**Hartley, Sarah:** Welcome to this pandemic can be on podcast today I’m talking with Victoria Tischler and Errol Francis about their project culture box.

**Hartley, Sarah:** This is an arts and humanities research project designed to promote social interaction and public health through the arts in the time of Covid 19.

**Hartley, Sarah:** So just to get started, perhaps, each of you could take turns to tell us about your background and about previous projects that might have led to culture box.

**Tischler, Victoria:** Errol and I have known each other for for some years, and we both have a sort of shared history of working in in in the mental health field.

**Tischler, Victoria:** And we have worked together on a number of projects which is sort of develops thinking around culture box, so one of those was called the imagination cafe.

**Tischler, Victoria:** That was a pop up installation, which was designed for people living with dementia to show case creative approaches to people living with dementia and people who worked in care homes and families supporters.

**Tischler, Victoria:** And that toured across different parts of the UK so Errol and I collaborated on that that was really successful in terms of the format and in terms of using the arts and humanities, to open up conversations about dementia, not just two people living with dementia and people working alongside people with dementia, but also to the general public.

**Tischler, Victoria:** Somehow the arts created a a safe space to talk about a you know, a difficult condition and a condition that many people fear.

**Tischler, Victoria:** And so, so yeah it's some of that that combine different sensory elements as well, so, as well as having creative activities that were participated and interactive it also included food and drink, so there was a very sort of social aspect to to the installation as well.

**Tischler, Victoria:** And yeah then we developed other programs, which were more specifically, looking at the cultural officer people from different communities, particularly people from black and Asian communities.

**Tischler, Victoria:** So maybe Errol can tell you a bit more about that.

**Errol Francis:** Yeah I can do that Victoria um yeah just to say in terms of background that.

**Errol Francis:** We be before culture box and we had other collaborations and in fact Victoria, and I both worked in the health service in the same part of the country unbeknown to each other many years ago and the reason why I mentioned, this is because health and social care is a strong part of these offs in the way I work, and I think in terms of Victoria background in working for the NHS and particularly working with disadvantaged communities, so when we did finally made it was to collaborate on the anxiety arts festival, I was head of arts at the mental health foundation and we worked on a really big program which was exploring anxiety, the experience of anxiety through through the arts.

**Errol Francis:** We then worked on other arts programs called acting out that was in Nottingham and hysteria that was in London in 2018.

**Errol Francis:** And as Victoria says yeah we worked, this is when I became director of culture and we worked on the imagination CAFE project, which was a touring show showcasing creative approaches to dementia care and that show was traveled from Mostyn in Wales to London and to Edinburgh and as Victoria said it was very multisensory in its approach to Art and engaging people. In terms of leading up to the culture box project and in 2019 now and we did a project called memory archives.

**Errol Francis:** And that was engaging black elders living with dementia, with an archival collection of the London metropolitan archives.

**Errol Francis:** And again, it was a multi sensory approach to actually animate the contents of the archive so that people who are not academics could actually engage with the material in terms of sound, touch, smell and and and the visual and and then.

**Errol Francis:** Shortly after of course 2019 the pandemic hit, and we were due to deliver another iteration of the memory archives.

**Errol Francis:** And this is where this culture box idea sort of started to develop actually we're still working on it and and to provide and cultural stimulation, to promote social interaction, but to do it remotely because that's was the safe way to do it and to use boxes culture boxes and boxes which I know that the podcast is audio but for your benefit this, this is actually one of the Culture boxes for victoria's project, and so this concept of sending these deliveries and full of really interesting art commissions which we'll talk about later and physical activities and also links to online materials and resources and activities and and so that's what the culture box project is doing.

**Errol Francis**: And it's very important obviously during the time of pandemic to test out this remote way of engaging with people and to tackle questions around social isolation and also to promote public health awareness through cultural materials.

**Hartley, Sarah:** Thank you, so it seems that it seems that really obvious that culture box came into being, from that from that background, from it from your joint backgrounds.

**Hartley, Sarah:** But it also, I think, reflects The current situation in care home at the start of the of the pandemic, I wonder if you can just tell us a little bit about that situation.

**Tischler, Victoria:** yeah and, like many others, I guess, when the when the pandemic started Lots of my projects that have ground to a halt, and most of my research takes place in care homes or in hospitals with older people, so we weren't able to visit people in person.

**Tischler, Victoria:** And then around that time as the media highlighted the situation in care homes deteriorated massively and compared to the general population, you know, there was a Huge rate of mortality and care homes about 50% of care home deaths, pandemic related deaths in Europe in 2020 over six months period took place in care homes, so you know, there are a lot of there was a lot of mortality and care homes and within that those mortality rates people from black and Asian communities were were the hardest hit as well, and then we started getting information coming from care homes, as well as the the mortality that there were a lot of issues for people who had suddenly been stopped from having loved ones come and visit.

**Tischler, Victoria:** Contact with friends and relatives and also all those activities, which are often delivered in person by creative practitioners visiting musicians and artists, dance practitioners that come into care homes regularly all of those things stopped and we started to hear about people's mental health deteriorating in terms of people being low in mood feeling really isolated and then there's some idea of responsive behaviors which are when people with dementia, you know have have behaviors in response to adverse scenarios like being deprived of human contact and being confused being under stimulated so.

**Tischler, Victoria:** Yeah I thought, is there a way that we can somehow reach those people, but either by sending them things or by delivering digital content.

**Tischler, Victoria:** And I was aware that lots of my colleagues who work in the arts were delivering local or small scale interventions pivoting things online.

**Tischler, Victoria:** So there was also this idea that, as well as us developing our own materials for culture box, that we would collaborate with other people and provide them a platform for sharing their their digital offer more widely, so that that was the starting point really. To provide co designed creative activities which promotes social interaction between carehome residents and staff working with them to alleviate loneliness and isolation and also to try and alleviate responsive behaviors like I mentioned through posting activities or delivering digital materials and because of the the structure and frequency is quite important in terms of working with people living with dementia The The idea is that every week for 12 months during the pandemic and afterwards they would get this regular delivery of culture box materials. So we did a lot of co design work at the beginning to find out about what people's preferences well what things would work better than others, and that helped us shape and deliver the culture box materials.

**Hartley, Sarah:** So that, that's really nice description of what you're what you're doing with culture box, can you tell us a little bit about the research side, what is the research or the research questions around what works and doesn't work or, can you tell us a little bit about the research questions.

**Tischler, Victoria:** yeah so using a primarily qualitative methodology and we're using something called participatory action research.

**Tischler, Victoria:** And the reason why using that is because it's very dynamic and cyclical and intuitive because the guidance around social distancing and lockdown is a constantly changing and evolving by using participatory action research which has four different phases, and the first one is about planning and that that involves the co design and finding out more from our participants about what they're interested in and what their needs are then moving into action, and that is about the commissioning of artwork in the delivery of the physical culture boxes and the digital materials.

**Tischler, Victoria:** Then moving into evaluation so sort of testing what works and what doesn't work and then reflection, so in the reflection phase were constantly meeting as a team to use feedback that we're getting from participants in order to tweak things and change things and adapt so, for example, the public health material has had to change as the you know social distancing and other kind of dictates and guidance has changed around handwashing social distancing visiting care homes, etc.

**Hartley, Sarah:** So Errol you you showed me the box earlier which our listeners can't see, but just going to describe it, which is it looks bigger than a shoe box, but flatter, and i'm intrigued by these boxes, I really want to know what's in them. So tell us a little bit about the culture box how it is used and deliver it.

**Errol Francis**: Yes, yes, well, that the the size of the box is actually A4 and it's it's about, I think it's about, i'd say 50-70 millimeters deep and the reason why we came up with that size, was to do with the practicality of posting things and storage, at the user and so everything has to fit into this and, as you know them these go out monthly and these physical deliveries and then.

**Errol Francis:** So there is inside the box there's a mixture of you know, things like drawing exercises there's a whole series going on of trees, different trees, seasonal trees from different parts of the world and information about these trees and then drawing exercises that the participants can engage in.

**Errol Francis:** And that's an ongoing series, and then we have occasional quite substantial commissions with artists, so the the first one was a dance piece, and by a dancer and choreographer called Akeim Toussaint Buck and he did he did a really interesting piece, which was he performs this piece wearing a face mask and really expresses a lot of emotion, through his physical movements, which I think is a really interesting thing to do, you know where face masks actually obscures people's identity and their emotions and and so that that was the the the we kicked off with that Commission.

**Errol Francis:** So Martin Jordan is the artist who has produced the the trees that series of trees, which an ongoing series with the exercises and then there's a Ghanaian artist called Larry Amponsah and he is developing a game, it's loosely based around Ludo but Ludo has a long history, actually didn't actually originated in Europe in and it originated in India and and so he and he coming from a guy named background there actually is a version of Ludo where they call it Ludo in Ghana and what's interesting about the game is that it has this idea of a journey, departing from a location to somewhere else and People can actually for people can pay play this game and we actually think that this could be a really interesting activity, not only for an 4xercise you know the social interaction, but actually as a kind of exercise in and memory, because and there's this opportunity to actually recall things or to put your personal stamp on it on a journey, as it were, because the game is a transition through and a kind of fictional space so that's a really interesting Commission that is being developed.

**Errol Francis:** And another one is with a theater maker called Arti Prashar and she's doing a an amazing multi sensory piece that will involve people engaging with music and with movement and with dramatic material that she has developed for the participants. I should mention that and in each care home, there are five diodes and you know doubles of people who engaged with the material so in the box there's five sets of these the physical activities and then we're using QR codes, so that people can easily access the the online material so so that's that's how the contents are working, then we we do include in the box also public health material probably have guidance and other activities from other participants like.

**Errol Francis:** We have Public Health specialist and and there's NAPA and there's Drawing Life as well and Live Music Life have also developed pandemic responsive material so as Victoria said we use sort of collaborating with partners to actually use materials that we know, has been successful.

**Hartley, Sarah**: That's amazing.

**Tischler, Victoria:** Just to mention the branding on the boxes as well, because that that came out of a Co design process at the beginning, so we worked with a branding company, who came up with a logo.

**Tischler, Victoria:** Based on some of the discussions that we had with people living with dementia and people who worked in care homes so even sort of that that branding which comes in different kind of color ways that that's all part of the co design process as well, and the idea is that, for it to be recognizable to the participants when they receive their package every week, whether it be through the post or digital.

**Hartley, Sarah:** So the culture box, the boxes themselves, almost are like an aladdin's lamp you like you've got all this, all these cultural materials put in a tiny box. How challenging has it been to think about how to bring culture, these culture materials and put them in a in a box.

**Errol Francis:** So really good question, I mean I should say that um you know I think when you do, you will, one never actually does anything that's completely new actually it's always based on previous experience and I actually think that I didn't think this at the time, but now that you asked the question, I actually think that this kind of because i'm my my i'm trained as a photographer and I worked with museums and now, and so the idea of archive boxes and you know, like storage of Cultural materials, I think, is always in the back of my was kind of in the back of my head, that if you think about this as a As an archive, you know as an archive if you were storing things in a you know, in a museum or gallery and how would you do that practically.

**Errol Francis:** And I mean i'm in my my studio right now, and I have lots of things in archive boxes and that I store, the images and so the idea is that it became sort of game about miniaturization you know how could you, put in in this box things that would be stimulating but they're quite small and and you know so, but once but they kind of expand when people engage with it, so when people have done the drawings that they're not limited by the size of the box and and I think when you log on to and, I should say, actually, that some of the care homes who don't have digital resources we've supplied them with them ipads.

**Errol Francis:** So there is a sense of when you click on to something and it kind of expands and you can go into a different space, you know, like a video or online material so that was, I think that really the the idea of an archive, Is what this was loosely sort of.

**Tischler, Victoria:** yeah to add to that, I worked with our private collections before as well and i've worked on a couple of projects with people with dementia, where we've presented materials, using a box or using a suitcase and there's something about arousing curiosity, when you see a box you wonder what's in it and there's the big reveal when it opens and this idea that you can Then use your agency to choose things from the box, rather than to be presented with one activity, one of the issues in care homes is people often expected to work as part of a group and they don't have a lot of choice about what they can and can't access.

**Tischler, Victoria:** And I think there's also that universal idea of receiving something like a gift in the post, you know which is That which you have to unwrap and there's that sense of anticipation about what will be in there and that we're providing something That is likely to be pleasurable or interesting or stimulating in some way for people who are feeling really remote and and cut off from the rest of society, especially during the pandemic.

**Hartley, Sarah:** I felt that curiosity looking at your website, I was dying to know what was inside the boxes and I couldn't couldn't access it up, so I can I can appreciate that anticipation.

**Tischler, Victoria:** Without to make at the end of the project, when all the data has been analyzed what going to make everything freely available.

**Tischler, Victoria:** As Errol said we're working with NAPA, who are the National Activity Providers Association, and they represent all activity coordinators so most care homes, will have an activity coordinator, whose role is to provide Interesting activities, including creative activities, to people in care homes and they have over 3000 members so that's given us a really great national REACH into care homes that perhaps you wouldn't have been able to work with because they're based in you know remote geographical parts of the country where Where we can't go and that's been a real opportunity about working remotely that we can work with people all over the country and not just you know you know proximity of where we are physically.

**Errol Francis:** And just one other thing Sarah to add to this is about Safety and that we did consider when the design of this and the issue about infection and and and and Hygiene and so the the other consideration with the box, the reason why it's not like the archive boxes that I use which are absorbent is that they do a cleaner ball, and so the activities are on laminated sheets that can be cleaned afterwards, so that was one of the considerations.

**Tischler, Victoria:** Yeah we had quite a lot of discussion about health and safety concerns during the co-design phase, and worked closely with that public health experts about what materials were suitable to send into care homes also working with people who were working in terms of what things we could couldn't send given away interested in different sensory materials, you know that there was a thought that maybe we could send edible items that at one point, but we ruled that out because of health and safety concerns.

**Tischler, Victoria:** And I just wanted to clarify to errol mentioned diode so That each diet is a is a person, a resident living with dementia, who is paired with a member of care home off So the idea is that they explore the culture box materials together it's not that the box is given to the resident and they're left to look at it, the idea is to work jointly and and that's the idea of promoting social interaction.

**Tischler, Victoria:** And we're just starting to analyze some of the data now and it's really interesting that you know staff are saying they finding out things they didn't know about the residents before through using These materials as a stimulus, so one example, using the Bayer Bob tree, which is one of our series of trees that by Martin Jordan that everyone mentioned.

**Tischler, Victoria:** You know participants who you know, maybe lived in in in in parts of the world where they about tree grows, you know and they talked about They start to talk about their life in those countries and the kind of foods that they eat there and Others the eucalyptus tree, for example, which is native to Australia, some of the participants who traveled to Australia started to talk about their time in Australia and again they promoted sort of learning new things about each other and building that relationship between people.

**Hartley, Sarah:** That's amazing. So the and from from what you've described the roots of the project and, and particularly the the methodological approach that you're taking obviously realize really heavily on collaboration, can you tell us a bit about how you develop those collaborations and how you maintain them.

**Tischler, Victoria**: Do you mean with the with our participants.

**Hartley, Sarah**: Well, it sounds like not just participants, but also with collaborators and supporters and partners.

**Tischler, Victoria**: yeah it's it's a busy project and we sort of split into different teams so errol works on the production side of the team who are responsible for the The commissioning and the production and the delivery of the Culture boxes and i'm part of the research team, as well as being the project lead so I kind of coordinate all of the research activities and there's a research assistant who keeps in contact with Research participants regularly people from the production team have been running extra creative sessions for members of staff who perhaps want a bit more input in terms of how they can engage with the materials, and one thing I think that's been really important is that we wanted to to really challenge and to To be quite proactive in progressive is the word I was looking for in terms of the creative materials that we're providing often there's a bit of a homogenous quality to the materials that are provided in care homes with this idea that you know One size fits all so we're really trying to challenge that and provide Different materials which may not be as familiar to the staff working with those materials so we a lot of time putting extra guidance together, which is sent out by the production team and then as well, providing these sessions, where People can have extra support if if they wish. So there's a lot of keeping in contact with people, one of the issues, the main issues around the research has been there's very high attrition in in care staff.

**Tischler, Victoria:** This is not just due to the pandemic, but there is a high turnover, I mean that's a whole another issue around remuneration and career structure or lack of for people who work in the social care sector so that's meant that we've you know this we've had to do some replacements in terms of on particularly care staff who are participating in the project.

**Tischler, Victoria:** And we've worked with our own networks are all might want to see more from the production team, but you know other organizations that we we've already been working with and reaching out to them and ask them if they'd like to to share their materials with us i've also had some contact with other project leads within the arts and humanities Research Council portfolio sharing materials as part of my project that have been designed for another pandemic responsive project, for example.

**Errol Francis:** yeah I mean I mean just to extend what Victoria said about you know the kind of homogeneity much force provided from the you know traditionally to people in this sector and as an artist and producer that one of the things i'm interested in is trying to push the range of the artistic and cultural stimulation that might be provided to people in that kind of setting and we have previous experience of it, and some of the products that I mentioned earlier, and that Victor and I have collaborated on like, the those festivals, and with the anxiety festival example we we worked with people who are in prison and in the acting out festival in Nottingham and we worked with patients in a special hospital and really brought music that they would not normally have experienced in those settings into the hospital.

**Errol Francis**: And so, with this with the commission's that we're doing and across arts, you know, as I mentioned, you know the dance piece visual art and theater it's really just trying to raise the raise the level of bit about what someone in a care home might enjoy or want to participate in or engage with, and I find that quite exciting really because I think that people in those settings get delivered with really you know mundane activities which tends to mean I think there's a bit of a similarity with hospitals, where people tend to think about occupational and what do they call it an occupational therapy therapy and rather than artistic simulation you know cultural simulation and that's what we're trying to raise the bar on actually.

**Tischler, Victoria**: I think some activity coordinators are very, very skilled highly skilled and very confident work in this area, but others less.

**Tischler, Victoria**: So, and some of the feedback we've had from those stuff participants is that its culture box has provided them with inspiration and for things to do and this kind of constant stream of new ideas which they really appreciated, particularly, particularly at a time when they've been so under pressure and have experienced the most horrendous things you know that it's something very positive that's coming into the care home and it's supporting them and helping them find out more about about their participants.

Tischler, Victoria: And we at baseline when we collected data about people's interests that was fed into the production, so you know we found out that some people were very proficient dancers, some people had worked with leather, you know, some people had worked with animals, you know, there was so much variety in terms of what people's experiences and interests were and we've tried to respond to that and I must say I was a bit concerned about Digital literacy and how well we'd be able to communicate with people in terms of collecting research data, but I mean i've been really pleasantly surprised, people have been responding really well, and I mean the staff is saying that because of lockdown people had if they wanted to speak to their friends and family they had to use things like facetime so whether it's because of that, you know the older people have gotten really comfortable with using these digital platforms.

**Tischler, Victoria:** Or, or whether I was just making you know the wrong assumption that people weren't able to engage, but I mean we're having really interesting in depth discussions with people via the zoom platform I mean it's not the same as communicating in person, but I would say we are building relationships and because we're carrying out a series of dialogic interviews we're trying to interview, the same people you know, so that we can kind of maintain that that that connection, and that relationship with people as we go through move through the project.

**Hartley, Sarah:** sounds like this is a really effective and engaged project, all the way through your participatory action research method and you've already told us a little bit about some of the responses I love the response around the trees and how this is opening up

New new spaces and new ideas and new experiences, but obviously the responses are really key right to the projects, how do you how do you collect those responses and can you give us a kind of broader sense of some of the learnings that you found.

**Tischler, Victoria:** yeah I mean I I were analyzing data at the moment and we're still collecting data, so I can't really give you any firm findings um.

**Tischler, Victoria:** But some of the things yeah we we've got this baseline survey that we carried out where we collected information about social networks responsive behaviors personal preferences in regard particularly to creative activities knowledge of the pandemic and associated regulations and then we're carrying out a series of dialogic interviews every three months.

**Tischler, Victoria:** On a subset of participants, so I should say we recruited about 89 people living with dementia across 40 different care homes at the beginning that's gone down to 33 just through primarily through staff attrition from the study and not not being able to replace the staff because, as I say, we're working with people in didoes so yeah but so we're analyzing we've got a huge amount of data to analyze in terms of the dialogic interviews, but I think some of the things that are coming out just through the preliminary analysis, are Particularly an interest in nature and the outside world now, you can kind of wonder about why people are more interested in that I mean.

**Tischler, Victoria:** Is it because they're interested in nature, anyway, or is it because they've been really deprived of the natural world during the pandemic but i've noticed on a number of the dialogic interviews that i've done People are gazing out the window and they start to tell me what they can see outside of the care home And and that's really interesting you know they start to talk about that and one woman started to talk about farming and that she used to live live and work on a farm In in in the Caribbean and she was a child, and so yeah nature and Also people seem to be responding more to the physical boxes that arrow showed you the tap you know that Is there something about the tactility and that there's something more immediate about the actual materials.

**Tischler, Victoria:** So we've had a really we've thought a lot about the digital materials and how to make those more engaging. So now we're developing More guidance, which goes out around them and Julian West who is a musician who's working with us on the project has done a sort of Talking head to camera to try and encourage people to access the digital materials as errol said we've provided people with ipads you know if that was a barrier.

**Tischler, Victoria:** But um yeah there seems to be something more about the the actual materials and this idea of building relationships and and finding new topics topics of conversation those things are coming out more as well.

**Tischler, Victoria:** In terms of public health information, interestingly, some people have said that because they work, for you know care homes that are owned by a private company they're not able to share information which is provided by a third party so we're thinking around how we can can get around that but some of those things have been The public health messaging which includes pictorial information, the people who feel more comfortable with that they've been putting that in people's rooms To as a reminder for people who have cognitive impairment about why they might need to be socially distant or why people are wearing masks and that kind of thing.

**Hartley, Sarah:** Is there anything is anything you feel that you would like to tell us about the project that we haven't discussed already. I felt the one I felt terrible I think a lot, there will be a lot of academics listen to this think your background is is particularly interesting and later later we found out you're a photographer. But that wasn't the so one of you can tell us a bit more about how you got into into the research field, perhaps from your more artistic reach you.

**Errol Francis:** yeah it's it's not a straight path actually but I must say this actually that just in terms of the relationship between art and health, so I was You know, as I said before, i've worked in the health service before i've always been interested in the arts and what happened actually in my last job in the NHS is that I did an art project with the patients, actually, so I was, I was working with it and I was working with a group of people, and this does have relevance to I think the present project because of the diversity angle, so my job was working with people who black and Asian people who are over represented in the mental health system and get a pretty bad deal from them, so I was running a service and I never felt actually when I was doing that job that that health care, you know the delivery of health Through Medical means was the whole way that we should be looking after people and and I started to bring arts activities into the hospital and I was just so impressed at the way that the patients responded to that in a way that none of the medical procedures, you know i'm not saying that the medical procedures were irrelevant, but they had their limit, and so that was really where it starts. You know this idea that the arts and health and You know how can work together actually and so after I went you know I did then go back to university I did a masters and I studied fine art and photography and then I did a PhD at ucl. Really that really then built up the kind of research part of my practice, although Victoria is the de facto researcher of this this project. I then What my job at the mental health foundation I was head of arts there, so it started to get into the research field, because you know the research and evaluation field, because if you do art projects in a health setting, then we need evidence we need outcomes and you know metrics to look at how it's gone.

**Errol Francis:** So that's how this you know the practices become more involved with with with universities, then that's when I started, and I hope that makes sense.

**Hartley, Sarah:** that's great. Yeah, Victoria I might as the same from you, how did you get you know, because your back your PhD I think in psychology is it?

**Tischler, Victoria:** Yeah, yeah

**Hartley, Sarah:** How did you get involved with the arts from psychology

**Tischler, Victoria:** yeah it's it's again it's kind of a bit of a bit of a it's not a straightforward story, but I think my interest in art i've always been interested in art and i've been quite creative but come from a quite a conventional scientific family who didn't really encourage me to be creative or didn't really think it was very important, but I remember when I was a student in Australia when I first went on a long stay psychiatric Ward I mean I felt completely out of my depth about how to interact with people and I noticed that, then that verbal communication sometimes was really limited and limiting and because of my own interest in art, you know I started to just do creative artistic activities and found that patients came and joined me and would create these really incredible images. And also that their behavior changed at the same time, you know that people who appeared agitated became really calm and I also found that by looking at their artwork with them that I could find out a lot more about them than simply asking them questions or you know, trying to talk so this idea that art was able to transcend language, I think has always been that's when it really that's where my interest really started, and I think at one point I am yeah I walked away from my academic career for a couple of years and worked in the arts and I remember at the time, people thought I was really foolish but, for me, I wanted to really understand more about working with artists and you know, and I think that's really enriched my academic practice because I have a very clear understanding about how artists work and the value of artistic work and have found in the you know, in the past sort of 10 years, this is this field of arts and health is opened up which didn't really exist before.

**Tischler, Victoria:** And there's now a really clear space for me in which to work and that junior scholars are interested in this work as well, and not necessarily people from my same academic discipline but people from the arts and humanities, want to come and do PhDs you know finding out working alongside Mental health issues, or you know, working with people living with dementia so it's a really interesting kind of confluence of my personal interest and my professional training, and now I found quite an interesting area in which to work. If I might come back just to the methodology for a moment, one of the things about participatory action research is about creating change as well and mobilizing change and i'm not sure that that's something that will be able to do within the project, I think, maybe that's a little bit too ambitious, but i'm i'm hoping that by working with some of the other projects in the in the wider pandemic and beyond team that project that maybe together we'll be able to to mobilize some change at a more strategic level, in terms of increased provision of these type of creative activities by demonstrating their their value and their benefits.

**Hartley, Sarah:** Brilliant, thank you for listening to this podcast featuring culture box. I encourage you to check out the project website is a visual feast that really demonstrates the collaborative roots of this of humanities project.