Toolkit: Arts in Healthcare Program Essentials</b> , led by Naj Wikoff, President Emeritus, Society for the Arts in Healthcare, Washington DC Morning tea, lunch and afternoon tea provided.		Meeting Room 2, Glasshouse
<b>9.00am – 12.00pm: Art and Alzheimer's Disease: A Workshop for Museum and Gallery Educators responsible for delivering Community and Access Programs</b> , presented by Carrie McGee, Educator, Community and Access Programs, Museum of Modern Art (MoMA), New York, with Adriane Boag, Manager Education, National Gallery of Australia (NGA), Canberra and Margaret Allen, Alzheimer's Australia (NSW), Port Macquarie		Meeting Room 1, Glasshouse
<b>12.30pm – 3.30pm: Are We There Yet? – Meaningful international exchange of practice and research in community-based arts in health</b> A light lunch will be provided. Convened by Mike White, Senior Research and Development Fellow in Arts in Health, Centre for Medical Humanities, Durham University, UK; Alison Clough, Director, Pioneer Projects and Looking Well, Benthams, UK; and David Doyle, Executive Director, Disability in the Arts, Disadvantage in the Arts Australia, (DADAA) WA.		Historic Courthouse
<b>5pm-6.25pm: Official Opening</b> MC: Cameron Marshall, Manager, ABC Local Radio, Mid North Coast Artistic Director Robyn Ryan OAM <ul style="list-style-type: none"> <li>Welcome to Country – Uncle Bill O'Brien with Steven Donovan on didgeridoo and Badu Dancers</li> <li>Cantorus Choir</li> <li>Speaker: Noeline Brown, Ambassador for Ageing, Office for an Ageing Australia, Department of Health and Ageing</li> <li>Jason Heise - Trumpet</li> <li>Speaker: Alan Hopgood AM, Playwright and Actor</li> <li>Bel Canto Children's Choir</li> <li>Speaker: Mike White, Senior Research and Development Fellow in Arts in Health, Centre for Medical Humanities, Durham University, UK</li> <li>Speakers: Dr Jill Gordon and Dr John Hamilton - Representing Medical Humanities</li> <li>Speaker: Hon Rob Oakeshott MP, Federal Member for Lyne</li> </ul>		Glasshouse Theatre
<b>6.30pm- 8.30pm: Welcome Reception</b> <b>Beverages courtesy of Cassegrain Wines and The Little Brewing Company (Wicked Elf Ales)</b>		* Mercure Centro Hotel, Corner William and Murray Streets, Port Macquarie

WEDNESDAY 11 NOVEMBER 2009		LOCATION
<b>6am-6:45am: Discovery Walk and Stretch – Sue Reid, Discovery Fitness</b>		Meet on Town Green at the end of Hay St
<b>7:30am: Conference Registrations at Arts and Health Australia Help Desk</b> Kirsty Gan and Ben Robinson on Piano to welcome Delegates		Mezzanine Foyer, Glasshouse
<b>8.00am:</b> Welcome by Margret Meagher, Director, Arts and Health Australia Acknowledgement of Country, Gabriella Carroll, Arts and Health Australia Low Rumbles A'capella Group, St Columba School		Theatre
<b>8.20am – 10.20am: Plenary Session 1: Arts and Health in the USA:</b> Chaired by Margret Meagher, Arts and Health Australia with Cameron Marshall, Manager, ABC Local Radio Mid North Coast <ul style="list-style-type: none"> <li><b>The Future of Arts in Healthcare from a Global Perspective.</b> Naj Wikoff, Emeritus President, Society for Arts in Healthcare, Washington DC</li> <li><b>Best Practice Models in Arts and Health Programming and Research in the USA,</b> Paula Terry, Director, Office for AccessAbility, National Endowment for the Arts, Washington DC</li> <li><b>The Museum Perspective,</b> Carrie McGee, Educator, Community and Access Programs, Museum of Modern Art (MoMA), New York</li> <li><b>Q&amp;A and Priority Recommendations</b></li> </ul>		Theatre
<b>10.25am – 10.55am: Morning Tea</b>		Mezzanine Foyer
<b>11.00am: “Last Post”</b> commemorating the armistice at the end of World War 1 and honoring all fallen soldiers. Traditionally performed in Australia at 11 <sup>th</sup> hour on the 11 <sup>th</sup> day of the 11 <sup>th</sup> month – please observe a minute’s silence where you are standing. Introduced by Robyn Ryan OAM and trumpet played by Jason Heise.		Mezzanine Foyer

11.05am-12.25pm: Breakout Sessions Theatre, Studio, Meeting Rooms 1 & 2, Artlab Community Workshop, Historic Courthouse					
<p><b>B1</b> Wednesday 11 November 11:05am-12.25pm Theatre</p> <p><b>Points along the continuum: Arts and health in Ireland</b> Mary Grehan Arts Director, Waterford Healing Arts Trust (WHAT), Ireland</p> <p><b>Mental Health, Social Inclusion and the Arts – developing a national program</b> Marian Naidoo, Naidoo and Associates, London, Visiting Research Fellow, University of Bath, UK</p>	<p><b>B2</b> Wednesday 11 November 11:05am-12.25pm Studio</p> <p><b>The Impact of an Arts and Music in Hospitals Program on Children – Patients and their Carers</b> Dr Costanza Preti, Institute of Education, University of London</p> <p><b>Now I Lay Me Down to Sleep: Lullabies are for adults and children.</b> Beth Rankin, RN, PhD Candidate, Project Research Officer, Equity and Diversity Centre, La Trobe University, VIC</p> <p><b>Singing and signing: empowering children and building practitioner capacity.</b> Andrea Rieniets, singer/composer Andrea (Ande) Lemon, writer/director Cha Cha Sam - music for big-spirited kids and their grownups</p>	<p><b>B3</b> Wednesday 11 November 11:05am-12.25pm Meeting Room 1</p> <p><b>“Stitching Memories” Aboriginal Quilt Exhibition</b> Introduced by Dr John Boulton, Senior Regional Paediatrician, Kimberley Health WA, Conjoint Professor Paediatrics, University of Newcastle</p> <p><b>Art Influence Change – A Model for Working in Disadvantaged Communities</b>, Kim McConville, Beyond Empathy, Australia</p> <p><b>Ngarrwa: Young Mothers and Families Project: an Arts and Health Alliance</b> Di Penberthy, Health Promotion Co-ordinator, NCAHS, Macksville Community Health, NSW</p> <p><b>Jo Davidson, Lead Visual Artist, Beyond Empathy, Bowraville NSW</b></p> <p><b>Stitching Memories: Foundations of our Future</b> Alison Page, Regional Aboriginal Cultural Development, Arts Mid North Coast</p>	<p><b>B4</b> Wednesday 11 November 11:05am-12.25pm Meeting Room 2</p> <p><b>“Aging through a Physician’s Lens” - Photographs by Jeffrey Levine</b></p> <p><b>Arts and Health and Spirituality Presentation and Group Discussion</b> Dr Lindsay Farrell, Head of School of Arts and Sciences, Australian Catholic University; Naj Wikoff, Society for Arts in Healthcare, New York; Monsignor Tony Doherty, Pastor, Catholic Palliative Care Victoria; Molly Carile, Manager, North and West Metropolitan Region, Palliative Care Consortium, Victoria; Bonnie Graves, Arts Chair, Madigan Army Medical Center, USA; Dr Jeffrey Levine, geriatrician and photographer, New York, Dr Hilton Koppe, Senior Medical Educator, North Coast GP Training, Lennox Head, NSW</p>	<p><b>B5</b> Wednesday 11 November 11:05am-12.25pm ArtLab Community Workshop</p> <p><b>The Contribution of Arts and Creativity to the Health of Rural and Regional Communities</b> Kim Dunphy, Program Manager, Cultural Development Network, Melbourne, VIC</p> <p><b>Arts Health Community Resilience and Healing: Social Capital and a response to natural disaster</b> Rosa McManamey, Junior Research Fellow, Department of Rural Health, University of Tasmania, Hobart, TAS</p>	<p><b>B6</b> Wednesday 11 November 11:05am-12.25pm Historic Courthouse</p> <p><b>The Carer’s Journey Experiential Workshop</b> Dr Gillian Gould, GP and Art Therapist, University of NSW Rural Clinical School, Coffs Harbour, NSW Whether you care for someone at home or in a professional capacity, there is often little time to reflect on deeper levels of the experience of being a carer, its unique demands and how one can best attend to one’s own needs during the carer’s journey.</p> <p>This experiential workshop will give participants an opportunity to creatively explore their experience of being a carer and their relationship to those they care for and themselves. No special skills in art are required.</p>
<p><b>12.30pm-1.25pm: Picnic Lunch</b></p>			Historic Courthouse Gardens		
<p><b>Wednesday 11 November 2009:</b></p> <p><b>1.30pm-3pm: Plenary Session 2: Arts and Health in the UK:</b> Chaired by David Doyle, DADAA WA</p> <ul style="list-style-type: none"> <li><b>Community Health: A Social Tonic</b> Mike White, M. Phil, MA, Senior Research and Development Fellow in Arts in Health, Centre for Medical Humanities and St Chad’s College, University of Durham, UK</li> <li><b>Alison Clough, Director, Pioneer Projects and Looking Well Centre, Bentham UK</b></li> <li><b>Participatory Arts Practice in Healthcare Contexts – Guidelines for Good Practice</b> Mike White co-presents with Mary Grehan, Arts Director, Waterford Healing Arts Trust (WHAT), Ireland</li> <li><b>Q &amp; A and Priority Recommendations</b></li> </ul>			Theatre		
<p><b>3.00pm – 3.25pm: Afternoon Tea</b></p>			Mezzanine Foyer		

3.30pm – 5.00pm: Breakout Sessions Theatre, Studio, Meetings Rooms 1 & 2, Artlab Community Workshop, Historic Courthouse					
<b>B7</b> <b>Wednesday 11 November</b> <b>3.30pm-5pm</b> <b>Theatre</b>	<b>B8</b> <b>Wednesday 11 November</b> <b>3.30pm-5pm</b> <b>Studio (sprung timber floor)</b>  <b>The Power of Sacred Circle Dance</b> <b>Experiential Workshop</b> Sally Denman, Administrator, Arts in Mental Health Program, Napa State Hospital, California  Please note that this workshop may run for up to 2 hours.	<b>B9</b> <b>Wednesday 11 November</b> <b>3.30pm-5pm</b> <b>Meeting Room 1</b>  “Stitching Memories” <b>Aboriginal Quilt Exhibition</b>  <b>Art in Hospitals: aesthetics, spirituality and health</b> Dr Lindsay Farrell, Associate Vice Chancellor (Brisbane), Head of School of Arts and Sciences, Australian Catholic University, QLD  <b>Heritage in Hospitals: Exploring the Potential of Museum Object Handling as an Enrichment Activity for Patients</b> Guy Noble, Arts Curator, UCLH Arts, University College London Hospital; Chair, London Arts and Health Forum, England.	<b>B10</b> <b>Wednesday 11 November</b> <b>3.30pm-5pm</b> <b>Meeting Room 2</b>  “Aging through a Physician’s Lens” - Photographs by <b>Jeffrey Levine</b> Introduced by Dr John Boulton, Senior Regional Paediatrician, Kimberley Health WA, Conjoint Professor Paediatrics, University of Newcastle  <b>Medical Humanities and the Humanity of Medicine</b> Dr John Hamilton, Emeritus Professor, Faculty of Health and Professor, School of Medicine and Public Health, University of Newcastle, and Honorary Professor of Medicine in Bioethics, University of Sydney, NSW  <b>The Potential of Landscape Photography in Healthcare Settings</b> Jillian Gates, PhD candidate, Sydney College of the Arts, Medical Humanities Unit, University of Sydney  <b>A Doctor’s Road to Wellbeing</b> Dr Hilton Koppe Senior Medical Educator, North Coast GP Training, Lennox Head, NSW	<b>B11</b> <b>Wednesday 11 November</b> <b>3.30pm-5pm</b> <b>Artlab Community Workshop</b>  <b>Creative Recovery – Art for Mental Health Sake</b> Michelle Leenders, Creative Recovery Project Officer, Access Arts Inc, Cairns, QLD Dr Geraldine Dyer, Psychiatrist, Remote Area Mental Health, Cairns, QLD  <b>Arts and Autism: Finding Refuge Far from the Maddening Crowd</b> Lionel Evans, Central Queensland University, Brisbane, QLD  <b>Indigenous Healing Cards – a culturally sensitive tool for Health Professionals</b> Liz Cameron, RN, Indigenous Counsellor, University of Newcastle, NSW	<b>B12</b> <b>Wednesday 11 November</b> <b>3.30pm-5pm</b> <b>Historic Courthouse</b>  <b>Complexity and Creativity, Explore the transformational fusion involved in creative organisations.</b> <b>Workshop</b> Dr Marian Naidoo, Naidoo & Associates, London, Visiting Research Fellow University of Bath Shaun Naidoo, Naidoo & Associates, London
<b>5.15 pm – 7.15pm: Dinner at own leisure – special interest groups</b>					
<b>7.30pm – 8.45 pm: Four Funerals in One Day</b> A play and forum presented by Victorian playwright and actor Alan Hopgood AM in collaboration with Molly Carlile, Manager North and West Metropolitan Palliative Care Consortium, Victoria – and in association with Palliative Care Victoria. <b>Producer:</b> Erin Prater <b>Cast:</b> Alan Hopgood, Margot Knight, Jenny Seedsman, Michelle Hall					
					Theatre

THURSDAY 12 NOVEMBER 2009		LOCATION
<b>6am-6:45am: Discovery Walk and Stretch – Sue Reid, Discovery Fitness</b>		Meet on Town Green at the end of Hay St
<b>7:30am: Conference Registrations at Arts and Health Australia Help Desk</b> Olivia Peck and Eloise Ditchfield on Piano to welcome Delegates		Mezzanine Foyer, Glasshouse
<b>8.00am:</b> Acknowledgement of Country, Gabriella Carroll, Arts and Health Australia		Theatre
<b>8.10am: “White”</b> - Improvised performance by Dr Brendan McPhillips, Psychotherapist and Actor, Out of the Box Theatre Company, Sydney		Theatre
<b>8.30am – 10.25am: Plenary Session 3: Creative Ageing and Palliative Care</b> Introduced by Paula Terry, Director, Office for AccessAbility, National Endowment for the Arts, Washington DC Margret Meagher, Director, Arts and Health Australia Cameron Marshall, Manager, ABC Local Radio Mid North Coast <ul style="list-style-type: none"> <li><b>Creative Ageing</b> Susan Perlstein, Founder Elders Share the Arts, New York and Founder and Director of Education and Training, National Center for Creative Aging, (NCCA), Washington DC</li> <li><b>Geriatrics, Humanistic Medicine, and Art</b> Dr Jeffrey Levine, MD, Geriatrician and Photographer, New York. Drawing upon his background in fine art, photography, and care of the elderly, this lecture weaves together themes of art and medicine, and concludes that geriatrics is the most humanistic of medical specialties. The presentation raises questions about our system of medical education, training, and reimbursement which has led to the gap between needs of the growing elderly population and numbers of qualified caregivers.</li> <li><b>A Safe Space for Scary Conversations</b> Molly Carille, FRCNA, FAICD, AFCHSE, MAIPC, MACA, Consortium Manager, North and West Metropolitan Region, Palliative Care Consortium, Melbourne, Victoria</li> <li><b>Q&amp;A and Priority Recommendation</b> moderated by Kevin Larkins, CEO Palliative Care Victoria</li> </ul>		Theatre
<b>10.25am – 10.55am: Morning Tea</b>		Mezzanine Foyer
<b>10.25am – 3.30pm: Local Artists' Market</b>		Historic Courthouse Gardens

11.10am-12.25pm: Breakout Sessions Theatre, Studio, Meeting Rooms 1 & 2, Artlab Community Workshop, Historic Courthouse, Rydges Hotel Suite 802						
<b>B13</b> Thursday 12 November 11.10am-12.25pm Theatre	<b>B14</b> Thursday 12 November 11.10am-12.25pm Studio	<b>B15</b> Thursday 12 November 11.10am-12.25pm Meeting Room 1	<b>B16</b> Thursday 12 November 11.10am-12.25pm Meeting Room 2	<b>B17</b> Thursday 12 November 11.10am-12.25pm Artlab Community Workshop	<b>B18</b> Thursday 12 November 11:10am-12.25pm Historic Courthouse	<b>B19</b> Thursday 12 November 11.15am – 12.15pm Rydges Hotel Suite 802
Introduced by Kevin Larkins, CEO, Palliative Care Australia  “Just hold that thought and……I'll get the counsellor!”  Molly Carlie, Manager, North and West Metropolitan Region, Palliative Care Consortium, Melbourne, VIC	<b>Music for Life – A Singing Workshop for Seniors</b> Jenny Ainsworth Creativity and Ageing Manager, Musica Viva, Surry Hills, NSW  <b>MADE Better</b> Glen Murray, Mature Artists Dance Experience Inc (MADE): Hobart, TAS  <b>Creative Movement to Music in an Aged Care Facility</b> Rachel O'Loughlin, Physiotherapist, Greater Southern Area Health Service, Broulee, NSW	<b>“Stitching Memories” Aboriginal Quilt Exhibition</b>  <b>Evoking Spirit – Using the Arts in Hospitals and Community Settings for Adults with Cancer and Serious Illness</b>  <b>Presentation and Practical Workshop (Art materials will be provided)</b> Shanti Norris, Co-Founder and Executive Director, Smith Farm Center for Healing and the Arts in Washington, DC	<b>“Aging through a Physician's Lens” - Photographs by Jeffrey Levine</b>  <b>Art and Alzheimer's programs at MoMA and NGA</b> Carrie McGee, Educator, Community and Access Programs, Museum of Modern Art New York Adriane Boag, Manager, Education, National Gallery of Australia, Canberra Margaret Allen, Co-ordinator, Alzheimer's Australia (NSW), Port Macquarie, NSW	<b>Beat-Boxing, Bobzillas, Butterflies and Bandaged Bears, Engaging Hospitalised Young People in Creative Experiences: An Insight into Adolescent Art Groups and Community Cultural Development Projects</b>  <b>Experiential Workshop</b> Natalie Anderson, Arts Co-ordinator Elise Franke, Youth Arts Worker, The Children's Hospital at Westmead, Sydney, NSW	<b>Beyond the patient record – creative writing for medical and healthcare practitioners</b>  <b>Experiential Workshop</b> Dr Hilton Koppe, Senior Medical Educator, North Coast GP Training, Lennox Head, NSW	<b>An Arts and Health Conversation.</b> This session uses a mediated dialogue technique - le Salon - to facilitate a reflective conversation, sharing views, stories and themes on arts and health. Ralph Kerle, Executive Chairman, The Creative Leadership Forum and Founder, Creative Skills Training Council, Asia Pacific
<b>12.30pm-1.25pm: Picnic Lunch and Artists' Market</b>				Historic Courthouse Gardens		
<b>Thursday 12 November 2009:</b>						
<b>1.30pm-2.45pm: Plenary Session 4:</b> Chaired by Dr Peter Wright, Senior Lecturer, Arts Education and Research Methods, Academic Chair, Research and Postgraduate Studies, School of Education, Murdoch University, Perth, WA						
<b>Research and Evaluation</b> <ul style="list-style-type: none"><li><b>Research in the Arts and Healthcare Meta-Analysis Results and an Agenda for Future Research, <i>Dr Cheryl Dileo, Professor of Music Therapy and Director, Arts and Quality of Life Research Center, Temple University, Philadelphia and Dr Joke Bradt, Assistant Director, Arts and Quality of Life Research Center, Temple University, Philadelphia</i></b></li></ul>						
<b>Arts and Health in Education Services</b> <ul style="list-style-type: none"><li><b>Introducing Healing Art to a Student Health Service: <i>A Low-Budget Collaborative Approach</i></b> Dr Gary Christenson, Director, Boynton Mental Health Clinic and Associate Clinical Professor of Psychiatry, University of Minnesota Medical School and Artistic Director, Center for Art and Medicine, University of Minnesota</li><li><b>Q &amp; A and Priority Recommendations</b></li></ul>						
<b>2.55pm – 3.10pm: “Orange” - Improvised Performance by Dr Brendan McPhillips - Psychotherapist and Actor, Out of the Box Theatre Company, Sydney</b>				Theatre		
<b>3.15pm – 3.40pm: Afternoon Tea</b>				Mezzanine Foyer		

3.40pm – 5.00pm: Breakout Sessions – Theatre, Studio, Meetings Rooms 1 & 2, Artlab Community Workshop, Historic Courthouse					
<p><b>B20</b>  <b>Thursday 12 November</b>  <b>3.40pm-5pm</b>  <b>Theatre</b></p> <p>Introduction by Jan Hill, Psychologist, Port Macquarie, NSW</p> <p><b>Taking Body and Mind Seriously: Profile of a Poetry Writing Workshop for People who have experienced a Life-Threatening Illness</b></p> <p>Dr Jill Gordon, Associate Professor, Centre for Values, Ethics and the Law in Medicine, University of Sydney</p> <p><b>Poetry in Motion: Linking the Neuroscience of Language, Music and Movement</b></p> <p>Dr Ian Gibbins, Professor and Head of Anatomy and Histology, Flinders University, Adelaide, South Australia</p>	<p><b>B21</b>  <b>Thursday 12 November</b>  <b>3.40pm-5pm</b>  <b>Studio</b></p> <p>Introduction Clive Parkinson, Director, Arts in Healthcare, Manchester Metropolitan University, UK</p> <p><b>My Story, Our Story, Your Story: Artists Promoting Mental Health in Schools and Communities</b></p> <p>Rosalie Hastwell, Festival for Healthy Living, Melbourne</p> <p><b>New Opera in Arts and Health – Avatara The Opera</b></p> <p>Opera Project - A Royal Melbourne Hospital Health Arts Initiative</p> <p>Emma O'Brien, Manager and Senior Clinician, Music Therapy – Allied Health and Manager of Health Arts – Live Music, The Royal Melbourne Hospital</p>	<p><b>B22</b>  <b>Thursday 12 November</b>  <b>3.40pm-5pm</b>  <b>Meeting Room 1</b></p> <p><b>“Stitching Memories” Aboriginal Quilt Exhibition</b></p> <p>Introduction Gabriella Carroll, Arts and Health Australia, Port Macquarie, NSW</p> <p><b>Art! Huh! What is it good for? ... Absolutely Everything</b></p> <p>Tim Dakin, Arts Access Officer, Frankston Arts Centre, Frankston, VIC</p> <p><b>Public Art – Personal Health</b></p> <p>Mark Wilkinson, Manager, Arts and Culture, Darebin City Council, Preston, VIC</p> <p><b>Odd Socks: a Public Health Community Arts Installation</b></p> <p>Beth Rankin, RN, PhD Candidate, Project Research Officer, Equity and Diversity Centre, La Trobe University, VIC</p>	<p><b>B23</b>  <b>Thursday 12 November</b>  <b>3.40pm-5pm</b>  <b>Meeting Room 2</b></p> <p><b>“Aging through a Physician's Lens” - Photographs by Jeffrey Levine</b></p> <p><b>Arts and Health – How do we Evaluate Arts Impact on Health?</b></p> <p>Leigh Tesch, Menzies Research Institute, University of Tasmania, Hobart and Arts Development Officer, Tasmanian Regional Arts, TAS</p> <p>Danielle Williams, Menzies Research Institute, University of Tasmania, Hobart, TAS</p> <p><b>Disseminate: The Journey So Far</b></p> <p>David Doyle, Executive Director, Andrea Lewis, Co-ordinator, Disability in the Arts, Disadvantage in the Arts Australia, (DADAA) WA</p> <p><b>Playback Theatre: A poetics of Healing and Learning</b></p> <p>Dr Peter Wright, Senior Lecturer, Arts Education and Research Methods, Academic Chair, Research and Postgraduate Studies, School of Education, Murdoch University, Perth, WA</p>	<p><b>B24</b>  <b>Thursday 12 November</b>  <b>3.40pm-5pm</b>  <b>Artlab Community Workshop</b></p> <p>Introduction Dr Kimberley Ivory, Senior Medical Officer, Family Planning Victoria</p> <p><b>“Dinner Parties and Cabarets”: Engaging creatively with LGBT Communities</b></p> <p>Shane Garvey, Alcohol, Tobacco and Other Drugs Co-ordinator, Queensland Association for Healthy Communities, Brisbane, QLD</p> <p>David Farrington, Mental Health Co-ordinator, Queensland Association for Healthy Communities, Brisbane, QLD</p> <p><b>Why's it called Gay?</b></p> <p>Mark Camilleri, Psychologist, Blood Borne Virus Program, Community Educator Action Centre, Family Planning Victoria, Melbourne, VIC</p> <p>Dr Kimberley Ivory, Senior Medical Officer, Family Planning Victoria, Melbourne VIC</p>	<p><b>B25</b>  <b>Thursday 12 November</b>  <b>3.40pm-5pm</b>  <b>Historic Courthouse</b></p> <p><b>The Lost Generation Project</b></p> <p>Wendy Cox, Disability Services Commission, WA</p> <p>Simone Flavell, Manager, Ageing and Disability Programs, Disability in the Arts, Disadvantage in the Arts, Australia (DADAA) WA.</p>
<b>5.15 pm – 7.15pm: Dinner at own leisure – special interest groups</b>					
<p><b>7.30pm – 8.45 pm: Show and Tell: Film, Sound and New Media Critical Showcase</b></p> <p><b>Facilitated by Clive Parkinson</b>, Director, Arts for Health, Manchester Metropolitan University, UK.</p>				Glasshouse Theatre	

FRIDAY 13 NOVEMBER 2009		LOCATION
<b>6:00-6:45am: Body Balance by the Beach – Sue Reid, Discovery Fitness</b>		Town Beach area
<b>7:30am: Arts and Health Australia Help Desk</b> Ben Robinson and Cameron Gan on Piano to welcome Delegates		Mezzanine Foyer, Glasshouse
<b>8.00am:</b> Welcome by Margret Meagher, Director, Arts and Health Australia Acknowledgement of Country, Gabriella Carroll, Arts and Health Australia MC Cameron Marshall, Manager, ABC Local Radio Mid North Coast, NSW		Theatre
<b>8.15am – 9.15am: Plenary Session 5: Arts and Health Promotion:</b> Chaired by Mike White, M. Phil, MA, Senior Research and Development Fellow in Arts in Health, Centre for Medical Humanities and St Chad's College, University of Durham, UK and Cameron Marshall, Manager, ABC Local Radio Mid North Coast, NSW <ul style="list-style-type: none"> <li><b>Headlines don't tell the full story – The Role of the Media in promoting arts in healthcare</b> Clive Parkinson, Director, Arts for Health, Manchester Metropolitan University, UK.</li> <li><b>Q&amp;A and Priority Recommendation</b></li> </ul>		Theatre
<b>9.15am – 10.45: The Future of Arts and Health Panel Discussion and Review of the Priority Recommendations</b> Moderator Cameron Marshall, Manager, ABC Local Radio Mid North Coast, NSW <b>Panel:</b> Naj Wikoff, Paula Terry, Susan Perlestein, Mike White, Clive Parkinson, David Doyle, Elizabeth Rogers, Jill Gordon, Margret Meagher, Guy Noble		Theatre
<b>10.50am – 11.20am: Morning Tea</b>		Mezzanine Foyer
<b>11.20am-12.30pm: Closing Ceremony</b> Port Macquarie High School Concert Band, conducted by Jason Heise Resolution of Conference Priority Recommendations for Presentation to Government Inaugural Arts and Health Awards Presentation - Awards Trophies hand crafted from Australian native timbers Closing Words: Margret Meagher, Director, Arts and Health Australia		Theatre
<b>1pm – 3pm Coast and Country Lunch and Networking afternoon by the Hastings River</b>		* Bayside Room, Rydges Hotel Port Macquarie

## ABSTRACTS

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Jennifer Ainsworth

**Abstract:** Music for Life, A Singing Workshop for Seniors

In 2006, the Australia Council for the Arts provided Musica Viva with financial assistance over two years for a music project for senior Australians. Musica Viva, in partnership with Campbelltown Arts Centre, established Sweet Tonic Music for Life. The project had three discreet areas: workshops, performances, and data collection. The workshop component involved both music training and physical exercises over 30 weeks to enhance the participants singing capacity, while the performances included both amateur (by the workshop participants) and professional (three morning Coffee Concerts).

All these components aimed to connect the community through music. The data collected included monitoring participants health and creative, cultural and social well being outcomes. These outcomes were extremely encouraging: 98% of participants reported improved mood, 95% reported increased relaxation/calmness and 96% reported that their self-esteem had improved.

In 2008 the Australia Council for the Arts extended funding to Musica Viva to expand the project to three states. It was at this time that Musica Viva became aware that researchers at the School of Music, University of Western Australia, were conducting similar workshops. With a joint grant from the Wicking Trust, six senior singing workshops are being conducted in Perth and surrounding areas: one in Mandurah, run by Musica Viva, and five in Perth, run by UWA. The other two workshop programs funded by the Australia Council and run by Musica Viva are in Brisbane (begun in October) and Port Macquarie (to begin next year).

This presentation will discuss workshop content, health and wellbeing data collected, how the workshops have been set up, and the work done to engage government agencies with the benefits of participating in singing workshops for seniors.

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Margaret Allen

**Abstract:** Creative Connections Art Program, Port Macquarie

In the lead up to Dementia Awareness Week 2007, 10 people with memory loss some of them with their carers embarked on a journey of personal and creative discovery. In the competent hands of Port Macquarie Art Society artists Marina Dick and Maureen Cook, the group met at the rustic 1930s Art Society building each week for art. The theme for these mornings was to have fun, to socialise and to discover creativity within. This project was about the journey, not about the destination.

Because it was so successful, the original project has continued thanks to the generous support of the Port Macquarie Art society in collaboration with Alzheimer's Australia, NSW. It has now been running for two years.

The art therapy has greatly assisted participants in communication, self confidence and socialisation. One of the other major aims of the project is to show that everyone can remain creative throughout their lives. This is one way to help reduce the stigma attached to dementia. Many participants have discovered untapped artistic abilities with exceptional results.

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Natalie Anderson and Elise Franke

**Abstract:** Beat-Boxing, Bobzillas, Butterflies and Bandaged Bears, Engaging Hospitalised Young People in Creative Experiences: An Insight into Adolescent Art Groups and Community Cultural Development Projects

As artists, we believe that art has the power to transform spaces, experiences and thoughts. The hospital is a cultural site in which we foster the wellbeing of patients through participation in art projects.

The Youth Arts Program has a long history within the Department of Adolescent Medicine at the Children's Hospital at Westmead where a comprehensive and holistic approach to treatment is valued. Two Youth Arts Workers deliver the program in three ways: individual art sessions, art groups (as part of the Adolescent Inpatient Groupwork Program) and Community Cultural Development (CCD) art projects.

An ever-changing cohort of adolescent inpatients with their own set of complex issues, acuity and stage of illness, diversity of cultural and social backgrounds makes for a truly unique well of creativity in every art group. There are many challenges, yet many possibilities within such a transient group. Art projects need to have multiple access points and be flexible as they are likely to change on the journey to completion. We use a wide range of media and techniques that are adapted to meet the specific needs of patients. The end result echoes the many contributions with surprising results - what is a Bobzilla?

This will be an interactive workshop where we will share our top tips for working creatively with patients in a group setting using practical activities. There will be a range of creative activities demonstrated and practised that have been used successfully to engage adolescents. Each activity will explore the benefits to patient wellbeing. These activities can be adapted for use in other health/group settings and we will consider how this might be done in a range of settings proposed by workshop participants. We will also explore the specific elements of CCD projects that have benefited patients through a brief review of projects since 2004.

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Adriane Boag

**Abstract:** Art and Alzheimer's Programs at MoMA and NGA (also see Carrie McGee's entry)

Nearly one million Australians are involved in the care of a family or friend with dementia. Medical science concentrates on pharmacological treatments and a possible cure for dementia but what other therapeutic options are possible? How might the richness and diversity of works of art enable people living with dementia to engage meaningfully with life, and to renew a positive sense of self?

A diagnosis of dementia is accompanied by fear and anxiety about both the consequences of the disease and the options for care. People with dementia experience a loss of confidence, and feelings of worthlessness and grief. Socially inclusive activities assist to restore wellbeing through a sense of belonging and contribute to reducing stigma associated with dementia. Looking at and talking about works of art within the gallery context presents opportunities to connect with the world in enriching and life-enhancing ways.

In 2007 the National Gallery of Australia (NGA), in partnership with Alzheimer's Australia, conducted a six-week pilot program to test the potential of interactive tours of works of art within a Gallery with the broad aim to increase well-being for people living with dementia. The success of the pilot program, the enjoyment and expectations of the participants and the findings of an evaluation by clinical psychologist Dr Mike Bird from the Southern Area Health Service in NSW prompted the NGA to continue and develop the program. In 2009 the NGA has received a grant to develop and deliver a regional

Outreach Project to train health and arts professionals to work together to implement their own dementia programs. This paper will outline the experience and benefits of the program at the National Gallery of Australia, the impact of the program on museum practice, the benefits to participants, communities and health professionals and the Gallery's development of the Art and Alzheimer's Outreach Project. A key aspect of the development of the NGA program has been the strong community partnerships established to inform and sustain visits to the gallery for people living with dementia. Art making activities linked to the visit to the Gallery but carried out offsite will also be presented. If possible the paper will be delivered in conjunction with one of the Gallery's partners in the program.

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Liz Cameron

**Abstract:** Indigenous Healing Cards – a Culturally Sensitive Tool for Health Professionals

It is widely recognised that there are cultural and communication difficulties between non-Indigenous and Indigenous peoples creating a major barrier to improving health outcomes. Linguistic, cultural, historic and political factors all impact on relationships and open communication. Health workers need to recognise the underlying contributing factors and be prepared to listen to Aboriginal and Torres Strait Islander people about social and mental wellbeing issues in a non-judgemental approach. Using creative processes in art is a safe way to connect with inner experiences, develop awareness and support personal change.

Indigenous communities across Australia traditionally utilise arts and storytelling to connect, learn and convey knowledge and beliefs. Indigenous art also offers an expression of identity and culture, providing avenues for self-expression, self-determination and self-understanding. With these understandings of Indigenous culture, art also has the power to heal.

Indigenous Healing Cards are a culturally sensitive tool aimed at encouraging individuals to heal themselves through their own awareness and understandings. Each card is individually hand painted, depicting various life stories which act as prompts to allow clients to tell their stories through recognition of past and present experiences. Rather than creating a sterile conventional-based atmosphere, implementation of the cards is non-direct, engaging clients in their own time rather than through the healthcare workers allocated timeframe. Expectations of the counsellors role is fundamental in developing and monitoring each session - as the client explores the various life experience cards, the healthcare workers role is to listen in silence, rather than directly asking questions which may not be relevant to the clients line of thinking. Discussions occur when the client is ready to respond or interact with the counsellor once self-realisation and self-connection with feelings and thoughts are clarified.

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Mark Camilleri

**Abstract:** "Why's it called gay?" City of Melbourne YAK Same Sex Attracted Young Person's Arts Project

This short film aims to encourage viewers to consider challenges such as homophobia, heterosexism and invisibility through the eyes of young people. YAK is a social support group for Same Sex Attracted Young People, founded in 1993 at The Action Centre, Family Planning Victoria. The Arts Project explores the perspective of the gay, lesbian, bisexual, trans-gendered and intersex (GLBTI) community. YAK participants worked with the filmmaker Vicki Jones, initially identifying the issues that were the most relevant for them as they developed their script. Footage was then shot and edited into a narrative of the life stories of these young people, played out through a series of characters in the film. The story focuses on Ian, who has recently 'come out' to himself and his lesbian friend. As Ian seeks to find and develop relationships through internet chat rooms, he comes across Michael who is firmly established as a gay man. Initial dating problems lead to Ian 'coming out' to his parents, who are less than thrilled. In his despair, Ian asks "Why's it called gay?" The film resolves Ian's conflicts through a series of observations on the nature of Same Sex Attracted Young People's relationships. The film was launched at the Australian Centre for the Moving Image (ACMI), and will engage, challenge and provide insight into the often silent voice of Same Sex Attracted Young People.

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Molly Carlile

**Abstract:** A Safe Space for Scary Conversations

Discussions about death are usually carried out in sterile hospital environments or in busy medical clinics. Patients and families are often huddled into a small, sparsely furnished room to hear that no more can be done for them and they need to go home and "get their affairs in order". This is the memory that has so often been shared with me by people who are struggling to come to terms with a terminal diagnosis.

Discussions about death are not comfortable for the patient, their family or the health professional charged with "breaking the bad news" and therefore they are often avoided or carried out with little preparation. The result of these poorly prepared and executed conversations is that the health professional feels they have failed (because they could not meet the expectations of the patient) and the patient feels abandoned by the health care team, because they have not been able to talk about their fears or clarify "where to from here".

There are a number of essential elements to having discussions about death with patients and families, not least of which is providing a safe and sacred space for the discussion to occur. This safe space can be created anywhere as long as there is focused intent on the part of the health professional to do so. This paper will explore strategies for using the arts as a vehicle for creation of a safe space for discussing death, grief and loss with patients and families living with a terminal illness. In more broad terms this paper will explore the potential use of the arts to facilitate community conversations about death before a significant death is anticipated. Based on the findings of my recent Churchill Fellowship, this paper will identify how the arts were used historically to create safe and sacred spaces and will suggest how similar approaches applied in contemporary health settings could facilitate therapeutic relationships that are demonstrably more supportive for patients and families.

References:

Josephine M Clayton, Karen M Hancock, Phyllis N Butow, Martin H N Tattersall and David C Currow *Clinical practice guidelines for communicating prognosis and end-of-life issues with adults in the advanced stages of a life-limiting illness, and their caregivers* MJA 2007; 186 (12 Suppl): S77-S108  
Charles A Corr, Clyde M Nabe, Donna M Corr *Death and Dying Life and Living* 4<sup>th</sup> edn. Thompson Wadsworth U.S.A 2003  
Allan Kellehear *Health promoting palliative care*. Melbourne: Oxford University Press 1999  
Allan Kellehear *Compassionate Cities* Taylor & Francis 2005

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Molly Carlile

**Abstract:** "Just hold that thought and .....I'll get the counsellor!"

How often have you been working with a client and found yourself all of a sudden in the midst of a conversation that makes you feel uncomfortable? It doesn't matter if you work in acute health, community services or mainstream corporate or education environments, chances are one day someone will tell

you that they're scared, sad or worried about their imminent death or the death of someone they love. It is now that you have a choice. You can either push beyond your comfort zone and allow the person to continue the conversation OR you can 'hand-ball' the responsibility to someone else and by doing so maybe discourage the person from ever mentioning their feelings again.

Understanding the reasons we feel uncomfortable discussing death, grief and loss is the first step in developing true empathy with our patients, colleagues, families and friends. Compassionate communication means maintaining an environment of trust, suspending judgement, avoiding cliché's and euphemisms. It means being prepared to listen to pain, fear and uncertainty without being tempted to find a "quick fix". It means allowing the conversation to wander from present to past and potential future experiences without interrupting. It means hearing the person's story in full and not allowing our own experiences to colour how we respond.

This interactive workshop will explore the components of therapeutic communication. It will explore the reasons why we feel uncomfortable discussing death and grief with patients, colleagues and friends and will provide participants with a framework for incorporating compassionate communication techniques in every day conversations. During the course of the workshop participants will have an opportunity to practice the strategies outlined and develop a self awareness checklist to facilitate their ongoing exploration of the concepts discussed.

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Gary Christenson

**Abstract:** Introducing Healing Art to a Student Health Service: A Low-Budget Collaborative Approach

College campus health clinics present a unique challenge to the economic sustainability of an arts program due to the limited and highly scrutinised funding sources of student service fees and insurance plans. However, the same setting provides unique opportunities for the development of an art enhanced healing environment due to the physical and organisational proximities of multidiscipline departments aligned for the common goal of the intellectual, physical and emotional development of young adults.

A successful arts program aimed at improving the healing environment via the introduction of high quality original art at the health service of a large university campus will be reviewed including specific components that should be adaptable to healthcare settings both in and outside of education settings. Highlighted components will include: establishing a strategic plan; identification of partners for collaborative efforts; the importance of staff buy-in and engagement; appropriate selection, placement and identification of artwork; establishing an artistic legacy; balance of semi-permanent and rotating exhibits; and working within the confines of a limited budget. Additional administrative and economic justifications for visual art programming will be reviewed including utilising art to complement way-finding, educational enhancement, patient engagement, and increased staff and patient satisfaction.

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Alison Clough

**Abstract:** Community Health: A Social Tonic

My presentation will include:

The historical context – from Pioneer Health Centre (Peckham in the 1930s) to Pioneer Projects (Bentham 1990s).

First steps as an artist with Welfare State International – how a new lantern making technique in 1980 set the ball rolling.

The birth of Looking Well – how local artists worked with the Bentham community to identify and address their own health needs.

Looking Well – what have we learnt from 12 years of creative and celebratory intergenerational work promoting the mental health of individuals and the community.

The ongoing issue of long-term sustainability – surviving without losing our values.

Looking Well to Wongutha Birni – how receiving the Healthway (WA) International Arts and Health Fellowship in 2008 has impacted on my practice.

Finding gold – how working with Indigenous health workers and artists in the Goldfields has helped me understand my own culture.

Where next – how do we build meaningful international relationships?

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Simone Flavelle & Wendy Cox

**Abstract:** The Lost Generation

The Lost Generation Project grew out of a partnership in Western Australia between Disability in the Arts, Disadvantage in the Arts, Australia (DADAA WA) and the Disability Services Commission's Accommodation Services Directorate (DSC ASD) that began in 2002. The primary purpose of the project is to work with communities to tap into and create inclusion opportunities for approximately 550 adults with intellectual disabilities over a five-and-a-half-year period.

The Lost Generation refers to a group of people with intellectual disabilities who have been institutionalised for most of their lives and have little or no connection to their community. Each has a story yet to be told.

The Lost Generation Project commenced in January 2007 in the City of Swan and aims to work with another 18 Local Governments across the Perth metropolitan area until 2012.

The project mission is:

DADAA, DSC Accommodation Services Directorate and the WA community working in collaboration to reconnect individuals to their communities through art.

Goals are: 1. To develop local and cross-sector partnerships that sustain the project through tangible resources. 2. Develop relationships between staff, stakeholders and partners to support individuals to participate, identify and achieve their aspirations as community citizens. 3. Work with local governments to support inclusivity across all areas of delivery.

The project employs three major strategies to promote participation and inclusion. They are: 1. In-house arts workshops that are designed to be used as a consultation process as well as experiential. 2. Starting point for consultation with each person and their support networks. Outcomes were exhibitions and performances for support networks in each person's home. 3. Whole of community (WOC) workshops designed to build the capacity of community groups and individuals to include the core project participants. 4. Individual short films made with, by, about each core participant for them to use to introduce themselves to the communities they live in.

This paper aims to introduce these strategies and discuss the successes and failures behind each experienced during the first and second cycles of the project in the City of Swan and the third cycle in five local government areas.

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Tim Dakin

**Abstract:** Art! Huh! What is it Good For? ... Absolutely Everything

Sing it loud, make it rhyme, write it down, paint it now, strum the tune. We all know, simply put, that art is good for you. The arts engage, empower, develop, entertain and connect our community members while also producing a strong positive impact on individual and community mental health and wellbeing.

Frankston Arts Centre (FAC) has a culture of community access and inclusion. We are not guided by legislation, rather a belief that the whole community should have access to the arts. If someone has a barrier to getting involved we'll find a way around it.

FAC – Arts Access is a unique health promotion program based in an arts venue rather than a traditional, medical or clinical setting and aims to increase access opportunities and promote mental health through the arts.

Engagement initiatives include: a specialised and targeted outreach and in-house workshops; a ticket subsidy scheme for performances and workshops; regular Centre tours to break down perceived barriers of attending the FAC; and educational live theatre and Auslan Sign Interpreted and Captioned live theatre performances. Specialised workshops program includes: Homeless Art Workshops - Outreach (Weekly); Parent & Child Creative Play - Outreach (Weekly) and in house (Monthly); Monday Art Group for Adults with a disability - (Weekly); Exploring life through the arts - A reminiscence program for Adults with Dementia; Mental Health Week Events including *Strengthen Your Arts Muscles* – a community art and health discussion and event.

Events are conducted in-house and also using an outreach model, where the arts are taken to the communities, places where they are familiar and comfortable with and then, through a number of other strategies, individuals are encouraged back to the centre to connect with new opportunities, people and communities.

FAC – Arts Access assists in increasing family, social and community connectedness, encourage skill building, enhancing mental health and wellbeing and of course having fun! The arts, what are they good for? Absolutely everything! Good lord ya'll! Sing it out loud.

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Sally Denman

**Abstract:** A Morning of Sacred Circle Dance

*"Dance is a meditation in movement, a walking into silence - where everywhere movement becomes a prayer."* Bernard Wosien, Founder of the Sacred Circle Dance movement.

Come join us for a soothing, rejuvenating, playful morning, as through dances both meditative and joyful, ancient and more recently choreographed, done to glorious music from around the world, we explore the beauty, healing, and grounding power of Sacred Circle Dance.

Dancing of this kind has been done as long as people have walked this earth. From time immemorial, we have danced to honour and celebrate, mark passages, seasons and change – all things that connect us to the rhythms of the earth, to each other and our spiritual source. As the name suggests the dance form is a circle – the oldest form of dance on the earth. The circle allows everyone, whatever age or background, to feel safe to relax, discover the joy of dancing, and recognise ourselves as part of a whole. As we dance we hold a hand, which gives a sense of support and a feeling of friendship and community, and allowing the energy to flow around the circle. We enjoy the spirit of the dances and the sense of oneness and peace that moving rhythmically in a supportive circle can bring.

Sacred Circle Dance offers an integrative approach to healing, relaxation and for some, a deeply, moving spiritual experience. Through our dancing energy is activated. This "dancing energy" is offered as healing to ourselves, one another, our planet earth and the people, places and situations throughout the world in need of healing grace. Each dance offers its individual blessing and we open to receive it. Sacred circle dancers are not necessarily dance experts, but do know that by dancing in these circles we can improve and enrich our lives, physically, mentally, emotionally and spiritually.

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Dr Cheryl Dileo and Dr Joke Bradt

**Abstract:** Artists in Healthcare Training Program from the Arts and Quality of Life Research Center Temple University

This 3-day course will provide musicians and visual artists with basic information and skills needed to assist in preparing them for work in hospitals and other healthcare facilities. This course does not represent a full-certificate training program, because a supervised internship is not possible within a conference setting. Participants are strongly urged to acquire supervision under an arts therapist following completion of this training program.

The course will be structured to include: lecture, role playing, video examples, demonstrations, and hands-on training in music or visual arts media, along with the development of arts projects suitable for health care environments. Musicians should bring the instrument on which they have received training (a piano will be available), and visual artists should bring samples of their work and specific arts materials according to their specialisation.

Topics addressed in the training will include:

- An Overview of Practice and Current Status of the Arts in Healthcare
- Preparing for Work in Arts and Healthcare
- Implementing Arts in Healthcare Programs
- Personal and Professional Issues
- Evaluating Arts in Healthcare Programs
- Marketing
- Media-specific training (music and visual arts)

Personal self-awareness and working within the boundaries of competence are themes addressed throughout the training.

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Dr Cheryl Dileo and Dr Joke Bradt

**Abstract:** Research in the Arts and Healthcare Meta-Analysis Results and an Agenda for Future Research

Are the arts effective modalities in healthcare? Do the arts make a difference? How do the arts make a difference? Why do the arts make a difference? What is the best evidence? What kind(s) of evidence is(are) needed?

Our premise: Evidence comes in different forms to suit different claims and different discourses. What constitutes good evidence varies according to the knowledge sought. Based on the unique nature of the arts a pluralistic evidence base is required that is appropriate to these disciplines. And evidence in our disciplines will need to be derived from both quantitative and qualitative research.

Evidence-Based Practice (EBP): Current standard in healthcare attempts to assure that procedures adapted by a profession are: safe, effective, and cost-effective. Evidence based clinical practice is an approach to decision making in which the clinician uses the best scientific evidence available, in consultation with the patient, to decide upon the option which suits the patient best (Gray Muir).

Meta-Analysis: Provides a way of integrating and assimilating diverse research results across various studies, clinical populations, interventions and age ranges. It allows the literature to be synthesised via the computation of effect sizes of the treatment on the dependent variables studied. It also allows a look towards what research is needed in the future and what the next logical steps are for research (Dileo & Bradt, 2005).

Cochrane Collaboration: The Cochrane Collaboration is an international network of individuals and institutions that review and analyse the best clinical trials available on various subjects, and synthesise them into regularly updated systematic reviews and meta-analyses. The information found in Cochrane is considered by many to be the Gold Standard, or the final word in the medical conversation on a topic.

Seven ongoing Cochrane studies to be reviewed in this session: 1) Music for people with coronary heart disease, 2) Music therapy for acquired brain injury, 3) Music for pre-operative anxiety, 4) Music for anxiety reduction in mechanically ventilated patients, 5) Music interventions for improving psychological and physical outcomes in cancer patients, 6) Dance therapy for improving psychological and physical outcomes in cancer patients, and 7) Music therapy for symptom relief and support in end-of-life care.

Conclusion: EBP will potentially affect our survival in healthcare. We cannot deny the importance of outcome-based research in the healthcare decision-making process; it can convince the sceptics of the value of art and arts therapies, and has the potential to improve our practice.

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Kim Dunphy

**Abstract:** The Contribution of Arts and Creativity to the Health of Rural and Regional Communities

This paper presents a brief overview of findings of a literature review that explored the contribution of the arts and creativity to the development and revitalisation of rural and remote communities in Australia. The full paper was part of an international study that documented creative responses in regional and rural communities as an evidence base for future local planning and policy.

This paper will take a broad view of health, one that will consider the 'wellbeing', of humans and also of our built and natural environments, as vital for our ongoing survival. It will include a brief summary of creative approaches to some of the major issues facing rural and regional Australia, including environmental challenges and the decline of regional communities due to youth out-migration. Case studies of creative initiatives that have had long-term positive outcomes for their communities will be featured, organised around themes such as regeneration after natural disaster, promulgation of Indigenous culture through cultural initiatives and special places in the built, natural and cultural environment.

This paper will focus primarily on initiatives that have taken a community cultural development approach, seeking or valuing mainly social outcomes for communities, including health and well being, social inclusion and educational achievements. These contrast with creative industry approaches that primarily focus on economic development outcomes.

The research examined for this paper points to numerous factors that might support initiatives in other communities. The most fundamental of these is the necessity of government commitment (at all levels) to the value of cultural dimension in planning and public policy. Other factors include the need for recognition of the value of local cultural product and practices, more support for arts in communities and assistance for volunteers.

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Dr Geraldine Dyer and Michelle Leenders

**Abstract:** Creative Recovery – Art for Mental Health Sake

Creative Recovery is a community-based arts initiative for Indigenous people with mental health problems. It has been rolled out as a pilot project in Lockhart River, a remote Cape York community, and is aimed at promoting wellbeing and recovery. The theoretical basis for the initiative is modelled on ideas of the role social capital plays in improving mental health. This involves both the beneficial impact community participation and the social cohesion it creates can have, not only on an individual's mental health, but also on the social and emotional wellbeing of the communities they are part of. Such initiatives have already been adopted as an integral part of mental health promotion in countries such as the UK, and in other Australian states such as Victoria and Western Australia. The following paper will locate Creative Recovery in the current field of mental health promotion theory and Indigenous social and emotional wellbeing, and will discuss some of the evidence for and challenges inherent in adopting such initiatives. There are plans to apply a comprehensive evaluation framework to the project in order to add to the body of evidence around Art in Health initiatives; their impact on social inclusion and potential for improving community wellbeing. Assuming the evaluation shows that the program is effective, we hope to extend the project to other remote Indigenous communities in Cape York.

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Mr Lionel Evans

**Abstract:** Arts and Autism: Finding Refuge Far from the Maddening Crowd

The personal creation of, or the appreciation of other's art was found to play a major role in the life of people who experience Asperger's Syndrome. As part of current PhD studies Evans (2009) found that 22 of the 25 people interviewed, who experience Asperger's Syndrome, relied on the arts for their healthy functioning.

Asperger's Syndrome is part of the Autism spectrum. Asperger's is often regarded as being located towards the high functioning end of the Autism spectrum. However, factors such as stress can reduce the ability to function within everyday life significantly and can often prove extremely debilitating.

Method

Using a Qualitative methodology Evans (2009) investigated how the Wellness Continuum was represented within the lives of people who either have a clinical diagnosis, or identify with the diagnosis of Asperger's Syndrome. The research instrument "My Life As Me" consisted of 18 open-ended, semi-structured interview questions that were situational based. During the interviews a strong trend was noted in how the Arts played a significant role in participants being able to function within society. Interviews were conducted in rural areas of Queensland. Participants ranged in age from 14 years to 65 years of age.

Findings

Responses for the following questions revealed the importance of art in the life of people who experience Asperger's Syndrome: "When I feel the stress build up inside me I..."; "My favourite thing to unwind is to ..." and "When I am upset about something I try to get over it by ...". In the majority of occasions participants uniformly recounted how they actively sought out personal choices of artistic genres to assist them with situations raised by the interview questions. Participants mentioned how they would withdraw back to their house or their bedroom, where they would seek sanctuary among their chosen

artform. The influence of art was found to be therapeutic. Once the participant had been able to retreat by writing poems, drawing, or performing music they would enter a "flow-like" state. This replenished the participant's reserves and they could once more seek out social contact and the maddening crowd.

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Mr Shane Garvey

**Abstract:** "Dinner Parties and Cabarets": Engaging creatively with LGBT Communities.

Queensland Association for Healthy Communities (QAHC) has undertaken a one-year project to explore Mental Health and Alcohol, Tobacco and other Drugs needs of lesbian, gay, bisexual and transgender (LGBT) Queenslanders. With sexual orientation and alternative gender identities absent from the national data set of mental health and AOD clinical assessment, creative processes are needed to engage and collect data from this diverse and often hidden community. LGBT community forums, commonly used as a tool for sourcing "the issues", are not as well attended in Queensland as they have been in the past, becoming almost redundant in securing relevant data. The expanding sub-cultures and 'tribes' in LGBT communities are also becoming more complex and difficult for organisations to relate to as a single community. The following seminar will argue more creative and real life ways of engagement are therefore required. The presentation will describe Q-Arts – a program of alternative events and artistic strategies used to engage LGBT Queensland communities and discuss ways in which health organisations can use the arts as a communication medium for discussing and raising awareness of research themes, along with promoting health and wellbeing in communities, and creating social inclusion for people experiencing marginalised areas of health.

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Jillian Gates

**Abstract:** The Potential of Landscape Photography in Healthcare Settings

The aesthetic engagement of nature was founded on religion, the body, the environment, and the fear of death. Much of our pursuit for health, wellbeing, and pleasure comes from avoiding pain, and these ideas stem from the writings of Epicurus and the school of Hellenistic Philosophy in Greek antiquity. The aesthetics of nature and its affect on humans was discussed in Immanuel Kant's theory of the sublime in the eighteenth century. The sublime refers to the intuitive emotions that inform beauty and fear experienced from nature, objects, or works of art.

These emotions were discussed when elderly patients from Balmain and Wyong Hospitals in NSW requested landscape imagery as their preferred subject matter for art in hospitals. Their perspective has long been supported by Dr Roger Ulrich's research on patients and the health benefits of viewing nature and landscapes. Many artists including Kate Mellor from the United Kingdom were commissioned to create photographs for hospitals however, like Australian artists, creating landscape photography for hospitals are still a hit and miss enterprise. This paper explores Mellor's landscape images placed in the General Leeds Infirmary in 2000, Marily Cintra's Liverpool Hospital Redevelopment Arts Program Evaluation with regard to patients' responses to photography in 1999, and my landscape photographs informed by patients in Balmain and Wyong Hospitals in 2008. These examples highlight what patients respond to, the difference between the term nature and landscape, whether patients view photography as art or posters, how the colour of water can have a positive or negative affect on patients, the gendered preferences for different elements in nature, and the feelings patients experience when viewing landscapes. The potential of landscape photography in healthcare settings has only skimmed the surface. More research is required to find the most appropriate combination of formats, colours, and elements in nature, as to how artists frame their interpretations of landscapes to benefit patients.

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Dr Ian Gibbins

**Abstract:** Poetry in Motion: Linking the Neuroscience of Language, Music and Movement

Advances in brain imaging over the last 15 years have contributed greatly to identifying the complex neural networks activated during different types of cognitive function. Whilst interpretation of these studies is seldom clear cut, nevertheless we now have solid neuroscientific data that help explain how we understand and generate language, what is going on in music, and the sensory-motor processes essential for fine motor control. Despite the emergence of so-called cognitive poetics within literary analysis and critique, the neuroscience of poetry has been studied explicitly only rarely. Music and spoken language share many features. Some are obvious, such as their reliance on auditory processing or their inherent temporal nature. Some are less obvious, such as their reliance on highly distributed processing across multiple brain regions. Indeed, the neural pathways underpinning music and spoken language are similar but not identical. Comparisons between music and speech are confounded by the realisation that most speech is generated spontaneously, whereas much western music is learned and replayed with relatively little deliberate modification. If we consider improvised music as the true analogue of spontaneous speech, then poetry is the analogue of composed music. By building on the stylistic elements of composition, poetry can include elements of sound and meaning that lead to extended interpretations that are now known to require extensive cortical networks in the language areas of both right and left hemispheres, in a way analogous to musical processing. Fine motor skills are inherent in the performance of music and in the utterance of coherent speech. However, an important element of the communicative power of speech and music lies in visual recognition of the motor activity, including the associated, largely subconscious, body language, inherent in their production. Conversely, any fine motor control necessarily employs sequences of actions that have their own grammar-like structure. Poetry, whether written on the page or read out loud, may be considered to embody a grammar of movement that can mirror much of our deep understanding of the world that, otherwise, is so difficult to put into words.

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Dr Jill Gordon

**Abstract:** Taking Body and Mind Seriously: Profile of a Poetry Writing Workshop for People who have experienced a Life-Threatening Illness

People who experience a life threatening illness often receive excellent technical care, but their personal illness journey may not find expression. Writing poetry is one way of helping people to uncover and listen to the deeper meanings of their lives; it enables people to *feel* their lives, rather than withdraw into emotional numbness or paralysis. We devised the *New Leaves* Poetry Writing Project to provide an outlet for this creative impulse. Twenty-eight people participated in the classes with professional poet, Judith Beveridge. Over the course of the meetings, participants had the opportunity to compose, read and refine their own poetry. The program was run with two groups, so that we could compare the effect of the program on each group separately. We also interviewed the participants before and after the poetry workshop series, to identify the features that they valued most. When the classes were complete, we gathered examples of the poetry for publication in an anthology that we called *New Leaves* to reflect the idea of starting over after a serious illness. This paper describes our findings and some examples of the metaphors of health and illness which participants used to express their feelings and concerns.

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Dr Gillian Gould

**Abstract:** The Carer's Journey

Whether you care for someone at home or in a professional capacity there is often little time to reflect on deeper levels of the experience of being a carer, its unique demands and how one can best attend to one's own needs during the carer's journey. This experiential workshop will give participants an opportunity to creatively explore their experience of being a carer and their relationship to those they care for and themselves. No special skills in art are required.

A range of objects will be available in the space and participants will be asked to choose one object to carry and care for. After walking around the space attending to the object and its qualities, participants will pair up with another person and take a stroll around the venue. Both will reflect on and discuss their experience as a carer and the understandings evoked by the object they are each carrying and caring for.

On returning to the room they will each make a representation of something from this experience regarding their caring relationship either in drawing with crayons on paper or writing in poetry or prose.

A further cycle of reflection will be made concerning issues of self-care and key words shared in the larger group. The outcome of the workshop will be the prospect of a deeper understanding of the carer's role and self-care issues and the chance to practically explore how the arts can open up one's insightful awareness.

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Mary Grehan

**Abstract:** Points along the Continuum: Arts in Health in Ireland

Waterford Healing Arts Trust is in a process of change. It is growing from a primarily hospital-based arts program to also developing its own Centre for Arts and Health. It promotes a multi-pronged, multi-layered program that engages many constituencies including patients, staff members, hospital visitors, community-based organisations, and artists. Its program comprises: participatory arts, health promotion, art collection and exhibitions, commissioning of new artworks for clinical spaces, artists' residencies, continuing professional development, and development and promotion of best practice in Arts and Health.

The organisation is a not-for-profit charity based within an acute, public hospital and is funded by the Health Service Executive, the Arts Council of Ireland, public grants and, increasingly, fund-raising initiatives. WHAT employs a core administrative staff and a body of artists on a sessional basis.

The current foci of WHAT's energies are:

Sustaining the hospital-based work, from which the organisation grew.

Developing the WHAT Centre for Arts and Health. The three strands of this Centre's program are participatory arts, production of new work by artists and information and learning.

Bridging the acute hospital with the wider community.

Capacity building within the Arts and Health sector in Ireland. In partnership with the Health Service Executive (Cork) Arts + Health Programme, WHAT commissioned the Centre for Medical Humanities at Durham University to produce Guidelines for Good Practice in Participatory Arts Practice in Healthcare contexts. It also provides Continuing Professional Development for artists working in health contexts.

In the current recession, the challenges are many. They include sustaining and developing the current work on a local level while influencing the development of Arts and Health on a national level. The possibilities are also endless....

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Rosalie Hastwell

**Abstract:** My Story, Our Story, Your Story: Artists Promoting Mental Health in Schools and Communities

The Festival for Healthy Living (FHL) at the Royal Children's Hospital in Melbourne is an innovative program which promotes the mental health of children and young people through the creative arts.

The Festival has a particular focus on working with schools and communities in areas which are disadvantaged or affected by adversity and is currently working with Indigenous communities and drought and bushfire affected communities.

FHL works through a cross-sectoral and collaborative partnerships approach where artists, teachers and health professionals design and implement workshops for school students, leading to performances and other public outcomes.

The success of the Festival's work depends to a significant extent on the skills and effectiveness of artists including their skills for working in partnership with other professionals. In order to build the capacity of artists to work within this model, the Festival commenced a unique training program in 2008, funded through the Community Partnerships section of the Australia Council for the Arts. By the end of 2010 the training program will have increased the capacity of up to 46 artists and co-ordinators across Victoria to creatively engage and empower young people and to work within a partnerships approach to strengthen schools and communities as environments for better mental health.

A critical success factor of this approach is the artist's understanding of the way in which they can connect participatory arts activity with factors impacting on the mental health and wellbeing of children and young people. They also need to be committed to learning from the practices and frameworks of teachers and health professionals in the spirit of cross-disciplinary exchange.

In this presentation I will introduce the program's approach and some of its findings to date. This will include a snapshot of some of the creative and stimulating activities the program has tailored for artists learning to work with teachers and health professionals. I will also touch on some of the emerging issues for artists' training needs particularly within the context of their work with communities affected by adversity and trauma.

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Lindy Joubert

**Abstract:** UNESCO Observatory Working for Global Community Health

The UNESCO Observatory for Multi-Disciplinary Research in the Arts (UNOB) was established in November 2006 at The University of Melbourne to address concerns such as globalisation, climate change, loss of culture and habitat, social equity, the rise in poverty and the rapid increase of associated mental health problems.

UNOB's projects incorporate the arts, education and design; health evaluation, cultural research, social planning, architecture, sustainability, construction

and landscape architecture for the health and wellbeing of groups globally. These projects provide valuable resources for future developments to empower and enrich communities.

We foster connections with government, community Elders, NGO's, professionals and community organisations to promote, research, evaluate and publish initiatives which make innovative use of the arts in achieving positive health, social and educational outcomes.

Teaching and learning field trips are an important way for students to participate in inter-cultural education. Some of our successful projects have included the research and design of a health, cultural and education facility in Gichocho, Kenya; a Cape York school renovation project and the design for the Point Nepean Cultural Education Visitors Centre. We have also been involved with the development of a Community Health Centre in Papua New Guinea; the design of an eco-tourist resort on the Island of Mua in the Torres Strait and the design for the Ministry of Education building in the Cook Islands.

This growing body of work is increasingly attracting attention among diverse groups as well as the interest of professionals who are offering their work on a pro-bono basis.

During our field trips we focus on designing culturally appropriate facilities by using local knowledge, arts and cultural practices, materials and traditional construction methods. This encourages communities to identify with the new developments while at the same time using their knowledge to teach local youth how to apply traditional skills in order to foster a sense of cultural belonging. An appropriately sensitive application of these methods gradually leads to the restoration of health and wellbeing of the communities concerned and is proving to be a valuable model.

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Dr Hilton Koppe

**Abstract:** Beyond the Patient Record – Creative Writing for Medical and Healthcare Practitioners

And now for something completely different.... As clinicians, we are involved in writing "stories" every day. The patient record is our interpretation of our patients' stories (History) and a summary of our response to this (Examination and Management Plan). This record does not allow for much creativity on the part of the writer, and is very limited in its ability to assist the clinician in making sense of what has gone on for them at a personal level.

To assist in remedying this problem, Dr Hilton Koppe, Senior Medical Educator with North Coast GP Training, is presenting a creative writing workshop. It will allow participants an opportunity to experience the use of stories and writing as a means of helping them to make better sense of what it means to be a clinician.

Practical writing exercises will guide participants through a series of creative tasks which assist them in reflecting on the effect their clinical practice has on their lives with the goal of increasing their enjoyment of work and life in general. Most of all, it will be an opportunity for some light-hearted fun with colleagues.

By the end of the workshop, participants will have had the opportunity to: learn new skills in creative writing; reflect on what it means to be a clinician through the use of structured writing exercises; develop skills in using reflective writing as a way of personal debriefing about experiences at work; reignite previously lost passions for creativity; marvel at the brilliance of their colleagues; and share some of their creative brilliance with colleagues, if they choose to.

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Andrea Lemon and Andrea Rieniets

**Abstract:** Singing and Signing: Empowering Children and Building Practitioner Capacity

Cha Cha Sam is an independent company translating complex health, education and social justice issues into popular songs and concerts for children, their carers and the professionals who work with them. Cha Cha Sam songs are made with love and laughter in collaboration with leading specialists in children's health, education, disability and social justice. Using community cultural development, and action research models, Cha Cha Sam collaborates with professionals to identify areas of need within their practice with children; and to create songs as tools to address these needs and support professionals and children to affect personal and cultural change.

Music is renowned as a tool for accessing and opening pathways to learning. Cha Cha Sam songs use kinaesthetic awareness to elicit emotional and healing responses; sound and song structure to affect mood and motivation; the layering of movement into musical arrangement to foster a 'whole person' response; the musicality of spoken language to create lyrics that are easily recalled; and musical 'riffs' to embed and encourage retention of information.

Cha Cha Sam has worked with industry partners across Australia, creating music to encourage self worth, personal safety, and optimism for children experiencing domestic violence; to encourage emotional connection and creative communication between parents and children with multiple disabilities; to support early literacy fundamentals, weaving physiotherapy and occupational therapy modalities into song lyrics and activities; to teach Makaton sign through the use song-related action; and to open conversations about cultural difference and conflict resolution.

In this presentation Andrea Rieniets will perform songs as Cha Cha Sam. She and Andrea Lemon will discuss the model used to develop projects with children and industry partners, outline the process used to develop songs, how Cha Cha Sam songs are being used 'in the field', and the role of taking this music into the public and commercial sector.

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Dr Jeffrey Levine

**Abstract:** Humanistic Medicine, Geriatrics, and Art

Jeffrey M. Levine, MD, CMD, has photographed elders in his medical practice and throughout the United States for the past twenty-two years. His images have caught the attention of the care giving community, as they touch the heart of anyone concerned about our aging patients and loved ones. His photographs have been published in textbooks and journals including many JAMDA covers, and in a travelling show entitled *Aging Through a Physician's Lens*. This lecture weaves together themes of art and medicine, and concludes that geriatrics is the most humanistic of medical specialties. The talk raises questions about our system of medical education, training, and reimbursement which has led to the gap between needs of the growing elderly population and numbers of qualified caregivers.

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Andrea Lewis

**Abstract:** Disseminate: The Journey So Far

Disseminate is a research and publishing initiative, established in response to a pressing need for appropriate evaluation frameworks in the community cultural development (CCD) sector. Developed and managed by Disability in the Arts, Disadvantage in the Arts Australia, (DADAA WA), the project aims to undertake evaluation of participatory arts programs for people with a disability or mental illness and to build and validate a health promotion evaluation framework.

Now in its fourth year, Disseminate has achieved some significant outputs, and has made progress towards achieving its long-term goal of developing an appropriate framework. But it has also faced challenges that have required a flexible and reflective approach with a commitment to the ethos of each DADAA program it has set out to evaluate.

An additional development is that DADAA through Disseminate has now positioned itself to host the national digital platform for Arts and Health. This will be a major focus for the next three years and will support the Australia Councils' digital strategy for the community arts sector.

This paper will take stock of Disseminate's evolution so far and offer insights into evaluation methodology, community advocacy and communication strategies by discussing the project's achievements, challenges and road ahead. It will also look at the highly successful partnership strategy (between the Rio Tinto WA Future Fund, Heathway, the University of Western Australia and DADAA) that has enabled this project to develop in an effective way.

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Kim McConville

**Abstract: Art Influence Change: A Model for Working in Disadvantaged communities**

Beyond Empathy (BE) is a small not for profit organisation that works in the Community, Arts and Cultural Development (CACD) Sector. Founded in 2004, BE is one of 11 organisations to be recognised by the Australia Council for the Arts and receive long term funding as a Key Producer under its Community Partnerships Funding Program. BE has received awards for its community arts programs working with young Aboriginal mothers to improve maternal and child health and to promote healthy early childhood development. It has been approached by Government to demonstrate how arts practice can be used to promote improved health and education outcomes and has been providing training to community development workers, support workers and artists in the delivery of arts practice for the last five years.

BE works with disengaged young people, families and communities experiencing cross-generational disadvantage to support individual and community development and to promote social inclusion and wellbeing. It uses a structured arts intervention process to do that. Its programs are designed to work at three levels, with:

Participants – to build confidence, develop skills, facilitate access to support services and promote positive life outcomes

Local support agencies – to develop support service networks, assist agencies to connect with disengaged young people and improve service access and delivery and

Communities – to build awareness of participant support needs and encourage community support for local programs to address those needs.

BE seeks to influence positive social change by helping participants to take ownership of their lives and to change their futures and those of their family and community in a positive way.

BE uses the arts as a bridging, engagement and development tool. It seeks to influence change across five key domains:

**Aspiration** – build a positive sense of self and strengthen and expand life goals and aspirations

**Capacity** – improve participants' underlying capacity to engage in community, education and work based on factors such as health, housing and home environment

**Capability** – build personal, general life management, work-readiness and vocational skills and strengthen personal and professional support networks

**Opportunity** – support participants to identify and access community engagement, personal development, education and employment opportunities and

**Context** – influence the community context in which participants live and the effect that that has on the above factors.

The presentation draws on the experience of the presenter's history of working in the arts and community sector over the past 25 years. The presentation will highlight why the arts is the most effective, non-welfare intervention tool for enabling change in both the individuals served by BE's projects and the communities in which these people live. The presentation highlights the critical importance of working with community partners and the suite of tools BE has developed to share its expertise, measure its impact, pass on skills and build sustainable processes in these communities. Information will be shared about the strategies BE has used to build long term and sustainable relationships with the corporate and philanthropic sector, breaking new ground in the fight against short term funding contracts.

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Carrie McGee

**Abstract: The American Museum Perspective**

The Museum of Modern Art, New York, has a long history relating to art and wellness. In 1944, the Museum opened the War Veteran Art Center devoted to the rehabilitation of veterans. Its goal then was "to discover the best and the most effective ways of bringing about, through the arts, the readjustment of the veteran to civilian life." Today, MoMA continues in the same spirit through its Community and Access programs.

Often in collaboration with healthcare and community organisations, these programs serve diverse audiences including individuals with physical, developmental, or learning disabilities; hospitalised children and adults; homebound individuals; blind and partially sighted visitors; teenage parents; individuals who have been incarcerated; cancer survivors; individuals with mental illness; and people with Alzheimer's disease and their caregivers.

This keynote address will demonstrate how MoMA's access programs, including the world-renowned *Meet Me at MoMA* and The MoMA Alzheimer's Project, positively impact the physical, intellectual and emotional lives of participants.

Presentation Objectives:

Understand how visual art organisations can impact community health through programming, audience development, affiliations and education.

Learn how developing programming for a wide array of audiences, including those with disabilities, can add value to your cultural institution.

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Carrie McGee

**Abstract: The MoMA Alzheimer's Project: Making Art Accessible to People with Dementia**

Research has suggested that the effects of Alzheimer's disease can be reduced or delayed by exercising the mind. This session will focus on the importance of using art as a tool to stimulate the mind.

The Museum of Modern Art began piloting a program for people with Alzheimer's in 2003 and launched *Meet Me at MoMA* in 2006. The program, which was developed in collaboration with people with Alzheimer's, has been evaluated extensively. Carrie will suggest steps to initiate a similar program, including partnering with local Alzheimer's organisations, program development, evaluation, and outreach.

Museum programs for people with Alzheimer's give those living with the degenerative disease an expressive outlet and a forum for dialogue. Museum educators have learned that the act of looking at art can be a rich and satisfying experience for people without full access to their memory. Caregivers also enjoy the opportunity to engage with their loved ones in a meaningful way. Programs for people with Alzheimer's may also help to eliminate the stigma often associated with the disease.

Attendees will attain practical information about how to develop new programs or expand existing programs to include people with Alzheimer's and other dementia at their own museums or care organizations.

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Rosa McManamey

**Abstract:** Arts Health Community Resilience and Healing: Social Capital and a Response to Natural Disaster

*How to live life as a work of art, rather than as a chaotic response to external events.*

Mihaly Csikszentmihalyi (1999) (Personal Communication S. Heatherington)

Community response to recovery after natural disaster varies greatly. One noticeably growing response after natural disaster appears to be the use of the arts and creative expression as a tool enabling community resilience and healing. Over the past five years there have been an increasing number of books, art exhibitions concerts, music composition, and choirs related to community healing and recovery. They record local knowledge and history, mark disaster anniversaries and exhibit resilience. They emerge from a community to fire, drought, cyclone and flood.

While art therapy historically has been a tool of emotional health building, it has been constructed and produced for specific given needs or purposes. The phenomenon arising from the current rise in creative expression which generates healing within communities is that it appears most frequently to gain its power and to be derived from within the affected group or community. Empathic leadership and trust also appear to be the moving forces behind these successful creative initiatives. The aim of the community creative initiative is to rebuild a healthy community utilising its social fabric; social fabric that has been strengthened further from sharing adversity. It appears that the social capital accrued from these initiatives impacts beyond the immediate perimeter of the natural disaster.

This paper considers three areas related to community resilience and healing after natural disaster. It firstly looks at natural disaster in a generalised sense. While natural disasters may result in fatalities/personal injuries and/or economic loss, the trauma associated with the disaster often can be inadequately addressed. It then discusses resilience and the three structures of social capital. Finally, it discusses a response as a case study from the bushfire on the East Coast of Tasmania in 2006 with a description of the use of arts and creative expression as a means of generating community healing and fostering resilience.

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Brendan McPhillips

**Orange** is a piece involving an orange, mud, a suit and silence. It is situated on the borderlands between ourselves as animals and ourselves as civilised creatures of language and culture.

**White** is the journey of a man who comes smack-bang against the unexpected within himself when he visits with his dying, demented mother.

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Mr Glen Murray

**Abstract:** MADE better

Globally we are an ageing population, more so in Australia, particularly in Tasmania, yet many of our cultural activities exclude older members of the community from participating. Our (the Australian) cultural obsession with a youthful ideal has the potential to negate the valuable contribution older Australians make to our cultural identity through their talent, skills and experience. MADE (Mature Artists Dance Experience) was founded in mid-2005 to provide mature adults with dance theatre skills development and performance opportunities, and to offer audiences an alternative view of contemporary dance. MADE puts mature performers centre stage to be understood, appreciated and celebrated.

MADE operates over two streams of activities 1) Community Open Classes and 2) the Performance Project, offering two open classes and three performance project rehearsals per week. MADE better will via the testimony of the open class and performance project participants answer:

- 1) Why would mature adults commit to dance and theatre skills development with the goal of performance outcomes?
- 2) What is it that they gain individually and collectively from participation?
- 3) What benefits do they experience? Physical, emotional, intellectual, other?
- 4) What barriers and obstacles have they had to overcome to pursue this activity?

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Dr Marian Naidoo

**Abstract:** Mental Health, Social Inclusion and the Arts – developing a national program

The National Social Inclusion Programme (NSIP) was established in 2004 in the UK to co-ordinate the delivery of the Social Exclusion Unit report, Mental Health and Social Exclusion. This has been delivered by a national team with cross government representation, regional leads and networks, and partnerships with over 50 affiliated organisations. The report represented a landmark for mental health policy and practice in the UK. It provided, for the first time, a clear plan for action to reduce and remove the barriers to employment, mainstream services, and community participation for those with mental health problems.

This presentation will describe how a national program of arts and culture for inclusion and wellbeing was established and became a central part of NSIP's work. The Arts program began with a focus on the visual arts with a unique partnership between NSIP, the Wallace Collection, the Museums Libraries and Archives Council, Tate Modern and the Victoria & Albert Museum, aimed at further promoting social inclusion for people with mental health problems through participation and access to galleries and museums. In order to achieve this training package Open to All was developed for museum and gallery staff. The overall aim of the training is to support museum and gallery staff to promote social inclusion and to work more effectively with people with mental health needs.

This presentation will also show how the success of this work was built on and the program widened its focus to include the participatory arts. Working in partnership with Arts Council England and each of the Arts Council Regions, Care Service Improvement Partnership development centres, theatres and arts practitioners a range of innovative work has been developed. This work includes groundbreaking partnerships with regional theatres and mental health services and the development of evaluation guidance for artists and arts organisations. The presentation will also draw the audience attention to the many challenges that this program encountered and how these challenges were eventually overcome.

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Mr Shaun Naidoo

**Abstract:** Complexity and Creativity: Explore the Transformational Fusion Involved in Creative Engagement in Complex Organisations

We live in a complex world. We work in complex systems with complex organisations. We are complex individuals working with other complex individuals. So why do we tolerate the indignity brought about through objective, logical, reductionist approaches in the delivery and management of healthcare at the expense of our own creative intuition? How does this affect how we do what we do? How can we gain from practicing creatively within systems in healthcare? This workshop will bring together creativity and complexity theory within a healthcare context. It will be a practical participatory workshop with time to test the theory of complexity in the best way possible creatively.

The workshop will introduce Complexity Theory and through participation; demonstrate its relevance to creativity and healthcare delivery and management. Participants will explore how arts based approaches to healthcare in its broadest sense provides a more substantially powerful and sustainable means to healthcare improvement in the wider healthcare economies as well as at point of delivery. Workshop participants will look at how we are trained as professionals to think and behave in certain professionally accepted ways and how exploring alternatives via arts and humanities can be both personally and professionally rewarding.

Participants will be asked to identify and re-evaluate the linear, mechanistic models that shape our experience. We will explore the differences between the either/or approach and be invited to critically compare to the both/and approach in delivering inclusive, receptive and dynamic relationships within teams organisation and delivery of services. The workshop will provide opportunities to explore and test out new innovative and creative methods designed to engage sustainable interactions while embracing the skills of self-organisation, positive critical consciousness and learning. It will encourage the process of self-enquiry through what we do as professionals whatever our role.

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Guy Noble

**Abstract:** Heritage in Hospitals: Exploring the Potential of Museum Object Handling as an Enrichment Activity for Patients

This presentation will provide an overview of UCLH's arts program, and focus on research into the benefits of using museum handling collections in enrichment activities with hospital patients. Discussion on the research protocol, methodology and initial findings will provide attendees with an understanding of the potentials of using museum collections within hospitals.

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Shanti Norris

**Abstract:** Evoking Spirit – Using the Arts in Hospitals and Community Settings for Adults with Cancer and Serious Illness

Throughout the centuries shamanic healers have always addressed healing of the individual, by looking at the deepest level of healing by addressing spirit or the inner life through various strategies. At Smith Farm Centre for Healing and the Arts, we incorporate the arts into integrated programming, to evoke spirit, hope and the life force.

Our work is based on the understanding of the fundamental difference between curing and healing, a principle being discussed in biomedicine as the study of mind/body medicine or psychoneuroimmunology advances. Curing involves an intervention, and the illness is removed, and the person goes on to live as before. Healing on the other hand comes from within. Healing involves the physical, mental, emotional and spiritual aspects of being. Healing is a return to wholeness. Healing is always possible, even where cure is not.

Human beings are innately creative. Cultural influences, family, teachers, etc. often suppress the creative impulse in us a suppression that can be dangerous to the spirit, or life force. Smith Farm Centre creativity sessions address this suppression by identifying and drawing a representation of the internalised critic, thereby beginning to release its hold.

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Emma O'Brien

**Abstract:** New Opera in Arts and Health – Avatara The Opera  
A Royal Melbourne Hospital Health Arts Initiative

This paper will present the evolution of a health arts contemporary opera about transformation through the catalyst of cancer. *Opera Project* began over five years ago from a micro therapeutic medium and has since progressed to a macro project which has brought together the communities of health and multi-media arts in a professional production for a broader audience. It is a product of action-based performance research that has passed through four stages and has been supported by private patrons and philanthropists, the Cancer Council of Victoria, and Arts Victoria. The first stage of the work (2004) involved a collaboration between music therapy, five cancer patients, aged 27-56 years, (the youngest participant passed away early into the process), and a community-based opera company. In its final stage the developed opera also embraced the history of cancer and medicine alongside the five contemporary stories. It engaged professional artists (visual, puppetry, vocal performers, set designer, instrumentalists, and director) in a full time capacity culminating in four performances to a broader audience in April 2009. This completed opera is a significant creative development of the piece written in 2004 whilst still honouring the personal stories of the original participants. *Opera Project* demonstrates how a piece can evolve through a Health Arts program that embraces the world of therapy, medicine, professional artists, and the philanthropic community. This paper will be presented with footage of the micro level stage and footage of the macro stage. (The opera is now being pitched at national and international festivals.) The paper will provide health arts practitioners with a model of micro and macro practice. *Opera Project* has also had a reflexive effect of linking professional artists into our Health Arts program, who now participate regularly at the hospital.

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Ms Rachel O'Loughlin

**Abstract:** Creative Movement to Music in an Aged Care Facility

Music and dance were the drivers behind this project. A small-scale research project was conducted on the far south coast of NSW, which had the aims of developing and measuring the effects of a creative movement program to music for residents of a local aged care facility.

Deteriorating mobility is an ongoing concern in aged care facilities, and a frequent cause for hospital admissions. Focus and research on falls prevention has revealed that exercises are effective in reducing risk and rates of falls. While some exercise programs are widely available for community members, it was considered that access to these programs is limited for residents in many facilities. In other fields of research, there are many promising findings regarding the effects of music on mood and cognition for the aging population.

Recruitment for this project was on the basis of a response to an invitation sent to all local aged care facilities. The chosen facility had a prompt and enthusiastic response, and it was later discovered that their NUM had a significant interest in dance.

Research design consisted of individual mobility and balance assessments as well the use of the Geriatric Depression scale, for each participant before and after a 14-week creative movement to music class. All were hostel residents, and those considered to be at risk of deteriorating mobility were specifically encouraged by the staff. Some participants had varying degrees of dementia, and for these people consent was obtained through their guardians.

Movements and exercises were adapted as the program progressed to cater to the requests and needs of the group. With a group of 17 who completed the program, the quantitative results were bordering on significant. Following the program, there was a reduction in the number of people in a high-risk category for falls using the assessments. Similarly, there were fewer people in the higher level of depression categories at the end of 14 weeks.

The project inspired many positive comments from staff at the facility and all the residents who completed the program were keen to continue. The research was funded by NSW Institute of Rural Clinical Services and Teaching.

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### Clive Parkinson

#### **Abstract:** Headlines Don't Tell the Full Story – The Role of the Media in Promoting Arts in Healthcare

For those of us attending conferences on the subject, arts and health is a given; we're passionate about the intrinsic value of the arts and we believe in the power of creativity and the arts to transform individuals and communities. But there's a danger that we're a closed shop and we're self-congratulatory. We need to be more self-critical and understand that some people just don't want to 'get' the arts, and more than that, the tabloid press positively relishes the opportunity to accuse health and social services of wasting money on the arts. The popular press has in fact, a real role in influencing the public health agenda and popular culture is increasingly cited as influencing behaviour change.

This paper will explore notions of the populist and elitist and investigate how the arts and health agenda might better communicate its story through the media. It will offer examples of media manipulation and impact, and develop a pro-active approach to working with the media.

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Dianne Penberthy and Jo Davidson

#### **Abstract:** Ngarrrwa: Young Mothers and Families Project: an Arts and Health Alliance

Beyond Empathy works with disengaged young people, families and communities experiencing cross-generational disadvantage to support individual and community development and to promote social inclusion and wellbeing. It uses a structured arts intervention process to do that. Its programs are designed to work at three levels, with:

- **Participants** - to build confidence, develop skills, facilitate access to support services and promote positive life outcomes
- **Local support agencies** - to develop support service networks, assist agencies to connect with disengaged young people and improve service access and delivery and
- **Communities** - to build awareness of participant support needs and encourage community support for local programs to address those needs.

BE seeks to influence positive social change by helping participants to take ownership of their lives and to change their futures and those of their family and community in a positive way.

Driven by a commitment to social change and a desire to improve health outcomes for young Aboriginal mothers, in August 2008 BE began the implementation of its award-winning program to improve maternal and child health and to promote healthy early childhood development in Bowraville NSW. Utilising its proven model of arts intervention Ngarrrwa has slowly and consistently engaged with the Gumbayngirr Community. Critical to the projects' success was the formation of an alliance with the Health Promotion Coordinator for the Regional Health Service North Coast Area Health Service who provides a coordinating role between health services and the project.

The alliance uses the arts to enable partners to sit alongside young mothers and through a facilitated, arts driven, shared experience, connect to and weave together its individual desired organisational outcomes for greater benefit for young mothers and families in Bowraville. In this non-threatening 'neutral' environment, health and support workers are able to impart vital health and wellbeing information and support, focusing on strengthening resilience through targeting issues of health, family breakdown, cultural isolation, domestic violence and drug and alcohol misuse. The project uses the arts to improve competence, connection to community and self-esteem.

The presentation draws on the experience of both the BE lead artist and health partner and the experience of combining their collective years of expertise in a synergistic relationship producing increased outcomes in the delivery of arts intervention practice, community development and traditional health service delivery. The presentation will attempt to articulate the increased benefits of combining arts and health for reaching a community's most disadvantaged members.

Beyond Empathy's major partners are Bowraville Land Council, North Coast Area Health Service, MiiMi Mothers, TAFE Macksville Outreach, Mission Australia, and Nambucca Neighbourhood Centre: Living Carefully Program, Bowraville Mission Health Clinic and Bowraville Pre-School.

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Susan Perlstein

#### **Abstract:** Creative Ageing

In 2001, the National Endowment for the Arts developed a cooperative agreement with The George Washington University to conduct a multi-site national study with the aim of measuring the impact of professionally conducted community-based cultural programs on the general health, mental health, and social activities of older persons, age 65 and older. Referred to as the *Creativity and Aging Study*, the project's formal title is *The Impact of Professionally Conducted Cultural Programs on Older Adults*. No previous study of this nature using an experimental design and a control group had been carried out.

The study takes place in three different sites across the country—the metro Washington, DC area; Brooklyn; and San Francisco. Each site involves two groups—(1) the Intervention Group, comprised of older individuals involved in a weekly participatory art program, and (2) those involved in a Control Group, comprised of individuals involved in their ongoing activities as usual. Each site recruited at least 100 older persons—50 participants in the Intervention Group and Control Group alike. The overall study has had 300 participants—150 in the Intervention Groups, 150 in the Control Groups. The average age in all three sites, Intervention and Control Groups alike, was approximately 80 years of age. The age range has been 65-103 years. Approximately 30 percent of the participants reflect racial and ethnic minorities.

The groups were very well matched in level of functioning at the start of study, with very similar physical health, mental health, and level of activity profiles. They were all interviewed three times by research assistants—(1) at the start of the study to establish a baseline; (2) a year later; and finally (3) two years after the baseline assessment.

Results reveal strikingly positive differences in the intervention group (those involved in intensive participatory art programs) as compared to a control group not involved in intensive cultural programs. Compared to the Control Group, those involved in the weekly participatory art programs, at the one and two year follow-up assessments, reported: (A) better health, fewer doctor visits, and less medication usage; (B) more positive responses on the mental health measures; (C) more involvement in overall activities.

In conclusion, these results point to powerful positive intervention effects of these community-based art programs run by professional artists. They point to true health promotion and disease prevention effects. In that they also show stabilisation and actual increase in community-based activities in general among those in the cultural programs, they reveal a positive impact on maintaining independence and on reducing dependency. This latter point demonstrates that these community-based cultural programs for older adults appear to be reducing risk factors that drive the need for long-term care.

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Dr Costanza Preti

**Abstract:** The Impact of an Arts and Music in Hospitals Program on Children – Patients and their Carers

The provision of music in healthcare settings has been blossoming in the last 20 years. While the debate on evaluation methods is ongoing, hospitals are increasingly choosing to invest in music programs. However, the literature on the effects of music on hospitalised patients has not yet produced consistent evidence to enable generalisations. This research looks at the impact of music in hospital program on children and their carers, and at the underlying reasons that motivated an Italian paediatric hospital to sponsor such a program for the past six years. Observations were carried out over a period of four weeks involving 162 children and 146 carers. In addition, interviews were conducted with 14 children and 22 carers. Subsequently, thematic analysis and content analysis were performed on four modes of data (observations, videos, interviews, field notes) with the support of Atlas.ti software. Results suggest that for the children-patients and their carers an effective musical intervention features three key characteristics: 1) A positive role of the carers in which they act as facilitators between the child and the musician to establish a positive musical relationship; 2) An engaging choice of repertoire, including the selection of musical activities to establish an initial connection with the child and then expand it in new directions; 3) A repetitive, but interesting, structure within the music session to create a secure framework in which the child can interact. This third characteristic was frequently observed as leading to group music making where both parents and hospital staff became involved with implication for enhanced group cohesion and social inclusion of different groups of participant. In the Florentine context, there is evidence of the musical intervention helping the child and their families to refocus their attention on something external to the illness. Through the familiarity of the repertoire, the child's perception of the hospital environment turns into a more familiar and less threatening space. Consequently, the musical intervention is likely to constitute for the child and their family a psychosocial space where they can interact without the anxiety and stress elicited by the child's illness. Possible applications and implications for hospitals in Australia are discussed.

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Beth Rankin

**Abstract:** Now I Lay Me Down to Sleep: Lullabies are for Adults and Children

Lullabies are more than simple children's songs for comfort and sleep; they are therapeutic for adults and important informal music learning for children.

Most lullabies are of unknown origin and evidence suggests that they have been around forever. Lullabies are described as universal and usually following similar patterns in all countries. Even though the true meanings of the words or stories contained within the lullabies are lost, the rhymes and melodies are important fragments of folk history. Traditional rhymes, songs and sayings provide links with the past which cannot be matched, as they recall incidents and social conditions in history that may otherwise have been forgotten. Lullabies allow people to express pain, suffering and fear in acceptable ways.

Why lullabies are important

Parents and grandparents need lullabies as some kind of shared adult-infant activity that brings comfort, form and order to their new and developing relationship. Lullabies create an intense and loving interaction essential to attachment and that babies form relationships with people who are particularly responsive to their signals for attention and who initiate exchanges with them.

Social environment and health

There is growing evidence that the social environment, including conditions experienced in the family, neighbourhood, and workplace can influence health and it is important that humans experience healthy emotional development. Providing a nurturing musical environment is essential and one of the easiest and best ways of promoting our physical and emotional wellbeing. Singing to our babies and children is a great place to start and signing to our loved ones, as a way of transition, is an even better way to finish!

This paper will explore some of the wealth of historical and cultural knowledge and emotional content of lullabies. The paper will be accompanied by many wonderful recorded examples of lullabies from other cultures.

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Beth Rankin

**Abstract:** Odd Socks: a Public Health Community Arts Installation

This paper shows how *Odd Socks*, a community art installation in the Melbourne 2007 Fringe Festival, became a successful teaching and learning tool. This creative idea brought together a group of disparate public health professionals resulting in a multipurpose project that helped fulfil several undergraduate assessment tasks, and several more postgraduate research studies.

The arts are now increasingly being considered as a public health preventive or social good, and research and literature is emerging to support the inclusion of creativity in health practice.

In September 2007 a community arts installation, *Odd Socks*, was set up to help promote foot health by distributing brochures and having professionals available to talk to the public. The installation took place over 10 days in the city as part of the Melbourne Fringe Festival. This was a multipurpose project that was able to achieve much more than just promote foot health. One master's student collected narratives relating to passers by who donated one of their odd socks, other course work masters students observed the installation as part of their tutorial on social capital and I used the installation for a participatory action research project for a public health doctorate. Several undergraduate students worked on the project, some to fulfil requirements for a placement and others for a health promotion assignment.

There are many frameworks that support this project such as health promotion, social participation and community arts. Although the project was not purely about foot health or community arts, it somehow emerged as a workable, inclusive project that had enough creative energy to keep university staff engaged and community members coming back time and again over the ten days of the event.

This paper reports the interactions of staff, students and the community to the installation and seeks to inform the reader about the importance of creative activities in university teaching and public health practice and offer practical advice for developing teaching and learning in an authentic community setting.

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Christopher Saunders and Sophia Marinos

**Abstract:** Big hART – 17 years and the Arts Practice

Big hART has been delivering arts and social change projects nationally since 1992. This presentation will involve a discussion of the Big hART model. Big hART most often works in small communities around the country, or in cities where groups of people lack opportunity because of policy decisions, circumstance, survival issues or personal choice.

Big hART experiments with the process of making art with these groups, over three-year periods, honing the quality of the work and placing it in national and international festivals as well as influential media. This often creates new opportunities for participants, helps build skills, health and social wellbeing in communities assists regional development and contributes to national social policy debate.

The presentation will involve an introduction to the company, its background and model, and explore this through two recent case studies. The presentation will be supplemented by audio visual material.

Case Study; This is Living – Intergenerational car and health

Case Study: Ngapartji Ngapartji – Indigenous language, culture and health

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Ms Efterpi Soropos

**Abstract:** Finding a Way to Alleviate Suffering through Immersive Art at End of Life

In 1994 I sat in Port Macquarie Base Hospital by my mother's bedside waiting and grieving, as she lay dying of breast cancer. I was acutely aware of the atmosphere and how it affected her. It was a new hospital, but noisy, chaotic, over lit and overheated. It occurred to me that I could do something to improve the care for those at the end of life.

As Artist in Residence, my project investigated the role of art in the alleviation of the pain and suffering of patients, families, carers and indeed also staff in McCulloch House, a level 3 inpatient hospice. The project started in early 2007 with an initial six-month Artist-in-Residence program (funded by Victorian College of the Arts, Melbourne University), exploring the likes and dislikes of patients and carers regarding art and interior environment.

Subsequently the *Disambiguation Room* funded by Arts Victoria in 2008 was developed. This is a living artwork that immerses patients and carers in a wide and varied range of light, colour, film and sound, all specifically developed for the project and then incorporated into a multimedia program run through a laptop. I was with the patients throughout the sessions and guided participants through the available options to find what each patient found optimally relaxing and comforting. The sessions lasted 30-60 minutes. Patients were surveyed on a voluntary basis and 40 out of 50 responded, with the responses being overwhelmingly positive. In 2009 the project is continuing and has become a part of the units framework with referrals from medical, nursing and allied health staff.

The presentation will include a six-minute documentary of the development of the project and a copy of ABC *Stateline* (29th May 2009) report on how the *Disambiguation Room* works with patients.

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Leigh Tesch and Danielle Williams

**Abstract:** Arts and Health – How do we Evaluate Arts Impact on Health?

Most practitioners in the arts and health field recognise the importance of program evaluation. 'Good' evaluation can help construct an evidence base, justify and validate funding, and ultimately assess whether the project achieved its desired outcomes. Despite this, evaluation is often the area overlooked when planning and managing a project.

This paper will present findings from a literature review undertaken to examine the use of evaluation processes in arts and health projects. Information was gathered from a search of published programs or projects that had both an artistic and a health outcome. Each article was investigated for its evaluation plan, design, data collection methods and tools used.

The analysis considered trends and themes of evaluation across different populations and settings, as well as common tools and methods, and factors for best practice. At the time of writing this abstract this analysis was still being undertaken, however preliminary results suggest that the use of questionnaires appears a common tool for many projects. There also appears to be a preference for qualitative evaluation processes. Many projects demonstrate a lack of evaluation planning early in a project, and this may be an area for further investigation and development.

The findings of this review will be helpful to arts and health organisations in designing evaluation, developing an evaluation framework for their projects, with practical information and ideas for project workers, art workers and health workers.

The presentation will discuss these findings and implications for improving evaluation practice in the field of art and health.

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Mike White

**Abstract:** Are We There Yet? Meaningful International Exchange of Practice and Research in Community-based Arts in Health

Arts in community health have become a small-scale global phenomenon. Internationally, practitioners working in this field are finding both common cause and cultural diversity in their creative commitment to improving public health. In the future, arts in community health may venture even deeper into building capacity in both health services and the communities they serve, and will work increasingly in an international dimension out of global concerns to improve preventative healthcare. This is a new field for arts development that can dynamically employ the dictum attributed to Rene Dubos of 'think globally, act locally', and Bertholt Brecht's aphorism that 'every art contributes to the greatest art of all, the art of living'. Small steps can be huge when they affirm our interdependency for the health of both our communities and our world.

This half-day workshop is designed as an opportunity to reflect and share thoughts on how successful collaborations can be developed between like-minded people working on arts in community health in different parts of the world, with ideas for drawing community participants together as well as practitioners and researchers. Case examples will be drawn from the work of the Centre for Medical Humanities at Durham University, and from the international partnership initiatives of Disability in the Arts, Disadvantage in the Arts, Australia (DADAA WA).

Mike White and artist Alison Clough were awarded the first two international fellowships in arts in health from Healthway, Western Australia, in 2007/08. That experience and the ongoing collaborations that have resulted from it originated the idea for this workshop – which is aimed at those keen to pursue international exchange of information, practice and research.

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Naj Wikoff

**Abstract:** The Future of Arts in Healthcare from a Global Perspective

There are big factors at play on the American landscape. In particular, we are in the midst of the deepest recession since the Great Depression, a recession that has resulted in stocks plummeting, massive layoffs, many states facing record deficits and a collapsing housing market. Eight percent of our workforce is unemployed, and for people in the arts, unemployment rates are twice the national average. We have just begun the seventh year of the War in Iraq, a war that has the highest post-traumatic stress disorder rates and one of the highest suicides rates on record in which one-fifth of the military personnel are women.

The ramifications of global warming voiced 30, 20 and even 10 years ago are coming to fruition today at an alarming speed that has resulted in higher sea levels, increased spikes of violent climate changes, less clean water available to drink and increased levels of air pollution. The impact of global warming on healthcare translates into increased demands on federal and state resources and the ability of healthcare institutions and personnel to respond to natural disasters like Katrina and the floods in North Dakota, which have reached record stages twice in less than 10 years.

The oldest of the Baby Boomer generation are now 65. "The impact of the boomer generation's aging on the healthcare system has been referred to as an "agequake" because medically, it is the equivalent of a massive earthquake. The demands on the system are enormous and growing," said University of Michigan Health System family physician Lee Green, M.D., M.P.H. The impact hits the healthcare arena four ways: 1) an unprecedented number of people seeking healthcare who have or will to a large degree develop chronic diseases and or need chronic care; 2) a growing number of professionals in healthcare – nurses and physicians – are reaching retirement age, resulting in a loss of caregivers at the same time as the number needing care is burgeoning; 3) an expanding number of people seeking healthcare who are high maintenance – who want to be engaged in all aspects of their care, have high expectations, do not trust authority and will seek alternative points of view; and 4) a shrinking number of caregivers correlating with shrinking birth rates and size of families.

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Mark Wilkinson

**Abstract:** Public Art – Personal Health

This paper looks at how a systemic change in the way we engage the community in various aspects of contemporary community arts practice, but in particular how local government selects works to enhance the public realm, can significantly impact an individual's sense of wellbeing.

The paper examines how the determinants of wellbeing and mental health can be effectively addressed through community arts practice, and in particular the determinants of social inclusion and participation. It looks at this from the point of view of a community arts practitioner and draws on the responses of community participants. The paper looks at participation in a variety of community arts projects from youth theatre to public art, but focuses on a community engagement model of public art selection which supports social participation and addresses civic engagement – two significant determinants of wellbeing.

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Dr Peter Wright

**Abstract:** I am LUCKY because I am getting a second chance: Big hART, giving and receiving, art and everyday life

This presentation will describe a three-year project run by Big hART with marginalised and disenfranchised young people based in rural and regional Tasmania. Based in what was conceptually and physically the third 'learning' space beyond family and school, arts skills and processes were used to develop various forms of multi-modal performance texts. These texts became the basis of a series of performance and arts projects with the objective of developing intergenerational relationships, promoting social inclusion, and building identity. The research revealed how performative means can: unleash creativity, expand horizons, build social bonds, create a sense of common experience, re-engage people experiencing dislocation and isolation with communities around them, provide pathways back to education and into employment, and provide vitality to communities and quality of life. The arts practices embedded in Big hART processes connect cultural activity, well-being, and education thereby enabling young people to CELEBRATE (the present), HONOUR (the past), and ENVISION (the future).

## BIOGRAPHIES

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### Margaret Allen

Margaret's great interest has long been working with people living with dementia. She is currently employed by Alzheimer's Australia, NSW on the Mid North Coast in dementia advisory services and as co-ordinator for the area.

Margaret worked with Glenda Hipwell, Maureen Cook and Marina Dick to establish the Creative Connections Art Program for people living with dementia. This very successful art program, which was developed in collaboration with the Port Macquarie Art Society, is community based and has run for two years.

Margaret is a registered nurse and her many roles have included health promotion in western NSW, clinical co-ordination in residential aged care, development of a memory assessment program to assist GPs and people living with dementia, as well a range of educational positions.

Margaret is currently undertaking postgraduate nursing studies in dementia. Port Macquarie is her home town and she returned here with her family four years ago. She is passionate about this beautiful part of the coast and loves walking the coastlines and spending time with her extended family. Margaret also has personal experience of family members living with dementia.

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### Jennifer Ainsworth

Jenny Ainsworth has successfully combined her expertise and interests to become a leading professional in the arts and health arena. Currently managing the Musica Viva Creativity and Ageing program, Jenny has an extensive background in NSW public hospitals having worked as a pharmacist for a number of years with particular emphasis in the areas of geriatrics, psychiatry, cardiology and emergency medicine. Jenny served on the Society of Hospital Pharmacists (SHPA) NSW Committee and the Pharmacy Graduate Training Course Committee for several years. While working in health Jenny regularly contributed research papers and presentations at SHPA conferences and Pharmacy Expos.

Jenny is completing a Bachelor of Music majoring in Arts Management at the Australian Institute of Music. In her role with Musica Viva, Jenny manages the significant expansion of the Music for Life project, engaging senior citizens in community singing workshops with the aim to improve health and wellbeing. A musician and teacher, Jenny is a cello player and singer and fills her spare time with the management of a semi-professional chamber orchestra, Metropolitan Chamber Orchestra (MCO), currently ensemble-in-residence at the Australian International Conservatorium of Music. MCO was co-founded by Jenny in 2009.

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### Natalie Anderson

Natalie has been working as the Arts Co-ordinator, Department of Adolescent Medicine at the Children's Hospital at Westmead since 2004. Since completing a Bachelor of Arts/ Visual Arts in 1994, Natalie has been involved in many community art projects in Western Sydney. Returning to study in 1998 and attaining a Bachelor of Education, she began to utilise art therapists and art projects as part of specialised education programs to motivate her students, value their individual strengths and improve learning outcomes. Her expertise in these two areas provided Natalie with valuable training to become the Arts Co-ordinator of an already reputable and thriving Youth Arts Program, where she has collaborated with other artists to produce unique community cultural development projects. *Totally Mosaic* 1998-2003, *The Butterfly Effect* installation 2004, *CD Art* 2005, *Illuminated Light* box installations 2006, *Teenscape the Mural* 2008 are a few notable projects over the past five years.

Natalie is passionate about helping young people discover their creativity and to help them develop as an empowered individual and provide fuel for challenging times.

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### Adriane Boag

Adriane Boag is an art educator at the National Gallery of Australia (NGA), responsible for developing and co-ordinating access programs for youth and community groups. Adriane has a visual arts degree from Sydney College of the Arts and teaching experience in tertiary education.

Since 2007, in partnership with Alzheimer's Australia, she has facilitated an interactive artwork tour for people living with dementia. The project's success, which included a positive evaluation by clinical psychologist Dr Mike Bird, earned the NGA government funding this year to train regional health and arts professionals to implement their own outreach dementia programs.

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### Dr Joke Bradt

Dr Joke Bradt is the Assistant Director of the Arts and Quality of Life Research Center at Temple University. She received her PhD in Health Studies and her masters in Music Therapy from Temple University. She holds a masters in Music Pedagogy from the prestigious Lemmensinstituut in Belgium. She is a board-certified music therapist with clinical expertise in medical music therapy, specifically as it relates to chronic and acute pain management, and has served on the music therapy faculty of Montclair State University. She is an Executive Board Member of the Mid-Atlantic Regional Chapter of the American Music Therapy Association and serves on a variety of professional committees. She has presented her clinical work and research findings extensively at national and international conferences.

Joke has authored and co-authored several music therapy articles and book chapters. Most recently, she completed *Medical Music Therapy: A Meta-Analysis* (Dileo & Bradt, 2005). This book synthesises findings of experimental research related to music and music therapy interventions with medical populations. Her research interests include: meta-analysis, efficacy of music therapy interventions with medical populations, ethical issues in music therapy research, music improvisation methods for pain management, and quality of life issues.

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### Liz Cameron

Liz Cameron is an Indigenous Counsellor at Wollotuka Indigenous Centre, Newcastle University, NSW. After completing her Nursing Certificate, Liz studied Teaching and the Arts and recently obtained Post Graduate studies in Indigenous Social Health at Macquarie University. Liz is preparing to study Masters in Indigenous Health and The Arts in 2010.

Liz has worked for over 20 years in education and community organisations in various roles, supporting Indigenous people and developing a range of skills in forming strong relationships to improve wellbeing. Specialisation includes working with Indigenous children and youth at risk, intellectual disabilities and social / mental health wellbeing. Liz is also a practicing artist.

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### Mark Camilleri

Mark is a Community Educator in the Health Protection, Blood Borne Virus' Program at Family Planning Victoria. He has been a registered Psychologist with the Psychologist Registration Board of Victoria since 1998 and has worked with Same Sex Attracted Young People and in Adolescent Sexual Reproductive Health field with "high risk" clients at the Victorian AIDS Council, Aidsline, Department of Human Services and Moreland Community Health Service.

Mark has developed, delivered and evaluated numerous Health Promotion, Human Relations and Sexual Reproductive Health individual and group programs for schools, local and state government and community-based agencies. Mark has worked in the SRH field for over 12 years. He currently runs the YAK Same Sex Attracted Young persons' social support group at the Action Centre in Melbourne.

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## Molly Carlile

Molly is a registered nurse, counsellor and educator who has had an extensive clinical and management career in palliative care. Molly currently manages the largest palliative care consortium in Victoria and has held board positions on a range of health and peak bodies. She is a regular speaker at national and international conferences; she is a published author and recipient of a 2008 Churchill Fellowship. Molly has been a regular guest on radio and has been published widely in mainstream media.

Molly is committed to encouraging communities to have informed conversations about death, grief and loss and uses the arts, via storytelling and performance to create a "safe space" for these conversations to occur. To this end, she recently collaborated with Alan Hopgood in development of the play *Four Funerals in One Day* and is currently working on a book about grief for adolescents, due for publication in 2010.

Molly is a Fellow of the Royal College of Nursing Australia, Fellow of the Australian Institute of Company Directors and Associate Fellow of the Australian College of Health Service Executives. She is a motivating and inspirational speaker who assists her audiences to see joy in life and comfort in remembering.

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## Dr Gary Christenson

Gary Christenson, MD, is Director of Mental Health at Boynton Health Service and Associate Clinical Professor of Psychiatry in the University of Minnesota Medical School. He is Chair of Boynton's Art Committee, Artistic Director of the Centre for Art and Medicine in the Medical School, Co-chair of the Midwest Art in Healthcare network, and Chair of the Local Host Conference Committee for the Society for the Arts in Healthcare's annual conference to be held in Minneapolis, Minnesota in 2010. Dr Christenson is a self-taught artist and member of the American Physicians Art Association. He is also a collector of miniature Japanese woodblock prints and has previously served as President of the Minneapolis Japanese print club and as a member of the Steering Committee of the Asian Arts Council at the Minneapolis Institute of Arts.

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## Alison Clough

Alison worked in theatre design before pioneering arts and health projects in the 1980s in urban and rural settings throughout England. She led a campaign for recognition of the value of the arts and creativity in promoting individual and community health. Examples of her work with GPs, schools and social care professionals include addressing the problem of smoking and clean air in the West Midlands, and coronary heart disease in Gateshead. The resulting campaigns of posters, public art and celebratory community events have had lasting impact.

Founder of Pioneer Projects (Celebratory Arts) in 1996 and of the Looking Well Centre, Alison fundraised over £1 million to expand its activities and for its new purpose-built home in Looking Well Studios. During this time she has directed its creative work, built and led the part-time staff team, negotiated contracts with local authorities and overseen its eventual move from rented premises.

Looking Well, one of the first healthy living centres, continues to break new ground. The work of Pioneer Projects attracts local, regional and international interest largely due to the Creative Director who represents the company wherever this takes her.

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## Tim Dakin

Tim Dakin has been volunteering and working in community development, NGOs and local government since 1995. He has worked with young people living with cancer, youth services, on human rights issues, and now in the arts with people of all ages and abilities to improve mental health and wellbeing.

Tim is the Arts Access Officer at Frankston Arts Centre (a business unit of Frankston City Council) in Victoria. Since 2005 Tim has managed FAC – Arts Access, an externally funded program, initially funded by Vic Health's Audience Access Scheme.

The program has received industry and professional acknowledgment and

has been cited as best practice in access and mental health within the arts, receiving many invitations and requests to contribute to conferences, magazines, awards and benchmarking.

Having lived with depression for nine years, Tim has used the arts and his subsequent work in the arts as a tool to aid in his ongoing management of his illness.

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## Sally Denman

Sally Denman co-ordinates for the 1200-bed psychiatric Napa State Hospital, Napa, California, its mental health arts program serving adult, children and senior patients. In addition to design and implementation, Sally trains and supervises artists-in-residence, contract artists and guest artists, and has a special interest in sacred circle dance workshops. She also acts as a consultant on behalf of the Society for the Arts in Healthcare.

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## Dr Cheryl Dileo

Professor of Music Therapy at Temple University, is a board-certified music therapist with many years of experience as a clinician and consultant.

At Temple University, she co-ordinates the PhD Program in Music Therapy and is Director of the Arts and Quality of Life Research Center and its community outreach program, Arts at Your Side. She has received over \$750,000 in grant awards over the past several years, and received Temple University's 2006 Faculty Research Award. She founded the music therapy program at the University of Evansville and has served on the music therapy faculty at Loyola University.

She is an Honorary Faculty Member at the University of Melbourne and is on the Music Therapy PhD Advisory Board at Aalborg University, Denmark.

She has served on the Editorial Board of the *Journal of Music Therapy* and *Music Therapy: The Journal of the American Association for Music Therapy*. She is currently a Consulting Editor for the *International Journal of Arts in Psychotherapy* and the *Journal of Music Therapy and Music Medicine* (Germany).

She serves as a grant consultant for the National Institute of Health (USA).

She has held a variety of leadership positions in the National Association for Music Therapy (USA) and for the World Federation of Music Therapy, and is a Founding member of the International Association for Music in Medicine.

Currently, she co-authors seven Cochrane reviews concerning the effects of the arts in medicine. Her research interests include: quantitative analyses and meta-analyses of the effects of music and music therapy in medicine, the development and testing of new music therapy interventions in medicine, multicultural issues in music therapy practice, and professional ethics.

She hosted the 2008 conference of the Society for the Arts in Healthcare and spearheaded a competency-based arts in healthcare training program at Temple University.

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## Kim Dunphy

Kim works as the Program Manager at the Cultural Development Network in Melbourne, where she co-ordinates activities that supports cultural development workers in their work with communities across Victoria. Kim is also undertaking PhD research examining the contribution of the arts to social change in Timor-Leste.

Kim's long standing interest in the contribution of arts to community life has played out in diverse roles including those of community artist and educator in primary, secondary, tertiary and community sectors. Her Masters thesis investigated the role of community cultural groups for Maori migrants in Melbourne, and her work in the area of movement and dance for people with intellectual disabilities was distilled into the book *Freedom to Move* (McLennan and Petty, 2003). Kim has managed community centres in Hampton and Altona North, been a cultural

development worker with the cities of Melbourne and Hobsons Bay and a dance critic for *The Age* newspaper. Between 2002 and 2008, she directed her own company of Asian performers, Kita, to share the performers' cultural traditions with Australian audiences. She is Past-President of Ausdance Victoria, has been a Board member of the Arts Management Advisory Group and is Vice-President of the Dance Therapy Association of Australia.

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### Dr Geraldine Dyer

Dr Geri Dyer is a psychiatrist working for a remote child and youth mental health team based in Cairns. She completed her medical degree as a graduate student at the University of Queensland. She also has an undergraduate degree and postgraduate qualifications in psychology and public health. Her particular interests are Indigenous mental health, child and adolescent mental health, and public health. Art and creativity are ways of linking all these interests together as a means of addressing the social determinants of health.

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### Lionel Evans

Lionel is a PhD Candidate at Central Queensland University, a role he took on after developing an eye complaint. He has worked in the disability field since 2003 and his interests include how people form their sense of identity and the role culture shapes people.

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### Elise Franke

Elise has been the Youth Arts Worker in the Department of Adolescent Medicine, the Children's Hospital at Westmead, since 2007. After completing a Bachelor of Art Education in 2002, Elise worked primarily as a Visual Arts Educator with school children and adolescents from kindergarten through to Year 12 in NSW and the ACT. Throughout this time Elise developed a passion for working with young people with special needs, as well as at-risk adolescents and those experiencing illness or adversity. It was this passion that led Elise to join Westmead's Youth Arts Program, where she has helped produce a variety of community cultural development projects, including *Boris the Bobzilla* and *Oi the Dog, Meh (Me and the Hospital)* adolescent magazine 2008, *DAM* (Department of Adolescent) magazine 2009, and *Smoking Kills Fun* animation for World No Tobacco Day in 2008.

Elise also works in community health as part of the Fairfield Liverpool Youth Health Team (FLYHT), helping young people with mental illness to discover art and creativity as a coping strategy. Elise continues to work with a desire to improve patients' wellbeing during and after their hospital stay.

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### Shane Garvey

Over the past 20 years, Shane Garvey has been actively involved in the Brisbane Queer and Alternative scene organising queer art exhibitions, cabarets, performances and dance parties. Shane is also a DJ and a guitarist in queer punk band, *Anal Traffic*. Shane has worked as the Peer Support and Community Development Officer for QLD Positive People, Queer Campaign Support Officer for the QUT Student Guild, supervised the Brisbane NSP at Qld Injectors Health Network, and is currently the Alcohol, Tobacco and other Drugs Co-ordinator for Queensland Association for Healthy Communities, a LGBT non-government organisation.

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### Jillian Gates

Jillian Gates is a PhD candidate at the Sydney College of the Arts, and is co-supervised by the Medical Humanities Unit, University of Sydney. Jillian completed a comparative case study between Balmain and Wyong Hospitals in relation to aesthetics and the art preference of elderly patients. She recently published *An Inquiry: Aesthetics of Art in Hospitals*, for the *Australian Family Physician Journal*, The Royal Australian College of General Practitioners in 2008, and writes regularly for the monthly *Medical Humanities Newsletter*. Jillian is a practicing multimedia artist, who produces installations and short films. Her interests include health and wellbeing, Indigenous education, and public art.

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### Dr Ian Gibbins

Ian Gibbins is a neuroscientist and Professor of Anatomy and Histology at Flinders University, having originally trained in zoology and pharmacology. He has published over 100 papers on the microscopic structure and function of autonomic and sensory nerve. His research has been funded continuously by the National Health and Medical Research Council since 1986 and was recognised by an honorary doctorate from the University of Gothenburg, Sweden. Ian teaches extensively in medical and science courses, as well as being heavily involved in curriculum design and the development of novel forms of assessment. He also co-ordinates a highly successful Graduate Certificate in Neuroscience for school teachers. Ian also is a poet and electronic musician. His poems have appeared in many publications recently, including *Best Australian Poems 2008*. In 2008, his poetry and electronic music were featured on ABC Radio National's *All in the Mind* program. In 2009, he collaborated with other artists on a major exhibition and installation, *Not Absolute*, to which he contributed texts, video animations, soundscapes and constructed objects, all related to the teaching and interpretation of human anatomy. Ian is committed to promoting science to the public via the arts, and has given many public lectures and performances, often working with professional artists or performers. He reviews regularly for *Australian Book Review* and is a member of the Advisory Committee of the Adelaide Festival of Ideas. In 2008 he received an award during National Science Week for his science communication activities.

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### Dr Jill Gordon

Jill Gordon [MB BS, BA, MPsychMed, PhD, FRACGP, FACPsychMed] introduced Australia's first postgraduate degree in medical humanities at the University of Sydney. The Master's degree allows students to undertake cross-disciplinary studies in subjects relevant to the arts and health. She works in the Centre for Values, Ethics and Law at Sydney University and also specialises in psychotherapy in her own practice. She has been involved in innovative medical education at the University of Newcastle and the University of Sydney, with a special interest in students' professional development. In 2008 she was an invited Fellow of the Institute of Advanced Study at the University of Durham, England.

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### Dr Gillian Gould

Dr Gillian Gould's background is in General Practice in the UK, New Zealand and Australia over a span of 25 years. She has had experience in practising both orthodox medicine and complementary therapies such as acupuncture and herbal medicine. She has spent the last seven years working at Rural Clinical School UNSW, and recently has gone from being the Head of Campus and senior lecturer at Coffs Harbour into a full-time research position. As a smoking cessation specialist her main research interests are in tobacco control in Indigenous communities but also refugee health. She helped found the Refugee Clinic in Coffs Harbour Health Campus. She is involved in projects with the Mid North Coast Division of General Practice in smoking cessation, youth health and GP wellbeing.

Gillian is the recipient of two awards for her Indigenous research from the Royal Australian College of General Practitioners and the Toowoomba Hospital Foundation.

Gillian is also a qualified Arts Therapist with a long-standing interest in performance arts and poetry. She has run many arts therapy workshops for health professionals and carers exploring the interface between healing and self-care. She founded Women In Medicine Expressive Network (WIMEN) in Coffs Harbour, which is an arts in health based support group for female doctors and medical students.

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### Mary Grehan

Mary Grehan is the Arts Director of the Waterford Healing Arts Trust (WHAT), a multi-disciplinary arts program based in the WHAT Centre of Arts and Health, the first of its kind in Ireland. Having trained as a ceramic artist in the National College of Art and Design, Dublin, and as an Arts Manager in University College Dublin, she has worked as an arts manager/curator in a social context since 1989. In 2005, she completed a Master's in Arts Health at the University of Central Lancashire through

which she completed a study entitled *Mind Where you Look*, which compared and contrasted hospital and gallery sites for viewing art. She has published a number of articles in the field of arts and health. Mary was the first Curator of the National Maternity Hospital's (Hollis St) arts program (1994/5). She is also Chair of Arts and Health Co-ordinators Ireland.

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## Rosalie Hastwell

Rosalie Hastwell has worked extensively as a practitioner, manager, planner and consultant in the field of arts and community cultural development. Her career over the past 20 years has spanned the sectors of local government, community, health and education. Common to her work in these areas has been her commitment to the development and promotion of innovative and sustainable partnerships for building and celebrating community.

In her current role as Artists' Training Program Director with the Festival for Healthy Living at the Royal Children's Hospital in Melbourne, Rosalie is researching, creating, implementing and evaluating a training program for artists from across Victoria. From 2008 – 2010 the program will increase the capacity of artists in metropolitan Melbourne, regional and rural Victoria to work in partnership with teachers and health professionals to promote the mental health of children and young people in schools and communities.

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## Alan Hopgood

Alan Hopgood has been one of Australia's leading playwrights since 1963, when the first of his successful plays for the Melbourne Theatre Company, *And The Big Men Fly*, was presented. He followed this in 1964 with *The Golden Legion Of Cleaning Women* and in 1966, the first play in the world on the Vietnam war, *Private Yuk Objects*.

Then followed a career in film and television, winning Aungie awards for *The Cheerful Cuckold* and *The Bush Bunch* and writing several feature films including *Alvin Purple* and the documentaries *The Prophecies Of Nostradamus* and *The Fountain Of Youth*.

As an actor, he spent 10 years with the MTC, six years as the popular Dr Reed in *Bellbird* and then Wally in *Prisoner* and Jack Lassiter in *Neighbours*.

His performance as Rumkowski in Avraham Cykier's mono-drama *The Emperor Of The Ghetto*, won him the best actor at the Adelaide Fringe Festival in 1994, a role he has since played more than a hundred times.

In 1996, his book about prostate cancer, *Surviving Prostate Cancer – One Man's Journey* was published. He then adapted his story into a comedy about men's health, intimacy and cancer, *For Better, For Worse*, which premiered in Melbourne in 1997 and then toured widely.

In March 2000, his play *The Carer* starring Charles 'Bud' Tingwell, premiered in Melbourne before two tours of Australia. It was highly praised for its sensitive treatment of Alzheimer's disease and its warmth and humour. Since then, Alan has written several plays addressing health issues, ranging from diabetes to geriatric sex and is a regular speaker at conferences and seminars.

In 2004, Alan was commissioned to adapt the War Diaries of Sir Edward 'Weary' Dunlop for McPherson Touring and *Weary* premiered in Canberra in 2005 before touring several States.

In January 2005, Alan was made a Member of the Order of Australia for services to

the performing arts as an actor, playwright and producer to the community through raising awareness of men's health issues.

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## Lindy Joubert

Lindy Joubert is Director of the inaugural UNESCO Observatory on Multi-Disciplinary Research in the Arts for the Asia-Pacific and other regions. The Observatory's role is to facilitate greater research, information-gathering and knowledge-sharing in the field of the arts and operates across disciplines as a clearinghouse of information for community

strengthening. Lindy worked as a consultant at UNESCO Headquarters, Paris from 2000 to 2003; is Director of the Asia Pacific Confederation for Arts Education and led teams for the Community Arts Development Scheme Evaluation for Mental Health for Vic Health, the Arts Health Strategy for the Australia Council and the Healing Arts project across Children's Cancer Centres in Victoria.

Lindy, in her other role as Senior Lecturer in the Faculty of Architecture, Building and Planning at The University of Melbourne, Australia has taught drawing, design and communications for more than 20 years; has worked in arts and health in Australia and the United States since 1992 and coordinates cultural education, architecture and design investigation field trips for students and staff. She has had 34 national and international exhibitions of paintings. She is Editor of the UNESCO Observatory bi-annual peer reviewed e-journal on multi-disciplinary research in the arts (<http://www.abp.unimelb.edu.au/unesco/ejournal/>), writes and presents research papers and her edited book *Educating in the Arts – the Asian Experience, Twenty-four essays* has been published by Springer, 2008.

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## Ralph Kerle

Ralph Kerle is the Executive Chairman of the Creative Leadership Forum and Founder of the Creative Skills Training Council, Asia Pacific. He is a globally respected consultant, presenter, program designer and writer on management innovation and creative leadership.

He is a Council Member of the Creativity Association of Asia, a Chinese Government initiative; a former Board Member and a member of the International Committee of the US Creative Education Foundation; a Leader in the US Creative Problem Solving Institute and a Fellow of the US-based think tank, the Centre for Cultural Studies & Analysis. He is faculty adjunct at the Banff Centre, Banff, Canada as an Innovation Coach in their Leadership Development Programme and an International Thought Leader in their Leadership Learning Lab and a member of the Advisory Board of Lal Bahadur Shastri Institute of Management and Technology, Uttar Pradesh, India

He is a former Associate Director of the Sydney Theatre Company. He is a drama graduate of the Victorian College of the Arts, holds a Masters Degree in Creative Industries and is currently completing his Professional Doctorate in Creative Industries at Queensland University of Technology, Creative Industries Faculty, Brisbane Australia.

In 1992, he founded Eventures Australia and built into one of Australia's leading event design and production companies. As Creative Director, he worked for such *Fortune* 500 companies as Caltex, Fosters, Dairy Farmers, and Rolls Royce.

He is a writer, theatre and events producer and director, a former owner of a comedy cabaret and a published photographer.

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## Hilton Koppe

Dr Hilton Koppe is a GP in Lennox Head, Northern NSW, and Senior Medical Educator with North Coast NSW GP Training. He has a special interest in doctors' wellbeing which has led him to explore the way the humanities, in particular, creative writing, can help doctors and other health practitioners re-ignite passion for their work and for their creative self, while at the same time helping to prevent burnout and compassion fatigue.

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## Michelle Leenders

Since graduating from Queensland University of Technology with a Bachelor of Arts (Drama) in 1990, Michelle has been a passionate advocate of arts in the community. She developed many successful community cultural development projects during her role as Youth Arts Development Officer for Graft Arts/Tanks Arts Centre (Cairns Regional Council) for 12 years; and has represented the region at numerous local, state and national festivals, events and forums. As a freelance arts worker, Michelle was contracted to be the Artistic Director of the 2009 Chinese New Year Festival in Cairns, producing a multi-media community performance with a grant from the Australia Council for the Arts. Michelle's current position as the Creative Recovery Project Officer

is funded by Queensland Health and Disability Services Qld, and under the auspices of Access Arts. It is the first footprint of Access Arts' development of a service hub in Far North Queensland.

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### Andrea (Ande) Lemon

Ande is a highly awarded researcher, author, scriptwriter, curator, dramaturge and director of contemporary circus and theatre. She has written and/or directed over 40 professional productions, many of which have toured nationally and internationally. She was Artistic Director of the Women's Circus – a community and arts organisation supporting women survivors of sexual abuse, and is currently Co-ordinator of the Royal Children's Hospital Wyndham region Festival for Healthy Living – arts for mental health program. She is finishing her Doctoral thesis on traditional Australian circus communities, and curated a major photographic and social history exhibition at the George Adams Gallery of the Victorian Arts Centre: *The Circus Diaries: intimate portraits of Australian circus families*.

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### Dr Jeffrey Levine

Jeffrey Levine, MD, CMD studied at the Art Students League, the School of Visual Arts, and the International Centre for Photography, all in Manhattan. He was trained in geriatrics at the Mount Sinai Medical Centre in Manhattan, and has served as primary care physician and medical director of several nursing homes. He is Associate Clinical Professor of Medicine at New York Medical College and holds a teaching affiliation with the Geriatrics Division at St Vincent's Hospital in Manhattan. Jeffrey has a hospital-based wound-care practice, and has written and lectured extensively on this topic. He assisted in development of AMDA's Clinical Practice Guideline for Pressure Ulcers. He has a consulting company with clients which include CMS, law enforcement agencies, and several quality improvement organisations throughout America.

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### Dr Andrea Lewis

Andrea Lewis is Co-ordinator of the Disability in the Arts, Disadvantage in the Arts, Australia (DADAA, WA,) project Disseminate. An experienced editor and published author, Andrea works as a contract writer, editor and publications project manager across the community sector in Western Australia and Queensland. From 2001 to 2006, she worked in marketing and public relations at Curtin University of Technology, managing the Publications office, and from 2006 until 2007, she was Marketing Manager for the Western Australian Community Foundation. Andrea received a PhD from Pennsylvania State University in 1995, and subsequently taught English literature and critical thinking at the University of Colorado at Boulder. Her research interests include critical thinking and rhetoric studies, feminist and postcolonial theory, and modernist literature.

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### Sophia Marinos

Sophia graduated from the University of Technology, Sydney, with a Bachelor of Arts in Communication (Social Inquiry) and International Studies in 2005. She has worked in human services in Western Sydney, and in the area of social justice for Indigenous Australians. She has travelled extensively in Europe, South East Asia and Latin America, and speaks fluent Spanish, having lived and studied in Spain for a year. In 2006 she worked with a community development NGO in Guatemala and developed an art-based project that had outcomes in-country and in Australia. In 2007 and 2008 she worked in Tasmania on This Is Living, a project that worked with skaters, seniors and everyone in between. It explored population ageing through an intergenerational creative community process, culminating in a theatrical work of scale that toured for Tasmania's 2009 *Ten Days on the Island* arts festival.

Sophia is working on Big hART's latest work – a niche, creative community development process, built as a legacy to Big hART's Ngapartji Ngapartji project. Working with artists from Alice Springs, this project pays tribute to the life and contribution of acclaimed watercolour artist and Western Arrernte man, Albert Namatjira.

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### Kim McConville

Kim has a background in education specialising in Aboriginal Studies and Behaviour Disorders. For 21 years Kim has worked with Aboriginal communities in NSW, including five years in Aboriginal education research and policy development with the NSW Aboriginal Education Consultative Group, the NSW Board of Studies and Tranby Aboriginal College, writing the first fully accredited Aboriginal Studies course for indigenous students with Aboriginal activist and leader, Jack Beeton. From 1997 until 2004, Kim lived in Northern NSW initiating and delivering arts, community and cultural development projects independently and with the national arts company, Big hART. Kim has also worked on similar projects in the NT and WA.

In November 2004, Kim co-founded Beyond Empathy and currently holds the role of Executive Director. In 2006, Kim won the Social Ventures Australia, Entrepreneur of the Year Award for her work with Beyond Empathy. Over the past five years with her arts and community development team, Kim has grown Beyond Empathy into a nationwide organisation focused not only on the development and delivery of projects that use the arts to influence change in the lives of young people and communities experiencing recurring disadvantage, but on the development of sustainable, innovative philanthropic and corporate giving, long term collaborative strategy for social change, and evaluating and measuring project impact.

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### Carrie McGee

Carrie McGee is an Educator in Community and Access Programs in the Department of Education at The Museum of Modern Art in New York. In her four years in this position, she and her colleagues have won international respect for MoMA's unique efforts to make the Museum's extensive resources, collection, and programs accessible to all. Carrie develops programming for audiences with special needs and disabilities, including individuals with Alzheimer's and their caregivers. Carrie and her colleagues recently completed a publication about making art accessible to people with dementia. She also teaches gallery and studio programs and trains museum educators.

Carrie has been a featured speaker at numerous conferences; most notably she was a keynote speaker at the National Alzheimer's Association's Dementia Care Conference in 2007. She holds bachelor degrees in both English literature and fine art and is currently pursuing a master's degree in Art History at Hunter College in New York.

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### Brendan McPhillips

McPhillips is a Psychotherapist in private practice in Sydney. He was originally a GP but found that people's lives and stories were far more interesting than their blood pressure and so retrained in the mid-1990s with the Australian and NZ Association of Psychotherapy. He has had a long and passionate interest in improvisational theatre, and since 2000 has been a member of Out of the Box Theatre Company (previously Paperbag Playback). His other passion is the Italian language which he speaks slowly and badly.

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### Glen Murray

Glen Murray's career spanned 17 years in most of Australia's foremost dance companies, touring both classical and contemporary repertoire nationally and internationally. Murray was a member of the Australian Dance Theatre 1979-81, The Australian Ballet 1982-84, West Australian Ballet Company 1984-86 and Sydney Dance Company 1986-1990, rejoining 1992-1995.

At the conclusion of Murray's first career he undertook training in Arts Administration via a program of secondments with The Victorian Arts Centre, Playbox at the Malthouse, The Australian Ballet and John Paxinos & Associates. Professional experience in arts administration and project management include Sales Co-ordinator for the publishing house Bluestone Media 1999, Events and Publicity Co-ordinator for Salamanca Arts Centre 2000-02, and Communications Officer for the State Library of Tasmania 2004.

Murray founded MADE (Mature Artists Dance Experience) in 2005 to provide mature adults with movement and theatre skill development, and high quality performance outcomes that are presented in non-traditional environments. MADE's most recent work *PANE*, which premiered in the windows of a Hobart retail store for Seniors Week 2008, has been invited to the Brisbane Festival Under the Radar in September 2009 and Regional Arts Australia Conference and Festival in Launceston in 2010.

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## Dr Marian Naidoo

Marian was recently the national lead for Arts and Culture for Inclusion and Wellbeing for the National Social Inclusion Programme, Department of Health (DH) UK. In this role she developed an inclusive approach to the production of evaluation guidance for Artists and Arts organisations working in health and social care. She also created a national forum for theatres and other arts organisations wishing to develop their community provision.

Prior to this Marian was the National Service Improvement Lead for the Care Services Improvement Partnership (CSIP) DH. In this role she developed a range of service improvement initiatives with creativity at their heart.

Marian has recently completed a Doctorate in Education at the University of Bath, where she is also a visiting Research Fellow. In her doctoral thesis she has contributed to the growing evidence of how developing a creative approach to organisational development can lead to more sustainable improvement in complex organisations.

Marian has had a long and varied career. Before joining NIMHE / CSIP in April 2004 Marian held a number of senior positions within Mental Health Services, Learning Disability Services, Primary Care and Strategic Health Authority.

She also works with her partner Shaun as Naidoo and Associates. Together they have provided consultancy services to the Royal College of Nursing, the NHS Modernisation Agency, British Association of Medical Managers as well as with both the public and private sector in the UK, USA, Australia, New Zealand, Libya and Singapore.

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## Shaun Naidoo

Naidoo and Associates is a research and development company that has been working independently and in partnership with the education, health and social care sector in the UK for the past 10 years. The company design and deliver inclusive strategies for improvement, evaluation, research and organisational development. Shaun and Marian Naidoo apply an impressive mix of multidisciplinary skills, experience and creative expertise to their commissions. The company use a variety of innovative techniques derived from the arts and education underpinned by complexity theory to facilitate the emergence of novel ways of acting, thinking and (self)-organising. Much of their work also uses traditional research methodologies together with the development of methodologies embodied in approaches like appreciative inquiry, living theory and action research.

Naidoo and Associates have been influential in how the UK NHS has integrated creative approaches within its Modernisation Agenda. Over the past 10 years the company has worked extensively within different healthcare economies and established a robust international reputation for sustained success.

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## Guy Noble

Guy Noble, Arts Curator at UCL Hospitals and Chair of London Arts and Health Forum, has worked in Arts in Health for over 11 years. He was co-instigator of the research project, *Heritage in Hospitals: exploring the potential of museum object handling as an enrichment activity for patients*. He has extensive experience in hospital arts programming and is interested in the role that cultural organisations can play in health.

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## Shanti Norris

Shanti Norris is a Co-founder and Executive Director of Smith Farm Centre for Healing and the Arts in Washington DC. She created and runs the Smith Farm Centre hospital Artist-in-Residence program and Healing Arts Gallery and facilitates arts workshops for adults with cancer. She is a founding board member of The Art Connection in the Capital Region and a founding member of the national Arts in Healthcare Advocates. She has an extensive background in complementary medicine and mind-body approaches to healing. She has taught meditation, yoga philosophy and stress reduction for over 35 years and underwent a formal 10-year mentorship with a renowned yoga master. Shanti is a former board member of the Society for the Arts in Healthcare and Chaired their Annual Conference in 2004. She is a member of ArtTable, the mother of three adult children, and is a painter and sculptor.

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## Emma O'Brien

Emma O'Brien [RMT MMUS] is the Manager of Music Therapy and Health Arts at the Royal Melbourne Hospital (RMH), an award-winning composer (documentary film soundtracks), an opera singer, and PhD Candidate at the University of Melbourne (UoM). Emma was the founder of program at RMH in 1997 where she specialises in supportive care for cancer patients across all treatment streams and stages of their illness. The RMH music therapy team has three therapists on staff providing services to oncology, haematology, bone marrow transplant service, the eating disorders unit and in rehabilitation for severe traumatic brain injury. Emma has published her research in major peer reviewed journals and has presented at national and international conferences in music therapy and psycho-oncology. Emma has also worked extensively on special music therapy projects linking the arts community with the hospital such as the Triple CD - *Living Soul* (songs written with people with cancer) and she led the inaugural Opera Therapy Project. The opera has since been under creative development and is aiming for major festivals in 2011. Emma also works with community groups such as BreaCan in special composition and performance projects and 'music as therapy' courses. She lectured at UoM from 1999-2007 in Music Therapy in Cancer Care, Music and The Brain, and specialised techniques for the Voice and Song writing in Music Therapy. Emma also project manages the extensive live music program as part of Health Arts at RMH. Her PhD research explores the effect of songwriting on cancer patients' mood, distress levels, quality of life, and satisfaction with hospital stay – it is a major multi-site mixed methods trial.

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## Rachel O'Loughlin

Rachel O'Loughlin has been a physiotherapist since 1987, and is a dancer at heart. Currently she works as a physiotherapist at Moruya Community Health. Her experience in physiotherapy includes a range of areas from paediatrics to geriatrics, and acute care to chronic disease management. As a physiotherapist, she has worked in public and private sectors in Sydney and Newcastle in NSW, then on to London, and Chicago. In the past decade she has lived and worked on the north and now south coast of NSW. It was a growing awareness of the far reaching benefits of dance for health that prompted Rachel to seriously study dance by enrolling in Bachelor of Arts in Dance at University of Western Sydney, Nepean in 1995. The contemporary-focused, practical dance degree added to many years of classical ballet training as well as some years of highland dance, Afro Caribbean, explorations into improvisation, Torres Straight Islander and numerous other styles. Since then she has been working on meshing together the scientific discipline of physiotherapy with the creative, sometimes ethereal yet vigorous discipline of dance. With these musings, Rachel had a paper published in February, 1999 in the Ausdance NSW journal entitled *Starting with Science and Arriving at Art*. She has also been a dance teacher for children and adults through community education courses. In 2007 she received funding to complete a research project at a local residential aged care facility, to develop and study the effects of a creative movement class to music.

Rachel's conference presentation experience includes a workshop presentation for a Challenging Children Challenging Adults conference in Byron Bay in May, 2000, and a poster presentation of her current research at the NSW Symposium for Health Promotion in Sydney in November 2008.

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## Alison Page

Alison Page is an Aboriginal interior designer, artist, and recently appointed Regional Aboriginal Cultural Development Officer at Arts Mid North Coast NSW. In her new role, she will be responsible for implementing Foundation of Our Future, a five-year strategy positioning the arts as a platform for long-term social, economic and environmental development of the region's Aboriginal communities.

Alison is a regular panelist on ABC TV's *New Inventors* program which showcases the best in Australian innovation and design. For nine years, she ran a successful design practice in Coffs Harbour exploring links between cultural identity, art and the built environment. She has completed various projects in health, education, office design, exhibition design, cultural arts centres and public art.

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## Clive Parkinson

Clive Parkinson is the Director of Arts for Health at Manchester Metropolitan University, the UK's longest established arts and health unit. He was project lead on the HM Treasury funded *Invest to Save: Arts in Health Project* and is a passionate advocate for culture and the arts. In 2009 he was awarded an Enterprise Curriculum Fellowship.

Through facilitated networking, practical support and training on the ground and high level political lobbying, he has succeeded in gaining strategic support and a greater understanding of the potency of the arts in the UK.

He is working to further understand the potential impact of the arts on public health, in partnership with Arts Council England, North West and the Department of Health, Public Health Team, North West.

After leaving art college, he began his career as a visual artist, working in a hospital for people with learning difficulties and during this time, undertook a degree in Independent Studies at Lancaster University where his research focused on the relationship between creativity, culture the arts and health. Employed variously by the National Health Service (NHS) and voluntary sector, Clive has led on mental health promotion for an NHS Trust and managed day services for people affected by schizophrenia in the seaside town of Morecambe.

Before taking up his current post, he lived in Cornwall and was the development director of Arts for Health Cornwall, where he established one of the countries leading edge projects, with the support of the inspirational James Sargent.

During his time at Manchester Metropolitan University he has had a fruitful relationship with the BBC resulting in the broadcast of a Radio 4 drama exploring the issue of self-harm. He sees the importance of popular culture in the arts and health agenda in widening the participation of those who wouldn't normally want to get involved in the arts.

He is a regular speaker at regional, national and international conferences and sits on a number of advisory groups.

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## Susan Perlstein

Susan Perlstein is the Founder (2001) and Director of Education of the National Center for Creative Aging, an organisation dedicated to fostering an understanding of the vital relationship between creative expression and the quality of life of older people. Susan is also the Founder of Elders Share the Arts (1979) which won the Older Person Award for Intergenerational Programs in 1998.

As well as her work as an educator, Susan is a social worker, administrator and artist. She has written extensively on creativity and late-life learning and edited numerous articles and journal editions including *Arts and Aging in Generations*, a publication of the American Society on Aging (Spring 2006). Susan collaborated with Dr Gene Cohen MD PhD on the landmark *Creativity and Aging Study* in the United States from 2001 – 2005, titled: *The impact of professionally conducted cultural programs on the physical health, mental health, and social functioning of older adults*.

Susan contributed to the publication of *Creativity Matters: The Arts and Aging Toolkit*, a joint publishing initiative by the National Guild of

Community Schools of the Arts, National Center for Creative Aging and the New Jersey performing Arts Center.

Susan has served as a consultant for the New York City Department of Cultural Affairs and the New York City Board of Education, and has presented for such organisations as Generations United, the American Society on Aging (ASA), the National Council on Aging, the National Endowment for the Arts, the National Assembly of States Arts Agencies, and the Society for Arts and Healthcare.

Susan has contributed significantly to the training and education offerings of ASA and is the recipient of the Cavanaugh Award for excellence in Creativity and Aging training.

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## Dr Costanza Preti

Dr Costanza Preti recently completed a PhD at the Institute of Education, University of London, researching the impact of a music program in a paediatric hospital on all the participants involved (musicians, children, carers and hospital staff). This research was funded by the UK Economic and Social Research Council (ESRC) and Wingate Foundation.

Costanza has worked on research teams for a number of funded projects including: the evaluation of the Progetto Musica in Emilia-Romagna, funded by the Italian Ministry of Education; Evaluation of the Sing Up National Singing Programme (DfES); Research evaluation of Soundabout, a charity specialised in musical provisions for special needs children; and Evaluation of Voices Foundation Primer (DfES).

Between 1996 and 2001 she was a member of a small team of resident musicians working in the paediatric oncology department of the Meyer Paediatric Hospital in Florence, Italy. This pioneering project was funded by the Fondazione Livia Benini and inspired by the work of Philippe Bouteiloup with Musique et Sante in France.

She is the book reviews editor for *Psychology of Music* (Sage) and research associate at International Music Education Research Centre. Her research interests include the interface between music, therapies, medicine and education.

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## Beth Rankin

Beth Rankin [RN. GDip Ed. MAppSc (Research), GCUT, DrPH (candidate) is the Project Research Officer in the Equity and Diversity Centre at La Trobe University, Victoria. She has worked extensively with mothers and new babies teaching and researching music and movement. Her primary research interests are in the arts and health, mixed research methods and equal opportunity and access for all. Beth has a background in nursing, teaching and public health and has taught Performing Arts Methodologies and Health and Physical Education in Dip Ed courses and Research Methods in Health Sciences.

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## Andrea Rieniets

Andrea Rieniets has an endless curiosity for what makes things work and how to communicate these processes to others. She works as a composer, songwriter, musical director in theatre, dance, circus and choirs. Her work has been featured in Sydney Festival, Adelaide Festival and the Finnish National Opera, ABC Radio and TV. She was the first Australian musician to be a guest of the Australian National Antarctic Research Expeditions. Andrea is also a highly respected communicator and trainer in self-sustaining work and online practices for artists. She brings her love of communicating to her work in Cha Cha Sam, creating beautiful music that speaks to the whole person.

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## Christopher Saunders

Christopher has worked with Big hART since 1994. During that time he has acted, photographed, mentored, managed, produced, presented, advised, evaluated, fund raised, stage-managed, counselled, constructed, transported, debriefed, directed, mediated and marketed for the company as well as carrying out numerous other roles when required.

From 2002-2007 Christopher was Creative Producer of the Northcott Narratives Project at the Surry Hills high-rise public housing estate. This

included the acclaimed Sydney Festival performance *StickybrickS*, the *Tenant by Tenant* photographic exhibition (Museum of Sydney), and the ABC TV documentary *900 Neighbours*.

Since 2006 Christopher has been producing, directing and managing the GOLD project ([www.au.org.au](http://www.au.org.au)) for Big hART with young people and farming families in the Murray Darling Basin. From 2001-2004 Christopher developed the National Regional Program for Australian Theatre for Young People (ATYP). In 2005 he graduated from the Sydney Leadership Program run by the Benevolent Society.

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## Efterpi Soropos

Efterpi graduated with a BA in Technical Production for the Performing Arts from NIDA in 1987 and has since worked as a lighting designer and technical, stage and production manager for some of Australia's best known artists, arts companies and arts venues, including: Melbourne Theatre Company, Sydney Theatre Company, Belvoir St Theatre, The Performance Space, Chamber Made Opera, and Deckchair Theatre. Efterpi's international credits include production and design for Back to Back Theatre's recent German tour, as well as Dance Canada Festival, Toronto Dance Theatre, and the Banff Centre for the Arts Dance and Ballet Festival.

She has been actively engaged as an educator in lighting design within the university, TAFE and independent industry sectors. Her recent teaching post was as the Course Co-ordinator in Lighting Design for the West Australian Academy of Performing Arts.

In 2006 Efterpi received a Community Arts Grant from Yarra City Council to create her first installation exploring multi-sensory immersion through cross-cultural elements. In 2007 Efterpi completed a Masters in Community Cultural Development at The Centre for Ideas, VCA, as part of her career and multi practice development.

Most recently, Efterpi received an Australia Council Connections residency to continue working on her landmark project the *Disambiguation Room* which was funded by Arts Victoria, and to further develop her immersion artwork in health facilities called 'Human Rooms'. In 2008 she received an Ian Potter Cultural Trust Scholarship to travel to the UK to look at art programs in 12 different hospitals and visit the De Hartenburg Centre in Ede, Holland, where the first multi-sensory therapies were developed.

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## Paula Terry

Since 1979, Paula Terry has directed the AccessAbility Office at the National Endowment for the Arts, an advocacy and technical assistance office that encourages and assists arts programming involving older adults, individuals with disabilities and people who reside in institutions. Her office provides guidance and technical assistance to the Endowment's staff, panels and grantees concerning a wide variety of access issues. Paula Terry has established leadership initiatives in Creativity and Aging, Universal Design, Careers in the Arts for Individuals with Disabilities, Arts in Healthcare and Arts in Corrections.

Paula Terry's office developed a broad partnership with the public and private sectors to support *Creativity and Aging Study* with George Washington University, the first-ever effort to measure and quantify the impact of professional arts programming on the quality of life for older adults. Paula also worked with AARP and other partners to convene a Mini-conference on Creativity and Aging in America to develop recommendations for the 2005 White House Conference on Aging.

Other projects include work with the Graphics Artist Guild to develop the first collection of 12 disability symbols to encourage and assist groups in advertising access accommodations. Interagency initiatives include an ongoing agreement with the U.S. Department of Justice on an artists-in-residence program in Federal correctional facilities and a partnership with the National Arts and Disability Center at UCLA and Social Security Administration to convene statewide forums on Careers in the Arts for Individuals with Disabilities.

The Arts Endowment has received many awards in recognition of this work, including honors from Generations United for intergenerational programming in the arts, the Ella T. Grasso Award for the NEA's role in

the first professional arts program in a US hospice, the 1998 Universal Design Award, and a 2002 award from the National Business & Disability Council. In 2006, the Arts Endowment was recognised for excellence in accessibility leadership by the Christopher Reeve Foundation and the John F. Kennedy Center for the Performing Arts.

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## Leigh Tesch

Leigh Tesch has a long-held interest and passion in arts and health. While she trained in Occupational Therapy and Dance Movement therapy, most recently she has worked in health promotion, community arts development, in community theatre and as a clown doctor at the Royal Hobart Hospital. She currently works with Tasmanian Regional Arts as a Regional Arts Development Officer and is completing a research project as part of the Researcher Development Program of PHCRED, in the Menzies Research Institute, University of Tasmania.

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## Mike White

Mike White is Senior Research and Development Fellow at the Arts in Health, Centre for Medical Humanities and St Chad's College, University of Durham, UK. He has been involved in arts in health projects since 1988, when he set up the first arts in primary care project in England, at Brierley Hill. In Gateshead, he commissioned public art for hospitals, ran artist residencies in primary care, and developed long-term community-based arts in health programs and arts for older people. These projects received significant research funding from The King's Fund, Nuffield Trust and others.

Mike has written many published articles and lectured widely on arts in health at universities and conferences in the UK, EC, Japan, South Africa, Australia and USA. He is a trustee of the National Network for Arts in Health and a board member of the Looking Well Healthy Living Centre in North Yorkshire.

At the Centre for Arts and Humanities in Health and Medicine, Mike undertakes project evaluations and set up and manages research-guided arts in health programs in a broad range of medical and healthcare contexts. Recent projects include: a literature review of arts and mental health for the Government's Social Exclusion Unit, surveys of arts in health in the Northern, Yorkshire and East Midlands regions, and a national advisory forum for the evaluation of community-based arts in health, supported by the Health Development Agency and Nuffield Trust. Mike was awarded a 3-year NESTA Fellowship in 2004 to research community-based arts in health.

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## Naj Wikoff

Naj Wikoff is President Emeritus of the Society for the Arts in Healthcare (USA), Founder of the Adirondack Healing Retreat for Women with Cancer, President of the Creative Healing Connections, former Director of the Healing and the Arts Project, C. Everett Koop Institute, Dartmouth College, and recently served as a Fulbright Scholar at the East Siberian Academy of Culture, Ulan Ude, Russia.

He has served as Director of Programming of the Hopkins Centre at Dartmouth, Director of Arts & Productions at the Cathedral St. John the Divine, Co-ordinator of the Arts for the Global Forum of Parliamentary and Spiritual Leaders, Vice-Chairman of the National Fine Arts Committee for the XIII Winter Olympics in Lake Placid, NY, and Executive Director of the Dutchess County Arts Council. In addition, he was the Founding Director of the Adirondack Film Society and the Lake Placid Film Forum, Founder and Director of the Lake Placid Institute for the Arts and Humanities, and co-founded the Adirondack Centre for Writing, Adirondack Festival of the Lakes, and Lake Placid School of the Arts (predecessor of Lake Placid Centre for the Arts).

Naj is the author of the Americans for the Arts monographs *Cultures of Care*, *The Arts in Times of Trauma* and *Arts in Medicine: Linking Culture to Care*; *Taking Care Starts in Medical School* for Medscape; *Art in Hospitals* for State magazine; and *Bringing the Arts Back into Healthcare for Russia Today*, among others. He has lectured widely on issues ranging from arts and spirituality and ethics to marketing and fundraising, and serves as a consultant for arts and healthcare strategic planning, development, artist training and administration.

Naj is a sculptor, storyteller, and celebration artist. He lives in Keene Valley, NY where he is co-ordinating a new after-school arts program for the Connecting Youth and Community Coalition of Lake Placid and Wilmington, NY.

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### Mark Wilkinson

Mark Wilkinson is Manager of Arts and Culture at Darebin City Council in metropolitan Melbourne where he is responsible for the development of Council's arts policy, programs and events. As well, he is responsible for Council's arts and cultural infrastructure projects and its public art program. Mark has lectured at the University of Melbourne in Arts Management and spent time at the National Centre for the Performing Arts in Mumbai courtesy of an Asialink Residency. Prior to working in local government he was involved in contemporary theatre practice and management of theatre companies. Mark is one of a team that delivers training in Mental Health Promotion Short Course for Vic Health and is on the Vic Health Social Participation Advisory Committee. He has a particular interest in the role active engagement with the arts plays in community wellbeing.

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### Peter Wright

Peter Wright is a Senior Lecturer in Arts Education and Research Methods, and Academic Chair of Research and Postgraduate Studies at Murdoch University in Perth, Western Australia. He works across the arts with a commitment to personal, social and cultural inquiry, development, education and expression. His research interests include teaching, learning and healing in, through, and with the arts; artistically-based approaches to research; creativity and community cultural development; drama education and applied theatre; transformational learning and teacher development in the arts; and Playback Theatre.

Peter is an active researcher and is currently involved with two projects with Big hART. He has contributed to a number of externally funded research projects including funding through National Youth Affairs Research Scheme. He was project director for the Australia Council for the Arts/Department Education Science and Training-funded National Review of Education in Visual Arts, Craft, Design and Visual Communication. Peter has supervised or co-supervised theses covering the intersection of the arts with religious education and environmental education, graffiti and 'legal' walls, performance art as a tool for education, the development of mentor relationships in the training of musicians, arts education and the practicing visual artist, adult learning in the professional theatre, and an exploration of bicultural identity through the arts, among others.

Peter is a member of the International Arts Education Research Network (Australia Council for the Arts/UNESCO), and the UNESCO LEA (Links to Education and Art) International Network of Experts in Arts Education. Most recently Peter acted as an editor for a special themed issue of *Forum Qualitative Sozialforschung/Forum: Qualitative Social Research on Performative Social Science*, a reviewer for *Qualitative Inquiry in Education*, and the e-journal of UNESCO Observatory: Multi-Disciplinary Research in the Arts.