



ARTS IN MIND

Festival 2018

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Audience feedback



‘I think that the Festival will make me more aware of my actions and more understanding towards others [with psychotic symptoms] and how they act... because of being talked through a real-life experience.’

‘I’m a fifth-year medic interested in psychiatry and neuroscience. Hearing about psychiatric topics from all these different perspectives... helps me set goals regarding the ideal standards I want to achieve in my career.’

‘Truly inspiring. I want to take this into my practice.’

‘I will continue mindfulness now, to look after myself better so I can keep looking after and caring for others.’

‘As a member of the general public I’ll be talking to friends more about this to raise awareness.’

‘The academic side of King’s is more accessible in events and festivals like this.’

Many of the projects featured in this publication were inspired, facilitated and supported through programmes offered by the university’s Culture team. The Culture team exists to support, strengthen and showcase the activities of the broadest possible cultural community across King’s and offers a range of regular programmes that help deliver the university’s Research, Education and Service ambitions through cultural partnerships in London and beyond. For more information, visit www.kcl.ac.uk/culture

Approved by Brand December 2018

Designed by Cog

Foreword

The symbiosis between arts and health is an area of growing interest for researchers and has long been part of our DNA at King’s College London. In 2001, King’s became the first university in the UK to create a D’Oyly Carte Chair of Medicine and the Arts. Since that point, King’s has developed a distinctive approach to working in partnership with artists and cultural organisations to consider research questions and to share findings in imaginative and accessible ways.

Over recent years, researchers in our medical faculties have been engaged in a number of collaborations with artists and cultural organisations through the university’s Arts in Health programme. This activity was enabled by the university’s central Culture team, which exists to support, strengthen and showcase the work of the broad cultural community across King’s. The Institute of Psychiatry, Psychology & Neuroscience (IoPPN) continues to be particularly fertile ground for these partnerships. Its research community is bold and imaginative in exploring how art and artists might offer different routes to understand the mind and the brain, inspiring new dialogue about mental health and wellbeing.

From these seeds grew the idea for – and many of the programmes and projects within – *Arts in Mind*. Over the course of a week, a festival of creative exchanges between scientists and artists explored topics as diverse as mental health in pregnancy and motherhood, love and opioid addiction, textiles and mindfulness, hallucination and psychosis, mind-wandering and magic carpets, HIV and self-expression and mental states in city living. A series of over 40 separate events – film screenings, exhibitions, talks and immersive workshops – opened up the world-leading research of the IoPPN to new audiences within and far beyond the local community. The programme reflected the importance of forging deeper local connections to address the challenges and the stigma of living with mental health issues.

The *Arts in Mind Festival* set out to be a celebration of 20 years of the IoPPN within King’s College London, but it proved to be so much more than that. With its imaginative and inclusive approach, its connections into the community and the interface it created for the open exchange of ideas, *Arts in Mind* was not just a fitting way to mark the last 20 years of the IoPPN – it was an ideal way to point towards its future. My congratulations to everyone whose inspiration and commitment brought this memorable celebration to life.



Baroness Deborah Bull
Vice President & Vice-Principal (London)
Senior Advisory Fellow for Culture
King’s College London

Introduction

'A work of art is above all an adventure of the mind'

Eugene Ionesco

'The world today doesn't make sense, so why should I paint pictures that do?'

Pablo Picasso

The Institute of Psychiatry, Psychology & Neuroscience (IoPPN), formerly the Institute of Psychiatry, is in its 70th year. The 2018 *Arts in Mind Festival* was a celebration of a less-heralded event: it marked the 20th anniversary of the IoPPN joining King's College London.

Planning for the Festival began in 2016 when I approached the Culture team at King's for support. They had developed an Arts in Health programme, so why not *Arts in Mind*? The idea was immediately understood and everyone – from students; to the acting Executive Dean of the IoPPN, Professor Patrick Leman; to the President and Principal of King's, Professor Edward Byrne – offered their support. You only had to mention the idea of combining arts and humanities with psychiatry, psychology and neuroscience, and people's eyes lit up. They seemed full of ideas and wanted to reach out to others to create something unique and new.

As a clinician I've known that the arts have long provided a vehicle for people with mental health problems to try to find meaning in their experiences. For some, art has been part of a healing or growing process, or one of finding acceptance. In turn, artists, writers and thinkers have often sought inspiration from the mentally troubled, perhaps as a way of seeing reality differently or as stimulus for a new adventure.

I joined the IoPPN nearly 35 years ago and one of the wonderful things about it is that, even before it became part of King's, it was a place that was open to ideas wherever they came from. Although the IoPPN had never hosted a festival like *Arts in Mind*, every day and in every corner of the Institute people are expressing themselves and reaching out to improve our understanding of who we are as individuals and as social beings.



Photo by Alex Lloyd
on behalf of King's
College London

People with mental health conditions often suffer stigma and abuse. Psychiatry and those who work in the field are also at times stigmatised. Mental health services are not always seen in a positive light by their users and can be a source of fear and trepidation. Much of this can be put down to misunderstandings. Nevertheless, by engaging with the IoPPN's wider community through the Festival, those in the field of brain and mind – researchers, students and clinicians – were given an opportunity to dispel at least some of the unwarranted criticisms. Through art, they were able to help bridge any unhelpful sense of 'us' and 'them'. Art provides a common language towards understanding and an alternative forum in which to speak.

Arts in Mind Festival 2018 was a unique week in the life of the IoPPN. Events included workshops, performances, artworks and video installations, films, music, tapestry, panel discussions and supper club debate. The Festival took place across the IoPPN campus at Denmark Hill but its reach extended through London and around the world. Some works were commissioned specifically for the Festival, while others were collaborations developed over previous years. All were the result of a coming together of artists, scientists, clinicians, service users and many others to work together in interrogating and developing ideas. This constant interplay and exchange of ideas and experiences, skills and expertise was the beating heart of the Festival, making it a highly fitting celebration of the IoPPN's 20 years at King's.



Professor Anthony David
Vice-Dean, Academic Psychiatry, IoPPN

#MagicCarpet:

We sat on a mat and had a chat and made maps!

#MagicCarpet: We sat on a mat and had a chat and made maps! developed during King's Artist Dr Kai Syng Tan's residency in the Social, Genetic & Developmental Psychiatry Centre. By weaving together science and visual art, the project generated a creative space to explore the lines between 'normal' and 'abnormal' behaviours, imagination and pathology, art practice and scientific research.

#MagicCarpet drew upon emerging research on the universality of mind wandering and the ways in which this relates to visual art and attention deficit hyperactivity disorder (ADHD).

During the *Arts in Mind Festival*, Dr Kai Syng Tan exhibited her tapestry exploring research, narratives and questions around mind-wandering, *I Run and Run, Let Out an Earth-Shattering Roar and Turn Into a Giant Octopussy*, in the foyer of the IoPPN building. A discussion event at South London Gallery saw Kai joined by a panel of guests including academic lead Professor Philip Asherson; artist Daniel Oliver; clinician and consultant psychiatrist Dr Ulrich Müller; tutor in mental health nursing at King's Jane Sedgwick; and Head of Artist Development at Artsadmin, Dr Cecilia Wee. The audience was invited to participate in informal conversations about ADHD and mind-wandering. Kai also held a badge-making workshop for a group of school children from a primary school in Camberwell, to explore mind-wandering and notions of being 'different'.

Project team:

Dr Kai Syng Tan, artist | Professor Philip Asherson, Social, Genetic & Developmental Psychiatry Centre
| Alessandra Cianetti, arts producer | Philip Tan, music director | Michael Tebinka, film director

#MagicCarpet is a 2017 Unlimited commission

Photos (top right) by Alessandra Cianetti of pupils from Lyndhurst Primary School and (bottom right) by Alex Lloyd on behalf of King's College London

'The Festival allowed us to extend the public conversation in new forms, and to work with new audiences we wouldn't have reached otherwise.'

Dr Kai Syng Tan, artistic lead

'[The Festival was] an exciting and innovative integration of art and science. It functioned as a wonderful platform for the clinical and scientific community to develop an interesting dialogue with Kai.'

Professor Philip Asherson, academic lead

'The net effect of the event was like finding my community – I felt like I'd come home.'

Audience member



Losing One's Sense of Self:

Exploring the effects of frontal lobe brain damage

Losing One's Sense of Self teamed artists Iris Musel and Isla Millar with Dr Gerald Finnerty and PhD students Sophie Bennett and Alastair Kirby in the Department of Basic & Clinical Neuroscience to explore how frontal lobe injury affects an individual's personal identity and social interactions.

Medical research into the effects of frontal lobe brain damage has often focused on verbal and written description of the symptoms. However, these studies have not captured the full effect on the individual's sense of self. The *Losing One's Sense of Self* project team held workshops for participants with frontal lobe injury to enable them to communicate their loss of identity through art. The aim was to use the creative outputs of these workshops to enhance understanding of symptoms among medical practitioners and to increase awareness of the effects of frontal lobe brain damage on people's lives.

As part of the *The Arts in Mind Festival*, 'artists' books' and 'cabinets of curiosity' created by the project participants were displayed in the South London and Maudsley Hospital. They sat alongside creative responses by artists and workshop facilitators Iris Musel and Isla Millar. The artists also ran a public workshop where participants were invited to consider what makes up their own sense of self, through the creation of personalised 'ID cards'.

Project team:

Dr Gerald Finnerty, Department of Basic & Clinical Neuroscience | Isla Millar, artist | Iris Musel, artist | Sophie Bennett and Alastair Kirby, PhD students, Department of Basic & Clinical Neuroscience

'The project provided a unique opportunity for a three-way collaboration between artists, medical scientists and people living with brain injury.'

Isla Millar and Iris Musel, artistic leads

'I plan to translate this knowledge into improved treatment for people who have diseases, such as stroke or brain tumour.'

Dr Gerald Finnerty, academic lead

'The project has helped me to accept the small changes after my injury. It has helped me to be brave in exploring my feelings in different ways.'

Project participant

'The project has opened my eyes to what I can be, to think deeper. It's made me rethink what I thought my limitations were; that I can still do near enough anything.'

Project participant

Photos by Alex Lloyd on behalf of King's College London



Cerebral City

Cerebral City integrated neural imaging, psychogeography and art to explore the affinities between the structure of the fornix — a bundle of nerve fibres in the brain — and the landscape of the city. Three subjects ‘walked their own brains’ along routes through London, which mapped out the shape of each walker’s neural pathways.



‘I have been able to show a truly radical piece of work and explore how collaboration between academic institutions and private, motivated individuals can generate innovative thinking.’

Matthew Maxwell, artistic lead

‘The film was beautifully put together, and I found the photographic stills, with the comments about how people view their brains, very moving. I also loved the idea of a city having a chromatic personality!’

Audience member

‘Cerebral City challenged the way I usually look at the brain, and in doing so pushed me far out of my scientific comfort zone. I now think much more about individual differences in brain data, rather than average measures across different participant populations, and how these differences might reveal information that is useful to understand neurological disease.’

Dr Eugenio Abela, academic lead

Cerebral City was a response to the Richardson Lab at King’s research interest in how the brain’s neural networks are wired, and the differences in those networks in people with and without epilepsy. 3D tractographic images of the three project participants’ neural pathways – one of whom has epilepsy – were superimposed onto a map of London. They formed the basis of each subject’s walk through their own ‘cerebral city’.

The *Arts in Mind Festival* featured a multimedia installation of each participant’s creative response to their personalised journey, which included a film, a sound piece and a series of photographic portraits of people encountered en route, in which each of the subjects answered the question, ‘How do you feel about your brain?’

Project team:

Dr Eugenio Abela, Department of Basic & Clinical Neuroscience | Matthew Maxwell, artist | Amber Collingwood, Department of Basic & Clinical Neuroscience | Jason McGlade, photographer

Photographic portraits (left) by Jason McGlade and photo (above) by Alex Lloyd on behalf of King’s College London

Narrating Plasticity:

Sculpting stories of change between neuroscience and the plastic arts

Narrating Plasticity generated interdisciplinary dialogues about the concept of ‘plasticity’. It was inspired by the idea that contemporary conceptions of neuroplasticity – the mutability of the human brain – share common ground with plasticity in sculpture and the plastic arts. It brought together Benjamin Dalton’s doctoral research with Dr Sandrine Thuret’s neuroplasticity research laboratory, alongside ceramicist Amanda Doidge.

Narrating Plasticity considered the similarities and differences between conceptions of ‘plasticity’ and ‘neuroplasticity’ in philosophy, the neurosciences and in the plastic arts. It interrogated how narratives of plasticity in the arts might inform understanding of neural subjectivity, particularly where a patient has experienced cerebral trauma and may struggle to communicate its consequences.

With the aim of cross-fertilisation between different ways of thinking across a range of disciplines, the project unfolded through a series of workshops in the lab, at neuroimaging facilities and in the artist’s studio. The project culminated in a display of the artistic lead’s ceramic series *Kill or Cure* (pictured) and *Expansion*.

Project team:

Benjamin Dalton, Department of French | Demelza Smeeth, Chiara de Lucia, Andrea du Perez and Curie Kim, Maurice Wohl Clinical Neuroscience Institute | Amanda Doidge, ceramic artist

‘The positive results that came from the neuroscientists engaging with clay in my workshop shows how participating in the creative process can enrich our understanding of the world – the learning in our collaboration was a three-way process.’

Amanda Doidge, artistic lead

‘The collaboration has been completely transformative of my work in helping me to engage my personal experience in my academic research and conversely to think about how my academic research can be translated into action beyond the university.’

Benjamin Dalton, academic lead

‘Thought-provoking... dark... almost as if the cycle of change and mutation could get out of control, explode, destruct. If there were just one more piece in the series, we could be experiencing something different altogether.’

Audience member

Photo by Alex Lloyd on behalf of King’s College London

We Cannot Unsee

We Cannot Unsee brought together filmmakers with academics from the Institute of Psychiatry, Psychology & Neuroscience, the British Film Institute and artist-run platform no.w.here to communicate the ways people experience a range of symptoms associated with psychiatric and brain disorders.

We Cannot Unsee aimed to deepen audiences' understanding of symptoms associated with psychiatric and brain disorders and reassign agency to those who experience them by using film as a visual art form that offers alternative non-linear, non-verbal, impressionistic ways to convey lived experience.

Informed by science and inspired by science fiction, the project team created six experimental short films. Three years after their production, the *Arts in Mind Festival* provided an opportunity to screen the films to new audiences, alongside a chaired Q&A and discussion.

Project team:

David Edgar, British Film Institute | James Holcombe, no.w.here | Edwin Mingard, Sophie Hoyle, Rosalind Fowler, Leah Millar, Seth Pimlott, Tanya Singh and Sarah Dorrington, filmmakers | Dr Zerrin Atakan, Department of Neuroimaging | Dr Vaughan Bell, Visiting Clinical Psychologist | Dr Laura Goodwin and Professor Neil Greenberg, Department of Psychological Medicine | Professor Edgar Jones, Centre for Military Health Research | Professor Craig Morgan and Professor Graham Thornicroft, Department of Health Service & Population Research | Dr Lidia Yaguez, Department of Psychology

'Both science and arts require creative thinking... collaboration between the two, showcased in an event like the Arts in Mind Festival, enables the public to have access to the work produced. The creations, in turn, may stimulate thinking and improve understanding of the conditions explored through these films.'

Dr Zerrin Atakan, panellist
chair and academic

'I formed working relationships during the project that have endured in the couple of years since.'

Edwin Mingard, filmmaker

'To be able to have discussions with scientific researchers was highly informative and influential on the work that I made, as well as on subsequent projects.'

Sophie Hoyle, filmmaker

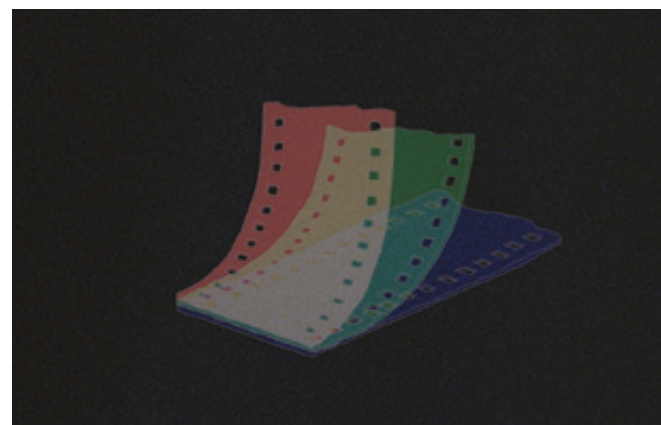
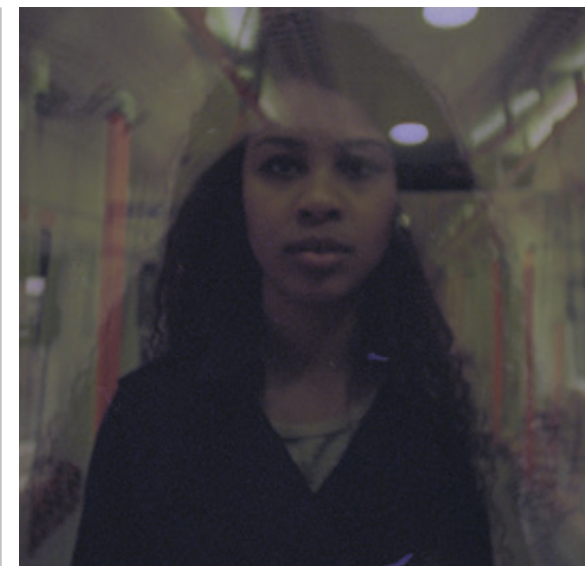


'It was very interesting to see psychological symptoms displayed in this way as it is not common to see films made for this purpose.'

Audience member

'It was interesting to see such abstract perspectives on a range of mental health conditions.'

Audience member



Images by Edwin Mingard,
'Emotion Out', 2016

Urban Mind

In a collaborative research project between Dr Andrea Mechelli of the Department of Psychosis Studies, independent commissioning foundation Nomad Projects and landscape architects J&L Gibbons, *Urban Mind* developed a smartphone app investigating urban living and its impact on mental wellbeing.

With over half the world's population living in urban areas (a number that is set to increase), and the existing evidence of the beneficial effects of nature on mental health, *Urban Mind* explores how the built and social environments within the urban sphere – including nature – influence mental wellbeing. This will, in turn, inform a larger debate about urban planning, social policy and designing healthier cities.

During the *Arts in Mind Festival* a group of teenagers from a local secondary school took part in a walking research expedition. They were encouraged to reflect on the urban environment and the feelings and thoughts it provoked in order to develop research questions from their own perspective. A panel discussion and Q&A also took place.

Project team:

Dr Andrea Mechelli, Department of Psychosis Studies | Nomad Projects, art foundation | J&L Gibbons, landscape architects

For more info and to participate in the research, visit: urbanmind.info

Photos by Alex Lloyd on behalf of King's College London



'It was an excellent opportunity to raise public awareness of our project and widen the debate about designing healthier cities.'

Michael Smythe, Nomad Projects, artistic lead

'Arts in Mind has helped us broaden our research perspectives further, by enabling us to engage with local communities and explore different viewpoints.'

Dr Andrea Mechelli, academic lead

'In my future career as a landscape architect, I now expect psycho-geographical reactions to factor strongly in my decision-making process.'

Audience member

'I have learned the importance of taking notice of and talking about our environment and how it can impact emotion.'

Audience member

'It helped me understand the need to research how humans interact with the environment and the impact of nature on mental health.'

Audience member

MONSTER:

Mutate your expectations

A collaboration between filmmaker Laura Smith and expert on women's health Professor Myra Hunter is informing the development of a body-horror feature film that explores attitudes to fertility, femininity and the menopause.

'The workshop provided unique research for the feature film and created an exciting dialogue between scientists and creatives.'

Laura Smith, artistic lead

MONSTER: Mutate your expectations considers the menopause as an example of a life transition, experienced by most women. It responds to research that suggests that its commonly reported symptoms – such as anxiety, shame and depression – are not always the result of hormonal change but may in part be responses to social pressure, cultural expectations and restrictive gender stereotypes.

During the *Arts in Mind Festival* the project team, in partnership with a prosthetic make-up designer, ran a workshop inviting participants to create photographs exploring how social and cultural expectations to fertility and gender influence our attitudes to the menopause and early menopause.

Project team:

Laura Smith, film and television writer/director |
Professor Myra Hunter, Department of Psychology |
Kristyan Mallett, prosthetic make-up designer



'The opportunity provided by Arts in Mind Festival enabled us to develop ideas for delivering and improving our workshop. The feedback from participants was invaluable.'

Professor Myra Hunter, academic lead

'I understand better my own perceptions around menopause and the impact on my feelings personally.'

Workshop participant

'It was really interesting to explore the menopause through a wider lens of anxiety and non-related social situations.'

Workshop participant

Still (left) from *MONSTER* feature film teaser. Writer/director: Laura Smith
Photos (this page) by Alex Lloyd on behalf of King's College London

Without Touch

In a collaboration between BitterSuite and Dr Mirko Farina from King's Department of Philosophy, *Without Touch* brought together music, movement and the philosophies of cognition and perception to explore the impact of touch deprivation, particularly in relation to loneliness and isolation.

Without Touch aimed to raise awareness of the effects of touch deprivation. It did so by investigating how tactile and musical performance can have an impact on audiences' wellbeing.

Developed across five days with a team of co-creators, *Without Touch* was a short multi-sensory piece that invited the audience to experience stories and memories of prolonged tactile deprivation. It culminated in an *Arts in Mind Festival* performance at Rich Mix, as part of the *Open Senses: Ideas in Progress* showcase.

Project team:

Stephanie Singer, director, composer and founder of BitterSuite | Anna Pearce, deviser and co-founder, BitterSuite | Dr Mirko Farina, Department of Philosophy | Michelle Wright, Sam Castell Ward, Linz Nakorn and Tiiu Mortly, performers and co-creators

Photo by JP Carvalho



'This collaboration has given us the ability to consolidate learning from the past four years and to begin to imagine what we can continue to look into, research and learn over the next four or five years.'

Stephanie Singer, artistic lead

'This collaboration has opened up new, potentially interesting opportunities for exploring (outside academia) the relations between touch, embodiment and technology.'

Dr Mirko Farina, academic lead

'Fascinating – I can't wait to see how the piece develops.'

Audience member

Kitchen Revolution Supper Club

Mental health and trauma: what can we do to support refugees?

Theatre makers and social justice campaigners Belarus Free Theatre collaborated with Dr Stephani Hatch and Sohail Jannesari at King's to produce an evening of dinner, debate and dissent exploring mental health issues in migrant populations.

Kitchen Revolution Supper Club was inspired by research into the particular mental health needs of refugees and migrants, the difficulties among refugee populations in accessing health services and the question of how services responding to the needs of refugees can be improved.

The Kitchen Revolution Supper Club was held in the Coplestone Centre in Peckham, home to the offices of a local charity for asylum seekers and refugees. The dinner was combined with chaired discussion and debate focused on the collaborative action needed to improve refugee mental health and wellbeing. It also explored the intimate link between colonialism and migration, and how that link highlights our collective responsibility to support migrants' rights. Diverse voices joined the event, from people with lived experience of seeking asylum to academics and health and social care professionals.

Project team:

Clare Robertson and Natalia Kaliada, Belarus Free Theatre | Dr Stephani Hatch, Department of Psychological Medicine | Sohail Jannesari, Department of Health Service & Population Research | Majid Adin, refugee filmmaker, writer and artist



'I will be actively looking for ways to volunteer with refugees now.'

Supper club participant

'An inspirational exposé on the impact of trauma.'

Supper club participant

Photos by Nicolai Khalezin



Addiction

Unconditional

Unconditional was the outcome of King's Artist Teresa Albor's artist residency in the Addictions Department, during which she explored notions of unconditional love amongst the family members of opioid users.

Unconditional responded to the use of naloxone, an antidote to heroin overdose. By engaging with the stories of users and their loved ones, the project shines a light on the complex emotional responses that opioid use can elicit among users and those who love them.

Artist Teresa Albor produced two videos and a companion sound piece that were shown during the *Arts in Mind Festival*. Together they probed the seemingly disparate emotions experienced by people whose love is tested by extreme situations. Albor and two of her creative collaborators (Rhiannon Armstrong and Smashlyn Monroe, pictured right) also delivered a powerful performance piece at the Festival launch.

Project team:

Dr Sally Marlow, Department of Psychological Medicine | Teresa Albor, artist | Professor Sir John Strang, Addictions Department



'The [project gave an] opportunity to think differently about our work and how we do it, and to get at some of the lived experience of addiction in a way that isn't always possible with scientific research methods.'

Dr Sally Marlow, academic lead

'The [project allowed for] exchange between people of very different orientation who both have a different perspective on the topic and also a different way of communicating.'

Professor Sir John Strang, project team

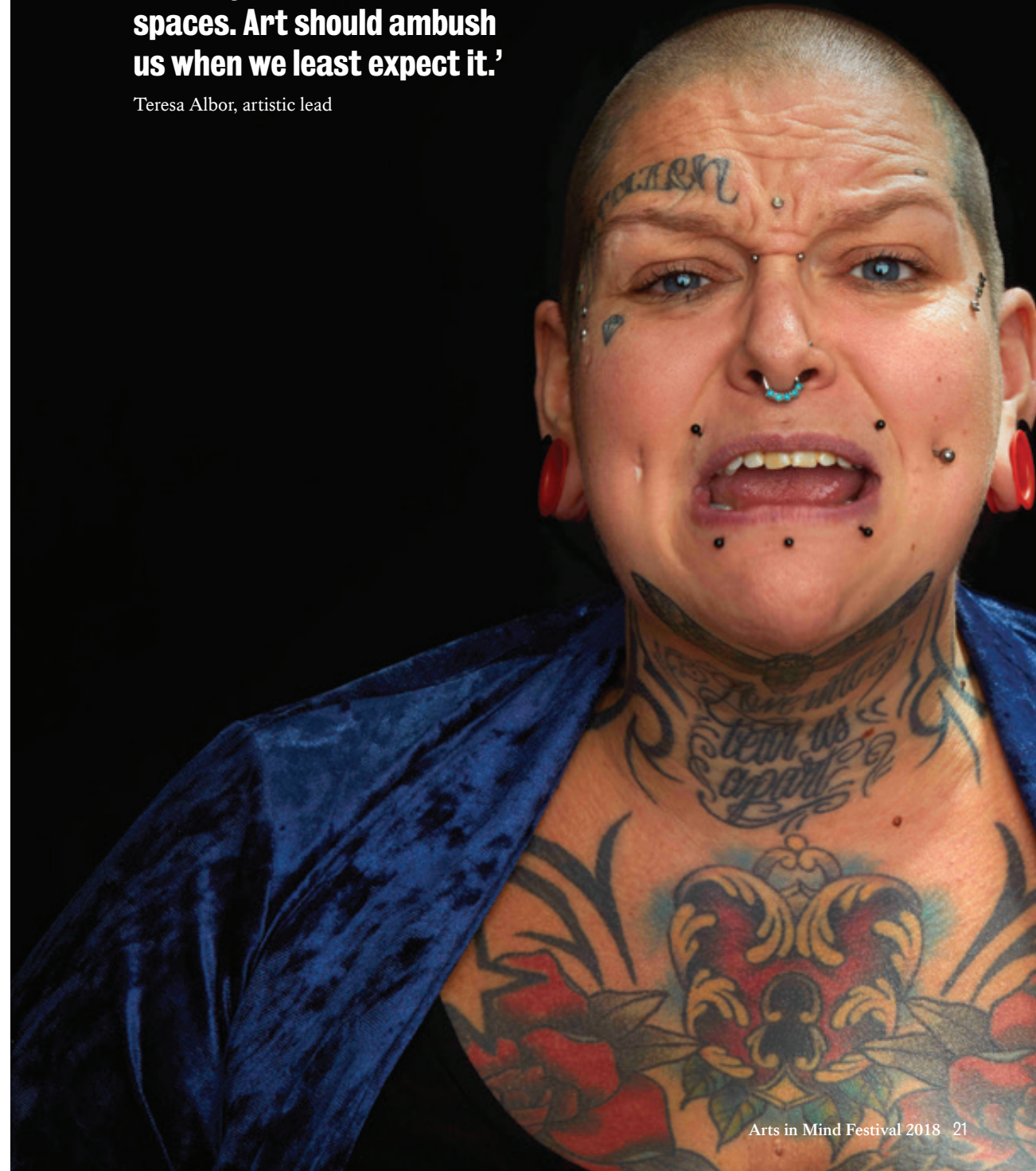
'A heartbreaking, incredible piece of art. It uncovers the conflicted yet true humanity at the heart of relationships between users and those who love them – simultaneously stark and beautiful.'

Audience member

Photos (this page) by Rosanna McNamara and (right page) by Manuel Vason on behalf of King's College London

'Art should be taken out of the gallery and arts institution and deployed/splashed/splattered liberally across other public spaces. Art should ambush us when we least expect it.'

Teresa Albor, artistic lead



Heroin Bodies

Heroin Bodies explored the boundaries of interpretation and communication of academic research relating to drug use in public spaces to create a thought-provoking environment for discussion.

Heroin Bodies sought to stimulate greater public reflection and understanding of the history and science of opioid use and overdose to contextualise the scientific aspects to wider non-academic audiences.

Following an earlier installation at the Museum of Drug Policy (a pop-up arts and cultural hub) and a showcase at King's, *Heroin Bodies* was featured at the *Arts in Mind Festival* with an installation of *Don't Forget to Breathe*, an animation depicting how opioids can alter the body's rhythmic pattern of breathing and disrupt the balance by diminishing the body's drive to breathe.

Project team:

Basak Tas, Addictions Department |
Galia Rybitskaya, art director and designer

Photos by Alex Lloyd on behalf of King's College London



'The collaboration has provided motivation and inspiration for future research projects, and the *Arts in Mind* platform [has] enabled colleagues in allied fields to engage with the work and discuss and instigate ideas.'

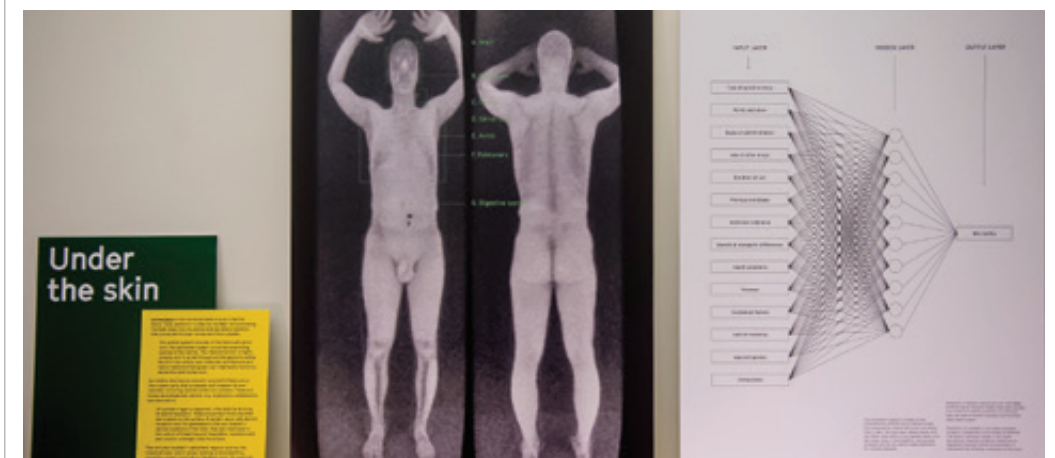
Basak Tas, academic lead

'This collaboration has instigated many new questions around heroin overdose and addiction that we hope will be explored further.'

Galia Rybitskaya, artistic lead

'Very moving... [the team] effectively take quite complex information to lay audiences, but there were many aspects of the exhibition that addictions and mental health professionals alike could also take something from.'

Audience member



Talking Heads

Talking Heads was the outcome of artist Mel Brimfield's collaboration with Professor Sukhinder Shergill of King's Department of Psychosis Studies. A series of ambitious audio and print works developed by Brimfield explored the phenomena of hallucinations and voice hearing, experiences often associated with psychosis and schizophrenia.



Talking Heads sought to convey the experience of visual and auditory hallucination through both audio and visual media, and to challenge the fear and stigma often associated with these conditions. The project was informed by artist Mel Brimfield's meticulous research rooted in first-hand interviews with people who have lived experience of voice hearing and those who support them. It also drew on published clinical records and historical accounts.

The Festival exhibition featured a series of directly representational 'verbatim drawings' from Brimfield's *Talking Heads Comics*. These illustrate transcribed descriptions of hallucinations, personal experiences of psychosis and daily life at the National Psychosis Unit at Bethlem Royal Hospital. The exhibition also included the binaural monologue *Xenobath*, written for and performed by David Cann.

Project team:

Professor Sukhinder Shergill, Department of Psychosis Studies | Mel Brimfield, artist | Paul Higgs, sound designer and composer

Photos by Alex Lloyd on behalf of King's College London



'The link with Mel has proved invaluable for enriching the environment for our patients – it has encouraged me to continue this model with other artists.'

Professor Sukhinder Shergill, academic lead

'The collaboration has resulted in a significant shift in my practice... I'm beginning to develop teaching networks and methodologies that support cross-discipline research amongst MA and PhD students.'

Mel Brimfield, artistic lead

'The immersive experience of sitting wearing the headphones and listening to the soundscape was a very powerful way to communicate the experience of hearing voices.'

Audience member

Is it “Normal” to be Psychotic?

This interdisciplinary collaboration inspired by misconceptions of psychotic symptoms led to an immersive exhibition exploring symptoms such as hearing voices and paranoia.

Is it 'Normal' to be Psychotic? aimed to provoke debate around whether what is often considered to be 'abnormal' and only experienced by 'crazy people' is actually part of the 'normal' human experience and occurs in the general population. By improving understanding of these experiences it hoped to reduce the stigma associated with psychotic disorders such as schizophrenia and increase the speed with which individuals who are affected seek help and support.

The exhibition aimed to challenge common misconceptions of psychotic symptoms: that they are 'abnormal' and experienced only by the most severely mentally ill. It aimed to destigmatise these experiences by raising empathy and understanding among the general public.

The Festival featured a panel discussion and Q&A with the project team, discussing the impact of their exhibition *Altered States of Consciousness* at the Copeland Gallery in Peckham in 2017.

Project team:

Dr Helen Fisher, Social, Genetic & Developmental Psychiatry Centre | Rich Maskey, creative director | Phoebe Roberts, producer | Jonny Benjamin MBE, mental health campaigner | Patrick Dishman, performance director | The Voice Collective at Mind in Camden

Additional funding from MQ: Transforming Mental Health Through Research

'Working with artists and young people who have these unusual sensory experiences has brought new perspectives to my work and led to the emergence of novel avenues for extending research in this area.'

Dr Helen Fisher, academic lead

'I have a deeper understanding of psychosis and what it can entail. Real! Not textbook. I feel emotional; I am a patient myself so knowing this kind of work is going on is awesome, reassuring and inspiring.'

Audience member

'It's good to see researchers and hopefully then practitioners thinking about patients' lived experience and how they feel about their own experiences.'

Audience member

Portrait by Toby Brown

'The Festival was a fantastic platform... validating the work we have done by emphasising the academic and research aspects of the project.'

Rich Maskey, artistic lead

Illusions:

A window to your brain

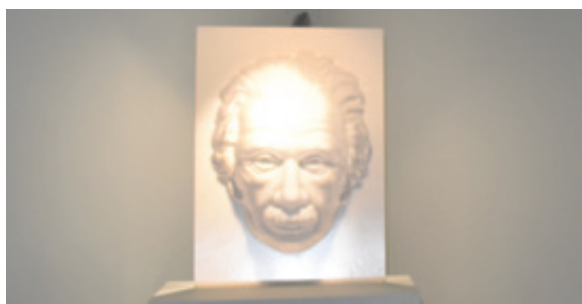
Illusions: A window to your brain coupled Dr Danai Dima's research into the effect of schizophrenia on perception with the artworks of Shelley James.

Drawing on research into differing brain activity and perceptual processing in 'healthy' individuals and those with psychosis, *Illusions: A window to your brain* sought to enhance public understanding of cutting-edge research into the brain as well as new approaches to diagnosis and care. Shelley James's artworks invited viewers to test their own eyes and brains by looking at a series of illusions that are perceived differently by those with schizophrenia due to differences in the way the the brain processes visual information.

The exhibition was installed at King's Denmark Hill campus during the *Arts in Mind Festival*. A panel presentation about the project took place featuring the project leads speaking alongside a panellist with lived experience of schizophrenia. This event explored how schizophrenia can help us to understand the 'healthy brain' through the lens of the multimedia display.

Project team:

Dr Danai Dima, Department of Neuroimaging |
Dr Shelley James, artist



'Collaborating with artists and service users has inspired my teaching by communicating complex ideas in simpler but more concise ways.'

Dr Danai Dima, academic lead

'It's encouraged me to think again about the potential value and applications for my work – and keep going.'

Dr Shelley James, artistic lead

'The Festival gave the audience a rare opportunity to ask any questions of someone with lived experience of psychosis. It also allowed people to see that someone who has been very ill can have a very happy, full and rewarding life.'

Christopher Shoulder, panellist with lived experience



'People do not see their psychotic episodes as something entirely negative, that is a revelation to me — fantastic insight!'

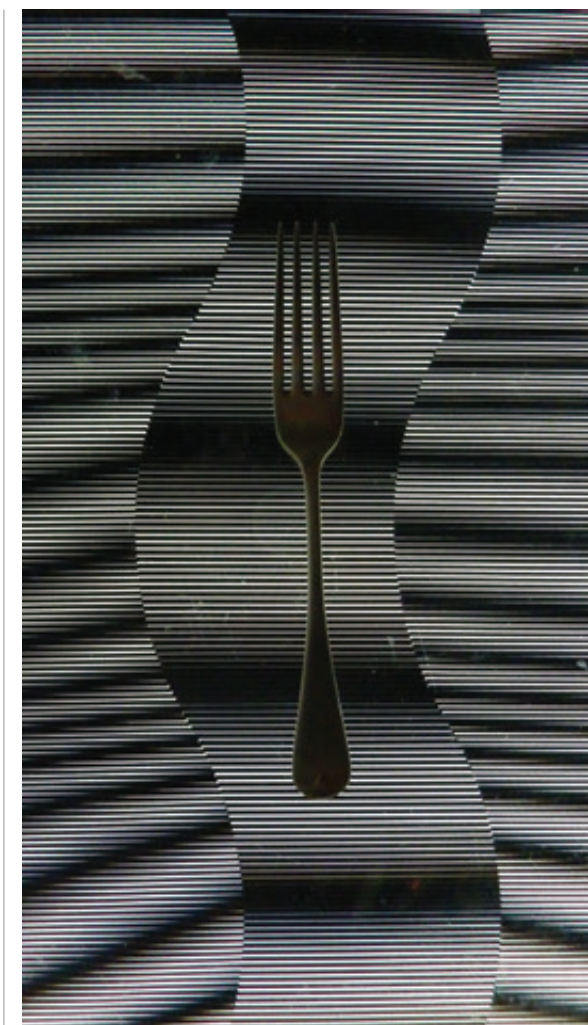
Audience member

'It's been great to hear about the diversity and the positive sides of psychosis and schizophrenia. This should be more widely shared both with the people who are struggling with this condition and also those who are supporting them.'

Audience member

'Hollow-mask illusion' (left)
photo by Eleni Andreouli

Artworks (above and right)
by Dr Shelley James



Sound Mind

Sound Mind was a collaboration between pianist Christina McMaster and Dr Sally Marlow, whose research interests include addiction and its impact on mental health. The project explored the use of music and psychedelic images as mood enhancers and culminated in a series of interactive, lying-down concerts incorporating psychedelia-inspired visuals in the form of projections and virtual reality (VR).

Sound Mind sought to test whether the experience of listening to minimalist music, combined with 'psychedelic' visual imagery, could lead to an improvement of mood similar to those reported by users of psychedelic drugs – but without their potentially harmful side effects.

The research question was tested during two piano concerts featuring visual projections held at King's College London's Strand and Denmark Hill campuses. During the *Arts in Mind Festival* a third, VR-enhanced concert was held at St John the Divine, Kennington. The Festival also featured a scratch orchestra workshop for adult instrumentalists devoted to the rehearsal and performance of Terry Riley's composition *In C*.

Project team:

Dr Sally Marlow, Department of Psychological Medicine | Christina McMaster, pianist | Teresa Albor, artist | Batuhan Bintas, virtual-reality designer | Dr Catherine Elzerbi, Post-Doctoral Researcher, Addictions Department | Dr Anna Kolliakou, Department of Psychological Medicine and Cultural Institute Knowledge Exchange Associate for the IoPPN | David King, medical student at King's | Professor Sir John Strang, Addictions Department



'Out of this tension [between the rigour of science and the subjectivity of the arts], innovative practice can generate new ways of interrogating the world.'

Dr Sally Marlow, academic lead

'It made me consider more fully the sensory experience and how environment as well as auditory and visual sources impact my experience. By being still I was much more aware of my body and how busy my mind was.'

Audience member

'It confirmed and proved to me personally the value and impact arts have on enhancing mood.'

Audience member

'Life-enhancing and quite hypnotic. Trance-like!'

Audience member



Photos by Alex Lloyd on behalf of King's College London

DIE OR RUN:

Policy, anxiety and stigma

Clinical psychologist Dr Colette Hirsch's research into how thinking habits can perpetuate emotional problems inspired two theatre makers to produce *DIE OR RUN*, a performance that centred on an anxiety attack and explored the impact of politics and policy on anxiety and mental health.

DIE OR RUN interrogated the idea that mental health across society is influenced by political ideology and the policy that flows from it. It was prompted by an interview with Margaret Thatcher in which she stated: 'there's no such thing as society'.

The piece was developed over the course of six months, with an early iteration performed for a student audience at the IoPPN in autumn 2017. The team developed the piece further and performed it during the Festival at Theatre Deli in Camberwell, followed by an audience Q&A session.

Project team:

Dr Colette Hirsch, Department of Psychology |
Hannah Ringham, actor and theatre-maker |
Glen Neath, writer and theatre-maker



'The event facilitated a great dialogue with the local community about anxiety.'

Dr Colette Hirsch, academic lead

'We have discovered new ideas and questions around the subject of anxiety disorders and our relationship to cognitive and political thought processes.'

Hannah Ringham and Glen Neath,
artistic leads

'It has opened up questions around the representations of thought processes in text and performance. The post-show discussion was illuminating.'

Audience member

'I'm interested in the intersection of politics and mental illness – this will feed into my research.'

Audience member

Photo by Glen Neath

Headtrip

Headtrip explored how an immersive binaural audio experience might bridge the gap between people who have experience of depression and those who don't.

Headtrip sought to convey the experience of depression to demystify and destigmatise the condition, and foster empathy. Building on Professor Ricardo Araya's interest in the interventions to treat mental disorders, a project team of academics, arts and broadcast professionals co-created an immersive audio piece.

For the Festival the project team held a workshop in which attendees listened to the *Headtrip* audio experience and were invited to participate in a series of co-creative exercises. These exercises explored how audio, creativity and conversation can raise awareness, increase empathy and reduce stigma around conditions like depression.

Project team:

Professor Ricardo Araya, Health Service &
Population Research Department | Rebecca
Hatchett, creative project manager, S.I.D.E
Projects | Lucia Scazzocchio, audio and creative
producer | Ella Saltmarshe, scriptwriter



Image drawn during a co-create exercise as part of the *Headtrip* project by S.I.D.E Projects

'It was a unique opportunity for the public and future students to enter quite a closed academic world and access difficult topics and concepts via the more tangible means of artistic practice and interpretation.'

Rebecca Hatchett, artistic lead

'This collaboration was a wonderful experience... it widened my mind to see the very many opportunities that are lying around, unused, to promote mental health.'

Professor Ricardo Araya, academic lead

'My ability to understand and empathise with people I know and work with who have talked about feeling depression has increased.'

Workshop participant

'I genuinely developed empathy.'

Workshop participant

'It gave me a real insight into the experience of depression.'

Workshop participant

Weaving a New Story

Weaving a New Story – a collaboration between clinical psychologist Dr Tamara Russell and artist Liz Finegold, alongside London-based charity Cocoon Family Support – explored how mindful textile work can support women with postnatal depression (PND).

By combining the single-minded focus of mindfulness practice with the creative activity of sewing, the project aimed to provide participants with a self-management programme that would alleviate typical PND symptoms such as anxiety, low self-esteem and exhaustion, as well as inspire greater self-confidence through the creative act of making.

The initial project consisted of 10 mindful sewing sessions for mothers with PND, the outcome of which was a large quilt that went on display at Guy's Hospital. The *Arts in Mind Festival* featured an exhibition of photographs of the quilt, as well as a mindful movement safari in Ruskin Park and a mindful sashiko sewing workshop, both led by Dr Russell.

Project team:

Dr Tamara Russell, Department of Neuroimaging and Director of the Mindfulness Centre of Excellence, London | Liz Finegold, psychological therapist, artist and mindfulness teacher | Dr Jane Alderton, clinical supervisor | Rosie Lowman, Cocoon Family Support trustee

Photo by Deborah Besana

'This collaboration has really opened my eyes to the richness of what is possible when we widen the aperture of what we understand as healing or recovery.'

Dr Tamara Russell, academic lead

'People normally think of arts and crafts in a particular way. Maybe rather than thinking of what is produced we should be thinking about the process and conversations it can stir.'

Workshop participant

'The project provided an amazing experience to work with such extraordinary mothers in a unique way. It was wonderful to see them flourish.'

Liz Finegold, artistic lead

'The creative process helped me understand how mindfulness works.'

Workshop participant



Maternal Journal

Maternal Journal brought together artist and midwife Laura Godfrey-Isaacs and Professor Carmine Pariante to explore how the tradition of women's journal keeping as a creative and therapeutic practice could enhance perinatal mental health.

Maternal Journal introduced pregnant women and new mothers with a history of mild to moderate mental health problems to the practice of 'journaling' as a way of expressing feelings. The journaling process allowed the women to reflect on their experiences as a means to promote good mental health and wellbeing both during and after their pregnancy.

Two creative workshops were held during the *Arts in Mind Festival* for mothers and expectant mothers. A panel presentation and discussion featuring the project's creative leads and previous *Maternal Journal* participants also took place during the event.

Project team:

Professor Carmine Pariante, Department of Psychological Medicine at King's and Consultant Perinatal Psychiatrist at the South London and Maudsley NHS Trust | Laura Godfrey-Isaacs, artist, midwife at King's College Hospital, feminist academic and activist



Maternal Journal participant Lynn Lu (left)

Artwork (right) by Amy Dignam

'I really appreciated sharing stories with other women. It was good to listen to others.'

Workshop participant

'I came from a creative background as an artist so I really wanted to find out a bit more about how this works. I'm very interested in journaling and trying out a new creative approach.'

Workshop participant

'The project reinforced the value of creative interventions to address perinatal mental health problems.'

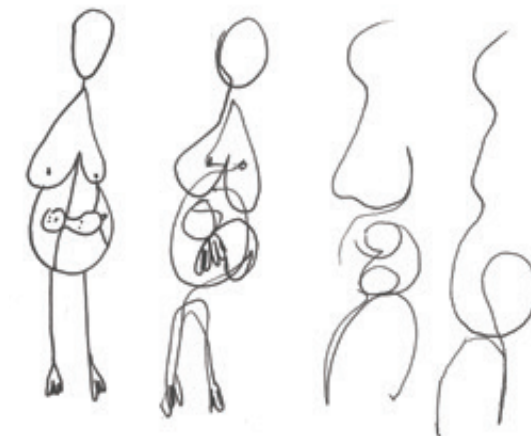
Professor Carmine Pariante, academic lead

'[The project has] shown me how choosing a few words to express yourself can be empowering.'

Workshop participant

'[The Festival] introduced us to new potential collaborators, and allowed us to test the idea with a wider public, which endorsed the concept further.'

Laura Godfrey-Isaacs, artistic lead



Creative Arts Hub Zimbabwe

Creative Arts Hub Zimbabwe brought Dr Melanie Abas's research in global mental health together with creative arts sessions led by musician Tariro neGitare of Magitare Trust. They featured music, dance, drama and meditation to encourage self-expression in young people living with HIV.

By boosting the emotional wellbeing and resilience of young Zimbabweans facing the triple challenges of HIV, psychosocial stress, and poor adherence to medication, the project team hoped to improve their engagement with HIV care.

The *Arts in Mind Festival* featured a screening of a film about the *Creative Arts Hub Zimbabwe* made by The BRIT School students who had visited the project. It was followed by a panel discussion on innovative ways to engage young people living with HIV, depression and persistent poor health outcomes. The event was preceded by a musical performance by the project's artistic lead Tariro neGitare and The BRIT School student Akmed Khemalai, and a dance piece by The BRIT School students.

Project team:

Dr Melanie Abas, Centre for Global Mental Health | Tariro neGitare, Zimbabwean creative entrepreneur, musician and philanthropist | Jodie Clark, Director of Dance, The BRIT School for Performing Arts & Technology, London | Tarisai Bere, Harare-based psychologist and King's alumna | Emily Saruchera, psychology graduate, University of Zimbabwe | Nyasha Abdala, Africaid DREAMS ambassador and Zvandiri intern/peer counsellor | Leo Broadhead and Clint Frift, The BRIT School graduates and filmmakers | Dr Sara Lowe, Medical Director, HIV clinic at Parirenyatwa Hospital, Zimbabwe | Amanda Madyadi, counsellor, Zimbabwe | Camay Maslona and Isabelle Kalindamar, The BRIT School dance students

'Since the collaboration I have learned about the power of the arts in mental health healing and will be using this more in my research and teaching.'

Dr Melanie Abas, academic lead

'Our participation in the Festival got a lot of media attention from Zimbabwe as well as from Zimbabweans in the diaspora who are now reaching out to discuss possible synergies.'

Tariro neGitare, artistic lead

'[The project] has underpinned my already solid belief that the arts are healing and provide people with opportunities to address their problems, celebrate their lives and experience themselves and others in a safe and enjoyable way.'

Jodie Clark, creative participant

'I had the realisation that art and performance is a universal mood enhancer.'

Audience member

'I think this programme did a really wonderful job of taking something simple and intrinsic to us as humans and applying it to the world of science.'

Audience member

'The project has broadened my understanding about how the arts can have a positive and real effect on those suffering with a HIV diagnosis.'

Audience member

Photos (top and above right) by Alex Lloyd on behalf of King's College London

Image (right) taken from project film by Clint Frift and Leo Broadhead



Mood & anxiety – local & global

Carl Campbell's Recycled Teenagers

Professor Robert Stewart and Dr Anna Kolliakou collaborated with Carl Campbell Dance Company 7 (CCDC7) to contribute their expertise on dementia to a dance performance. The performance was developed by the company's *Recycled Teenagers* music and dance programme for the over 55s, in memory of two *Recycled Teenagers* members who died from the illness.

**'Exercise and
dance are much
better medicine
than drugs.'**

Workshop participant



Through dance, creative workshops, talks and performances, *Recycled Teenagers* aims to enhance the general physical, mental and social wellbeing of older people in the African Caribbean community and beyond, and to counteract the particular health implications of dementia (including memory loss) through the power of creative movement and dance.

During the *Arts in Mind Festival* the Carl Campbell Dance Company 7's *Recycled Teenagers* project ran *Power Of Dance*, an African Caribbean music and dance workshop session for adults, elders and children. It aimed to improve understanding of mental and physical health, wellbeing, social interaction and a positive enjoyment of dance from a creative perspective.

Project team:

Carl Campbell Dance Company 7 | Professor Robert Stewart, Department of Psychological Medicine | Dr Anna Kolliakou, Department of Psychological Medicine and Cultural Institute Knowledge Exchange Associate for the IoPPN

'It is not often that participants and audiences, some of who may experience mental, psychological or physical health issues, can take part in such lively, sociable and enjoyable arts experiences with others in a safe and inspiring venue, where they are valued for themselves.'

Carl Campbell, artistic lead

'Collaborations of this nature inevitably influence practice because they bring the clinician/researcher into contact with people affected by the conditions of interest outside the clinical/research setting.'

Professor Robert Stewart, academic lead

'It was lovely to dance with people of different ages.'

Workshop participant

**'It reaffirms the
power of dance
and movement.'**

Workshop participant

Photos by Alex Lloyd on behalf of King's College London



My Memory Forest

The illustrated children's story *My Memory Forest* is the outcome of a collaboration between Reader in Developmental Psychopathology Dr Jennifer Lau, NIHR fellow and clinical psychologist Dr Victoria Pile, and illustrator Ali Winstanley. It explores how visual narrative storytelling can improve resilient thinking in children.

My Memory Forest was inspired by research in cognitive science and cognitive behavioural therapies. It aims to test whether an illustrated book might be an effective tool to reduce emotional difficulties in children by challenging their thinking processes. The story targets positive and negative memories to teach children ways of thinking about their life experiences that could protect against low mood in the future.

The project team ran a storytelling and art workshop for local children at Camberwell Library during the *Arts in Mind Festival*. A reading of *My Memory Forest* was followed by an art session during which the children explored the story's characters and emotions through their own artwork and illustrations.

Project team:

Dr Jennifer Lau, Department of Psychology |
Dr Victoria Pile, Department of Psychology |
Ali Winstanley, artist



'Our collaboration has inspired me to think about novel ways to communicate complex psychological ideas.'

Dr Victoria Pile, joint academic lead

'I have learned that we should not suppress our bad memories; rather we should acknowledge them.'

Workshop participant

'It was great to bring the project team together again for this workshop and for My Memory Forest to reach a wider community. Hopefully it will pave the way for future workshops and collaborations.'

Ali Winstanley, artistic lead

Artwork by Ali Winstanley

Chromotrope

King's visiting researcher Dr Ingelin Testad, artist Sophie Michael, and the London Brain Project came together to explore how colour can be used to calm people with dementia and relax nerves.

Research into the importance of sensory experience for patients with dementia combined with Sophie Michael's use of colour in her practice led to the production of an artwork focusing on the sensory experience of colour. It aimed to alleviate the agitation and restlessness associated with some forms of dementia.

Inspired by *Chromotrope* – the artwork by Sophie installed in the Maurice Wohl Clinical Neuroscience Institute – the London Brain Project facilitated two magic lantern-making workshops, one for families and one for carers of people with dementia.

Project team:

Dr Ingelin Testad, visiting researcher at King's |
Sophie Michael, artist | London Brain Project

Photo by Alex Lloyd on behalf of
King's College London



'The Arts in Mind Festival provided a good opportunity to develop our collaboration with Sophie Michael, trial a new workshop model and reach a larger audience of people experiencing dementia.'

Julia Vogl, London Brain Project

'When engagement is done well with people who have limited access to science and research, and the arts are incorporated appropriately, it can be a powerful bridge for knowledge exchange, empowering individuals and sharing valuable experiences and perspectives.'

Sophie Michael, artistic lead

'We all learned something new... Sophie made me value sensory input much more significantly for an area of future research.'

Dr Ingelin Testad, academic lead

'I enjoyed being able to have a relaxed conversation about dementia and sharing personal experiences of it.'

Workshop participant

Festival Feedback

'It is encouraging and important to see these links and collaborative practices with the arts – I didn't realise King's engaged in these activities and I think it should be developed.'

'What struck me was the involvement of art and how much that contributed to the research.'

'I had not heard of the IoPPN before but I think this Festival is a great opportunity to bring non-scientists to the Institute for knowledge exchange. Keep up the good work!'

Audience feedback

The *Arts in Mind Festival* 2018 brought together King's staff and students, artists, healthcare professionals, service users, local residents, students at other London universities, people living across the capital and beyond. It celebrated innovative collaborations between researchers at the Institute of Psychiatry, Psychology & Neuroscience (IoPPN) and the creative and cultural sector, and showcased over 40 exhibitions, performances, screenings, panel discussions and workshops that aimed to enhance understanding of the mind, the brain and mental health. Feedback was overwhelmingly positive, with 84 per cent of respondents rating their experience as excellent or very good.

The Festival was programmed to coincide with the seventh annual Creativity & Wellbeing Week, 4-10 June 2018, a major event highlighting work going on around arts in health organised by London Arts in Health Forum (LAHF). Festival events were featured in a five-page spread in the Creativity & Wellbeing Week brochure as well as on their webpages, and many visitors to *Arts in Mind* events found out about events at the IoPPN through Creativity & Wellbeing Week publicity.

Many visitors said that their understanding of the human mind, brain and mental health had been enhanced, widening knowledge, raising awareness, and prompting further questions and conversations. The Festival also provided audiences with insights into the relationship between science and art, and in particular the power of art to navigate complex ideas, enhance public understanding, and act as a therapeutic tool.

Hearing about lived experience of mental ill-health had a particularly powerful impact on many visitors. The Festival provided insights into what it is like to live with a range of mental health challenges and boosted the confidence of those who had personal experience of the issues being addressed. Interestingly, visitors with lived experiences also talked about being able to sympathise more with health



professionals having heard their personal accounts of working in this area.

The Festival clearly shifted visitors' perceptions of the work of the IoPPN. In particular, they expressed surprise at the creativity of the IoPPN's approach; the involvement of those with lived experience in research; how practical much of its work is – for example in developing progressive treatments and therapies – and how welcoming, informal and community-focused it is.

Health professionals and students said that the Festival had enabled them to have greater empathy with service users. Many have also been inspired to incorporate arts and creative practices into their own research or teaching. Artists similarly spoke of the impact on their creative practice, reflecting on how they might incorporate the ideas and approaches they had encountered into a range of art forms, including landscape architecture and theatrical practice. Audiences talked about the impact on their personal behaviour, reporting a desire to talk more openly about mental health, to be more patient with people experiencing mental health issues, to try to reduce stigma and to volunteer to work with vulnerable groups. The majority of workshop participants, whether attending from professional or personal interest, expressed a desire to continue with the creative practices they had learned and explored for their own wellbeing.

In total, there were over 7,000 visits to *Arts in Mind Festival* events at Denmark Hill, with some installations and exhibits remaining in place for up to six months after the Festival week. The high approval ratings and positive comments from the audiences who attended demonstrated that the Festival achieved its aims of enhancing understanding of the mind, the brain and mental health and of connecting the work of the IoPPN with communities across the capital and beyond.

Photo of #MagicCarpet event - Alex Lloyd on behalf of King's College London

Postscript

The *Arts in Mind Festival* has both inspired and energised. It has brought together educators, researchers and artists to produce work that will have an enduring legacy, not only at the Institute of Psychiatry, Psychology & Neuroscience (IoPPN), but far beyond: it will influence how people think about art, about science and about how the two domains inter-relate.

The Festival has produced some beautiful and thought-provoking works and experiences that have left memorable impressions. It demonstrated that collaborations between scientists and artists can help us to understand more about both endeavours but, perhaps more importantly, has also helped to identify fertile grounds for new ventures, new collaborations and new discoveries.

The reasons why the future of arts-health and arts-science collaborations are so promising lie in the capacity for each discipline to offer contrasting perspectives on understanding the mind. It is clearly simplistic to characterise art as a creative enterprise or science as technical or procedural. Both art and science require creative and technical skills and knowledge to succeed. Both seek to further our understanding and to challenge our views of the world to advance knowledge.

On a fundamental level, these collaborations between artists and scientists have led to new ideas, new ways of understanding and (I believe) some new friendships. We are proud at the IoPPN, at King's and across our partner NHS Trusts to have set the path for future work, future collaborations and future festivals in this exciting and progressive venture. We expect this Festival to have a legacy across research and education at the IoPPN, and we very much plan to establish concrete ways to continue the *Arts in Mind* work into the future. This is sound business for the IoPPN. Our scientific future depends on identifying new ways of understanding the mind and approaching mental health. As educators, we recognise that our students also benefit from engaging with diverse ways of thinking and approaching their studies, and also from a broader, more rounded, interdisciplinary experience.

Work at the intersection of science, health and arts is beginning to flourish. There is excitement and growing interest in developing a framework for understanding how we can generate more and more productive collaborations between the different fields. And there is growing recognition of the significance of this work in generating new interventions, new ideas and better public understanding of the brain, the mind and mental health. These collaborations have a promising future and the *Arts in Mind Festival* will continue to lead that work in mental health and science. It has been a privilege to host an event that is already being seen as a staging-post in our discipline's future.



Professor Patrick Leman
Dean of Education, IoPPN



Photo of *Losing One's Sense of Self*
mind map installation - Alex Lloyd
on behalf of King's College London

Acknowledgments

Our thanks go to all of those who participated in the *Arts in Mind Festival*: staff, students, researchers, artists and to all our visitors who helped to make the week of events and exhibitions such a vibrant and inspiring festival of ideas.

We also gratefully acknowledge the essential support from many others who have worked to develop ideas and turn the Festival into reality over many months. It is, of course, always unwise to single out individuals when an event such as this has relied on so many. However, even so, we must thank Katherine Bond, Sophie Branscombe, Kate Dunton, Alison Duthie and Leanne Hammacott from the university's central Culture team, who provided vital support since the project's inception and shaped an early idea into reality. Anna Kolliakou, Knowledge Exchange Associate for Culture at IoPPN, was also instrumental in realising the initial vision. Jolanta Zanelli, Louise Pratt, Abigail Russell, Hannah Warren, Robin Maginn and Elliot Wright provided tireless support from within the IoPPN with financial and communications expertise, and Steve Shemilt and David Sherrin provided invaluable operations assistance. Finally, Ruth Garde brought vast knowledge, experience and creative energy to the project as Festival Producer. Of course, this is by no means an exhaustive list and to write one would not only be close to impossible, it would also perhaps detract from the sense in which the Festival was, undoubtedly, a truly collaborative venture.

Professor Patrick Leman
Dean of Education, IoPPN

Professor Anthony David
Vice-Dean, Academic Psychiatry, IoPPN

Photo (below) of the #MagicCarpet
tapestry - Alex Lloyd on behalf of
King's College London

Photo (right) of Chromotrope
- Alex Lloyd on behalf of King's
College London



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