



Repositioning the Arts in Our Lives

**Keynote speech given at the launch of
The Legal Forecast Creative
26 March 2019**

**The Hon Justice A Philippides
Court of Appeal**

Distinguished guests, ladies and gentlemen –

I acknowledge the traditional owners of the land on which we gather, the Turrabul people and the Yuggera people, and pay my respects to their elders, past and present, and to the community today. In doing so, I acknowledge the central importance of indigenous culture with its continuous 60,000 year connection to the land and waters of Australia.

Tonight, that continuous connection has a tangible presence in the beautiful performance by William Barton, an internationally acclaimed virtuoso of the didgeridoo. William showcased this amazing instrument on the international stage, only a few weeks ago, at Westminster Abbey during the Commonwealth Day service, which was attended by the Royal family.

This is not the first time the wondrous sound of William's virtuoso didgeridoo playing has been heard at a function in this Law Complex building, he has performed in the foyer area and the courtyard in front of the building. But it is the first time, it has been heard *inside* the Banco Court, and a historic first for our State Court. William has been joined by his mother, Aunty Delmae Barton, an outstanding singer and poet and their joint performance of music and poetry has been very moving and a privilege to hear. This first is thus an especially historical moment and a memorable experience for the great many young lawyers and law students who are present tonight.



Repositioning the Arts in Our Lives
26 March 2019

Indigenous cultures have always valued the vital importance of song, music, dance and other art forms as an integral part of the life force of their community. Indeed, all ancient cultures give such forms of expression pre-eminence. Perhaps, in our modern societies, we have lost sight of the central role of “the Arts”, as we call the creative expressions of song, music, theatre, dance and other visual and performance art forms, in our everyday life. However, in our high tech, high speed world, dominated by a fascination with IT, algorithms and artificial intelligence, the Arts still continue to provide a way to “relearn” what it is to be human.

Tonight, I want to talk about the Arts as an essential part of our lives, our interactions with each other and our coherence as a society; in short, about repositioning the Arts in our lives.

The Legal Forecast Creative

Before I do so, I want to say something about how I came to be involved in this initiative of The Legal Forecast, and something about the young people who have driven it. Two amazing young lawyers, Alice Chester and Daniel Trigger approached me with an idea of empowering young lawyers through music by the formation of a musical group. That idea grew into the concept of a law orchestra and they formed a committee with members of TLF, with the concept evolving into a broader discussion about incorporating a wider Arts engagement. Alice, Daniel and the other young lawyers on the committee, together with The Legal Forecast, have worked hard to see this concept come to fruition as part *TLF Creative*. The committee behind *TLF Creative* is a focused and inspirational team. They bring a commitment to this project which establishes it as a genuinely authentic initiative. It has been an absolute pleasure to have been a part of their vision to reposition the Arts in the lives of law students and young lawyers. The aims of *TLF Creative* are multilayered – to provide an opportunity for regular creative engagement with others in an inclusive and supportive environment outside the workplace; to combat isolation and mental health issues; to do so in a self-empowering and authentic way; and to provide an opportunity to have fun!



Repositioning the Arts in Our Lives
26 March 2019

The initiative launched tonight addresses a pressing need. Young lawyers enter a legal landscape that demands a great deal from them. The workload can be unrelenting, with young lawyers often working very long hours with little time or energy for anything outside of work. It is unsurprising that there is so much discussion about what should be done to better manage workloads and to deal with the isolation and loneliness associated with work pressures among young lawyers. A recent *Australian Loneliness Report*, led by the Australian Psychological Society and Swinburne University of Technology,¹ has highlighted the extent of the problem of loneliness and social isolation among young people as a whole. They are very real problems with serious health implications.² Being connected to online friends cannot replace the richness and pleasure of face to face engagement.

The working environment in which many young lawyers operate can also be a pressurised one, with anxiety and stress being a common experience. Mental health issues are now being acknowledged and spoken about more openly in the community as a whole, as well as in the professions, including in the legal profession. Ironically, while the professional training young lawyers receive equips them to be good lawyers, little has been done to equip them to be mentally fit for the challenging roles that they will take on.

Simply being told, as you go forward into the profession, to remember to look after yourself can seem like no more than a platitude.³ And this is also where the initiative we are celebrating tonight comes into its own and is truly inspiring. This initiative helps to fill a void by creating a positive and tangible opportunity to do something – to take action and choose empowerment by connecting with each other to bring the healing, reflective and insightful powers of the Arts into everyday life through regular social engagement.

The importance of the Arts

In discussing the importance of repositioning the Arts in our lives, I want to highlight how creative expression has served society on many levels and, importantly, has nurtured a connectivity that is at the heart of a healthy society and the individuals within it. I want to start by providing some historical context to the role of the Arts in everyday life.

The Arts as a medium for accessing and maintaining memory

For the ancient civilisations, there was a close connection between orality, storytelling and song. In ancient cultures, cultural memory ruled every facet of life, and memory was expressed through orality. It was through memory, transmitted orally, that knowledge was preserved and passed from generation to generation. In *The Memory Code*, Lynne Kelly compares the similarities in the oral cultures of the ancient Greeks and the indigenous peoples of Australia in the role played by memory.⁴ Before writing replaced orality, memorising and the various techniques used to embed memory played a crucial role in the transmitting of wisdom.⁵ Singing and chanting through formulaic means were methods by which traditions, laws and knowledge were preserved and disseminated. This memorised learning was the equivalent of modern day information retrieval.⁶

The central importance of oral communication in both the cultural and intellectual life of Athens continued into Hellenic times.⁷ For the ancient Greeks, memory was personified by the goddess Mnemosyne. She was one of the Titans, an ancient group of gods that ruled before the Olympians. She was the daughter of Ouranos (heaven) and Gaia (earth). The ancient Greek playwright Aeschylus called Mnemosyne the “mother of all wisdom”.⁸ An ancient hymn addressed to Mnemosyne acknowledged that “everything is worn and weathered away by time, whereas time never ages, but remains immortal because of memory”.⁹

The Arts and the Muses - the Arts as divine inspiration

The Arts are a potent medium for accessing memory, individual, collective and cultural, and, in turn, the Arts are also the repository of that memory. The importance for the ancient Greeks of the connection between memory and knowledge and artistic expression is reflected in the fact that Mnemosyne was the mother of the nine Muses. These goddesses were the patrons of the poets of the oral tradition. The Muses were the embodiment and patrons of performed, metrical speech. They came to be associated with specific areas of knowledge: Calliope (epic poetry); Polyhymnia (sacred poetry); Euterpe (lyric poetry); Melpomene (tragedy); Thalia (comedy and pastoral poetry); Terpsichore (dancing); Erato (love poetry); Clio (history); and Ourania (astronomy).

There are many words associated with the Arts that are derived from the ancient Greek word *mousai*, as the Muses were known. From the Greek word *mousike*, meaning the art of the Muses, we have the word music. The word museum is derived from *musaion*, a shrine to the Muses, and became associated with a place where knowledge was publicly displayed.

Poetry is a particularly potent form of artistic expression for oral cultures,. As Patricia Almarcegui, a Spanish author and lecturer in comparative literature, explains, poetry is intimately linked to memory: “Rhyme, rhythm, repetitions, refrains, cadenzas, enumerations, climaxes and anti-climaxes were some of the melodic formulas inherent to the genre, but also absolutely necessary for its transmission”.¹⁰ We may say the same about music. Song and poetry are an excellent medium for preservation of knowledge – their sonorous elements are anchored in memory.

The great poems the *Iliad* and the *Odyssey* were initially oral performances, in the form of epic poetry, that were sung. In fact, Homer’s word for poet is *aoidos*, meaning singer. Homer’s genius, as Daniel Boorstin explains, was in transforming the practice of performing songs of short duration into a connected great epic with a grander purpose,

a larger theme and a complicated structure.¹¹ Poetry was also the medium used by Solon, who was not only a poet but a great “law giver”. Solon’s laws were reputedly disseminated through recitations of his poetry. And the histories of Herodotus were divided by later editors into nine books, named after the nine Muses and their initial form of delivery was by public performance.¹²

The British critic George Steiner considered art, like certain kinds of religious and metaphysical experience, is “the most ‘ingressive’, transformative summons available to human experiencing”.¹³ The religious, spiritual and metaphysical parallel of a “summons” is particularly interesting, given the invocation of the Muses over the ages as a source of divine inspiration. Both of Homer’s epics commence with an invocation of the Muse. *The Iliad* begins with “Sing, goddess, of the anger of Achilles son of Peleus, that accursed anger, which brought the Greeks endless sufferings”.¹⁴ Similarly, the *Odyssey* commences with “Tell me, Muse, the story of that resourceful man who was driven to wander far and wide after he sacked the holy citadel of Troy”.¹⁵

There were, of course, as Alastair Blanchard, the acclaimed Professor of Classics, has explained, distinct advantages for the poet in co-opting the divine and positioning oneself as the mouthpiece of the Muse:¹⁶

“Part of the appeal of this idea is the added weight and authority it gave to the words of the poet. In a world in which Greek poets competed with rival historians and philosophers to offer an explanation of the ‘truth’ of the world, it was an added benefit to have the goddesses ... on your side. It is a game that we still like to play.”

For the ancient poets, the Muse also represented the elusive nature of the creative process. It has been observed that “whatever else the Muses stand for they symbolise the poet’s feeling of independence from the external, they are personifications of his inspiration”.¹⁷ Blanchard identifies the utility of the myth of the Muse in accommodating “one of the great anxieties about the creative process: its inexplicability. Why is genius

so hard to replicate? No matter how hard you push a young musician, you can't turn them into Mozart".¹⁸ As he remarks:¹⁹

"There is a contingency at the heart of creativity that is deeply unsettling. Artists often seem dumbfounded when trying to explain the origins of their ideas or techniques... ultimately none of our explanations can account for that moment when the Arts speak to us with that sense of transcendent authority, when they allow us to see clearly what had previously only been sketchy, when they allow us to converse with the divine".

The Arts as a medium for exploration of self and society

As lawyers, we are concerned with rational decision making, but being human is about an amalgam of the rational and that which sits beyond the rational and speaks to our experience of life through our emotions, states of mind and feelings. The Arts engage more than our rational mind. The arts engages our imagination, empathy and compassion, our inner dialogues, our spirit; in short, what it is to be human. The Arts are concerned with investigating the inner self and with understanding the emotional and psychological dimension of being human.

The Arts are able to elicit very powerful responses. That was one of the reasons why Plato took the view, in *The Republic* (in which he envisaged an ideal state of governance), that the poets needed to be heavily censored. Poetry, Plato observed, "wakens and encourages and strengthens the lower elements of the mind".²⁰ It was a medium for accessing that which was not rational, evoking thinking contrary to logic and encouraging a lack of self-restraint. The distinction made between the process of rational reasoning and the artistic process is a vexed one. But there is much that those in the professions, concerned as they are with rational processes, such as lawyers and doctors, can learn from the Arts about empathy and compassion that augment their professional capacities.²¹ And another reason for Plato's suspicion of the poets was their inclination to question and expose societal norms and what he saw as a potential for subversiveness.

In fact, Plato's arguments against the poets raise the very question of the validity of the Arts, including its authenticity, given its imitative nature, in addition to the unsettling consequences of probing underlying societal assumptions and attitudes. In a famous passage in Plato's *Laws*, a legislator of the city advises the messenger of the tragic poets who seek admittance to perform for the public. The response is revealing:²²

"... don't expect that we shall so readily allow you a stage, give you a public forum to bring fine-voiced actors to drown us out, and set you loose to harangue our women, children and population at large on the very practices that we ourselves discuss, but on which your claims are different, indeed usually contradictorily, to our own".

Antigone represents an example of the role played by poets in questioning and challenging societal norms. In *Antigone*, Sophocles explored the relationship between law and morality by asking whether civil disobedience may be justified in the face of an immoral or unjust law. Antigone's story is well known. Her two brothers die fighting on opposing sides in a bitter civil war. Antigone defies the King's edict forbidding the burial rites for the brother who has died opposing him. His body is to remain unattended on the battlefield, prey to vermin. Deprived of the holy rites, his spirit is condemned to finding no peace. Is Antigone right to defy the King's decree, as the mere law of a tyrannical ruler that transgresses a higher moral imperative, "the immutable unwritten laws of heaven"?²³ *Antigone* raises one of the most contested areas of jurisprudence – the overlap of the principles of morality and the concept of legality.

The ancient Greek poets understood that societal norms are not static. And they often undertook the role of explaining the plight of "the other"; of providing insight into and engendering empathy for "the other". *Antigone* is a work that has inspired generation upon generation and has been immensely influential.²⁴ *Antigone* raises not only the question of an unjust law, but also societal attitudes to gender. How can a mere woman dare to defy a king? How can a king give way to a woman?²⁵ The issue of gender and

the female perspective is powerfully portrayed in other plays of the ancients, as is the plight of servitude in, for example, *The Trojan Women*.²⁶

The Arts have forever been a medium for accessing moral imagination. Operatic classics have also served that role. Operas such as *Don Giovanni* and *Tosca* will always resonate because they explore the eternally relevant concept of the abuse of power. Picasso's famous *Guernica*, depicting the bombing of the Basque town, will always be a powerful expression of the piteous desolation of war. Goya's *Disasters of War* has been described as an exceptional insight into the slaughter that was to come from the mechanised conflict of the 20th century.²⁷

The Arts and wellbeing

In 2017, a report was published in the United Kingdom called *Creative Health: The Arts for Health and Wellbeing*. It was the result of comprehensive study by an all-party parliamentary group. The inquiry partnered with the National Alliance for Arts Health and Wellbeing, Kings College, London, the Royal Society for Public Health and Guy's and St Thomas' Charity. The report identified three key messages:²⁸ first, the Arts can help keep us well, aid our recovery and support longer lives better lived; second, the Arts can help meet major challenges facing health and social care, including loneliness and mental health; and third, the Arts can contribute to reducing costs in health services and social care. The report considered a wide range of evidence based sources of information on the impact of the Arts on health and wellbeing. The report also observed that proponents of the Arts in health have too often not made their case as well as they should have.²⁹

The report also identified the lack of recognition of the "potentially beneficial symbiosis between arts and health". That symbiotic relationship was understood in ancient times. The sanctuaries of healing of Asklepios were almost always adjacent to theatres, such as the very famous theatres at Epidaurus and Kos. Attention to the relationship between the mind and body was a specific focus of the sanctuary.³⁰

The power of music and well being

The art form of music, which is the focus of tonight's performances, was memorably described by Alphonse de Lamartine as "the literature of the heart; it commences where speech ends". Music energises, inspires and empowers; it soothes and calms, nourishes and consoles. It has been used across cultures throughout history in healing rituals.³¹ Sculptures depicting dance and musical instruments, such as the seven holed flute, have been recovered from the Indus Valley civilisation of the Mohenjo Daro period.³²

The sense of social inclusiveness that participation in musical groups, be it choirs, orchestras, ensembles or bands, promotes has been the subject of a great deal of research and literature, as has the healing powers of music. Interestingly, as long ago as 1859, Florence Nightingale described, in her diary, witnessing the way music was able to assist patients in the healing process.³³ Studies support music therapy as useful for a variety of medical conditions, including depression, autism, dementia, Alzheimer's, Parkinson's and anxiety disorders.³⁴ Music is used as part of post-operative recovery and pain management in hospitals.³⁵ There are studies evaluating the use of music and poetry in oncologic pain relief.³⁶

Research published in the *Proceedings of the National Academy of Science* suggests that music assists in improving language ability as much as, if not more than, reading.³⁷ Art therapists use visual media to assist in the verbalisation of trauma. Singing has been used as music therapy to assist those with aphasia to learn to speak again and is used to assist in treating speech defects.³⁸ Playing a musical instrument during the first decade of life has also been associated with higher intelligence, increasing the connectedness between the two hemispheres across the corpus callosum.³⁹



Valuing the Arts

Creativity, innovation and wellbeing go hand in hand.⁴⁰ The Arts serve us on so many levels. The Arts play a beneficial role in every aspect of society – contributing to its economic prosperity, promoting health,⁴¹ aiding in better educative outcomes, revitalizing communities, assisting in social care, highlighting injustice and promoting rehabilitation.⁴² But perhaps because the benefits of the Arts is that they reach an inner dimension, we can be slow to appreciate their true value and have failed to quantify the worth of the Arts to society as a whole and to us individually.

The Arts are not an after-thought or a luxury, but an essential part of the process of comprehending and dealing with life and our humanity. The Arts will always connect with us emotionally by capturing the essence of lived experience. The Arts will always have an important place in our society because there will always be those with the courage to challenge and hold up a mirror to society no matter how uncomfortable that may be for them or for others. The Arts remind us what it is to be human, and give us insight into the human condition. And, in that way, on a professional level, the Arts teach us how to be better professionals and better lawyers by better understanding others as well as better understanding ourselves.

Conclusion

Tonight's initiative provides an opportunity for you to do something positive for yourselves. This initiative of *TLF Creative* is a constructive way to be part of something wonderful that *connects* you to others and to find an opportunity to disconnect from work and workplace thoughts. It is an initiative that allows for mental space for something creative – to reposition the Arts in your life.

I wish to end as I began, in respectful recognition of all we have to learn from the culture of indigenous Australians – the first peoples of this land, who communicated through song, dance and storytelling and painting, and the oldest continuous culture on the



Repositioning the Arts in Our Lives
26 March 2019

Earth to do so. I know that *TLF Creative* will want to learn from and engage with that cultural richness. And, as we move forward as a nation, I say, in all that we do, “let us be one”.

In the Turrabul language – *Kunnar mallera ngalingi*.

In the Yuggera language – *Ngali yagarr ganarri*.



Repositioning the Arts in Our Lives
26 March 2019

- ¹ Swinburne University of Technology, 'New Australian research reveals health toll of increasing loneliness' (8 November 2018) available at: <http://www.swinburne.edu.au/news/latest-news/2018/11/new-australian-research-reveals-health-toll-of-increasing-loneliness.php>.
- ² Michelle Lim, 'Australian loneliness report' (8 November 2018) available at: <https://apo.org.au/node/202286>
- ³ Fortunately, there are now a number of insightful books that assist in a practical understanding of work pressures and mental health consequences, such as *The Wellness Doctrines* by Jerome Doraisamy. Importantly, Jerome's book helps young lawyers to understand that they need not feel alone in dealing with mental health issues. See Jerome Doraisamy, *The Wellness Doctrines* (The Wellness Doctrines, 2015).
- ⁴ See Lynne Kelly, *The Memory Code: The Secrets of Stonehenge, Easter Island, and Other Ancient Monuments* (Pegasus Books Ltd, 2017) 18-23.
- ⁵ See Patrick Nunn, *The Edge of Memory* (Bloomsbury Publishing, 2018).
- ⁶ Nicholas Carr, *The Oral World vs. the Written Word* (18 June 2010); see Eric Havelock, *Preface to Plato* (Harvard University Press, 1963).
- ⁷ See Eric Havelock, *Preface to Plato* (Harvard University Press, 1963).
- ⁸ Aeschylus, *Prometheus Bound*, as translated by Ian Johnston, Vancouver Island University, available at https://edisciplinas.usp.br/pluginfile.php/2596054/mod_resource/content/1/PROMETHEUS%20BOUND%20BY%20AESCHYLLUS.pdf.
- ⁹ Philostratus, *A Life of Apollonius of Tyana I* (Loeb Classical Library, 1912) 14.
- ¹⁰ Patricia Almarcegui, 'Poetry and Memory: the Case of Iran' (2016) 23 *Quaderms de la Mediterrània* 125-130.
- ¹¹ Daniel J. Boorstin, *The Discoverers* (Vintage, 1985) 482.
- ¹² Julia Kindt, The Conversation, *Guide to the classics: The Histories, by Herodotus* (23 May 2016) available at: <https://theconversation.com/amp/guide-to-the-classics-the-histories-by-herodotus-53748>.
- ¹³ George Steiner, *Real Presences: Is there anything in what we say?* (London 1989), 142-143) in Karen Armstrong, *A Short History of Myth* (Edinburgh, 2005) 154.
- ¹⁴ Homer, *The Iliad*, as translated by E. V. Rieu and revised by Peter Jones and D.C.H. Rieu (Penguin Books Ltd, 2003) 4.
- ¹⁵ Homer, *The Odyssey*, as translated by E. V. Rieu and revised by D.C.H. Rieu (Penguin Books Ltd, 2003) 3.
- ¹⁶ Alastair Blanchard, The Conversation, *Conversing with the divine – why we still need our muses* (13 February 2015) available at: <https://theconversation.com/conversing-with-the-divine-why-we-still-need-our-muses-37051>.
- ¹⁷ Juraj Franek, *Invocations of the Muse in Homer and Hesiod: A Cognitive Approach* (2018) 52 *Anticithon* 1-22, 15 citing Penelope Murray, 'Poetic Inspiration in Early Greece' (1981) *Journal of Hellenic Studies* 87, 101.
- ¹⁸ Alastair Blanchard, The Conversation, *Conversing with the divine – why we still need our muses* (13 February 2015) available at: <https://theconversation.com/conversing-with-the-divine-why-we-still-need-our-muses-37051>.
- ¹⁹ Alastair Blanchard, The Conversation, *Conversing with the divine – why we still need our muses* (13 February 2015) available at: <https://theconversation.com/conversing-with-the-divine-why-we-still-need-our-muses-37051>.
- ²⁰ Plato, *The Republic*, as translated by E. V. Rieu (Penguin Books Ltd, 2nd ed, 1955) 435.



Repositioning the Arts in Our Lives
26 March 2019

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- 21 Heather Gaunt, ArtsHub, *Teaching doctors empathy through art* (9 January 2017) available at: <https://www.artshub.com.au/education/news-article/features/arts-education/heather-gaunt/teaching-doctors-empathy-through-art-252937>. See also Heather Gaunt, *Medicine and the arts: Using visual art to develop observation skills and empathy in medical and dental student* (2012) 11 University of Melbourne Collections 37; Diana Omigie, 'Music and literature: are there shared empathy and predictive mechanisms underlying their affective impact?' (2015) 6 *Front Psychol* 1250.
- 22 Susan Sauvé Meyer, 'Legislation as a Tragedy: On Plato's *Laws* VII, 817B-D' in Pierre Destree and Fritz-Gregor Herrmann (eds) *Plato and the Poets* (IDC Publishers, 2011) 388.
- 23 See J. M. Kelly, *A Short History of Western Thought* (Clarendon Press, 1992) 20.
- 24 George Steiner, *Antigones* (Oxford University Press, 1986); Sophocles, *Antigone*, translated by E.F. Watling (Penguin Books Ltd, 2015).
- 25 The clash of opinions as to a woman's role is revealed early in the play, when Antigone's seeks help to bury her brother from her sister, Ismene, and is met by the response: "And do what he [the King] has forbidden! We are only women, We cannot fight with men Antigone!", and in Antigone's own fierce reply, "If that is what you think, I should not want you".
- 26 Euripides, *The Trojan Women of Euripides*, as translated by Gilbert Murray (Watchmaker Publishing, 2010).
- 27 Robert Hughes, *Goya* (Knopf, 2006).
- 28 All-Party Parliamentary Group (APPG), 'Creative Health: The Arts for Health and Wellbeing' (July 2017) available at: <https://www.instituteforcreativehealth.org.au/research/creative-health-arts-health-and-wellbeing>, 4.
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- 32 Charles Kahn, *World History: Societies of the Past* (Portage & Main Press, 2005) 11.
- 33 Florence Nightingale, *Notes on Nursing* (J.B. Lippincott Company, 1946).
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- 35 Demetrios N. Moris and Dimitrios Linos, 'Music meets surgery: two sides to the art of "healing"' (2013) 27 *Surgical Endoscopy* 719-723.
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Repositioning the Arts in Our Lives
26 March 2019

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- ³⁹ See Anita Collins, *Neuroscience and Music Education* webpage available at: <http://www.anitacollinsmusic.com/neuroandmused/>; Greta Bradman, Limelight, '*Music + Your Brain = Fireworks*' (April 2019) 24.
- ⁴⁰ See the Australian Council for the Arts webpage, available at: <https://australiacouncil.gov.au/research/connecting-australians/>; Creative Partnerships Australia, *Arts partnerships in Queensland are thriving and we captured it*, 11 March 2019, available at: '<https://www.creativepartnershipsaustralia.org.au/news-blog/arts-partnerships-in-queensland-are-thriving-and-we-captured-it/>'.
- ⁴¹ ArtsQueensland, *Art, health and wellbeing* (7 April 2017) available at: <https://www.arts.qld.gov.au/aq-blog/art-health-and-wellbeing>.
- ⁴² See Canal & River Trust, *Super Slow Way* (28 November 2018) available at: <https://canalrivertrust.org.uk/enjoy-the-waterways/waterway-arts/super-slow-way>; New South Wales Government (Ministry of Health), 'NSW Health and the Arts Framework' (2016) available at: <https://www.health.nsw.gov.au/arts/Documents/nsw-health-and-the-arts-framework-report.pdf>; Alexis Frasz and Holly Sidford, Helicon Collaborative, 'Mapping the Landscape of Socially Engaged Artistic Practice' (September 2017) available at: http://artmakingchange.org/wp-content/uploads/2017/09/Mapping_the_Landscape_of_Socially_Engaged_Artistic_Practice_Sep2017.pdf.