experience of neurological impairment. Should contribute to creative research or build narratives about the interactions in the site of testing and ruminating on whether artists art; examining the formal qualities of testing materials, observing intersections between neuropsychological testing and contemporary for artistic practice? In this presentation we will explore some of the incredibly potent for both the person being tested and the person individual identity and social status – this makes the site of testing of cognitive function but also presents significant challenges to dementia, diagnosis entails not only the prospective degeneration greater confidence. For a person being tested in the context of are able to make standardised decisions about dysfunction with how the mind is organised and it is through testing that clinicians know) someone's diagnosis and challenges of people living with these conditions is not to elevate the importance of the diagnosis over the person, but rather to draw attention beyond memory and towards perception, behaviour, language and other skills as we consider together how to ensure that artistic opportunities, practices and responses are as engaging, inclusive and appropriate as possible for anyone living with a dementia.

Session 1: 12:00-13:00 (3 parallel sessions)

B1 Art Experiments in the Visual Arts

Testing situations: Artistic rumination on diagnostic interaction
Charlie Harrison, Created Out of Mind, Wellcome Collection.
Neuropsychological testing can improve our understanding of how the mind is organised and it is through testing that clinicians are able to make standardised decisions about dysfunction with greater confidence. For a person being tested in the context of dementia, diagnosis entails not only the prospective degeneration of cognitive function but also presents significant challenges to individual identity and social status – this makes the site of testing incredibly potent for both the person being tested and the person administering the test. Can these testing situations be a stimulus for artistic practice? In this presentation we will explore some of the intersections between neuropsychological testing and contemporary art; examining the formal qualities of testing materials, observing interactions in the site of testing and ruminating on whether artists should contribute to creative research or build narratives about the experience of neurological impairment.

Looking at the bigger picture: Visual art, the social brain
Janneke van Leeuwen1,2, Sebastian Crutch1,2, Aida Suarez Gonzalez1, Jeroen Boomgaard1, Jason Warren1, 1University College London, 2Created Out of Mind, Wellcome Collection; Gerrit Rietveld Academie, Amsterdam.

Using artworks from the Wellcome Collection in London, the Thinking Eyes projects uses the Visual Thinking Strategies (VTS) method to study how people with dementia perceive, give meaning to and understand the differences between dementias including posterior cortical atrophy, behavioural variant frontotemporal dementia and semantic and nonfluent forms of primary progressive aphasia. The purpose of describing the experiences and challenges of people living with these conditions is not to elevate the importance of the diagnosis over the person, but rather to draw attention beyond memory and towards perception, behaviour, language and other skills as we consider together how to ensure that artistic opportunities, practices and responses are as engaging, inclusive and appropriate as possible for anyone living with a dementia.
B2: Art Options
Flourishing through creative engagement
Emily Bradford, Susan Hogan, David Sheffield and Dawn Forman, University of Derby.
A rapidly increasing ageing population has significant consequences for the health and wellbeing of our society and a heightened need to identify alternative ways to support the diverse needs of people in later life. The creative arts can provide opportunities for meaningful engagement, which can stimulate the senses and encourage ‘in the moment’ experience. A systematic review of participatory arts for promoting wellbeing and quality of life in healthy older people will provide a cogent synthesis of research on creative engagement with older people. Preliminary findings from the review will consider distinctions across art forms, and active versus passive engagement.

Can tablet apps replace traditional arts activities for people with dementia? Preliminary results from a hospital-based ethnography
Greg Windle, Rosie Perkins, Daisy Fancourt and Aaron Williamson, Royal College of Music.
The proliferation of personal tablets has led to an increase in use in acute care settings. The CW+ Care of Older People Programme has included them in its arts in health activities. An ethnographic study including field observation and semi-structured interviews is being undertaken investigating how inpatients with dementia engage with digital tablets versus traditional arts media. Preliminary results include insight into the use of tablets and traditional media by patients with dementia and contrasting perspectives of arts programme leaders and clinical staff. Further data collection and analysis will be undertaken, and updated results will be presented at the conference.

Museum object handling for dementia care in hospital settings: A new approach to assessment using video analysis
Nuala Morse, University of Manchester, Helen Chatterjee and Linda Thomson, University College London, Zoë Brown, Tyne & Wear Archives & Museums, Wendy Gallagher, Whitworth Art Gallery, University of Manchester.
This paper will describe the development of a new observation tool for assessing the impact of a museum object handling session for people with moderate to severe dementia in a hospital context, focused on wellbeing, social interaction, agitation and engagement with objects (duration and level of engagement). The tool was developed through collaboration between academics, museum professionals and health care partners as part of a project called ‘Not So Grim Up North’. The paper will report on early findings from the video analysis (10 sessions with n= 14 participants) to consider the value of object handling in specialised dementia units.

B3: Methodological Challenges
Thinking about complexity in arts and dementia evaluation
Karen Gray, TAnDEM Doctoral Training Centre, University of Worcester.
We may carry out evaluation research in arts and dementia out on the understanding that what we are doing is a ‘complex intervention’.
How does complexity cause us problems when we try to describe, explain or justify the methods we use to evaluate? Could we be thinking differently about it? Are there implications for arts practitioners as well as evaluators? This presentation will explore some of these questions with reference to a doctoral research project exploring the methodological challenges of evaluating arts-based activities for people living with dementia.

The contribution of the arts-based research to the field of arts and dementia
Jayne Lloyd, University of Brighton.
This paper considers the contribution of arts-based research to understanding and evidencing the role of the arts and artists in dementia care. Drawing on my own experience as an artist completing a practice-based PhD, I will situate artists as researchers and evaluators of arts projects. I will explore the specific skills and knowledge artists bring to an understanding of the practice and its relationship to the social and environmental contexts within which it takes place. I will discuss how art-based methods and the knowledge it produces can be effectively communicated and valued by wider audiences.

Conceptualising what we mean by ‘wellbeing’ in dementia
Paul Camic1,2 and Sarah Strohmaier. ‘Canterbury Christ Church University, ‘Created Out of Mind Hub, Wellcome Collection.
The term ‘wellbeing’ has experienced a relatively rapid introduction into the lexicon and policy of healthcare in the UK and other countries. Wellbeing research now occurs across different disciplines and clinical populations. Less well understood, however, is how wellbeing is conceptualised, measured and recognised in the dementias and during art activities and how this understanding might impact research and future practice. This paper will firstly, review prevailing wellbeing conceptualisations in order to understand their relevance to dementia and secondly, discuss novel psychological and physiological approaches used to measure and observe wellbeing in art and heritage activities in this population.

Session 1: 12:00-13:00 (3 parallel sessions)

B4: Art Experiments: The arts influencing science: Science influencing the arts
Singing with friends: Creating a choir together
Hermione Jones, Wigmore Hall and Kathryn Gilfoy, Westminster Arts.
Singing with Friends is a community choir for families living with dementia led by Wigmore Hall in partnership with Westminster Arts.

The group formed in January and, in this short time, has gone from strength to strength, giving its first performance onstage at Wigmore Hall, taking part in a recording for BBC Radio 3 and being selected as a finalist for a National Dementia Care Award in the Outstanding Arts and Creativity in Dementia Care category. Hermione Jones and Kathryn Gilfoy discuss the collaboration and co-creation involved when shaping a choir with its members at the heart of the process.

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**Session 2: 14:45-15:45 (3 parallel sessions)**

**Choral singing and dementia: Using physiological and psychological measures of stress and wellbeing**

Philippa Bourne1,2, Sebastian Crutch3,1, Daisy Fancourt2 and Paul Camic1,2. 1Canterbury Christ Church University, 2University College London, 3Created Out of Mind Hub, Wellcome Collection.

In recent years, evidence for the positive effects of singing with people with dementia has been substantial. Some research has used physiological measures to analyse the impact of singing, however this method has not before been used in a community study with people with dementia. Method: Using repeated measures, the study investigated the impact of a choral singing group on stress and wellbeing in people with dementia and their carers. Self-report and physiological measures were used at the beginning and end of a singing session and art viewing session. Results: Preliminary analysis suggests that singing had a positive impact on stress and wellbeing. Discussion: Implications for the impact of singing with people with dementia will be discussed as well as practical implications for the use of physiological measures in this setting.

**Engaged or exasperated? Interpreting physiological data in dementia research**

Emma Harding1,2, Mary Pat Sullivan2,3, Sebastian Crutch1,3. 1University College London, 2NiPissing University, Canada, 3Created Out of Mind Hub, Wellcome Collection.

Wearable technologies which collect physiological measures such as heart rate, electro-dermal activity and accelerometer data are increasingly used to monitor health and wellbeing and to increase safety and independence for people living with dementia. However, interpretation of these findings is not always straightforward, perhaps especially so in the context of emotionally and cognitively complex activities like engagement with the arts. We are using pilot data from all-day home-based observations to begin to think about how we might re-contextualise physiological data within a complex setting (i.e. the home) and what integration of this data with observational insights can add.

**B5: Reflections, Disruptions and Effects**

**Dementia in the asylum: Reflections on interdisciplinary exploration of the Wellcome Collection Historical Archives.**

Gill Windle, Bangor University and Created Out of Mind Hub, Wellcome Collection.

The proliferation of personal tablets has led to an increase in use in acute care settings. The CW+ Care of Older People Programme has included them in its arts in health activities. An ethnographic study including field observation and semi-structured interviews is being undertaken investigating how inpatients with dementia engage with digital tablets versus traditional arts media. Preliminary results include insight into the use of tablets and traditional media by patients with dementia and contrasting perspectives of arts programme leaders and clinical staff. Further data collection and analysis will be undertaken, and updated results will be presented at the conference.

**The artists are taking over the care home: Disrupting boundaries in dementia care**

Victoria Tischler, University of West London.

This paper discusses the impact of an artist residency programme in residential care homes. The residencies provide creative activities but move beyond this, working with staff and residents to change spaces and care practices. Interim findings suggest a mixed response to the residencies. Although enthusiastically received, issues arise regularly e.g. the requirement for dedicated creative spaces, the importance of quality materials and the need for staff and family support. These require ongoing negotiation, with mediation proving helpful in ensuring all parties are heard. If successful, it is anticipated that the artist role will become embedded in dementia care settings.

**Carers create: The effects of a social, arts-centred support network on carers and the people for whom their care**

Trish Vella-Burrows, Canterbury Christ Church University.

Carers Create (CC) is a model of creative, participatory inter-activity that aims to provide a long-term support network for carers of people with dementia and their cared-for person (known as ‘dyads’). The design of the model centres on the mantra, ‘flourishing carers; flourishing lives’. It aims to help improve resilience to the stress of caring by nurturing healthy dyad relationships and raising carers’ self-belief/worth through creative endeavour within a social peer support environment.

This talk outlines CC model’s links to NHS England’s Well Pathway for Dementia and discusses the wider issue of arts on prescription for people affected by dementia.

**B6: Art Experiments in Public Engagement and Co-Creating**

**Disco morphologies: Dancing connections between art and science**

Selina Wray1 and Charlie Murphy2. 1University College London, 2Created Out of Mind Hub, Wellcome Collection.

How can the arts open up and engage a broad audience in molecular neuroscience? A neuroscientist and artist discuss how they’re approaching the challenges of understanding and communicating the amazing capabilities of cell technology through a series of choreographed movements to well-known pop songs. Patterns and formations of neuronal growth, connection, communication and degeneration are explored through a variety of movements, groupings and wearable technologies - bringing disco dancing into the heart of molecular neurochemistry.

**Pleasures, perils and possibilities: An exploration of co-creativity’**

Hannah Zeilig1,2 and Julian West1,3. 1University of the Arts-London, 2Royal Academy of Music, 3Created Out of Mind, Wellcome Collection.

The term ‘co-creativity’ is enjoying a moment in the spotlight. It has been associated with a variety of arts, design and even business practices. However, the term has rarely been considered in connection with the arts and people living with a dementia. This presentation will give an overview of our research so far, and reflect upon initial findings from ‘With All’ a co-creative arts project with and for people with a dementia (part of the Created Out of Mind Residency).