

CREATING HEALTHY COMMUNITIES: ARTS + PUBLIC HEALTH IN AMERICA

*A national initiative led by the University of Florida
Center for Arts in Medicine in partnership with ArtPlace America*

Working Group Proceedings October 31, 2018

*Creating Healthy Communities: Arts + Public Health in America
Research and Evidence: Third National Convening, University of Georgia, Athens, GA*



Acknowledgements

*We would like to extend our gratitude to all who
contributed to the success of this third working group, in particular:*

ArtPlace America

A2ru

The University of Georgia

Guo Qian and Dionne Blake

The University of Florida Center for Arts in Medicine Interdisciplinary Research Lab



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Introduction

Over the past several decades, evidence has mounted to demonstrate that the arts and culture have measurable impacts on health and wellbeing. Today, innovation is taking root at the intersections of arts and public health throughout the nation. *Creating Healthy Communities: Arts + Public Health in America* is a national initiative designed to accelerate this innovation to build healthy communities in alignment with national public health goals through strategic cross-sector collaboration, research and translation. Led by the University of Florida Center for Arts in Medicine, in partnership with ArtPlace America, the initiative engages a comprehensive agenda – including research, collaboration, publication and mass communication – to drive significant improvements in the health of American communities through evidence-based use of the arts.

The Creating Healthy Communities: Arts + Public Health in America initiative brings together artists, researchers, public health professionals, community builders, policy-makers and others in conversations around how the arts and culture can be used to improve health in the United States. Alongside convenings, a professional consortium, and network, the initiative is leading research that explores work being conducted at the intersections of the arts, community building and public health. With the overarching goal of building healthier communities through the arts, the *Creating Healthy Communities: Arts + Public Health in America* initiative is designed

to support the development of arts and public health as a field by highlighting current programs and best practices and by creating resources to advance best practices and the evidence base. Research findings and key points emerging from working group convenings will contribute to the development of relevant policy recommendations, publications, and an evidence-based framework for using the arts in public health.

Working Group #3: Focus on Research, Athens, GA, October 31, 2018

Each of the initiative's working group convenings is designed to examine the intersections of the arts, community building and public health from a unique perspective. This third convening of 36 invited participants focused on research. While the group of participants included a diverse array of practitioners and stakeholders, an intentional effort was made to include scholars with broad research experience and capacity. The working group examined the current practice models, evidence, and reviews of the literature, and then engaged in discussion targeted at developing strategies for strengthening the evidence base.

Graphic Recorder, Katherine Torrini (*Creative Catalyst*) captured, and illustrated the working group sessions on large boards throughout the day. Some of these images are found on the following pages of these proceedings.

10/31/19
Athens Georgia
Agenda

| | | |
|---------------|---|---|
| 9-9:35 | Performance, Welcome, Introductions, Overview | Jill Sonke, University of Florida Jamie Hand, ArtPlace America Marvin Parnes, a2ru Laurie Baefsky, University of Colorado |
| 9:35-10 | Performance | Adam Strauss, The Mushroom Curfe |
| 10:00 - 10:25 | Healthy Communities What is Evidence & What is Change? | Maria Rosario Jackson, Kresge Foundation, Arizona State University |
| 10:25 - 10:40 | Break | |
| 10:40 - 11:25 | Creating Healthy Communities: In Practice | Moderator: Jamie Hand, ArtPlace America Jeffrey Pufhal, University of Florida Lydia Clemmons, Clemmons Family Farm Alphonse Smith, Arts Council, New Orleans |
| 11:25 - 12:10 | Provocations and Discussion | Tasha Golden, University of Louisville Kelly Cornett, Centers For Disease Control |
| 11:25 - 12:10 | Creating Healthy Communities: | Moderator: Jill Sonke, University of Florida Ann Nicodernis, Metris Arts Consulting Stacey Springs, Brown University |
| 11:25 - 12:10 | Provocations and Discussion | Anita Chandra, RAND Corporation Samantha Francois, Tulane University |
| 12:10 - 12:30 | Sociometry Exercise | Moderator: Jamie Hand, ArtPlace America |
| 12:30 - 1:30 | Lunch | |
| 1:30 - 2:20 | Research Vision: Question #1 Discussion Groups | Moderator: Jill Sonke, University of Florida |
| 2:20 - 2:35 | Break | |
| 2:35 - 2:55 | Sociometry Exercise | Moderator: Laurie Baefsky, University of Colorado |
| 2:55 - 3:45 | Research Vision: Question #2 Discussion Groups | Moderator: Jill Sonke, University of Florida |
| 3:45 - 4:15 | Building the Agenda Mapping Priorities & Strategies | Moderator: Jill Sonke, University of Florida |
| 4:15 - 5:00 | Open Provocations, Discussion & Close | Jill Sonke, University of Florida Jamie Hand, ArtPlace America |

Participants

| | |
|---------------------------------|---|
| Laurie Baefsky | Associate Dean of Research, Collaboration, & Innovation University of Colorado, Denver |
| Jay Baruch | Associate Professor of Emergency Medicine Alpert Medical School at Brown University/Rhode Island Arts and Health |
| Jenny Baxley Lee | Senior Lecturer University of Florida Center for Arts in Medicine |
| Kimberlee Campbell-Smith | Operations Manager UF Center for Arts in Medicine |
| Anita Chandra | VP and Director, RAND Social and Economic Wellbeing RAND Corporation |
| Lydia Clemmons | Executive Director, A Sense of Place Project The Clemmons Family Farm |
| Kelly Cornett | Program Coordinator McKing Consulting Corporation Centers for Disease Control and Prevention (CDC) |
| Broderick Flannigan | Artist/Community Organizer Flannigans Portrait Studio |
| Samantha Francois | Assistant Professor Tulane University |
| Anne Gadwa Nicodemus | Principal & CEO Metris Arts Consulting |
| Jennifer Gardner | Program Manager Gehl Institute |
| Tasha Golden | Doctoral Researcher University of Louisville |
| Angela Hagaman | Operations Director East Tennessee State University, Center for Prescription Drug Abuse Prevention and Treatment |
| Jamie Hand | Director of Research Strategies ArtPlace America |
| Gabriel Harp | Research Director Alliance for the Arts in Research Universities (a2ru) / University of Michigan |
| Max Helgemo | Artist in Residence University of Florida Center for Arts in Medicine |
| Dawn Holoman | Behavioral Scientist Centers for Disease Control and Prevention (CDC) |
| Jenny Filipetti | Assistant Professor University of Colorado Denver |

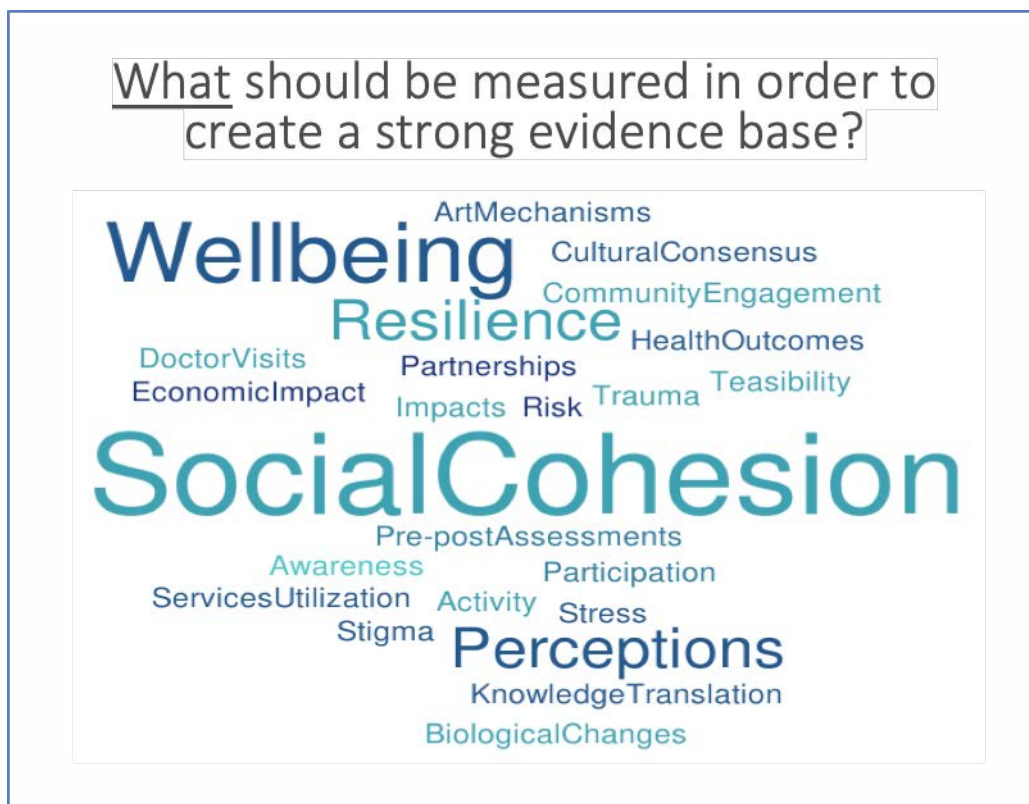
| | |
|-------------------------------|--|
| Michael Jenson | Assistant Vice Chancellor For Research University of Colorado Denver |
| Anthony Kolenic | Assistant Dean University of Florida College of the Arts |
| Steve Langan | Interim Director & Community Liaison, Medical Humanities University of Nebraska at Omaha |
| Bridget Madden | Events & Communications Coordinator University of Florida Center for Arts in Medicine |
| Alyson Maier | Program Assistant University of Florida Center for Arts in Medicine |
| Javier Neito | Dean College of Public Health and Human Sciences Oregon State University |
| Marvin G. Parnes | Interim Executive Director a2ru University of Michigan |
| Ginger Pesata | Researcher University of Florida Center for Arts in Medicine |
| Jeff Pufahl | Lecturer University of Florida Center for Arts in Medicine |
| María Rosario Jackson | Arizona State University Institute professor |
| Kelley Sams | Research Scholar University of Florida Center for Arts in Medicine |
| Andy Schulz | Dean College of Fine Arts, University of Arizona |
| Aphonse Smith | Place and Civic Design Director Arts Council of New Orleans |
| Sophia Sobko | PhD Student University of California Berkeley |
| Jill Sonke | Director University of Florida Center for Arts in Medicine |
| Stacey Springs | Investigator, Center for Evidence Synthesis in Health Brown University |
| Adam Strauss | Writer/Performer The Mushroom Cure |
| Heather Stuckey-Peyrot | Associate Professor of Medicine Penn State College of Medicine |
| Dawood H. Sultan | Associate Professor of Public Health and Center Director Mercer University |

Advance Data Collection

In advance of the working group, participants were asked to complete a five-question survey, bearing in mind that the focus of the dialogue in would be on how the evidence base for using the arts to enhance community/public health could be advanced, and that, among other things, arts-based health promotion programs address advocacy, awareness, prevention, stigma, health equity, health behavior change, self-efficacy, wellness and wellbeing. The questions were:

1. Can **consistent measures** be developed for assessing the effectiveness of the arts as an intervention strategy for health promotion?
2. **What** should be measured in order to create a strong evidence base?
Please consider specific indicators, outcomes, interventions, etc.
3. **How** could these things be measured?
Please consider specific research or evaluation designs or other approaches to measurement.
4. Is there anything else you would like us to know (barriers, challenges, specific successes or encouraging signals)?

Participants were also invited to upload relevant research or evaluation reports, assessment tools or other information. Responses to these questions were thematically analyzed and presented back to participants in large-format posters at the event. This data provided a starting point for discussions.



How could these things be measured?



Performance, Welcome, Introduction & Overview

Laurie Baefsky (University of Colorado) opened the day with a flute performance. She then put down her flute, looked at the 30+ participants gathered at the University of Georgia, and began to reflect on what brought us all here today. “Radical”, she stated, “This is the word that seems the most salient to describe the work we are doing. We are here to map the field and build a sector”.

“Looking around at this room, we see a group of people who, together, are creating a unique field”.

Jamie Hand (ArtPlace America) spoke about ArtPlace’s mission to support the use of arts and culture in community-based and place-based work. ArtPlace uses a Community Development Matrix to identify different sectors and actors in



Laurie Baefsky opens the workshop with a song, while Katherine Torrini begins the graphic report

Laurie explained that beginning the day with a musical performance was intentional, as the arts hold the body, mind and soul together, and we wanted to start the day holistically. She described art as a way to make meaning in our lives and bring our voices together in different spaces.

Marvin Parnes, the interim director of a2ru, gave a short introduction to the Alliance and its aims. He explained that the alliance is about arts integration and supporting ways to make the arts more responsive to human need. Marvin remarked,

communities and collaborations. Jamie highlighted that “part of our theory of change is that research should be applied.” Health as a field in the US has become increasingly broad. The Creating Healthy Communities: Arts + Public Health in America initiative was created to work on the intersection between the arts and health.

Jill Sonke (University of Florida) expressed her gratitude for everyone in the room and all of the individuals working to build the intersections of the arts and public health. Jill noted that thirty years ago,

the healthcare system in the US began integrating the arts to humanize medicine and healthcare, and now arts in health has become a strong field with arts programs in at least half of hospitals in the nation. Recently, there has been increased emphasis on wellbeing and on community health. Jill provided an overview of the Creating Healthy Communities: Art + Public Health in America initiative, which strives to identify and leverage work that is being done at the intersections of the arts and public health. "The University of Florida is leading the consolidation and examination of the work and sharing of best practices. Today, we will be looking at how we can

accelerate the field and advance the evidence base. This initiative, at its heart, is a translational project. We will strive to translate knowledge and research into practice and resources.

Participants Introductions. Participants introduced themselves by sharing their professional roles and affiliations, and by also sharing one word that described their "oxygen - what nourishes, feeds or drives them. We heard words like, music, mystery, coffee, connection, stories, dirt, love, nature, presence, water, voice, people, humanization, dissent, relationships, creation, dreaming, and attention.



Adam Strauss, comedian and actor, performed a part of his full-evening work, *The Mushroom Cure*. The show, currently playing off-Broadway in New York, is based on Adam's personal experience of exploring the use of psilocybin to treat his treatment-resistant obsessive-compulsive disorder (OCD). It demonstrates the power of theatre to facilitate dialogue and awareness of health issues, and to

ultimately impact policy. In discussion following his performance, Adam noted the power of empathy, citing that acceptance of gay marriage was found to be most strongly influenced by knowing someone who is gay. He sees the relationship that he creates with the audience as one of the values of this show, as it can provoke empathy and behavior change.



*Adam Strauss performs an excerpt from *The Mushroom Cure**

Healthy Communities: What is Evidence and What is Change?



Marie Rosario Jackson discusses how change and the success of arts interventions can be measured

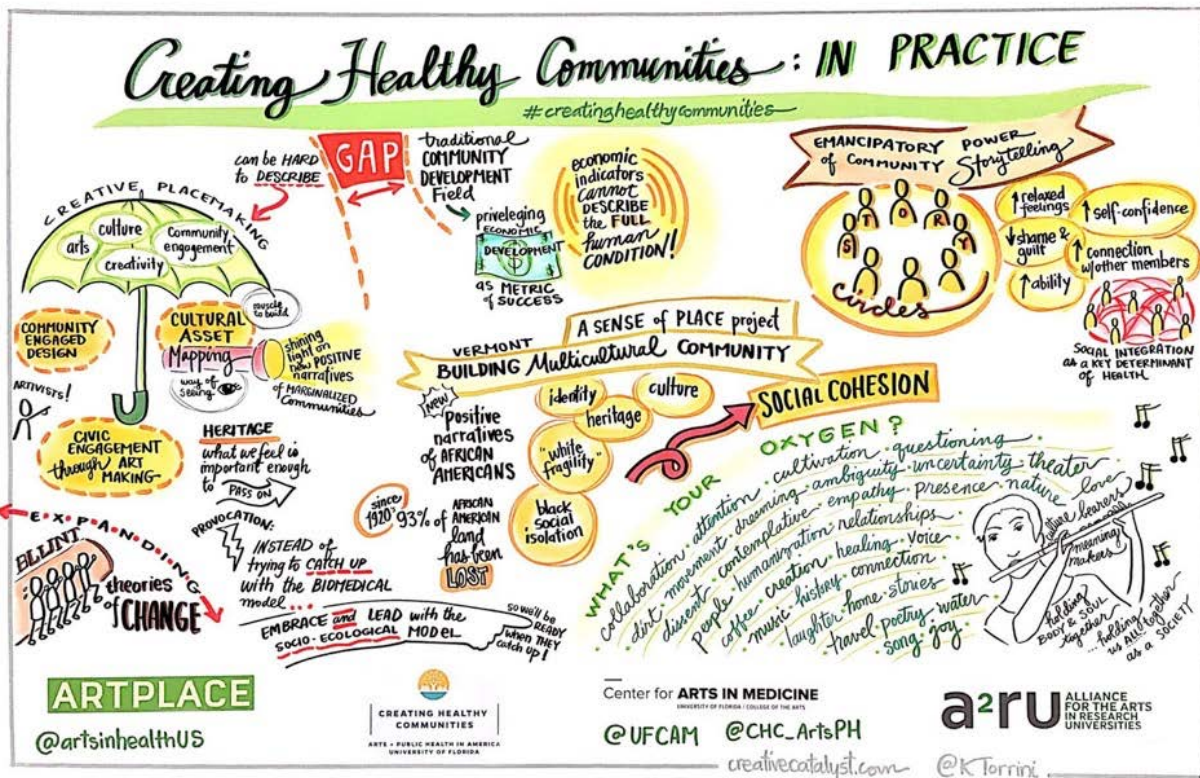
María Rosario Jackson (Kresge Foundation, University of Arizona) presented in the context of her background in urban planning and community development. She critiqued the privileging of economic development as a meter of success, and noted that planners and community developers often engage “blunt theories of change” that do not account for the nuances of humanity. María believes that economic indicators alone cannot account for our human condition and has been drawn to health and creative placemaking because of their breadth. María supports work that engages asset-based community development and trauma-informed approaches.



Maria explained how cultural asset mapping and civic engagement through art making work with communities in a balanced way that draws upon creativity and lifts up community creativity resources. She expressed that understanding neighborhood change is beginning to be thought of within a framework of grounded theory that sees the contributions of creative placemaking (social cohesion, new positive narratives, etc.) as crucial to community development. The ability of a community to prioritize, value, and recreate narratives is essential. Dominant theories of change currently used in community development DO NOT account for these things. What are other ways of knowing? Not just indicators, but indications. How can we track our progress? What do we need to do to hold and proceed toward aspiration, given industry standards?



Creating Healthy Communities: In Practice



"The nature of the arts is that the canvas is bare and you don't know what is there until you start splashing around on it."
 — Jeffrey Pufahl

Jeffrey Pufahl (University of Florida) presented his work in leading a storytelling project with individuals with OCD in Gainesville, Florida. A partnership between Adam Strauss, Kimberlee Campbell-Smith, University of Florida Performing Arts and the UF Center for Anxiety Disorders and OCD, this project provided participants with technical exercises that resulted in story arcs and the creation of a full-evening theatrical work, *Inside OCD: I am not my illness*. The entire ten-week process was interactive. One of the most difficult parts of this was facing the blank canvas and uncertainty. Jeffrey encourage participants to “trust in the process”, noting that “the final form will reveal itself”.

In a program evaluation, participants reported:

- improved understanding of their OCD
- feeling more confident about sharing their ‘OCD story’

- gaining acceptance from family and friends
- feeling less shame and guilt related to their OCD

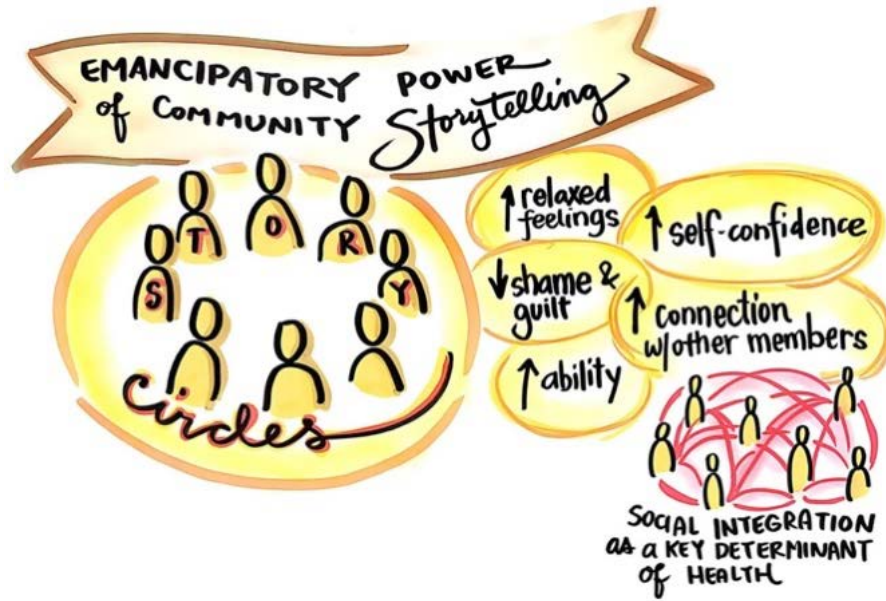
The results indicate that integrating theater and storytelling programs into the continuum of care for individuals with OC spectrum disorders could lead to:

- reduced self-stigma
- improved social outlets and structures
- reduction of OCD-associated stigma within the community
- patient led education and public engagement
- facilitation of interpersonal connections

The show was recently performed at the International OCD Conference in Washington DC, and its results suggest that this was an effective way to provide holistic consideration and support. After both shows, participants engaged in a robust post-show discussion around OCD and stigma.



Jeffrey Pufahl presents the storytelling project that he created with individuals with OCD



Lydia Clemmons (Clemmons Family Farm) spoke about using her farm in Vermont to address issues that are not only Vermont, but the whole nation. Lydia explained that Vermont is tied with Maine as the least diverse state in the nation: 94.5% of Vermont’s population is white. The Clemmons Family Farm is believed to be the largest African-American-owned historic farm in Vermont today. The farm includes 6 historic buildings (circa late 1700s-1800s), a spacious 1990’s residence, and 148 acres of prime farmland and forests. It is one of the 22 landmarks on the State of Vermont’s African American Heritage Trail. Lydia explained how white fragility is a salient concept right now in Vermont. There is a cognitive dissonance with people who see themselves as Bernie Sander’s voters, voters, and do not recognize the possibility that they could be in some way contributing to racism and its effects in Vermont.

Residents of the African American-owned farm’s predominantly white community face different challenges tied to mental health and social well-

being based on their race. These challenges are exacerbated by the growing social unrest and hate crimes across the nation and the state, and rapidly increasing levels of racial and cultural diversity in the community. The Clemmons Family Farm’s A Sense of Place project is working to demonstrate how art, culture and place can foster community well-being. The project leverages both the unique position of the farm as one of the rare African-American-owned community spaces in the state and the new opportunities for community residents to utilize African-American and African diaspora arts, culture and place as resources to enhance mental health and social well-being. Lydia notes that “by starting with conversations about art, we can then move into conversations about oppression and visibility.” Through its creative placemaking work, the A Sense of Place project fosters multicultural community-building within a loving and supportive environment, particularly throughout the six towns neighboring the farm.



Lydia Clemmons discusses stereotypes and realities of life in Vermont for people of color

Provocations

Provocations were used in the working group to provoke thoughts, questions, discussion, divergent and creative thinking, and changes in perspectives. They were also used to challenge assumptions, stimulate new ideas and incite broader perspectives. The provocations weren't structured as presentations, but rather, they provided challenges or questions to the group.

Provocations were offered following the practice presentations by Alphonse Smith from the Arts Council of New Orleans, Tasha Golden from the University of Louisville, and Kelly Cornett from the Centers for Disease Control (CDC):

- “What do healthy communities look like?” We need to learn to be co-creators... Public health agencies alone cannot create health.
- How do we democratize information? And, help people understand it in a meaningful way without diluting it?
- We must consider epistemologies and ways of knowing.
- Right now, there is a shift in public health to think about health by engaging the socio-

ecological model, however, the field is still predominantly functioning with the assumptions of the biomedical model.

- Art and culture bring to the table a different way of knowing and valuing things.
- **Artists often try to engage the language of biomedicine**, but the public health field is actually struggling now to *differently* approach its work, based on its increasing focus on social determinants, root causes, and the imperative to improve health equity. So artists **can** help public health move from the biomedical model into approaches, processes, and ways of knowing that better support the social ecological model.



Creating Healthy Communities: Considering the Evidence



Anne Gadwa Nicodemis (Metris Arts Consulting) presented her work with WE-making, which investigated social cohesion and its relationship to place-based community development. Metris is also working on the Arts, Health, and Wellbeing pilot that focuses on how to use the social impacts of arts on wellbeing. They organized the arts and wellbeing literature into nine key topics for a literature scan: 1) mental health, trauma, and childhood experiences (ACEs); 2) stigma; 3) social connectivity; 4) incarceration and police involvement; 5) health promotion, knowledge translation; 6) amplifying voices of vulnerable and/or historically marginalized populations; 7) education; 8) civic engagement; 9) arts in medicine, arts therapy, arts in healthcare. They found a dearth of research about place-based arts and cultural strategies and wellbeing. A key finding was that arts participation increases social connectivity and decreases social stigma.

Anne Gadwa Nicodemus: Creating Healthy Communities: Considering the Evidence

Anne Gadwa Nicodemus introduced two current Metris projects on art and public health. Both involve scans of literature and speak to a burgeoning interest in the intersections of art and wellbeing on the part of funders and arts advocacy agencies. In, Arts, Health, and Well-being, Metris developed an Arts in Public Health Database for Americans for the Arts. It supports a pilot exploration of the social impact of the arts and ways to influence public opinion. In We-Making, Metris explored the contributions of place-based arts and cultural strategies to social cohesion. A consortium of funders (The Kresge Foundation, Bush Foundation, and the John S. and James L. Knight Foundation) and collaborators (Robert Wood Johnson Foundation, ArtPlace America, and the National Endowment for the Arts) partnered on this effort. Nicodemus will highlight research topics and methods of particular promise and priority.



Stacey Springs presents her reflection on how to develop a core outcome set in the arts + public health

Stacey Springs (Brown University) declared her bias at the outset of her presentation. She is a researcher who works within the biomedical model but is exploring the “fringes”. She shared an illustration from the Briggs Institute that shows how evidence-based healthcare strives to create evidence that can be synthesized. The exchange of evidence and the development of clinical practice guidelines are derived from systematic reviews. Stacey suggested that the arts could contribute to the evidence regarding how patients are treated, what is reimbursed, etc. For art to be prescribed for patients, to be seen as a valid way to improve and support health, then it needs to show up in systematic reviews. How do we develop a core outcome set? There is a lot about this field that is messy, but it can be streamlined as much as possible. Artists are adept at dealing with this messiness.

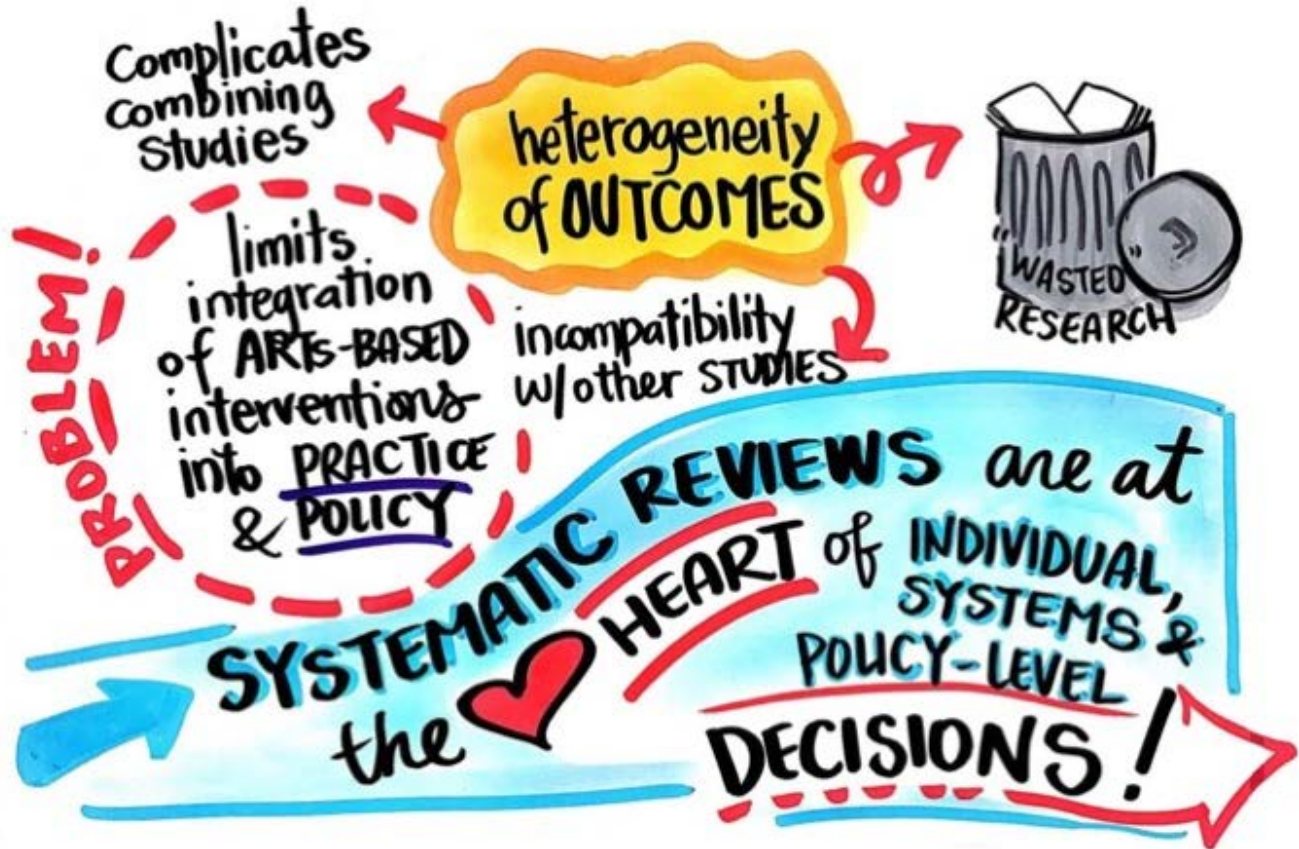
Stacey discussed the utility and adoption of core outcome sets (COS) in arts + public health:

Twenty-five years ago, the advent of evidence-based medicine coincided with the call for greater uptake and dissemination of quality evidence in healthcare. The gold standard for translating evidence into practice is a systematic review, a rigorous investigation to identify, select, assess, and summarize similar but separate studies. These evidence reviews are critical to scientific inquiry into what is known and not known about what works in health care. Reviewers compare, contrast and, if appropriate, combine the findings of the existing research studies. These attempts are often complicated by the different types of outcomes that are measured and reported in the individual studies. Many studies exist documenting the effectiveness of arts-based interventions in health, but the heterogeneity of outcomes limits the opportunity to compare with standards of care, aggregate findings across studies and integrate the evidence into practice.

A proposed solution is the development of core outcome sets, an agreed standardized collection of outcomes for measuring and reporting for a specific area of health. COS represent a stakeholder engaged process to develop a minimal agreed upon set of outcomes relevant for a particular field. We will explore this concept and use examples of case studies to consider the utility and applicability of COS in arts and public health.



Joanna Briggs Institute Illustration of Evidence Based Healthcare



Provocations

Anita Chandra (RAND Corporation) and Samantha Francois (Tulane University) provided provocations to launch the group’s discussion of the evidence base.

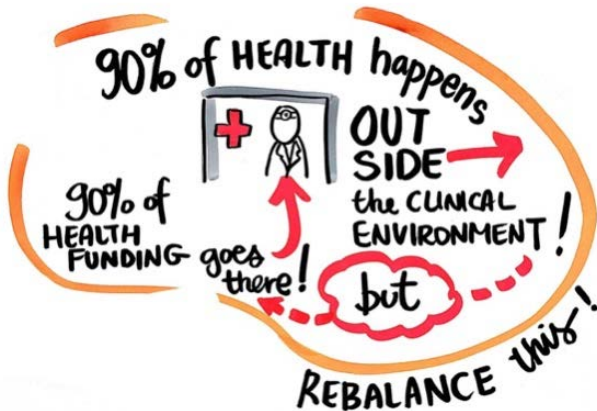
Anita suggested that we are in the “5th wave” of public health, where we are focusing on the upstream drivers of health. She emphasized that in order to accelerate improvements, we are going to need cultural change. We need to work to make health a cultural value. Anita also states that we need to change the way that we talk about a culture of health: 1) changing the narrative: how we talk and who gets to talk; and 2) what we measure: in many ways, what you measure is what you value. We need to identify new domains and new measures that create value for health. 90% of health is created outside of the clinical setting, however, 90% of the measurement is within the clinical setting. “It’s important to continue our discussions about equity

and power,” Anita states, “how artists can contribute to this within a context of health equity.”

Samantha highlighted the need to include the communities that we are working with in our activities. Giving these communities true voices in having a meaningful contribution in the development of research tools, measurements, etc. Many of us who are in gatekeeper positions can urge funders and other gatekeepers to think about other ways of knowing, beyond positivism. She echoed Maria Rosario Jackson’s use of the word “artist” and stated that it’s important for us, as researchers, to engage in understanding better how to support communities that are already using the arts to conduct social justice and activism work.

Qualitative, quantitative and mixed method approaches are needed in our research. In addition, we need to deconstruct and think about what we mean by “community”. Are these communities

place-based, or are they not geographical? Are they corroded or cohesive? There are many dynamics that need to be addressed. For instance, the idea of “authenticity”, and who is creating or resonating with this art?



Sociometry Exercise

These discussions were followed by a sociometry exercise. The sociometry exercise brought participants to their feet in an open space, and posed questions designed to generate lively and embodied dialogue. In these exercises, questions are posed by a facilitator and participants position themselves in the room across a spectrum from “yes to no” or “to a particular extent”. The facilitator calls on people to say why they are standing where they are, and invites others to move and/or speak in response.

Participants were asked: Can the health impacts of the arts be measured at the population level? Answers ranged from absolute “yes” to “no”, and everywhere in between, and lively dialogue ensued.

One of the key challenges raised was the difficulty that we have measuring. How do we measure things like how connected neighbors feel to one another?

Art can do so many different things. How can we measure cause?

One person who was very close to the absolute “yes” side of the room stated, “I am answering yes, because this is where the money is”. If we want to continue receiving support for our work, we must figure out how to do this. This person inspired several other participants to move toward the “yes” side of the room.

Several participants highlighted the importance of defining things first before measuring. Social prescribing of art has begun in the UK and Canada and this is supported by, and in-turn supports, measuring the health impacts of arts.

A second question was also addressed: Can an evidence base for arts in public health be derived from the current literature? One participant noted that there are many things that don’t fit into “the literature”, citing that many things that have an inherent goal of provoking change and impact do not fit themselves into the language of measurement that we are currently using.

One participant encouraged us to start with the word “radical” before moving on to address inclusion. “There is a lot of hope in the arts, but the words that we use are tools. It is not impossible but will be radical work.”

The discussion raised several additional questions: For whom is this evidence? What constitutes a culture of health? How can we build a practice in this sense? Participants highlighted the importance of supporting diversity and inclusion. There is not one audience. Public health is massive and includes many sectors. In the US, citizens generally know what healthcare is, but don’t know what public health is. And, we are not yet able to capture the breadth and messiness of all of the things that shape health.

One participant expressed that until we have core outcomes, we won’t have adequate support for the arts in public health. We need instruments and measurements of outcomes that are acceptable. The existing literature is there, but it is “all over the place.”

We have enough things to measure, but it's like a buffet. We need to decide where our priorities are and what evidence we need. We need a template. People need to know what to measure when they undertake an arts-based practice. However, we also need to keep in mind that publications are NOT unbiased.

Participants were also asked: **What should be measured in arts in public health interventions in order to create a strong evidence base?** There were a broad range of responses, with the most frequent being: 1) social cohesion; 2) resilience; and 3) wellbeing.

When asked *how* we should measure this evidence, common responses included: 1) pre- and post-assessments; 2) surveys; 3) activity tracking; budgets; interviews; observation; physiological changes.

Group Discussion #1: With the goal of creating a strong evidence base and greater statistical power, what core outcomes should be addressed?

"I am inviting the corners of thinking" Jill Sonke (University of Florida)

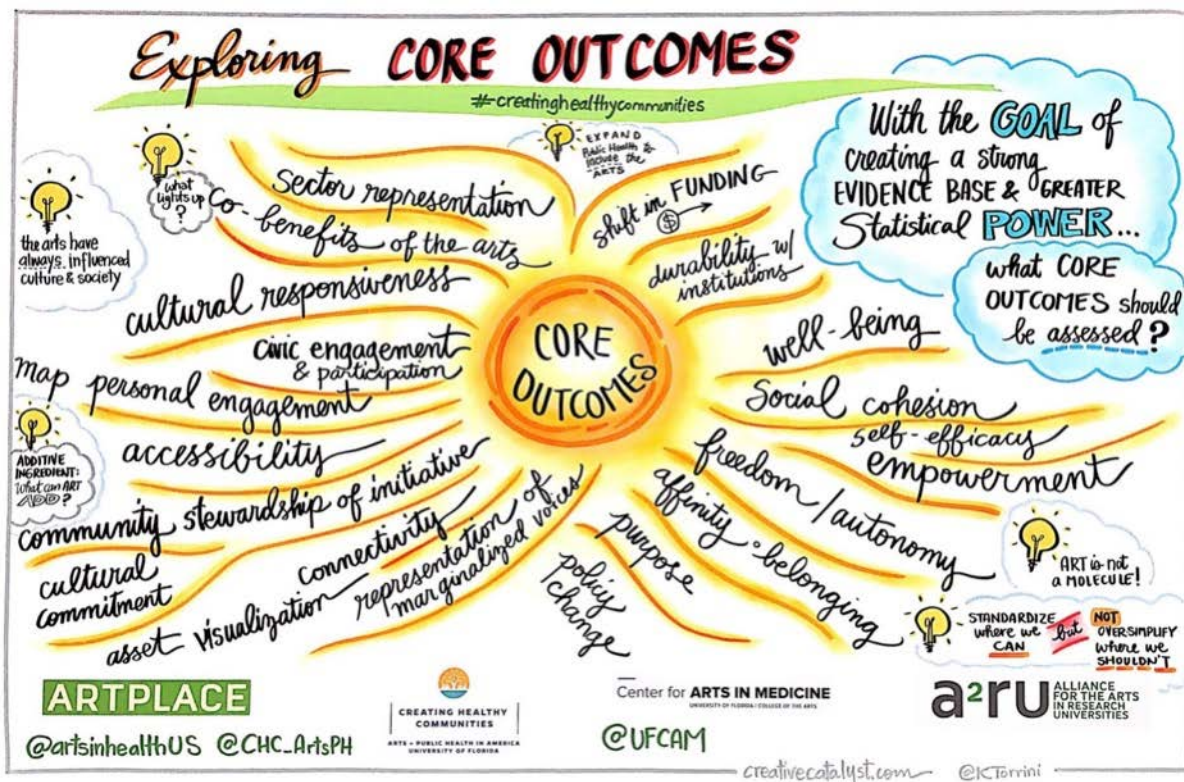
Participants were invited to engage in an exercise to address this question in small groups at the tables where they were seated. This exercise was meant to incite critical thought and push the margins of thought around research and measurement. Participants were reminded to refer to the results of the pre-survey, which were posted on the walls in word clouds.



A group discusses what should be included in a strong evidence base to support the arts + public health field.

Key takeaways and questions resulting from these discussions included:

- For whom are we measuring this?
The audience would shape what we are measuring.
- How do we tease out the co-benefits of art?
How is putting an artistic bench in a place different from “just” putting a bench in a place?
- The need to measure cultural responsiveness.
How do we measure cultural responsiveness to creative interventions?
- Time-based asset mapping was noted as an important part of measurement.
- It is critical to define what most needs to be measured and how to measure these things.
- Wellbeing, social cohesion, freedom/autonomy, and empowerment were listed as important outcomes to measure.
- **The Gallup definition** of wellbeing was cited as being very relevant, but also lacking in its ability to capture other important outcomes.
- The time seems to be ripe... There is a need for recognition of the power of the arts to make change. If we want to make the most of this opportunity, we are faced with engaging in policy, and with existing institutions, even if we are reshaping them at the same time.



Sociometry

The group discussion was followed with a sociometry exercise focused on the question, “**At what level should outcomes be focused to influence policy?**” This time, participants were given the choice of three responses: Individual, community, or population.

Arguments were convincing for the power of all three levels:

Population: a population-level perspective allows us to step back and observe patterns.

Community: community-level change is what feeds into population change and influences and is influenced by individual-level outcomes.

Individual: stories connect us with people and ideas.

The next sociometry question was again a “yes or no” question: **Can a research agenda be effectively designed for a domain like arts in public health?** Some participants found arts and health to be too big to be addressed by a single research agenda. Others highlighted how a specific arts in public health research agenda can and should research health as holistic wellbeing, more than just the absence of disease.

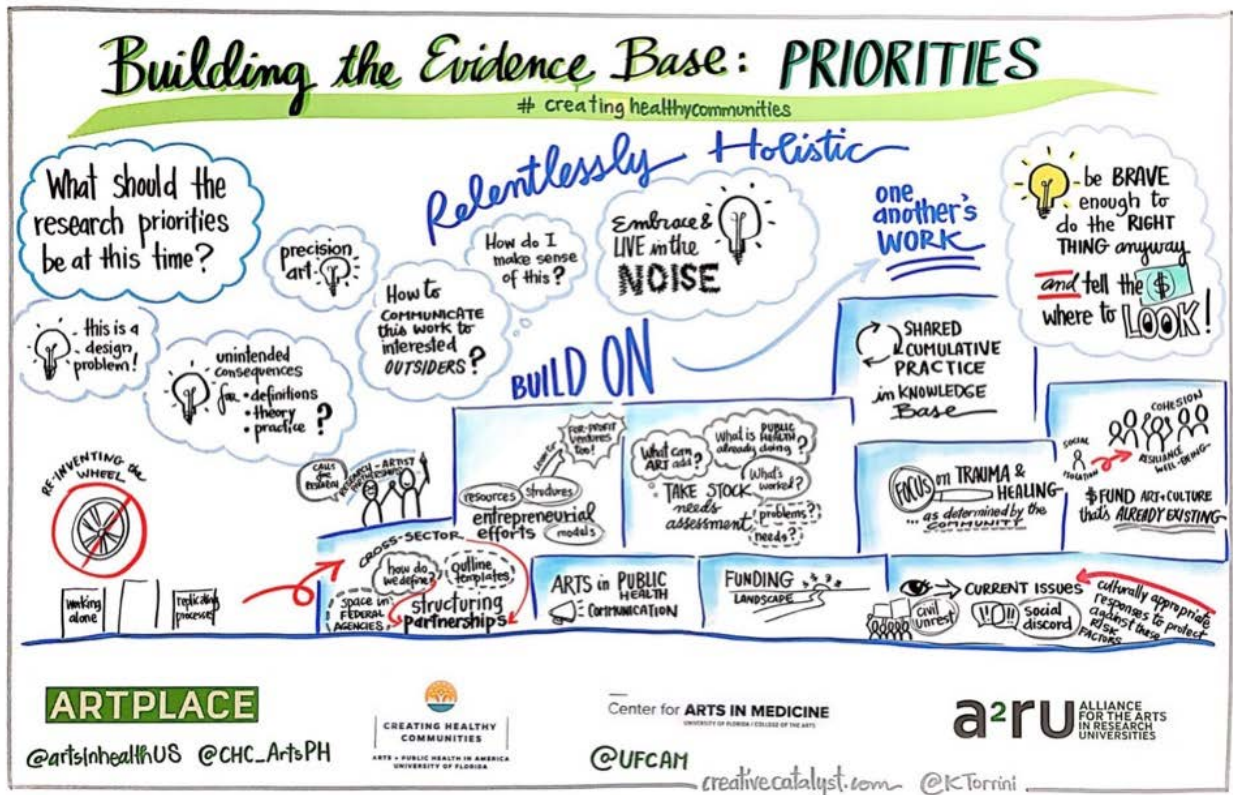


Dawood Sultan shares his perspective on measuring cultural responsiveness

Group Discussion #2: What should the research priorities be at this time?

"Art can allow intellectual ideas to hit the heart"

"...be brave enough to do the right thing anyway and tell the money where to look!"



This session was again conducted in small groups. Each group was asked to list three priorities and to emphasize one. One group began their discussion with the fierce urgency of the current political climate in the US. Racial inequality is continuing, from sharecropping, to Jim Crow, to unpaid prison labor. Our country right now is facing wealth and income inequality, violence, fear. All of these things are risk factors and are linked to poor health outcomes. Art

can help identify these factors, help protect against risk and build resilience.

Several groups highlighted the need for research to emphasize and explore the value of the arts. Research priorities should also be established related to creating space in public agencies for arts and health research, opening up calls for new people to join the conversation. There was agreement related to

the need to recognize what is already being done in public health and the arts, and the potential space for collaboration.

People are doing their best, but there are no standard measurement tools. We need to build together rather than “re-inventing the wheel”. Artists are skilled at “thinking methodologically” and building partnerships. We should try to build upon this.

We also need to think about who is the “end user” of this research. For whom do we want to produce research? Another key issue is thinking about the unintended consequences of the research and work that we do. We need to look at our objectives, but also the priorities of the people whose lives we hope to affect, and how what we do affects them.



A small but mighty group of participants engaged in discussion

Mapping the Priorities and Strategies



This final exercise of the day focused on identifying research priorities and outcomes to measure. Participants were asked to write down one research area and three ways that this could be measured on large post-it notes. They then attached these notes to a large tree drawn on mural paper by Katherine Torrini.



Jenny Baxley Lee writes out her contribution to the priorities and outcomes tree



Participants attach their contributions to the tree



The results of this activity were analyzed by the UF Center for Arts in Medicine Interdisciplinary Research Lab. The following five themes were identified as priority research areas:

Outcomes (Leaves):

- **Social cohesion - stigma, belonging, civic/community engagement, connection**
- **Wellbeing - physical, mental, emotional, happiness**
- **Policy implementation and change**
- **Self-efficacy and behavior change**

Priorities (apples):

- **Articulation of values to guide research – community centered, culturally relevant, questioning centers of power, interdisciplinary, trauma-informed**
- **Strengthen the evidence base – identify gaps, identify core outcomes, build a research repository, align with public health priorities**
- **Illuminate best practices – practice models and strategies**

In discussion following the exercise, participants highlighted the importance of engaging different sectors in how the impact of arts + public health work is measured. It is essential for us to understand the evidence that “speaks’ to different stakeholders and also how to include ambiguity in our research.

Methods related to the investigation of these research priorities were framed by the themes suggested by participants in an online survey

completed before the workshop began. When participants were asked, ***What should be measured in order to create a strong evidence base?*** The most frequent responses included **social cohesion, wellbeing, and resilience.**

Responses to the question, ***How should this be measured?*** Included **pre- and post- assessments, surveys, activity tracking, budgets, interviews, observation, and physiological changes.**

Open Provocations and Discussion

“We must not minimize the noise, but rather live within the noise. Embrace the messiness.”

“We must be relentlessly holistic in what we are doing.”

The end of the day provided some time for participants to openly reflect upon the day through further provocation and discussion. Participants discussed precision public health and the value of considering precision art. Could we perhaps work with researchers who can investigate the direct impact of art on brains? Could we ever get to the point where we can describe precise causal effects between the arts and health outcomes?

o Are we really discussing a “design problem” here? Or is it more than this? One participant stated, “It seems like most of us here in the room are interested in the special experience of the arts and the unexpected benefits that the arts can have. Design and health collaboratives have been bringing together communities, professional design organizations, and academia. We can take inspiration from design that is geared toward problem solving”.

o Being in the art and intellectual world, we are working creatively and must embrace ambiguity. It is also important to make sure that communities have some stake in design. There is a difference between designing with or at or for a community. It is important to identify this tension and design our research agendas to be inclusive and address the disparate pockets of research that are currently occurring.

o One participant who is also a clinician, made the point about how many of his low-income patients are suffering from negative health outcomes closely related to social and structural factors. He agreed that looking at these issues through a design perspective

is critical. **Artists and designers are very good at embracing complexity and getting messy. There is a resistance in healthcare to this noise, and the arts allows us to enter this.** How can we nurture these conversations and make them sustainable?

o Some populations may identify themselves as a community, and others may not. Own your own outcomes that you are producing as artists. The public health world may not always notice right away, it is sometimes up to us to embrace our results. It may be necessary to more more explicitly identify structural issues such as racism or, the prison system, as health concerns in need of research, funding, and “treatment”. How can we change hearts and minds? Especially for those of us who are “gate keepers”. How do we change the hearts and minds of other gate keepers? The value of evidence mapping is exposing the gaps and saturation of evidence. When you work with artists, you learn to be okay with uncertainty, with not knowing everything.

o How do validation systems and evidence support the culture of public health and what is valued? How do we expand the notion of “credible” evidence? If we do not take on the work of shifting validation systems, then what have we done?

This day highlighted the need for purposeful research. In many ways, this is a design problem. How do we intersect with other fields? Health is a complex field and it is very hard to sit within the complexity and be comfortable moving forward. There is a nuanced difference between design and the arts. Communities are also complex. The “unintended consequences” question is also a very important one for us to sit with and take with us to reflect upon.

Post-working Group Meeting

The workshop was followed by an open, agenda-less meeting the following morning with twenty of the working group members in attendance. The meeting began with discussion of the goal of the initiative to shine light on impactful programs that are engaging the arts to address health in the public health and community building sectors. The discussion highlighted the importance of showcasing programs that make community voices central. Broderick Flannigan (Flannigan Portrait Studios) made the point that it's important to showcase work that is being done and to build bridges. Broderick's work in Athens, GA, often focuses on bridging the academic community and the community at large. More of this needs to be done.

The group discussed the importance of research as a means for understanding impact, for communicating with stakeholders, and for program planning and advancement. How do we decide what to do next? Do we go to places with the most need? Where research tells us to go? Where there is funding? We need to recognize that there are always going to be people in positions of power that are starting from a very different position. Research is key to communicating with these individuals and to helping them consider the arts as an opportunity. "They may not understand art, but they understand research." It's important for us to meet these individuals at their level of rigor.

- **We need evidence to show that the heart of the community is often missing from intervention approaches.** There is an "us and them" dynamic that needs to be addressed (between communities and systems). The community must remain at the center of our work, even our research work. Lydia Clemmons (Clemmons Family Farms) described the work that she has done in Mali with research on women's health and how dialogue with the community and action planning together is so powerful. These things also create awareness. In her work on the farm in Vermont, the white participants were

exposed to issues affecting the black community through the arts and this has changed the issues that they follow and the topics that they are concerned with.

- **Allowing communities to identify their own priorities and problems is an important goal.** It is also important for us to take the long view about working with community stakeholders. We need to think about how the work that we do transforms and impacts communities. "When we go in, we are never coming out". Our relationships should be embedded. The lines start to blur.
- **It might be useful to reframe our discussion from "audience" to "stakeholder".** We should think of who has the power to influence the outcomes of the interventions and who will be affected. One way that we could move forward with mapping this is to list all of the actors who may influence or be affected by these interventions and then to place these along the intersecting axes of interest and power. The evidence mapping process can help emerge some key issues and launch meaningful discussion that is very broad. The evidence map process is just as important as what comes out at the end.
- **How can we share our research in ways that are valuable and relatable to different audiences?** How can art help us do this? Science is intrinsically exclusionary in the way that it presents its evidence.
- The word RADICAL kept coming up throughout discussions. **We need to be more radical in what we do**, and also how we say what we say. We need to be daring in what we do and say, as well as who we partner with. Who wants us to really solve these problems? In many places, the private sector is contributing greatly to work that is occurring around arts and health. This is a type of partnership that we could and should explore.

- The work that is happening in the Global South is **partnership-based**. There is a recognition of the resonance that happens in the arts that happens within the culture of partnership. We still have a lot of progress to make in this area in the US. Our work is about supporting the development of the language and the tools. As a society, we can adapt to new things quickly.
- There is a need to think about **pedagogy** and how we are training students and training others in arts and health. We tend to identify the weaknesses in public health but not in the arts. However, we need to be cognizant of the need for training both artists and public health professionals to address social issues, trauma, and emotion. The University of Florida is leading this initiative right now, but, as an academic institution, will not be the hub for this in the future. More leadership is needed.
- **The research gap needs to be filled.** There is a lot of work being done, but there is a gap in measurement and research. There is a huge universe of types of work that is being done, but we must pick some areas that have the potential for greater statistical power in order to advance.

The meeting concluded with discussion of the *Creating Healthy Communities: Arts + Public Health* in America initiative. The initiative is highlighting work that is being done and capturing best practices in order to recommend frameworks and policies. Although UF is leading this initiative, it is a collaboration, grounded in connection. A total of nine convenings have been planned. These working groups provide space for individuals working at the intersection of the arts and health to reflect upon priorities and needs. They also act as research tools themselves and serve as a way to identify key themes, priorities and action plans.

Workshop Participants

Laurie Baefsky

Associate Dean of Research, Collaboration, & Innovation, University of Colorado, Denver

Laurie Baefsky joined University of Colorado Denver's College of Arts & Media as Associate Dean of Research, Collaboration, and Research in Fall 2018. As the first college in Colorado devoted exclusively to arts and entertainment, the College of Arts & Media is one of the few public institutions nationally, with program and curricula that includes 3D and Digital Animation, Digital Design, Music Business, Singer/Song Writing, Recording Arts, Film & TV and other areas that are central to the creative industries. In this role, she supports and develops faculty and student research expertise, impact and success that cuts across these sectors. She is deeply committed to emerging fields, which intersect with arts and design, demonstrate the value of the arts throughout the research university, and facilitate innovative arts partnerships. Laurie is an advocate for creative placemaking and creative venture, and is committed to the critical role arts and design play in creating healthy, resilient communities. Prior to moving to Denver, from 2014-2018 she served as executive director of ArtsEngine and the Alliance for the Arts in Research Universities (a2ru), based at the University of Michigan. Through a2ru she worked locally, nationally, and internationally to support and strengthen the arts and transdisciplinary arts endeavors in higher education. This included national initiatives in arts in health, placemaking, and STEAM. From 2016-2018, she served as a member of the National Academies of Sciences, Engineering, and Medicine's consensus report committee on the Integration of the Sciences, Engineering, and Medicine with the Arts and Humanities at the Undergraduate and Graduate Level. From 2007-11 Dr. Baefsky established the USU ArtsBridge program at Utah State University, an arts-based interdisciplinary engaged learning initiative; and in 2014, Laurie served as grants manager for the Utah Division of Arts and Museums for the State of Utah. A skilled grant writer herself, she has raised over \$5 million in

arts funding. Laurie began her career as a classical flutist and music educator, with degrees in flute performance from Stony Brook University, University of Michigan, and California State University, Fullerton. She has appeared with the Minnesota Orchestra, Utah Symphony, New World Symphony, and as a tenured member of the Virginia Symphony. As a chamber artist her performances have ranged from Symphony Space and Chamber Music Society of Lincoln Center, NYC to northeastern Morocco and Umbria, Italy.

Jay Baruch

Assistant Professor of Emergency Medicine, Alpert Medical School at Brown University

Jay Baruch, MD is Associate Professor of Emergency Medicine, Alpert Medical School at Brown University, where he's the director of the Medical Humanities and Bioethics Scholarly Concentration. His academic work centers on the importance of creativity, creative writing skills and the arts in clinical medicine. Present projects include serving on the steering committee of Rhode Island State Arts and Humanities group, a BrownEdX online course "Beyond Medical Histories: Gaining Insight From Patient Stories," and partnering with Rhode Island School of Design Museum educators to create museum-based experiences for clinicians and clinicians-in-training to think about how they think. He's a Director-at-Large, American Society for Bioethics and Humanities and former medical humanities section chair for the American College of Emergency Physicians, where he led the development of an online humanities platform for the specialty. He received the inaugural Arnold P. Gold Foundation Humanism in Medicine Award from the Society for Academic Emergency Medicine in 2016. He's a writer of two award-winning collections of short fiction. "What's Left Out" (Kent State University Press, 2015) and "Fourteen Stories: Doctors, Patients, and Other Strangers" (Kent State University Press, 2007) as well as essays for medical and lay media outlets.

Kimberlee Campbell-Smith
Operations Manager, UF Center for Arts in Medicine

Kimberlee is a decorated U.S. Army war veteran with over 15 years of professional service in health promotion programming. Focused in chronic disease management and social and emotional health conditions. She has accomplished her work through developing program design, marketing and sales strategies, operations management and evaluation of effective service delivery. Kimberlee's ability to develop and facilitate training and development opportunities, coach and consult executives, staff, community leaders and volunteers has supported her ability to further business goals. Her professional experience has taken her to various settings including managed care, clinical, government, non-profit, and education. Linking experience with the performing arts and with her work duties has allowed her to excel in public speaking, teaching, coaching and sharpening her entrepreneurial mindset. Kimberlee holds a Bachelors of Science in Kinesiology from Temple University. Served in the U.S. Army as a Mental Health Specialist supporting Operation Enduring Freedom and Operation Iraqi Freedom (2001-2005). Masters in Public Health from Florida International University. Her professional coach credentialing is from the International Coach Federation trained at Duquesne University in Pittsburgh, PA. Kimberlee recently completed the Masters of Science in Entrepreneurship program at Warrington College of Business. Class of 2017.

Anita Chandra
VP and Director, RAND Social and Economic Wellbeing

Anita Chandra is Vice President and Director of RAND Social and Economic Well-Being. Prior to that position, she served as director of RAND Justice, Infrastructure and Environment and as director of RAND's Behavioral and Policy Sciences Department. She leads studies on civic well-being and urban planning; community resilience and long-term disaster recovery; effects of military deployment; health in all policies; and child health and development. Throughout her career, Anita has engaged government and nongovernmental

partners to consider cross-sector solutions for improving community well-being and to build more robust systems and evaluation capacity. This work has taken many forms including engaging with federal and local government agencies on building programs and policies for emergency preparedness and resilience in the U.S. and globally; partnering with private sector organizations to develop the science base around child systems; and collaborating with city governments and foundations to reform data systems and measure sustainability, well-being, and civic transformation. Anita has also partnered with community organizations, businesses, and foundations to conduct broad-scale health and environmental needs assessments, to examine the integration of health and human service systems, and to determine how to address the needs of historically vulnerable populations in municipal and regional systems. Anita earned a Dr.P.H. from the Johns Hopkins Bloomberg School of Public Health.

Lydia Clemmons
Executiver Director, A Sense of Place Project

Dr. Lydia Clemmons is a medical anthropologist with 35 years of experience in the design, management, implementation and evaluation of public health and nutrition social and behavior change communication (SBCC) programs in more than 20 countries in Africa. Her experience includes extensive work with multilateral donors (e.g. USAID, CDC, UNAIDS, UNFPA, UNICEF, WHO, World Bank), international non-government organizations (NGOs), and host-country governments. Throughout her career, Dr. Clemmons' technical expertise has integrated arts and culture into the development and use of evidence-based tools and interventions that have been consistently recognized as global best practices. Lydia returned home to Vermont in 2012 to help her family preserve their 148-acre farm—one of just 0.4% farms in the nation that are African-American owned farm. Under her leadership, the Clemmons Family Farm won a 2017 National Creative Placemaking Fund grant from ArtPlace America. Lydia is Executive Director of the A Sense of Place project whose goal is to utilize African diaspora arts and culture programming to improve community health. She has a PhD in Medical Anthropology from the University of Pennsylvania, an

MPH from the University of Michigan School of Public Health, and a BA in Human Biology from Stanford University.

Kelly Cornett
Program Coordinator, McKing Consulting Corporation – Centers for Disease Control and Prevention

Kelly Cornett, MS, serves as a Program Coordinator on the Translation and Evaluation Team in the Physical Activity and Health Branch of the Division of Nutrition, Physical Activity, and Obesity (DNPAO) at the Centers for Disease Control and Prevention (CDC). She collaborates with partners to promote physical activity at the population level while participating in policy research, partnership development, and activity-friendly community support. With an educational background in Exercise Physiology and Health Promotion, she uses her communication skills to synthesize evidence-based research into messages, resources, and promotional materials related to physical activity. Her products and collaborations help to disseminate user-friendly implementation guidance materials that promote walkable communities. Prior to her work with the CDC, she served as the Physical Activity and School Health Specialist for the Georgia Department of Public Health implementing a statewide initiative to integrate physical activity into the school day. She completed a Bachelor's of Science degree in Kinesiology from the Honors College at Michigan State University and a Master's degree in Exercise Physiology from James Madison University.

Jenny Filipetti
Assistant Professor, Inworks, University of Colorado, Denver

Jenny Filipetti is an electronic media artist, creative technology advocate, and assistant professor at Inworks at the University of Colorado Denver and Anschutz Medical Campus. Bridging data art, interaction design, and immersive installation, her work explores how through technology we might render the imperceptible material and extend human perceptual abilities. Prior to joining the faculty of

Inworks, Jenny designed and oversaw a suite of creative technology support spaces for the Auraria Library, a tri-institutional urban academic library. It was there that she first encountered the power of shared space to bring people of diverse backgrounds and interests together, an opportunity towards which she continues to strive through building community collaboration opportunities at Inworks and as co-organizer of the Denver Immersive Summit, an event drawing together regional creatives, technologists, and educators working across the many areas touched by immersive art and design.

Broderick Flanigan
Artist/Community Organizer, Flanigans Portrait Studio

Broderick Flanigan, native Athenian and self-taught artist, is the owner of Flanigans Portrait Studio in Athens Ga. Flanigan uses his art space to infuse community engagement and art in ways that are not unfamiliar to our society. In 2016 Flanigan started a mural arts program under his Helping Art Reach Public Spaces initiative to give teens a space to express their creativity and ideas. Flanigan is currently working on a book titled "Sitting with the Elders," a series of short bios accompanied by portraits of the subjects in oil paint. The aspiration for the book is to persevere some of the history and stories in Athens's African American community. Broderick is currently working with graduate students on a mural that will be painted during the conference that indirectly explores the themes we will examine.

Samantha Francois
Assistant Professor, Tulane University

Samantha Francois, PhD is an Assistant Professor at Tulane University's School of Social Work with a specialization in adolescent development and vulnerability and resilience in African American populations. Her research uses systems perspectives to understand individual and community-level outcomes in African American populations. Dr. Francois' research also examines African American cultural assets that promote resilience in order to inform prevention and intervention approaches.

More specifically, Dr. Francois' research has examined neighborhood and school-based risk factors associated with exposure to community violence, the protective effect of racial identity for vulnerable African American adolescents, and the interaction between education and criminal justice system policies and practices its promotion of the school-to-prison pipeline. Dr. Francois has a doctorate in psychological sciences from Tulane University.

Jennifer Gardner
Program Manager, Gehl Institute

Jennifer Gardner is Program Manager at Gehl Institute, and an urban planner whose work aims to promote equity and opportunity through human-centered planning and design and sound public policy. Jennifer manages programs and projects across Gehl Institute's portfolio of research, public health, and civic technology work. Previously, Jennifer was a Senior Planner with NYC Parks, where she managed over \$500M planning and policy projects, including the creation and implementation of two signature initiatives to enhance equity in public space. She holds an MS in City and Regional Planning from Pratt Institute and a BA in English Literature from Cornell University.

Tasha Golden
Doctoral Researcher, University of Louisville

Tasha Golden is a public health researcher whose work is informed by her career in the arts. As frontwoman & songwriter for the critically-acclaimed band Ellery, Golden's songs have been in feature films and TV dramas, and her debut book of poems, *Once You Had Hands* was a finalist for the 2016 Ohioana Book Award. Now a PhD candidate in Public Health, Golden develops interdisciplinary, creative partnerships and practices that address stigma, mental health, policy advocacy, futures literacy, and critically reflective research & education processes. She also consults for organizations and awareness campaigns to develop creative, research-based strategies that further their goals. Golden trains in Youth Mental Health First Aid, and is the founder of Project Uncaged—which conducts trauma-informed

writing workshops for incarcerated teen women in Ohio and Kentucky. www.tashagolden.com

Angela Hagaman
Operations Director, East Tennessee State University Center for Prescription Drug Abuse Prevention and Treatment

Angela Marie Hagaman serves as the Operations Director for the East Tennessee State University Center for Prescription Drug Abuse Prevention and Treatment. In this role she oversees the NIH funded Diversity Promoting Institutions Drug Abuse Research Program (DIDARP) which seeks to find effective ways to improve prescription drug take back efforts and communication between patients, providers and dispensers to prevent prescription drug abuse and overdose related deaths. Ms. Hagaman coordinates a number of community-based prevention initiatives including targeted outreach to the business community. She is currently enrolled in the Doctorate of Public Health program at East Tennessee State University and is a Licensed Professional Counselor Associate (LPCA). She received a Master of Arts in School Counseling in 2007 at Appalachian State University, and a Bachelor of Science in English Secondary Education in 1995 also at Appalachian State University.

Jamie Hand
Director of Research Strategies, ArtPlace America

Jamie Hand brings a background in landscape architecture, project management, and grantmaking to her role as Director of Research Strategies at ArtPlace America, a national consortium of foundations, federal agencies and financial institutions established to support arts-driven community planning and development across the U.S. Prior to ArtPlace, Jamie worked at the National Endowment for the Arts, where she managed the Our Town grant program, the Mayors' Institute on City Design, and the Citizens' Institute on Rural Design. She also advised the Hurricane Sandy Rebuilding Task Force on the development of Rebuild by Design, after leading several large scale design competitions as Program Director at the Van Alen Institute in New

York City. Jamie co-edited *Gateway: Visions for an Urban National Park*, and began her career in the Bay Area as project manager for public artist Topher Delaney. Jamie is on the board of ioby (“in our back yards”) and holds degrees from Princeton University’s School of Architecture and the Harvard Graduate School of Design.

Gabriel Harp
Research Director, Alliance for the Arts in Research Universities (a2ru)

Gabriel Harp is the Mellon Research Director for the Alliance for the Arts in Research Universities (<https://www.a2ru.org/insights/>) at the University of Michigan where he works to translate first-person perspectives and institutional insights into transformative frameworks, experiences, and platforms to help guide and envision the role of the arts and design research universities. Prior to his work with a2ru, Gabriel served as Research Director for ecoAmerica where he conducted national survey and psychographic research, engagement, and messaging strategy for climate-driven health impacts prevention and preparedness. While at ecoAmerica, he also led research programs to synthesize knowledge around the psychological health impacts of climate change and the psychology of communication around climate and health issues, in partnership with the Center for Research on Environmental Decision Making (CRED) at Columbia University. Gabriel is a co-founder of CoClimate, an artist-led think tank whose work has been featured by the Science Gallery Dublin, the Headlands Center for the Arts, the World Health Organization, the Climate and Clean Air Coalition, the ICLEI Cities Pavilion at COP21, and Le Musée de l’Homme, Paris.

Max Helgemo
Artist in Residence, UF Center for Arts in Medicine

Max Helgemo is a research coordinator with the Center for Arts in Medicine at the University of Florida. He graduated with his BS in exercise physiology from UF in 2016. He has coordinated studies that revolve around arts in health topics. His most recent publication, “Arts in health mapping

project: Florida,” explores a systematic way of characterizing arts in health programs by use of a 25 question survey. Max also contributed to the three-phase “Arts & Wellbeing Indicators” project, which aimed to develop a statistical model that evaluated self-reported arts participation and health measures. Max also works as a musician in residence for the Shands Arts in Medicine program, performing acoustic music for patients at the bedside.

Dawn Holman
Behavioural Scientist, Centers for Disease Control and Prevention

Dawn M. Holman, MPH, is a behavioral scientist at the Centers for Disease Control and Prevention (CDC) in the Division of Cancer Prevention and Control. Her work at CDC is focused on identifying opportunities at a population level to reduce cancer incidence in the United States. She has led a number of projects examining ways to reduce cancer risk at every phase of life, from infancy and early childhood through older adulthood. She also leads CDC’s skin cancer prevention efforts, including examining national data on sun-protective behaviors, indoor tanning, and sunburn and the factors that influence these behaviors and health outcomes. Ms. Holman served as a lead writer on the Surgeon General’s Call to Action to Prevent Skin Cancer and as a member of the coordination team for The Community Guide review of community-level interventions to prevent skin cancer. Ms. Holman completed her undergraduate education at the University of Georgia with a bachelor of science and earned her master of public health from Emory University.

Maria Rosario Jackson
Institute Professor, Arizona State University

Dr. Jackson’s expertise is in comprehensive community revitalization, systems change, dynamics of race and ethnicity and roles of and arts and culture in communities. She is Institute Professor at Arizona State University with appointments in the Herberger Institute for Design and the Arts and the College of Public Service and Community Solutions. She is also Senior Advisor to the Kresge Foundation

working with the Arts and Culture Program and the Foundation's Learning and Evaluation unit. In 2013, President Obama appointed Dr. Jackson to the National Council on the Arts. She advises national and regional initiatives on arts leadership, arts organizations and changing demographics, arts and community development and arts and health. Previously, for 18 years, she was based at the Urban Institute in Washington, D.C. where she led pioneering work on arts and culture in low-income and historically marginalized communities. Dr. Jackson earned a Ph.D. in Urban Planning from the University of California, Los Angeles and a Master of Public Administration degree from the University of Southern California.

Michael Jenson

**Assistant Vice Chancellor for Research/Creative,
University of Colorado, Denver**

Michael has a diverse background in the humanities with a Bachelor of Science in Architecture from the University of Texas, Arlington, a Masters in Architecture from Columbia University, and a PhD in Philosophy from the University of Edinburgh. Alongside his role in the Office of Research Services as Assistant Vice Chancellor for Research/Creative Activities at the University of Colorado Denver, Michael is a Professor of Architecture in the College of Architecture and Planning. His teaching and research explores innovative interdisciplinary dialogues that are transforming design practice, outlooks on health and the environment, the relationship between architecture and philosophy, and the emergence of new and distinct cultural identities in the wake of globalization. He has published in journals such as Open House International, Drain Magazine, The Journal of Architecture, The Journal of Utopian Studies, and MONU (Magazine on Urbanism) as well as contributed to the books Design Studio Pedagogy: Horizons for the Future and Global Media, Culture, and Identity. His most recent publication is a book with Routledge entitled: Mapping the Global Architect of Alterity: Practice, Representation and Education.

Anthony Kolenic

Assistant Dean, University of Florida

Tony Kolenic joined the College of the Arts as Assistant Dean for Research, Technology and Administrative Affairs in January 2015. He oversees research development and grants, assessment oversight and reporting, policies and procedures, and provides supervision for the college's interdisciplinary centers. Prior to coming to UF Kolenic served as Associate Director of the University of Michigan's ArtsEngine and of the Alliance for the Arts in Research Directors (a2ru). Prior to joining ArtsEngine and a2ru Kolenic taught in Michigan State University Center for the Interdisciplinary Studies of Arts and Humanities (CISAH), served as project director for "The Children and Technology Project," a three-year research project funded by the National Science Foundation, and also as the Ph.D. Specialist for Peace and Justice Studies - where he taught numerous courses, mentored undergraduate researchers, managed the program and cultivated community partnerships.

Steve Langan

**Interim Director & Community Liaison, Medical
Humanities, University of Nebraska at Omaha**

Steve Langan, who holds an MFA from the Iowa Writers' Workshop, teaches at the University of Nebraska at Omaha, at the English Department and the MFA in Writing program. His background is in not-for-profit public health programming and administration. He's the author of four collections of poetry. Langan formed the Seven Doctors Project at the University of Nebraska Medical Center in 2008. Originally a writing workshop led by local writers for mid-career physicians who claimed job burnout or dissatisfaction, it grew to also include a variety of healthcare workers and community members. Langan serves as Interim Director and Community Liaison for Medical Humanities at University of Nebraska at Omaha.

Jenny Baxley Lee
Senior Lecturer, UF Center for Arts in Medicine

Jenny serves as Senior Lecturer and Board Certified Dance/Movement Therapist with the Center for Arts in Medicine in the College of the Arts at the University of Florida. She is affiliate faculty of the School of Theatre and Dance and the STEM Translational Communications Center. She is also an active member of the American Dance Therapy Association, National Organization of Arts in Health and the UK's Culture, Health and Well-being Alliance. Jenny teaches graduate coursework in the Center for Arts in Medicine Master's degree program in Arts in Medicine and directs Arts for Health, Peace and Community Engagement in Northern Ireland. Her practice and research include the arts in palliative care, theatre in public health and dance/movement therapy with children and adults with acute and chronic health issues including a focus on telehealth-based delivery of creative arts therapies with rural veterans.

Bridget Madden
Events & Communications Coordinator, UF Center for Arts in Medicine

Bridget Madden is the Events and Communications Coordinator with the University of Florida, Center for Arts in Medicine. She is a fully qualified Irish Dancer Teacher (TCRG) and is the Co-Director of a multi-national based Irish Dance school 'Scoil Rince an Chroí' based in Gainesville, FL and Belfast, Ireland. As a professional dancer, she performed in various dance shows in over 20 countries worldwide, including the Kremlin, Red Square (Moscow), Royal Concert Hall (Tokyo), Citifield stadium (New York), Inside/Out stage (Massachusetts) and Queen Elizabeth Theatre (Vancouver). She has hosted masterclasses in Irish Dance and Dance and movement in the USA, Czech Republic, Estonia, Holland, Finland, Poland and Russia. As a Choreographer, she created work for stage, Opera, open air arena, Healthcare settings and Film: winning the Reel Islington short film Award (London, UK) and 3rd place for the Grolsch International film festival for 'Belfast Dance', alongside NI Screen. Along with dance, Bridget also raises

funds for various charities including running the Disneyland Half marathon in Los Angeles, for the Arts Care Charity (Belfast, Northern Ireland) and she also visited, rebuilt 4 homes alongside a team of other Volunteers in Malawi in South Africa, with Habitat for Humanity.

Alyson Maier
Program Assistant, UF Center for Arts in Medicine

Aly is the Program and Research Assistant for Creating Healthy Communities, Arts + Public Health in America at the University of Florida Center for Arts in Medicine, and the Special Project Coordinator for the National Organization for Arts in Health (NOAH). She holds a BFA in Creative Photography and a MA in Arts in Medicine from the University of Florida. Aly is a visual artist whose arts in healthcare practice and research focuses on relieving caregiver burnout, stress, and turnover through creative practice. She recently traveled to Rwanda with the UF Center for Arts in Medicine and Gibney Dance team on an arts in health outreach trip, facilitating community-driven murals. In her personal practice, Aly frequently explores a variety of mediums including photography, illustration, painting, ceramics, and fiber art. She looks forward to contributing to the field of arts in health via practice, research, and professionalization.

Javier Nieto
Dean, Oregon State University, College of Public Health and Human Sciences

F. Javier Nieto, MD, PhD, MPH, MHS, a leading epidemiologist and population health expert, brings more than 30 years of expertise and passion for public health to the CPHHS, which became Oregon's first nationally accredited college of public health in 2014. He earned his medical degree from the University of Valencia in Spain, a Masters in Public Health from the Institute for Health Development in Havana, Cuba, and a masters and a doctorate (PhD) in epidemiology from The Johns Hopkins University in Baltimore, Maryland. Before moving to the United States, he was director of the Division of Primary Health Care in the Province of Segovia in

Spain, where he coordinated the region's primary health care centers. Between 1991 to 2001, Nieto worked as an epidemiology faculty at The Johns Hopkins University Bloomberg School of Public Health, including serving as director of its General Epidemiology Program. Prior to joining OSU, he served as chair and professor in the Department of Population Health Sciences at the University of Wisconsin School of Medicine and Public Health, where he was the inaugural Helfaer Professor of Public Health. Nieto's research spans a number of fields, including cardiovascular disease epidemiology, socio-economic determinants of health, and the epidemiology and health consequences of sleep disorders. He has been principal investigator and collaborator on numerous major research grants, both federally and privately funded, and has more than 250 publications in peer-reviewed journals, books, and book chapters. Nieto has served as a consultant for numerous organizations, including the National Institutes of Health, National Academy of Medicine, Centers for Disease Control and Prevention, American Heart Association, American College of Epidemiology, Sleep Research Society, National Sleep Foundation, Pan American Health Organization, the Spanish Government, among other national and international organizations.

Anne Gadwa Nicodemus
Principal & CEO, Metris Arts Consulting

A choreographer/arts administrator turned urban planner, Anne Gadwa Nicodemus leads Metris Arts Consulting. Founded in 2009, Metris provides planning, research, and evaluation to reveal arts' impacts and help communities equitably improve cultural vitality. Metris' current public-health related projects include the development of an arts in public health database for Americans for the Arts and a robust exploration on the contributions of place-based arts and cultural strategies to social cohesion for a consortium of major funders. Nicodemus brings over 10 years of experience as a researcher, writer, speaker, and advocate whose work focuses on arts-based community development. She co-authored *Creative Placemaking*, the report for the Mayors' Institute of City Design (2010) that helped define the

field. Her book chapters and journal articles "Creative placemaking: Reflections on a 21st-century American arts policy initiative" (*Creative Placemaking: Research, Theory and Practice*, 2019), "Fuzzy Vibrancy" (*Cultural Trends*, 2013) and "Creative Placemaking: How to do it Well" (*Community Development Investment Review*, 2014) look more deeply at creative placemaking as cultural policy and its ethics and practical challenges. Nicodemus holds a Masters of Urban and Regional Planning from the University of Minnesota and a B.A. from Oberlin College.

Marvin G. Parnes
Interim Executive Director, a2ru, University of Michigan

Marvin G. Parnes is the Interim Executive Director of The Alliance for the Arts in Research Universities. He recently retired from the University of Michigan (U-M) after being on staff for more than forty years where he served for many years as Associate Vice President for Research, and in his last years, as Managing Director of the Institute for Social Research. In the Office of the Vice President, he was responsible for managing funds for faculty research and creative activities, and was instrumental in developing new interdisciplinary research and training units. He has held leadership roles in many local, state, and national organizations and associations, including the Council on Governmental Relations, the Michigan Initiative for Innovation and Entrepreneurship, and the NIH Office of Intramural Research National Advisory Council. Earlier in his career, he was a Senior Counselor/Social Worker at U-M Counseling & Psychological Services and Coordinator of Group Services and Peer Counseling, as well as Assistant Director of Housing for Residence Education, and provided oversight from the Office of the Vice President for Research to the U-M Substance Abuse Research Center.

Ginger Pesata
Visiting Research Scholar, UF Center for Arts in Medicine

Dr. Pesata is an Assistant Program Director and Associate Professor at South University and a

Research Scholar at the University of Florida. Previous positions: Administrative Director at UF Health Shands Hospital, Pediatric Nurse Practitioner, and president of a Nurse Practitioner Group. She received a Doctor of Nursing Practice degree from George Washington University and two Master of Nursing degrees as a Family Nurse Practitioner and Pediatric Nurse Practitioner. She is certified as a Family Nurse Practitioner and Nurse Executive Advanced by the American Nurses Credentialing Center. Her research studies and publications include topics related to leadership, administration, HIV, health literacy, the use of the arts in health communication, global health and the integration of the arts in hospital settings. She is a Fellow of the National Academies of Practice Nursing Academy.

Jeffrey Pufahl
Lecturer, UF Center for Arts in Medicine

Jeffrey Pufahl is a Lecturer in the Center for Arts in Medicine. Jeffrey holds an MFA in Theater Performance (University of Cincinnati) and an MFA in Theater Directing (University of Victoria) and has 25 years of professional experience in film and theatre in Canada, the US, and the UK. His work at UF is focused on creating and using theatre to address social issues and community health. His research looks at innovative applications of theatre and video to health, social, and educational content in order to engage the public in critical dialogue. A faculty affiliate in the Center for STEM Translational Communication, Jeffrey has partnered with health researchers to create several patient education videos translating research through drama. His most recent project helps families transition into the NICU.

Kelley Sams
Visiting Research Scholar, UF Center for Arts in Medicine

Kelley Sams is a medical anthropologist with a background in fine art photography and public health. She was a Fulbright-Hays scholar and Peace Corps volunteer in Niger where her work focused on health communication and the circulation of perceptions related to health. During the eight

years that she spent with the Norbert Elias Center/ EHESS/CNRS in Marseille, France, she helped develop La Fabrique, a center that broadens the audience for social science research through collaborations between artists and investigators. Her current position as a Visiting Research Scholar at the University of Florida's Center for Arts in Medicine supports ArtPlace America's Creating Healthy Communities: Arts + Public Health initiative that is being implemented with the goal of expanding the intersections of arts, community development and public health through cross-sector collaborations, discovery, translation, and dissemination.

Andrew Schulz
Dean, College of Fine Arts, University of Arizona

Andrew Schulz is Dean of the College of Fine Arts at the University of Arizona, where he oversees Schools of Art; Music; Theatre, Film, and Television; and Dance; as well as a number of arts presenting organizations. From 2013 to 2018 Schulz served as Associate Dean for Research in the College of Arts and Architecture at Penn State, where he created and oversaw five research and arts engagement initiatives that positioned research and creative activity in arts and design disciplines as central to the university's land-grant mission. These included the Arts and Design Research Incubator, the Center for Pedagogy, the Borland Project Space, the Woskob Family Gallery, and the Center for Arts Entrepreneurship. Schulz has served as Head of the Department of the History of Art and Architecture at the University of Oregon, and he began his career at Seattle University, where he was Director of Honors Programs and Director of the Kinsey Art Gallery, among many other activities. Schulz is an award-winning teacher and scholar whose work focuses on the art, architecture, and cultural institutions of Spain in the eighteenth and nineteenth centuries.

Alphonse Smith
Place and Civic Design Director, Art Council of New Orleans

Alphonse Smith currently serves as the Arts Council New Orleans' Place and Civic Design Director. In

this capacity, Alphonse works with a dynamic team of arts and place-based professionals to deliver public art programming and advocate for the use of creative placemaking as a path to community development. He currently serves both as the administrator of the City of New Orleans' Percent for Art Program and as a member of the City Planning Commission's Design Advisory Committee, and works closely with the executive director to develop policy recommendations that amplify resources, enhance public processes, and create meaningful cross-sector professional development opportunities for artists and culture bearers. Alphonse received degrees from Xavier University of Louisiana and the Southern University Law Center, and has worked in a wide variety of professional capacities in the cultural and non-cultural sectors. Both prior to, and since his appointment with the Arts Council, Alphonse has worked with local and international groups to support cultural exchanges, to promote creative economy through education, and to provide safe spaces for emerging local artists. In 2016, he was selected as a Salzburg Global Seminar Fellow, and currently serves as an advisory member to several groups.

Sophia Sobko
PhD Student, University of California, Berkeley

Sophia Sobko is a PhD student in Education at UC Berkeley, where she employs critical sociocultural theory to study the possibilities and problematics of socially engaged art. Sophia is also an educator, artist, and activist with a transdisciplinary practice exploring issues of immigration, race, identity, and power. The most recent participatory project she facilitated is *Cuentos Para Dormir: Bedtime Stories by Deported Parents*, created in collaboration with deported parents in Tijuana, BC, MX. Before pursuing her doctoral studies, Sophia worked as a teaching artist and high school classroom teacher in community based arts organizations, museums, and public schools.

Jill Sonke
Director, UF Center for Arts in Medicine

Jill Sonke is director of the University of Florida Center for the Arts in Medicine and Assistant Director of UF Health Shands Arts in Medicine. She serves on the faculty of the Center for Arts in Medicine, and is an affiliated faculty member in the School of Theatre & Dance, the Center for African Studies, the Center for Translational Communication, and the Center for Movement Disorders and Neurorestoration. Jill is also an Entrepreneurship Faculty Fellow in the UF Warrington College of Business and serves on the board of Citizens for Florida Arts. With 25 years of leadership in arts in medicine, Jill is active in research, teaching, and international cultural exchange. Her current research focuses on the arts in public health and the effects of music on emergency medicine.

Stacey Springs
Investigator, Center for Evidence Synthesis in Health, Brown University

Dr. Springs is an AHRQ K12 Scholar in Comparative Effectiveness and Patient-Centered Outcomes Research in the Center for Evidence Synthesis in Health and an Investigator in the Department of Health Services, Policy & Practice at Brown University School of Public Health. She also serves as an Engaged Scholars Faculty Fellow in the Swearer Center for Public Service at Brown University and completed a fellowship in Bioethics at Harvard Medical School. She holds a PhD in Pharmaceutical Economics and Health Policy and is a research methodologist in the AHRQ funded Evidence-based Practice Center at Brown University. Her research leverages a complement of methods to improve the uptake of evidence in health policy and clinical decision making and promote patient and community engagement in research. Her work focuses on the evidence based practice in newborn medicine and pediatric pain management, shared decision making and the maternal/infant dyad and

the ethical implications of exceptionalizing research vulnerable populations. Dr. Springs has co-authored methods guidance on assessing harms in systematic reviews and meta-analyses, conducting systematic reviews of complex interventions and improving the uptake of evidence by health systems.

Adam Strauss

Writer/Performer, The Mushroom Cure

Adam Strauss is writer, performer and comedian based in New York City. The New York Times said his solo show *The Mushroom Cure* “mines a great deal of laughter from disabling pain”; *Time Out New York* called it “riveting; a true-life tour de force” and named it a Critics’ Pick. Adam won the New York Fringe Festival’s Overall Excellence Award and the Leffe Craft Your Character international storytelling competition. He performs nightly at many of New York City’s best comedy clubs, and most of its worst ones. Adam received his B.A. in Psychology from Brown University.

Heather Stuckey

Associate Professor of Medicine, Penn State College of Medicine

Dr. Stuckey, Associate Professor of Medicine, Humanities, and Public Health Sciences, has a research focus on improving the education, self-management support and psychological distress of people with diabetes and other chronic diseases. Using medical humanities-based models and whole-person health, she uses qualitative methods (narrative, video, arts-based inquiry, observations, interviews) to determine how adults make meaning of their illness and how the medical community can respond to support patients and their families. Working internationally, she has explored the successes of challenges of diabetes in 17 countries. She also develops web-site and in-person interventions that are designed to help people problem-solve by looking at strategies that have worked in real-life scenarios. Using her adult education background and creativity, she takes a systems and arts-based approach in not only improving knowledge, but providing social and emotional support as part of her interventions.

Dawood H. Sultan

Associate Professor of Public Health and Center Director, Mercer University

Dawood H. Sultan is Associate Professor of Public Health and Director of the Center for Urban Research, Development, Sustainability, and Evaluation at the College of Health Professions at Mercer University. Prior to joining Mercer University, Dr. Sultan served as Director of the Intervention Implementation Diffusion Core of the NIH-funded Hampton University Regional Transdisciplinary Collaborative Research Center-Minority Men’s Health Initiative (MMHI) and as Associate Professor in the Division of Social and Behavioral Sciences from 2015 to 2017. Previously (2009-2014), he was Assistant Professor at the University of South Florida (USF) College of Public Health where he co-directed the Research Training and Education Core (RTEC) and the Comparative Effectiveness Research for Eliminating Disparities Core (CERED) at the NIH-funded USF-Moffitt Cancer Center and Research Institute collaborative Center for Equal Health (CEH). Dr. Sultan’s teaching and research interests include Population Health, Health Outcomes, Healthcare Policy, Health Promotion, Health Disparities, Community-Based Participatory Health Research, Chronic Disease Prevention Interventions Using Computer-Based Mobile Technologies, and Research Translation to Public Health Practice.

Sherry Wagner-Henry

Director, Bolz Center for Arts Administration, University of Wisconsin-Madison

Sherry Wagner-Henry is the director for the Bolz Center for Arts Administration at the University of Wisconsin-Madison, an interdisciplinary arts center founded in the Wisconsin School of Business 50 years ago. The Bolz Center works with students across campus through a developed set of arts and enterprise-based curriculum and activities. The signature program, an MBA degree in Arts Administration, is infused with applied learning opportunities that connect artists and other creatives by fostering collaborative inquiry and practice. Sherry and the Bolz Center team are

currently experimenting with different pedagogies and creative practices such as design thinking, social listening, rapid prototyping, placemaking, community-focused planning and responsive design. Her work through the Bolz Center has prompted a series of regional and nationally-based consulting projects that make use of public/private partnership techniques and resources to construct and implement planning projects and cultural initiatives like the HUB for Creative Placemaking in Higher Education. In July 2018, Wagner-Henry was appointed to a three-year term as the Director of Campus Arts and Business Initiatives, supported by the Office of the Provost. During this appointment, Sherry will lead the development of new placemaking strategies on campus, including the curation of a campus/ community arts festival.

Resources

Alliance for the Arts in Research Universities (a2ru)

<https://www.a2ru.org>

American Public Health Association

<https://www.apha.org>

Americans for the Arts

<https://www.americansforthearts.org>

ArtPlace America

<https://www.artplaceamerica.org>

Arts & Wellbeing: Toward a Culture of Health, US Department of Arts & Culture, 2018

<https://usdac.us/cultureofhealth>

Arts, Health & Wellbeing in America, National Organization for Arts in Health, 2017

<https://thenoah.net/about/arts-health-and-well-being-in-america-a-white-paper/>

Arts, Public Health and the National Arts and Health Framework

<https://pdfs.semanticscholar.org/19d0/4ee7ad4f085d73fc188389e97dac1c742ff9.pdf>

Centers for Disease Control, Social Determinants of Health

<https://www.cdc.gov/socialdeterminants/>

Creative and Cultural Activities and Wellbeing in Later Life, Age UK Policy and Research Department, 2018

https://www.ageuk.org.uk/globalassets/age-uk/documents/reports-and-publications/reports-and-briefings/health--wellbeing/rb_apr18_creative_and_cultural_activities_wellbeing.pdf

Creative Health: The Arts for Health and Wellbeing, UK All-Party Parliamentary Group, 2017

http://www.artshealthandwellbeing.org.uk/appg-inquiry/Publications/Creative_Health_Inquiry_Report_2017.pdf

Curriculum Development in the Arts, Sciences, and Humanities (CDASH)

<https://cdash.atec.io>

Evidence for Action, Culture of Health

<https://www.evidenceforaction.org/what-culture-health>

Healthy Equity Institute

<https://healthequity.sfsu.edu>

Healthy People 2020

https://www.healthypeople.gov_

Louisville Center for Health Equity
<https://louisvilleky.gov/government/center-health-equity>

Mind, Body, Spirit: How Museums Impact Health & Wellbeing, Research Centre for Museums and Galleries, 2018
<https://www2.le.ac.uk/departments/museumstudies/rcmg/publications>

National Arts & Health Framework, Arts Ministers and Health Ministers of Australia, 2014
<https://www.arts.gov.au/national-arts-and-health-framework>

National Endowment for the Arts, Creative Placemaking
<https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf>

Robert Wood Johnson Foundation, Health Equity
<https://www.rwjf.org/en/library/features/achieving-health-equity.html>

Robert Wood Johnson Foundation, Building a Culture of Health
<https://www.rwjf.org/en/how-we-work/building-a-culture-of-health.html>

Staying Engaged: Health Patterns of Older Americans who Participate in the Arts, National Endowment for the Arts, 2017
https://www.arts.gov/sites/default/files/StayingEngaged_0917.pdf

Supporting Practice in the Arts, Research, and Curricula (SPARC) Knowledge Engine
<https://www.sparc.a2ru.org/insights/>

The Arts Ripple Effect: Valuing the Arts in Communities, Arts Victoria, 2014
https://creative.vic.gov.au/__data/assets/pdf_file/0010/56359/The_Arts_Ripple_Effect_Valuing_the_Arts_in_Communities-2.pdf

The HUB for Creative Placemaking
<https://www.a2ru.org/the-hub/>

The National Endowment for the Arts Guide to Community-engaged Research in the Arts & Health, NEA, 2017
<https://www.arts.gov/publications/>

UF Center for Arts in Medicine Research Database
<https://arts.ufl.edu/academics/center-for-arts-in-medicine/research-database/>

University of Florida Center for Arts in Medicine
<https://arts.ufl.edu/academics/center-for-arts-in-medicine/>

Unnatural Causes
<https://www.unnaturalcauses.org>