

# 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 7, 2018**

**Engaging the Arts and Artists:  
Second National Convening, Austin, Texas**



Presented by the University of Florida Center for Arts in Medicine, in partnership with ArtPlace America and the National Organization for Arts and Health (NOAH)

### Acknowledgements

We would like to extend our gratitude to all who contributed to the success of this second convening, in particular:

Guo Qian and Dionne Blake  
University of Florida, Center for Arts in Medicine Interdisciplinary Research Lab  
Art from the Streets  
TILT Performance Group  
Katie White Swanson



**CREATING HEALTHY  
COMMUNITIES**

**TS + PUBLIC HEALTH IN AMERI  
UNIVERSITY OF FLORIDA**

**NOAH**

**NATIONAL ORGANIZATION for  
ARTS IN HEALTH**

**ARTPLACE**

Center for **ARTS IN MEDICINE**  
UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS

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# Introduction

**At the intersection of public health, arts and culture** lies the potential for building stronger and healthier communities.

Led by the University of Florida's Center for Arts in Medicine in partnership with ArtPlace America, this working group was the second of a series of national convenings planned between May 2018-April 2020 as a part of the Creating Healthy Communities: Arts + Public Health in America initiative. The workshop was presented by the National Organization for Arts and Health (NOAH), in partnership with the University of Florida Center for Arts in Medicine and support from ArtPlace America.

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 these efforts 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 will translate into practice and policy. With the overarching goal of building healthier communities through the arts, the *Creating Healthy Communities: Art and Public Health in America* initiative is designed to support the development of arts and public health as a field by highlighting current programs 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 #2:  
Focus on the Arts, Austin, Texas, October 7, 2018**

Each of the initiative's nine working group convenings is designed to examine the intersections of the arts, community building and public health from a unique perspective. The second *Creating Health Communities: Art and Public Health in America* working group focused on the contributions of the arts and artists to public health priorities. The convening of 64 participants took place as a preconference to the NOAH (National Organization for Arts and Health) annual conference in Austin,

Texas. While the group of participants included a diverse array of practitioners and stakeholders, an intentional effort was made to include artists with broad program design and implementation experience. The working group examined current practice models in relation to public health policy and engaged in discussion about key issues and opportunities.

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 pages of these proceedings.



*Graphic Reporter Katherine Torrini (Creative Catalyst) at work*

**The day was divided into four sessions: Arts & Wellbeing; Creative Placemaking & Health; Arts & Health Communication, and Arts & Health Equity.**

The topical sessions each included two short presentations of relevant programs, the reactions of two provocateurs, and general discussion. The provocations were sometimes improvised and sometimes planned. They were always meant to stimulate thoughts, questions, discussion, creative thinking, and changes in perspectives.

Throughout the day, sociometry exercises allowed participants to engage in embodied dialogue in which they responded to “yes” and “no” questions along a continuum by moving as well as speaking. After choosing where along the continuum they stood, participants were asked to share explanations of their perspectives and encouraged to reposition after hearing the perspectives of others.

Discussion throughout the day focused on practice, issues, connections, field-building, and opportunities related to advancing the intersections between the arts, public health and community development. Participants highlighted a need for considerations of power, profit, and policy. One participant reflected that, sometimes, funding sources for interventions come from the same sources of power that create health atrocities. Other participants cited the policies of countries and cultures outside the US that prioritize art more than in the US.

Throughout the day, participants used an online questionnaire to provide their real-time comments regarding the topics of the day. Fred Johnson (Stratz Center for Performing Arts) bookended the day with dynamic improvisational vocal performances that reflected the day. These performances were directly related to workshop content and meant to lead participants into deeper critical reflection that went beyond the limits of words.



*Fred Johnson (Stratz Center for Performing Arts) leading the group's reflection*

**Two Austin-based arts organizations also shared their work with the group:**

**TILT Performance Group** performed an excerpt from one of their performances and the company's director spoke about how the group's work aims to "shatter stereotypes about people with disabilities."

**Art from the Streets**, a community organization that offers art-making spaces and resources to individuals who are homeless or at risk of becoming homeless, offered an exhibition of visual artwork created by the population they serve.



*TILT company members perform a scene from a musical theatre show in front of paintings from Art from the Streets*

# Agenda

9:00 – 9:40	<b>Welcome, Introductions &amp; Overview</b>	Jill Sonke, University of Florida Jamie Hand, ArtPlace America Fred Johnson
9:40 – 9:50	<b>Performance</b>	Straz Center for Performing Arts
9:50 – 10:15	<b>Public Health Policy &amp; Priorities</b>	Jennifer Beard, Boston University Kelley Sams, University of Florida
10:15-10:25	Break	
10:25-11:10	<b>Arts &amp; Wellbeing</b> Practice Models	Moderator: Jill Sonke, University of Florida Anne Basting, University of Wisconsin; TimeSlips Nicole Bennett, Arts Everywhere; Feel the Music!
	Provocations	Gay Hanna, Hanna & Associates Marina Tsaplina, The BETES Organization
11:10-12:00	<b>Creative Placemaking &amp; Health</b> Practice Models	Moderator: Jamie Hand, ArtPlace America Lynn Osgood, Go Collaborative Joseph Kunkel Sustainable Native Comm Collab. Jen Cole, Arizona State University
	Provocations	
	Sociometry Exercise	
12:00-12:10	Lightning Work Session	
12:10-1:00	Lunch	With Mini Film Fest
1:00-1:20	Performance	Tilt Performance Group
1:20-2:10	<b>Arts &amp; Health Communication</b> Practice Models	Moderator: Jill Sonke, University of Florida Sarah Davies, 100 Stone Elizabeth Hamby NYC Dept Health & Mental Hygiene Steven Williams, DIFFAA Jenelle Robinson, Florida A&M University
	Provocations	
	Sociometry Exercise	
2:10-2:20	Break	
2:20-3:10	<b>Arts &amp; Health Equity</b> Practice Models	Moderator: Kelley Sams Amy Kitchener Alliance for California Traditional Arts Theo Edmonds, Ideas xLab
	Provocations	Fred Johnson, Straz Center for Performing Arts Natalia Macker, Tenton County Commission
	Sociometry Exercise	
3:10-3:20	Lightning Work Session	
3:20-4:00	<b>Bringing it All Together</b> Mapping the Big Issues Mapping the Big Opportunities Open Provocations/Reflections	Moderator: Jill Sonke, University of Florida Moderator: Katherine Torrini, Creative Catalyst Moderator: Katherine Torrini, Creative Catalyst
	Performance	
4:00-4:30	Networking	Fred Johnson, Straz Center for Performing Arts
	<b>Exhibit</b>	Art from the Streets, Austin, TX
	<b>Graphic Recording</b>	Katherine Torrini, Creative Catalyst



## Workshop Participants

<b>Jason Akhtarekhavari</b>	Arts in Health Program Manager   University of Kentucky Healthcare
<b>Michelle Bae</b>	Program Associate   Laurie M. Tisch Illumination Fund
<b>Anne Basting</b>	Professor   University of Wisconsin Milwaukee
<b>Jennifer Beard</b>	Associate Professor   Boston University School of Public Health
<b>Nicolle Bennett</b>	Program Director   Feel the Music
<b>Joyce Bonomini</b>	Director of Education & Community Relations   Cincinnati Arts Association
<b>Kimberlee Campbell-Smith</b>	Operations Manager   University of Florida Center for Arts in Medicine
<b>Sydney Cheek-O'Donnell</b>	Associate Dean for Research   College of Fine Arts, University of Utah
<b>Jennifer Cole</b>	Chief of Staff   Herberger Institute, Arizona State University
<b>Sarah Davies</b>	Artist, Educator   100Stone Project – Alaska
<b>Theo Edmunds</b>	Co-Founder & Chief Imaginator   IDEAS xLab
<b>Keeley Engle</b>	Arts in Health Coordinator   Penn State Health
<b>Todd Frazier</b>	System Director Center for Performing Arts Medicine, Houston Methodist Hospital
<b>Kara Gilmour</b>	Senior Director   Gibney Dance Company
<b>Elizabeth Hamby</b>	Acting Director The Center for Health Equity, NYC Dept. of Health and Mental Hygiene
<b>Jackie Hamilton</b>	Director Arts in Healthcare Program   University of Kentucky,
<b>Hank Hancock</b>	Skyline Art Services   Research and Writing
<b>Jamie Hand</b>	Director of Research Strategies   ArtPlace America
<b>Gay Hanna</b>	President   Hanna Merrill Inc.
<b>Max Helgamo</b>	Research Coordinator & Musician University of Florida Center for Arts in Medicine
<b>Katie Hinson</b>	Arts in Healing Manager   Medical University of South Carolina
<b>Anna Holcomb</b>	Community Engagement Program Leader   KBTC - Paint to Learn
<b>Anthony Hyatt</b>	Teaching Artist   Moving Beauty
<b>Frederick Johnson</b>	Artist In Residence The David A Straz Jr. Center for the Performing Arts, Tampa Florida
<b>Maria Jukic</b>	Executive Director, Arts & Med   Cleveland Clinic
<b>Sue Kett</b>	Healing Arts Consultant   Amita Health
<b>Ermyn King</b>	Independent Contractor   Arts in Health Consultant
<b>Kimberly Kirklin</b>	Director   UAB's Institute for Arts in Medicine
<b>Amy Kitchener</b>	Executive Director   Alliance for California Traditional Arts
<b>Amanda Kron</b>	Art Coordinator   UW Health

<b>Joseph Kunkel</b>	Executive Director   Sustainable Native Communities Collaborative
<b>Julia Langley</b>	Faculty Director   Georgetown Lombardi Arts and Humanities Program
<b>Jenny Baxley Lee</b>	Senior Lecturer and Board-Certified Dance/Movement Therapist University of Florida Center for Arts in Medicine
<b>Rick Luftglass</b>	Executive Director   Laurie M. Tisch Illumination Fund
<b>Natalia Macker</b>	County Commissioner & Artistic Director Teton County, Wyoming & Off Square Theatre Company
<b>Bridget Madden</b>	Events & Communications Coordinator University of Florida Center for Arts in Medicine
<b>Susan Magsamen</b>	Executive Director   Johns Hopkins University School of Medicine
<b>Ben Martin</b>	Project Associate   Go Collaborative
<b>Josh Miller</b>	Co-Founder, COO   IDEAS xLab
<b>Katrina Nelson</b>	Senior Designer   Age of Learning, Inc.
<b>Lynn Osgood</b>	Founder/Urban Planner and Researcher   GO Collaborative
<b>Ginger Pesada</b>	Visiting Research Scholar   University of Florida Center for Arts in Medicine
<b>Heidi Powell</b>	Director of Graduate Studies   University of Florida
<b>Carolyn Reeves</b>	Alumni University of Florida
<b>Jenelle Robinson</b>	Assistant Professor of Nutrition   Florida Agricultural and Mechanical University
<b>Judy Rollins</b>	President   Rollins & Associates
<b>Kerry Royer</b>	Arts in Health Coordinator   Penn State Health
<b>Suzanne Salapa</b>	Chair, Department of Dance   Valencia College School of Arts & Entertainment
<b>Kelley Sams</b>	Visiting Research Scholar   University of Florida Center for Arts in Medicine
<b>Heidi Schmalbach</b>	Executive Director   Arts Council New Orleans
<b>Suzy Seriff</b>	Sr. Lecturer, Dept of Anthropology/Director Arts and Social Justice Internship Program, Schusterman Center UT Austin
<b>Sara Simons</b>	Assistant Professor of Instruction   UT Austin Department of Theatre and Dance
<b>Jill Sonke</b>	Director   University of Florida Center for Arts in Medicine
<b>Carrie Spitler</b>	Executive Director   Snow City Arts
<b>Barbara Steinhaus</b>	Professor of Music   Brenau University
<b>Pauline Strong</b>	Director   University of Texas/Humanities Institute
<b>Katherine Torrini</b>	Graphic Designer   Creative Catalyst
<b>Marina Tsaplina</b>	Artist   THE BETES
<b>Tamara Underiner</b>	Associate Dean   Arizona State University
<b>Steven Williams</b>	Associate Director   DIFFA: Design Industries Foundation Fighting AIDS
<b>Monica Yunus</b>	Co-Founder   Sing for Hope
<b>Camille Zamora</b>	Co-Founder   Sing for Hope

## Advance Data Collection

Prior to the workshop, participants were invited through an online survey to identify what they hoped to take away from their day together as well as the perspectives and knowledge they would like to share with others. Participants responded that they would like to gain knowledge about:

- trends and models in arts + community health programming
- programs and perspectives related to intersections of the arts and public health
- ideas for networking and partnership building
- concrete plans for implementing arts and public health initiatives
- sustainable community programs

Participants stated that they would bring:

- understandings of the interdisciplinary relationship between health and the arts
- understandings related to building collaborative and sustainable models for arts and wellbeing
- perspectives regarding health equity, disparities, and access to the arts

## Introduction + Public Health Priorities

The day began with an enthusiastic welcome from **Jill Sonke (University of Florida Center for Arts in Medicine)** and **Jamie Hand (ArtPlace America)**. This introduction provided overviews of the initiative and the work of ArtPlace America. Jamie explained how the *Creating Health Communities: Art + Public Health in America* initiative is positioned to address ArtPlace America's goal of supporting adaptive and sustainable solutions to community development. ArtPlace America has a history of working with organizations and individuals who use the arts to improve life quality and wellbeing. However, the agency also fosters collaborations between groups who have never used the arts in their work but are interested in launching these types of collaborations with artists and art organizations.

Jamie shared the Community Development Matrix tool created by ArtPlace America in 2014. This tool shows the role that the arts and culture have to play in every sector of community development. For each of the sectors in the matrix, including public health, ArtPlace America is supporting a "deep dive" to understand what the arts are doing in each sector. In addition, the agency supports working groups for each of these sectors, similar to the ones being led by the *Creating Health Communities: Art + Public Health initiative*, which are focused specifically on health.

	Civic, Social & Faith	Commercial	Government	Nonprofit	Philanthropy
Agriculture & Food					
Economic Development					
Education & Youth					
Environment & Energy					
Health					
Housing					
Immigration					
Public Safety					
Transportation					
Workforce Development					

*ArtPlace America's Community Development Matrix*

"The health sector has been really tough", Jamie explained, "since it is so broad." She went on to describe, "We understand that equity and social factors have an important impact on health. Everything under the sun affects our health and wellbeing."

*The Creating Healthy Communities: Art + Public Health in America* initiative strives to harness the great work that has been taking place in arts and healthcare and expand this to a community context. Jill Sonke described the intentional partnership between the University of Florida and ArtPlace America. She stated

that the initiative strives to make arts in public health "a thing", just like arts in healthcare has become "a thing" throughout healthcare facilities in the United States. As of a 2009 report, over half of all healthcare intuitions in the United States arts programming. "Healthcare as a sector understands the value of the arts," she highlighted; "public health, as a sector, certainly utilizes the arts, but consideration of the arts and intentional cross-sector partnership with the arts is not yet a priority for public health leaders."

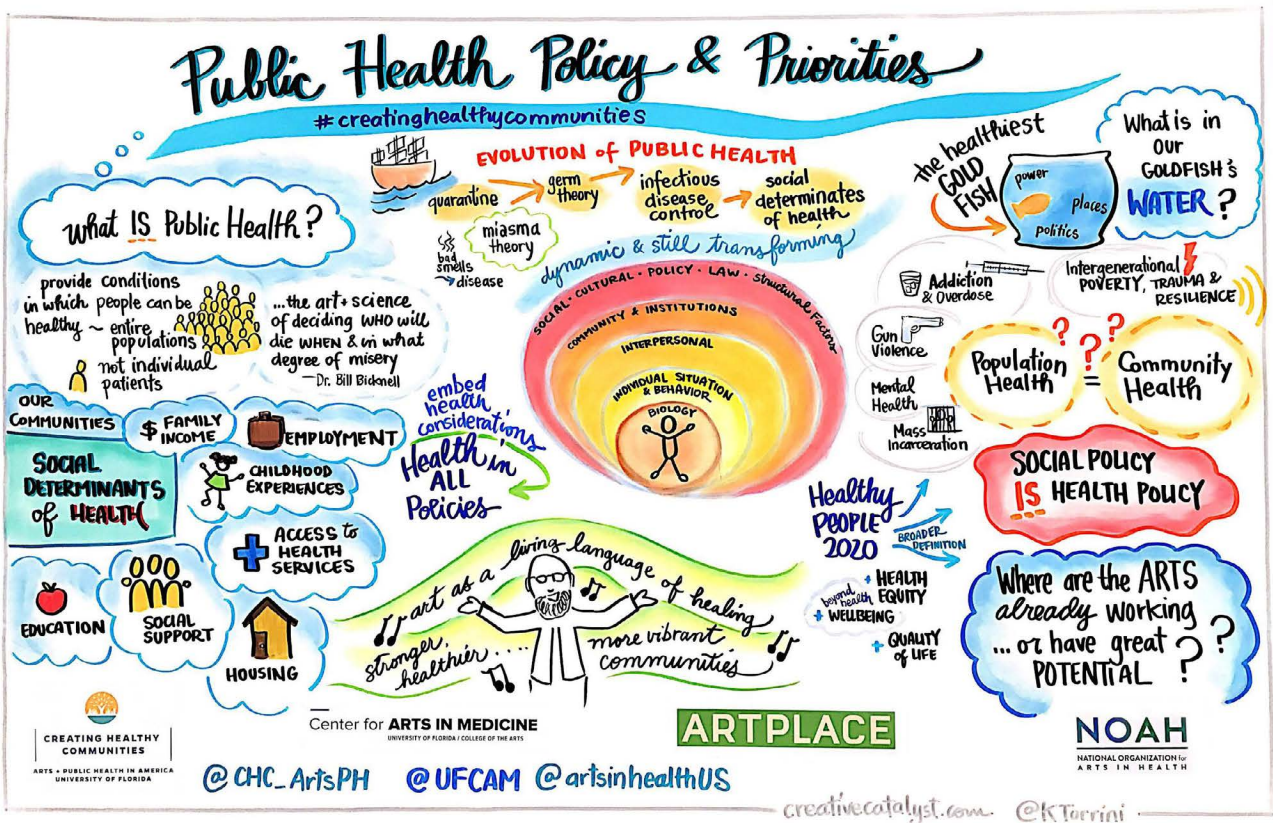
The initiative strives to make the connections between the arts and public health visible and to

create a strong and accessible evidence base. Jill explained that, at its heart, the *Creating Healthy Communities: Art + Public Health in America* initiative is a translational project. The University of Florida Center for Arts in Medicine is striving to do the “heavy lifting” on behalf of the field by examining and consolidating the evidence so that it may be used by others in their own work.

**Participant 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 connection, movement, and empathy.

**Public Health Policy + Priorities:** The general program introduction was followed by a presentation delivered by Jennifer Beard (Boston University School of Public Health) and Kelley Sams (University of Florida Center for Arts in Medicine) about public health policy and priorities. Jennifer and Kelley provided an overview of the history of public health, recent areas of focus and advancements, and current public health policies and issues in the US.



The presentation conveyed the importance of remaining centered on the essential issues and factors that shape health in order to develop effective interventions. The presentation began with sharing the World Health Organization's definition of public health:

*All organized measures (whether public or private) to prevent disease, promote health, and prolong life among the population as a whole. Its activities aim to provide conditions in which people can be healthy and focus on entire populations, not on individual patients or diseases. Thus, public health is concerned with the total system and not only the eradication of a particular disease.*

Jennifer then went on to share another working definition, developed by one of her mentors, Dr. Bill Bicknell, Boston University, who described public health as *the art and science of deciding who will die when and in what degree of misery*. Public health has recently begun to expand its consideration of the factors that shape health. Engaging a perspective focused on the social determinants of health encourages a holistic consideration of the broad influences on health outcomes. This approach also requires consideration of social equity and issues related to power, such as systemic racism.



Since public health, as a discipline, is becoming more aware of the breadth of the factors that influence health, the discipline is also engaging different theoretical tools to identify these factors and develop interventions. Jennifer and Kelley discussed the Socio-ecological Model that currently used by many scholars and practitioners to understand how factors on different levels shape health. Their presentation focused on the “outer ring”, and the two presenters went on to describe some key examples of policies that directly influence public health:

- National health policies, health initiatives
- Screening guidelines, clinical guidelines
- Program policies of federal programs such as CDC or NIH
- Recommendations of professional groups and associations
- Other policies related to social, economic or environmental determinants.



Source: Adapted from the Centers for Disease Control and Prevention (CDC), *The Social Ecological Model: A Framework for Prevention*, <http://www.cdc.gov/violenceprevention/overview/social-ecologicalmodel.html>

They made the point that **social policy IS health policy**. With the consideration that ALL policies can potentially have an impact on health outcomes, the two scholars described two national public health policies that they felt the working group should know about:

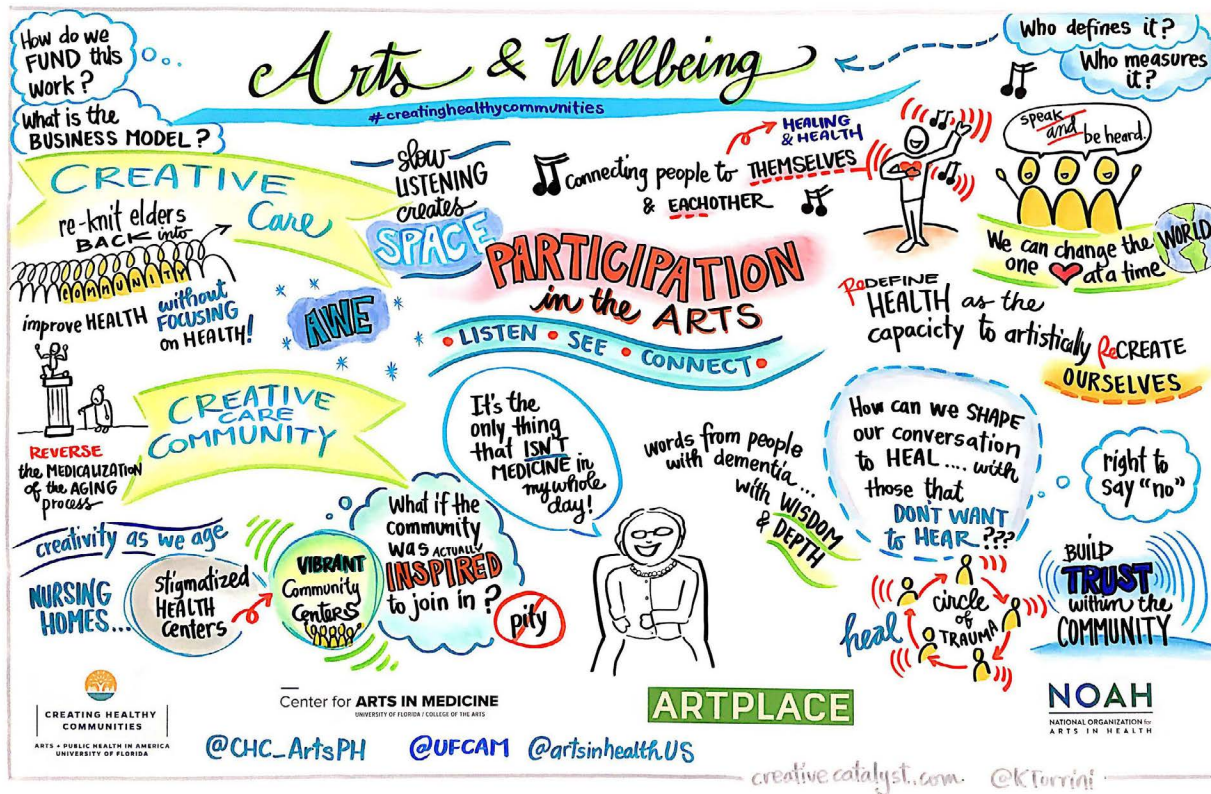
- **Health in All Policies:** State-level policies supported by the American Public Health Association's goal of developing relevant policies to address the social determinants of health.
- **Healthy People:** Department of Health and Human Services that has developed a new set of goals every decade since 1990.
  - Healthy People 2020:
    - Achieve health equity, eliminate disparities, and improve the health of all groups
    - Create social and physical environments that promote good health for all
    - Includes health communication, health equity, health related quality of life and wellbeing as priority areas.

### Group Discussion: Public Health Policy + Priorities

Participants shared many comments in response to this first session, from which the following themes emerged:

- An appreciation for the broad consideration of policy: social policy is health policy
- Artists and arts organizations can bridge the gap between communities and decisionmakers by providing space for conversation and modeling a holistic/community view of health and healthcare.
- Importance of meaningful community engagement in health programming and policy-making: It is critical to develop programs and policies **WITH** the community, rather than **FOR** the community.

# Session One: Arts + Wellbeing



Wellbeing, as a concept, includes global judgements of life satisfaction that integrate mental health and physical health. According to the Centers for Disease Control (CDC), "there is no consensus around a single definition of wellbeing, but there is general agreement that at minimum, wellbeing includes the presence of positive emotions and moods (e.g., contentment, happiness), the absence of negative emotions (e.g., depression, anxiety), satisfaction with life, fulfillment and positive functioning. In simple terms, wellbeing can be described as judging life positively and feeling good." Both active and passive engagement with the arts have been recognized to contribute to wellbeing.

Anne Basting (TimeSlips) and Nicolle Bennett (Arts Everywhere, Feel the Music) showed examples of how the arts have been used to improve the wellbeing of adults with dementia and of children, families and adults impacted by trauma, loss or illness.

Anne began her presentation by asking participants to reflect on two questions while she spoke:

**"What is something that you want people to believe about you?" and "How would you show someone that you believe in them?"**

She explained that older adults are currently observed through a healthcare lens. Dominant Western cultural values stigmatize aging and socially isolate older adults. What can the arts do to counter these negatives effects? She explains that her work with TimeSlips over the past twenty-five years strives to provoke awe. Awe yields feelings of humility and wellbeing. We are all caregivers. TimeSlips describes their approach as "creative care", and they place an emphasis on connecting with the outer world. Daily experiences may be transformed into experiences of awe through art. Creative communities of care are immersive and open. They build on existing strengths



and reflect time, thought, and social capital. Anne showed images of a performance done in an assisted living facility that brought together professional actors and assisted living residents, and a student mural artist who receives lodging in an assisted living facility in return for bringing art to the center. When she asked one of the residents of the facility if she enjoyed the program, the resident responded, "Yes I do, it's the only thing in my whole day that's not medicine."

### **Presentation Abstract: Thriving in Late Life: Meaning, purpose, and creative engagement**

*TimeSlips aims to bring opportunities for meaningful engagement to every older person. Our aims are to alleviate fears of aging and dementia as meaningless, and to bring elders out of isolation and into social connection through creative engagement and community building techniques long part of the practice of community-engaged artists. TimeSlips has been an independent non-profit since 2013. We serve care staff in aging-services with individual and organizational training; students through service-learning trainings; and families and friends with free online resources. We host a free online creativity center where visitors can be inspired by hundreds of prompts to share their own creative responses and read the responses of over 7,000 logged in users from across the world in 46 states and 16 countries. TimeSlips shifts away from the expectation of memory toward the freedom of imagination – a remaining strength and place of resilience for people with dementia. Creative engagement becomes a place where care partners can meet on equal ground to make meaning together. Our work is evidence-based with multiple research studies showing that our approach to creative engagement improves communication and relationships between elders and caregivers, and attitudes toward aging among student and staff facilitators. This presentation outlines the core tenets of TimeSlips' approach to engagement and community building, and several current large-scale training initiatives. Our Creative Community of Care organizational training encourages aging-oriented organizations, which have been primarily considered health-*

*organizations, to consider themselves to be places of culture and meaning making. We ask, what if programming for older adults was so interesting that families and volunteers were eager to participate in the programming with their neighbors and loved ones? If identity and care are relational, doesn't meaning-making need to be relational as well? Can we really consider programming to be meaningful if care partners and stakeholders find it meaningless?*

In her presentation, Nicolle Bennett described wellbeing as being able to make conscious decisions about our lives. Her program Feel the Music is not about delivering something to people, but about creating space for people to create. The organization was developed by Valerie Ghent in New York following 9/11. The core of their work is fostering connections to self and others that improve wellbeing. The organization works in different formats with different groups, The organization engages music to achieve this goal through varying formats and for varying audiences. The workshops are co-created with teaching artists and communities.

### **Presentation Abstract: Feel the Music**

*In the same ways that we've compartmentalized wellness into a specific experience or act, we've compartmentalized creativity in such a way as to assume that only certain people are creative. At its core, Feel the Music operates around the notion that being well is so much more than that - it is the ability to thrive in daily life, to make conscious decisions - to create. Creativity is inherent to all of us. We were founded amidst the devastation of 9/11, and worked then to co-create spaces that allowed those affected by the tragedy to creatively express and heal through music. We've continued this important work in the clinical setting, providing participatory workshops in the outpatient pediatric oncology clinic at Columbia Presbyterian Hospital with patients and families, and expanded that work to play music in very high stress areas of the hospital, such as the clinical lab. In the community, we partner with local senior centers for our creative aging program, creating spaces for group singing, drumming and performing - focused on the notion that these elders have a want and need to create as much as we all do,*

*and that wellness extends across the lifespan. Our partnership with local Brooklyn organization Bailey's Cafe explores the use of singing circles as a form of self-care and conscious conversation - these circles often lead to in-depth conversations around issues faced by participants and/or the community. We are constantly exploring and expanding upon this intersection between art and health - which is why it remains important to us to work in both clinical and community settings. Our artists are professional working musicians who facilitate learning experiences and co-create adaptive spaces with our participants. Partnerships are key to our work - adapting to what they and the community they serve needs, while providing space for participants to connect to self and others.*

Marina Tsaplina's provocation that followed these presentations engaged a story to help illuminate the difficult question of how the voices of community members can best be heard and acted upon:

*Like my mother, Colin Huggins is a classical pianist. Unlike my mother, since 2007 he rolls his baby grand piano out into Washington Square Park in Manhattan every day to play for whomever it is that is in the public square. In a Facebook post a couple of years ago, he observed how different pieces of music land on the people in the park. He was playing a composition that held a lot of turbulence and tension in its movements. Several people came up to him, asking and even demanding that he play something else, something lighter. It seemed they were somehow offended to hear music that held shades of human experience that are not all sunlight and roses. But at the finish of the long piece, someone approached him who had been listening the whole time. They expressed to Colin how much that music spoke to them and shared an experience of prolonged illness that either they or their loved one had lived with for many years. The testimony of the music had found a life to which it testified. But what about those people in the park who, for whatever reason, did not want to receive this music?*

*Now, if we were to give an evaluation following this musical experience to the people in the park with a Likert scale, we might predict that there would be a big gap in response between the different people who approached Colin. Yet that is not a reflection of the quality of the testimony of the music.*

*I understand my Artist task on this earth is to be in every corner of darkness and light, to be open to receive the beauty and the terror that is alive within me, and to attempt, again and again and again, through discipline and exasperation to give it form - so that others may see and feel it too.*

*All Art is a testimony to the depths and heights of the experience of being human, capturing that which plain language cannot. And this testimony serves other human beings by aiding them to see their own reality anew because we are not transparent to ourselves.*

*But as we have seen in the courts this week, testimony is not easy to receive. It implies the presence of a witness who will bear responsibility to the account. Artistic work summons us to acknowledge our great capacity for beauty but also for destruction, and an acknowledgement thereof would mean we are now responsible for both.*

*Isn't this why artistic inquiry, just as the voice of lived human experience, is often the most fragile, getting lost - or purposefully suppressed - by policies and systems?*

*The best definition of health that I have found comes from a book written by the great peacebuilder John Paul Lederach who works in areas of deeply entrenched generational violence. He asks what enables for genuine processes social healing to begin in communities that have had decades of entrenched violence? And he writes the following:*

*"Imagine health as the capacity to acknowledge and artistically mobilize memory and hope as on-going features of the unique qualities of being human. The journey of health requires a capacity*

*to create meaning from a chaotic past while bringing forward the image of a hoped-for future."*

*Artistic work is testimony that delivers voice of experience inexpressible in regular language and it calls upon the human heart to open and receive its own self so that it can be rooted in empathetic engagement and human reciprocity. Yet Art cannot guarantee that its testimony will be received, because receiving Arts' testimony calls forth facing with honesty one's own capacity for beauty and terror.*

*Into Colin Huggins's piano is carved in print block letters: "This machine kills fascists." Certainly, he doesn't mean that his piano transforms into a tank that shoots bullets. And poet Toni Cade Bambara asked, "Are you sure you want to be well?"*

*So, my question is, how can we shape our understanding of well-being and evidence to reflect and capture the true processes of social healing that artistic inquiry engages by delivering the testimony of the voice of communities, to people who do not always want to receive them?*

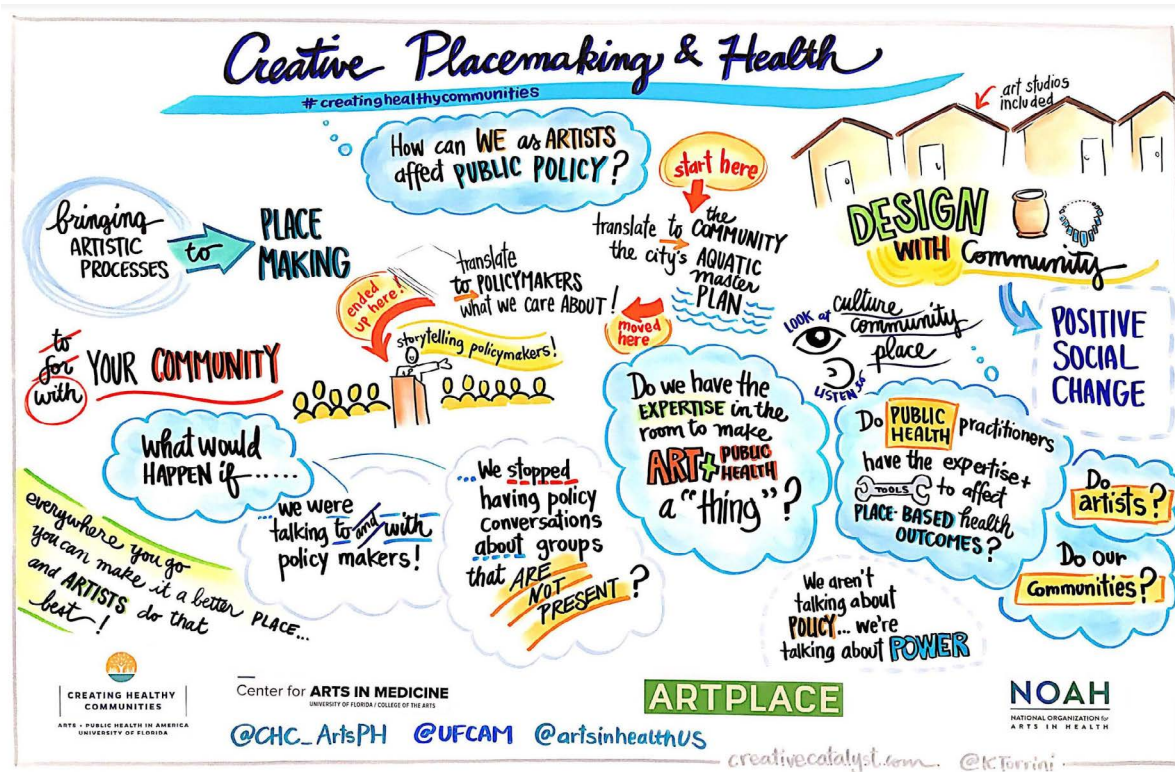


*Marina Tsaplina (The BETES Organization) discusses the power of the arts*

**Using the online interface, participants comments reflected the following themes:**

- The arts tap into human potential
  - It's about tapping into the creator in all of us – however that translates in someone's life (a scientist is a creator, an administrative assistant is a creator, a cook is a creator) – tapping into that means tapping into our human potential, which translates into physical and psychological well-being."
- The importance of knowing our audience
  - "We need to describe the power of arts in terms that the people we are trying to convince can understand. On that note, we need to identify and remember who we are trying to convince."
- The need for comprehensive training
  - "I agree that teachers -- especially arts teachers in schools -- need to be trained in trauma-informed pedagogy, particularly right now."

## Session Two: Creative Placemaking + Health



*Creative placemaking happens when artists and arts organizations join their neighbors in shaping their community's future, working together on place-based community outcomes. It's not about making places more creative; it's about making places creatively.* – Jamie Hand, ArtPlace America

The Creative Placemaking + Health session focused on how the arts and culture are used to improve specific community level outcomes in defined geographic locations. According to Kimberly Driggins (City of Detroit), creative placemaking is “the intentional use of arts and culture to shape the physical, social, and economic future of communities, which strengthens economic development, promotes civic engagement, and contributes to quality of life.”

Jamie Hand (ArtPlace America) acknowledged that the term “creative placemaking” is a hot topic and has been controversial, which is why in her opening talk she chose to describe this work as engaging the arts and culture in community development rather than immediately embrace this term. For some people, the term “creative placemaking” sounds colonialist,

and some people chose to use the term “creative placekeeping” instead.

Artists have an important role to play in communities. For ArtPlace America, creative placemaking is about working with artists and with communities. For community health, place is an important concept. Geographic affinities are important in how health is shaped.

In this session, Lynn Osgood (Go Collaborative) and Joseph Kunkel (Sustainable Native Communities Collaborative) presented programs that used the arts to draw attention to and shape specific geographic locations. Jen Cole (Arizona State University) reflected on these presentations and launched discussion with her provocation.

Lynn Osgood launched the session with a presentation of the Go Collaborative, which strives to bring the arts to civic processes. Lynn presented the collaborative's work with city pools in Austin. She described the collaboration with Forklift Danceworks, who are well known for their work with the New York City sanitation department, in which they collaborated with sanitation department employees in the creation of a dance performance with their equipment. The project centered on city pools and their role in community. Lynn showed a video with some examples of the performances that were developed and executed in and around the pools as well as interviews with community members about their perspectives related to the pools and the project. "The whole place transforms and you are embodied in this full moment of community" Lynn explained.

**Presentation Abstract: My Park, My Pool, My City**

*My Park, My Pool, My City is a three-year artistic residency led by Forklift Danceworks in partnership with the City of Austin Parks & Recreation Department's Aquatics Division and several East Austin neighborhoods. Using collaborative art making, My Park, My Pool, My City activates and amplifies civic engagement around the future of Austin's city pools. Go collaborative Executive Director, Lynn Osgood, has been embedded as a developmental researcher on the project with funding from a National Endowment for the Arts research grant.*

*Austin is facing a severe infrastructure crisis due to the high cost of maintaining an aging aquatics system where most pools are 50+ years old. This issue is confounded by class and racial privilege as wealthier residents can choose to use private country clubs or backyard swimming pools while poorer residents have few or no options for swimming when public pools are closed or under-resourced. With the release of an Aquatics assessment and first ever Aquatics Master Plan, momentum is building city-wide to find the means to maintain a more sustainable, accessible, and equitable public pool*

*system. Negotiations are underway to include Aquatics funding in an upcoming city bond package, which will come up for a citywide vote in November 2018.*

*Each year for three years starting in 2017, My Park, My Pool, My City will center on one East Austin neighborhood. In addition to three summer performances, Forklift Danceworks have been hosting and participating in town hall gatherings, community workshops, film screenings, and—of course—pool parties leading up to and following each show. Overall the project team is looking to have My Park, My Pool, My City bring together citizens, city staff and policy makers in a creative participatory process that encourages people to talk about the unfolding policy issues the Austin Aquatics System faces.*

**Joseph Kunkel (Sustainable Native Communities Collaborative)**

described his collaborative's work with native communities. Through creative planning and an asset-focused culturally-responsive approach, this collaborative has helped engage community members in designing and creating the environments that they want and need to thrive. Joseph is an architect who runs the non-profit design firm, Sustainable Native Communities Collaborative, based in Santa Fe, New Mexico. He began his presentation by acknowledging the lands that we were standing on that belonged to the Comanche and Apache. This acknowledgement led into the presentation of how his Native-led design practice addresses place and space. The project that he focused on today was a three-year project supported by an Our Town grant and leveraged the arts to help create 41 low income housing units. The first idea was spent listening to the community. They did not design for the community, they designed with the community. The idea was that each of these housing units had an art studio. Using architecture and design they were able to explore how to impact health on different levels. The development is relatively new and they are now thinking about how to scale this up and leverage the arts to create similar housing in other places.



**Jen Cole (Arizona State University)** followed these two presentations with her provocation, in which she framed three questions:

1) What would happen if we radically reimagined how we trained artists to do their work so that they were also trained in the language of the social determinants of health and the public systems within which they work. Artists are not trained in systems thinking. What if they were trained in the language of social change and health?

2) What would happen if we had conversations about health with public health directors in the room and with people who lead public housing? People's health is influenced by education, public housing, the justice system. What if stakeholders from these systems were present in and more centered in our discussions?

3) What would happen if we stopped having white normative discussions about health? Looking around the room, the communities that have the worst health outcomes in the United States are not represented here. Jen stated that she would gladly give up her seat in the room if it could be occupied by someone else from one of these communities.

**Participant comments offered in the online form on this session centered around the following two primary themes:**

- Arts as a tool for transformation
  - "I agree that the arts can help create and transform communities in a positive way, having the potential to bring people together. I have witnessed this firsthand and always feel closer to my community when the art presence is strong."
- Need to consider and include a diversity of artists
  - "I really wanted to say that I'm concerned that we romanticized artists' capacity for community facilitation. I believe it is also a personality issue, and an ideological issue. Some artists never want to talk to another human being outside of their studio. And that's ok. I teach art students. Not all of them have the personality or desire to do this work."



## Sociometry #1: Do the people in this room have the expertise and tools needed to develop the arts + public health field?

Following this provocation, Jill led the group in a sociometry exercise. She asked, **do we have the expertise in this room to make arts in public health “a thing”?** Answers to this question fell mainly toward the middle of the yes/no spectrum. Many participants identified a current operational disconnect between the arts and public health, as well as a disconnect between the community and the field of public health as key challenges. In spite of the challenges identified, there was general optimism about the potential for the arts + public health to be grown as a field.

- We do. We are a scrappy crowd with broad expertise and experience.
- “I am standing in the middle because I have a big amount of ‘I don’t know’”
- The largest mental health system in the country is the Los Angeles prison system, and we don’t have anyone here from this system. Without their involvement, we are missing important stakeholders.
- The room is filled with thought leaders and practitioners, but there are not community members in the room. We need their expertise more than anyone’s.

**Creative practice was highlighted as a way to create connections.** Engaging with art was seen as a way to address public health issues as well as support the growth-mindset needed to support the development of this field. We “need art for creative solutions and connection to humanity and we have that here in this room”, one participant stated.

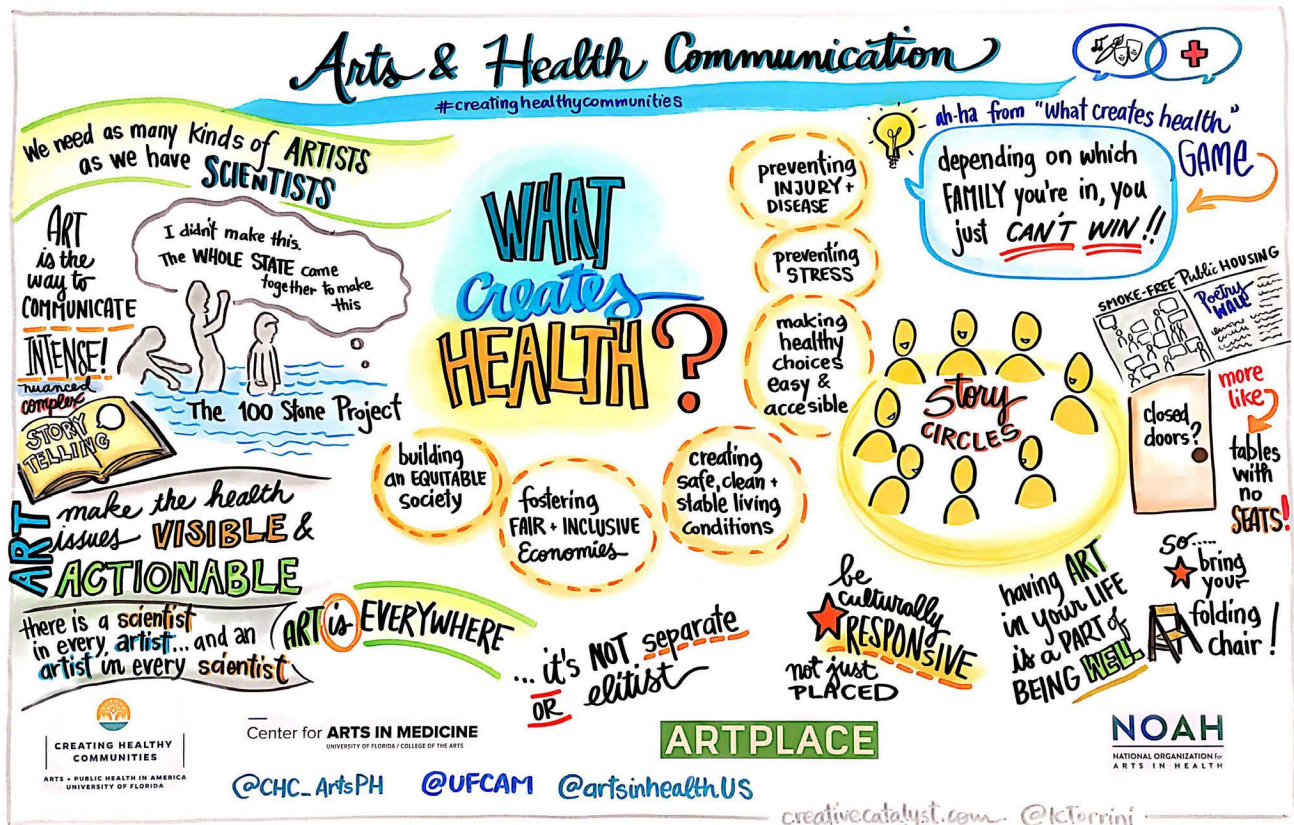


*Suzanne Seriff (University of Texas, Austin) explains her position during a sociometry exercise*

A second question was addressed to the group: **Do public health practitioners have the tools, expertise, and authority to address place-based health outcomes?** Again, participants took positions across the room and expressed diverse perspectives:

- “Public health is marginalized in the United States. There needs to be a change in the value that we place on this as a society.”
- “When we attend to the needs of the majority, a lot of times this comes at the expense of people who are not a part of this majority. It is important to center on considerations of equity.”
- “Our training is very compartmentalized. We are creating specialists. There needs to be a broader diversity in training and experience for public health practitioners in order to truly make an impact.”

## Session Three: Arts + Health Communication







*Sarah Davies (100Stone) speaks about her work*

As an introduction to this session, Jill played part of an episode of *East Los High*, produced by Wise Entertainment for Hulu. She stated that the high-drama, high-artistry approach with which the show addresses health issues has been shown through rigorous research to make a true impact on how people are thinking about and talking about health, and on health behaviors. Jill also shared an excerpt from Adam Strauss's performance piece, *The Mushroom Cure*, about how he used psilocybin to address his treatment-resistant OCD. She also shared a documentary film about Hip-Hoperation, a New Zealand-based hip hop dance troupe for older adults.

The CDC defines health communication as "the study and use of communication strategies to inform and influence individual decisions that enhance health." Jill explained that the arts can make health communication more interpretable, persuasive, and actionable through increasing reach to a broad variety of audiences, raising awareness of issues, reducing stigma, facilitating dialogue, and increasing people's self-efficacy and motivation to change behaviors. The arts can make priority issues visible and actionable.

**Sarah Davies (100Stone) and Elizabeth Hamby (NYC Department of Health and Mental Hygiene)** presented arts-based health communication program models in very different contexts but facing similar challenges. **Steven Williams (DIFFAA) and Jenelle Robinson (Florida A&M University)** provided provocations.

Sarah shared a video about the 100Stone project. Sarah explained that the transformative power of the arts comes from how they can share

complicated stories without having to use language. With the 100Stone project, they were able to use art as a way of sharing things that cannot be shared with language. She sees herself as a filter. She brought the project to people. People who struggle with suicide and mental health issues sometimes don't even want to leave their beds. Sarah worked with the families and friends of these people to connect and invite them to tell their stories, or just to connect without sharing anything explicitly at all.

#### **Presentation Abstract: 100Stone Project**

*In the summers of 2014 and 2015, 100Stone Project set out across Alaska by road and air to reach some of our most vulnerable community members and their loved ones, caretakers, and service providers to take an active and creative role in severing the shame and isolation common to those who experience acute vulnerabilities. It was an effort to creatively activate those who understand acute vulnerability all too well, and to physically tell their difficult stories of mental health management without the daunting burden of verbal expression. It was a movement to address local attitudes and approaches to those of us who suffer that reinforce isolation and the devastating activation of suicide. Facilitated by the 100Stone team and community*

partners, nearly 600 creative and non-creative community “allies” gathered in 30 private and community spaces across the state in order to manifest an ephemeral moment of sanctuary and expression in which ecosystems of fellowship, connectivity, and physical and creative engagement could produce the “telling” of some of our most difficult stories. There, artists and non-artists captured the forms and features of participants’ faces and bodies in messy, awkward and playful plaster-casting sessions designed to both find pointed focus as well as respite from burdensome states.

On December 5th, 2015, and on each day after, thousands of visitors and pilgrims came to look out on the creations of our Alaskan brothers and sisters, evidence that we are truly surrounded by allies. They came to stand witness to our landscape of fearlessness and truth, made by the hands of hundreds of our brothers and sisters, and recognized the terrific power and beauty of 100Stone as something that emerged from within each of us. It is there in those moments that we can truly feel what this project is about—an authentic transformation of how we see ourselves and each other; a divine moment of liberation, ascension, from the stigma that is associated with the often-crippling marathon that is mental health management. The installation was born into the Alaskan community as the first public artwork of such scope and scale to address one of the most critical public health crises in our Northern home: suicide.

**Elizabeth Hamby (NYC Department of Health and Mental Hygiene)** described herself as an artist who works in public health. She said that she was a bit of a unicorn in her work, and highlighted how she strives to help open up new possibilities and ways of acting. She explained that the city where she works is very segregated. Poor health outcomes tend to cluster in the same neighborhoods that people of color call home. She told the working group that

she knows that the social determinants of health are the pathways through which the factors that impact health operate. However, she urged working group participants to join her in thinking about the question how does this happen? Elizabeth explained that we look at it closely, we see that history, policy, and power create health. Place matters. Strong social cohesion can serve as a protective factor. She left the group with the question, could “don’t call the cops on your neighbors” be the “wash your hands of the 21st century?”

#### **Presentation Abstract: What Creates Health?**

*In 2015, Elizabeth Hamby embedded herself as a “naturally occurring artist in residence,” at The Center for Health Equity, New York City Department of Health and Mental Hygiene. Since then, her work revolved around a multi-disciplinary, community-engaged exploration of one key question, “What creates health?” Partnering with social epidemiologists, urban planners, community organizers, and designers, Hamby and her team have developed a framework to illuminate different approaches to this question. This presentation opened with an exploration of the ways that space, history, and power shape health outcomes and drive health inequities.*

*It presented three key projects that demonstrate what creates health framework: a Dungeons and Dragons-style adventure game about structural racism; a health fair re-imagined as an arts festival; and a community storytelling project that laid the groundwork for a smoke-free public housing initiative. Each of these projects brought together diverse expertise- including history, policy, public health and community perspectives. They hold space for new narratives about health, foregrounding the role of structural racism in creating and maintaining health inequities. The presentation closed with insights from Elizabeth Hamby’s practice as an embedded artist working at the intersection of urban planning and public health, reflecting the challenges and opportunities of arts-led, multi-sector practice.*



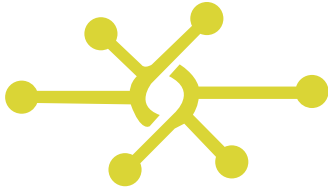
In his provocation, **Steven Williams** stated that we are mainly serving marginalized populations, and our work is about bridging the divides that our programs and policies have with these populations. He called for the working group participants to reflect upon how their work is addressing these divides.



In her provocation, **Jenelle Robinson** highlighted the importance of health disparities. She also highlighted the importance of designing work that is culturally responsive and not just culturally placed. We should not create these programs and just place them where we feel like there is a need. We need to make sure that these programs respond to the perceived needs and desires of the community. She also shared with the group how the dean of her college questioned what she was going to get out of this working group. As soon as he saw the word “art”, he began to wonder about the value of this convening. Jenelle asked the group to think about the question, “What are the best practices when dealing with individuals who don’t see the value of the arts in the sciences?”

The following themes emerged from the online real-time comments made by participants during this session:

- Arts as a translational tool
  - Translating what people care about for policymakers is key.
- Power of the arts in communicating health messages
  - I agree that the arts can have a huge impact communicating health information.
- Issues of diversity
  - I wish that arts in health had a more diverse group of leaders and facilitators. The fact that it does not makes listening and being patient very important.



## **Sociometry #2: Does artistic excellence or artistry matter?**

Another sociometry exercise closed the Health Communication session. Many participants positioned themselves on the “yes” end of the spectrum in response to the question, “**Does artistic excellence or artistry matter?**” These participants highlighted the need for artistry that was strong enough to provoke the intended reactions from its audience:

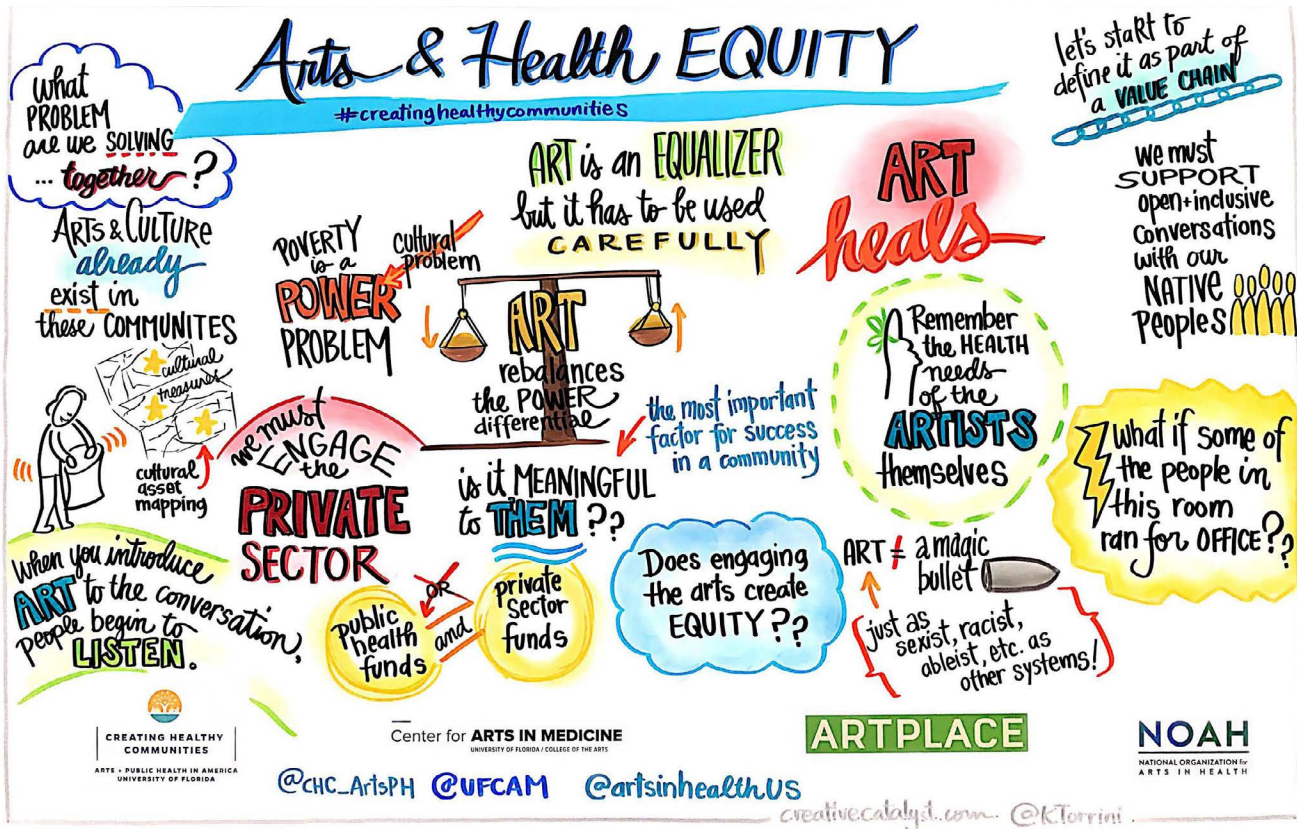
- *People are more likely to respond to something that they determine is aesthetically positive ... mastery, however the audience defines it, does matter.*
- *I'm a hard yes, because without making something beautiful, people would have not have even gotten out of bed.*
- *The artists that we employ need to be masters in their craft ... that's not to say individually the art that gets produced by the participants needs to be fine art.*

However, participants also highlighted that excellence is not an objective term:

- *We can't even agree on a definition of excellence.*
- *The definition of excellence is by people who are empowered ... our job is about listening ...we have to be open to different lenses.*

Other participants shared the view that it is the authenticity of the art that matters, not the excellence. “Artistry is in the authenticity.”

## Session Four: Arts + Health Equity



According to the Robert Wood Johnson Foundation, “health equity means that everyone has a fair and just opportunity to be healthier. This requires removing obstacles to health such as poverty, discrimination, and their consequences, including powerlessness and lack of access to good jobs with fair pay, quality education and housing, safe environments, and health care.” The arts can identify assets, draw attention to inequities and be engaged to shape equal opportunities for good health.

In this session, Amy Kitchner (Alliance for California Traditional Arts) and Theo Edmonds (Ideasxlab) presented programs working to address health equity. These program presentations were followed by provocations by Fred Johnson (Straz Center for Performing Arts) and Natalia Macker (Trenton City Commission).

Amy Kitchner (Executive Director, Alliance for California Traditional Arts) stated that she feels she has been working on the margins of these intersections for almost ten years. For years, she has been hearing traditional arts practitioners highlight the positive health effects of their work. In order to document this and get people to listen, she started partnering with public health agencies. She is currently working on a ten-year project focused on health equity and social change. In each of the four sites where her program works, they start with the “radical” belief that the community sites are already rich in the arts. By taking an assets-based approach, they support people in the communities where they work to steer and deepen the programs.

With a common interest in better understanding how heritage-based arts and cultural practices can be interpreted as community assets and how those assets can be deployed in support of equitable social change, The California Endowment (TCE) provided the Alliance for California Traditional Arts (ACTA) with resources to work with TCE staff and residents in selected sites in TCE's Building Healthy Communities (BHC) initiative. Work funded by TCE included ACTA-supported community cultural asset mapping, planning for art-based initiatives that advanced BHC goals, execution of those initiatives and documentation and analysis. All of this activity comprised the Engaging Cultural Assets Pilot Project (ECAPP) – 2011 to present. TCE published a case study about this work, ***BUILDING HEALTHY COMMUNITIES: Approaching Community Health through Heritage and Culture in Boyle Heights, August 2017***

More specifically, this practice model examines the various phases of the project, from the identification and celebration of cultural assets to the use of selected cultural assets in support of three campaigns that Boyle Heights residents determined as priorities for the community: (a) Health Happens with Prevention focused on increasing access to healthcare and immigrant rights, which addresses the needs of undocumented immigrants not covered through the Affordable Care Act; (b) Health Happens in Neighborhoods focused on the legalization of street vending, which seeks to create economic development opportunities for families and increase access to food in low-income parts of the city; and (c) Health Happens in Schools focused on improving school climate, which seeks to advocate at city and county levels for policy change to shift dollars from suppression of school violence to a focus and greater resources for prevention through youth/ family programs, mentoring and enrichment programs.

The group viewed a [video compilation featuring ACTA's practice model engaging heritage-based artists working for health equity](#).

Theo Edmonds (IDEASxLab's Creative Placehealing®) began his presentation by describing the first Center for Health Equity that was begun in Kentucky by Adewale Troutman, and the diverse white, Black, and LatinX communities that are involved with health equity work. Theo makes the point that these marginalized communities have more in common than they have differences. "The problem with how we focus on poverty is that we tend to talk about it as a cultural problem. It is NOT a cultural issue, it is a power issue." Culture is not something to overcome, Theo says, culture is an asset that can help us achieve our goals. Culture shapes health.

#### **Presentation Abstract: Creating a Culture Shift in Corporate Social Innovation (CSI)**

*IDEASxLab is guided by the unifying philosophy that #CultureShapesHealth. Healthy, creative, empowered communities can more fully participate in the society. When all communities are able to fully participate, it creates a more diversified workforce. Diversity is the fuel of innovation and the cornerstone of resilient, inclusive economies.*

*Creative Placehealing® is IDEASxLab's overarching, long-term plan for accelerating the pace and scale of health improvement in America, providing a crucial bridge for connecting grass roots ideas and people to private sector innovation.*

*In partnership with health researchers at the University of Louisville and the Commonwealth Institute of Kentucky, we make and measure impact through a lens of health (employee, consumer, community, environment).*

***The problem with how we focus on poverty is that we tend to talk about it as a cultural problem. It is NOT a cultural issue, it is a power issue." Culture is not something to overcome, Theo says, culture is an asset that can help us achieve our goals. Culture shapes health.***

*In partnership with artists, cultural producers and the creative industries, we create meaning by monitoring the bigger picture of human resilience and wellbeing found within America's ever-shifting cultural landscape.*

*The future of business is tied to creating value: both in the market AND in society. In other words, trying to do well while doing good.*

*IDEASxLab believes that this phenomenon is worth supporting with new research, development support and leadership training. Creative Placehealing® uses the dual lens of culture and health to solve problems through one of the most sustainable and scalable problem-solving machines we know: business.*

In his provocation, Fred Johnson noted that the day had included a significant amount of conversation about the understanding that the challenges that many communities face are about social conditions. He urged working group participants to include this as a part of their reflection. At the center where he works, Fred explained, they have begun an arts legacy program to celebrate the many cultures of the community. He also discussed his work with Johns Hopkins University to help measure and quantify

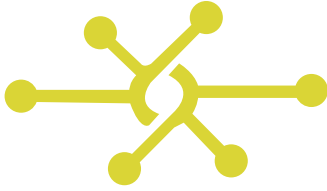
the experiences that people have with the arts. He highlighted the importance of trust building and stated “we must meet people where they are in their hearts and minds. We must not deny the fact that so much of what happens to us on a day-to-day basis is related to history: what America has been. We talk about the fiber of the earth and this young country, but it is important for us to remember the Native American people of this country and their history. This is a part of our energy and who we are”.

**Natalia Macker** shared that, during one of the sociometry exercises, she realized that, as an elected official, she was one of the people who we were talking about. She asked working group participants, “do we have a responsibility to consider the health needs of artists? Are we assuming that public health services are available everywhere? Public health issues often enter the political sphere when they are made into moral issues. There is a joke that “art” is one of the words that makes public officials run away, just like the word “taxes”. What if some of the people working at the intersections of the arts and health were the policy makers? What if some of the people in this room ran for office?”

## **Provocations and discussions during this session centered around the following themes:**

- Equity issues within our field
  - *I'd like to emphasize that even in the case of conference attendance, there is something to be said about accessibility and equity. Not everyone has the financial means to be a part of these conversations because they cannot afford to attend a conference of this nature. If we are trying to include the voices of stakeholders and more young people who will be building up these professions in the future, then we need to be very intentional about including those voices and making these opportunities accessible for those people.*
- The need to listen to our target audience
  - *Culturally responsive vs. culturally placed programs - really essential*
- Need for research
  - *I agree that we need science to quantify the impact of the arts on community health.*
- Need to include considerations of equity throughout our discussions
  - *Arts equity and health equity could be more effectively explored within the other categories—not as an idea or issue unto itself.*

Participants highlighted a need for considerations of power, profit, and policy. One participant reflected that sometimes funding sources for interventions come from the same sources of power that create health atrocities. Other participants cited the policies of countries and cultures outside the US that prioritize art more than in the US.



### **Sociometry #3: Does engaging the arts make programs equitable?**

The last sociometry exercise of the day focused on four questions about how the arts can impact the equity of programs. The first question, Does engaging the arts make programs equitable?, was received with playful laughter as everyone moved toward the “no” side of the room.

Most participants agreed that arts can help increase equity, but some added that they “aren’t a magic bullet.” Simply engaging the arts is not enough to make programming equitable and inclusive. The arts can certainly engage different types of people around the same topic, but arts programs can also reproduce existing inequalities. One participant reflected that “Art can be an equalizer, but we have to use it in the right way.”

- *It is difficult to untangle the impact of arts from other factors.  
The arts work within so many other determinants.*
- *The arts are just as hierarchical, racist, and sexist as everything else.*
- *Able-ism is an important consideration.*

The second question focused on a key funding issue: Should community-based arts programming be paid for with public health dollars? Responses to this question were more diverse than the previous question.

- *We are all trying to do complementary work. It is important to use health funding to support more than just clinical healthcare.*
- *Both the arts and community health need more funding!*
- *It’s a big deal when we hear that tens of millions of dollars are going to be dedicated toward music, we have to remember that defense funding is in the trillions.*
- *Some successful projects are already being funded by multiple sources: communities, public health funding, arts funding.*
- *Thinking about the big tent. When the arts are the best way to deliver public health programs, maybe they should not have the limitations that come from accepting health funding. This can place restrictions and demands that would not help the programs. We need the funding, but at what expense?*

The final question focused on evidence: Can we measure the impact of the arts on public health? Again, participants were divided in their responses, but overall very optimistic in their responses.

- *There has been interesting evidence coming from the Global South where the arts are being integrated into HIV programs. The increase in understanding the disease and decreasing stigma has been measured.*
- *Impact has been shown outside of the US in places where streets have been taken back for community and pedestrian use.*
- *The UK has recently published a white paper about social prescribing that shares a lot of data and evidence.*
- *We do not yet have a consolidated evidence base. The time is right to move toward this.*



## Bringing it All Together

The final working session of the day, Bringing it All Together, provided participants an opportunity to reflect upon the day's presentations and to identify the key issues and opportunities that they saw building the field of arts + public health. The exercise was moderated by graphic reporter, Katherine Torrini who drew a large issue and opportunity tree that she hung on the wall. Participants were given large Post-It notes on which they were asked to write one issue (apple shaped note) and three opportunities (leaf-shaped notes) that they then attached to the tree.



*Working Group Participants look toward the tree where they will be placing their issues and opportunities*



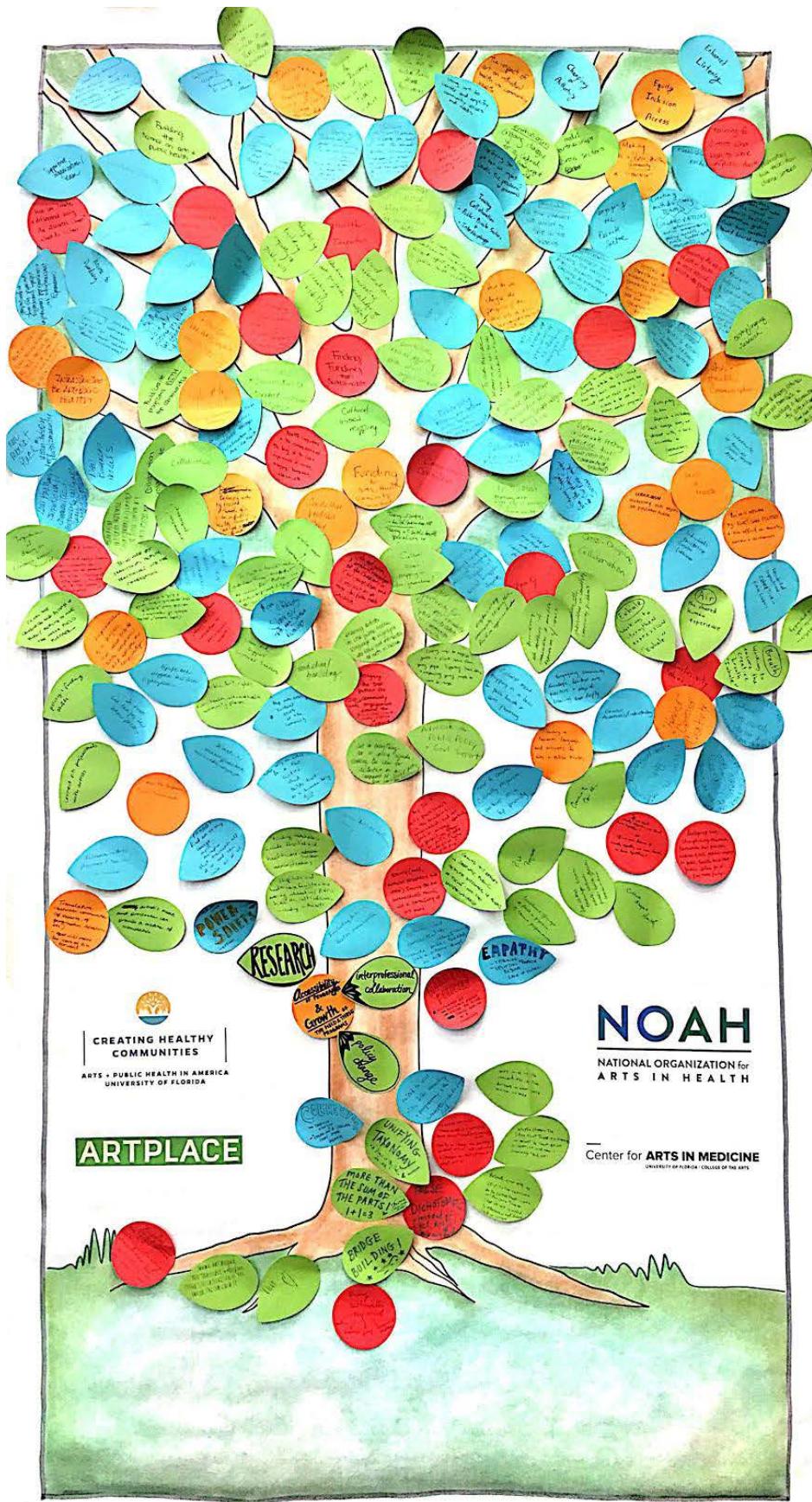
This exercise resulted in a list of needs and challenges that were similar to those identified during discussions and sociometry exercises.

**Key issues that emerged from this exercise were:**

- **Equity and Inclusion (how to include everyone and make our work relevant)**
- **Power, Policies, and Politics (who gets a “seat at the table”)**
- **Field Building and Articulation**
- **Funding (how to get it and how to make it work creatively)**
- **Impact, Research, Outcomes (need to show the value of arts + health)**

**The following opportunities were also identified:**

- **Community (ideas and strengths of the community)**
- **Culture (cultural asset mapping)**
- **Communications (building bridges through shared language)**
- **Resources (need to gather and disseminate tools and directory of programs)**
- **Empathy (listening and storytelling)**



  
**CREATING HEALTHY COMMUNITIES**  
 ARTS + PUBLIC HEALTH IN AMERICA  
 UNIVERSITY OF FLORIDA

**ARTPLACE**

**NOAH**  
 NATIONAL ORGANIZATION for  
 ARTS IN HEALTH

Center for **ARTS IN MEDICINE**  
UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS

## Engaging in the Initiative

Through the *Creating Healthy Communities: Arts + Public Health in America* initiative, the University of Florida's Center for Arts in Medicine is highlighting work taking place at the intersections of the arts, public health and community development. The initiative is translational at its core, with the overarching intention of translating knowledge and research into practice and policy. Although the University of Florida Center for Arts in Medicine is leading this initiative, it is a collaboration, grounded in connection between thought leaders who are - among other diverse roles - artists, program leaders, researchers and educators across these sectors. A total of nine convenings have been planned, with others to be proposed as the initiative progresses.

## Collaboration



### National Creating Healthy Communities Network:

The Network aims to cultivate an inclusive community of professionals working at the intersections of the arts, public health and community development.

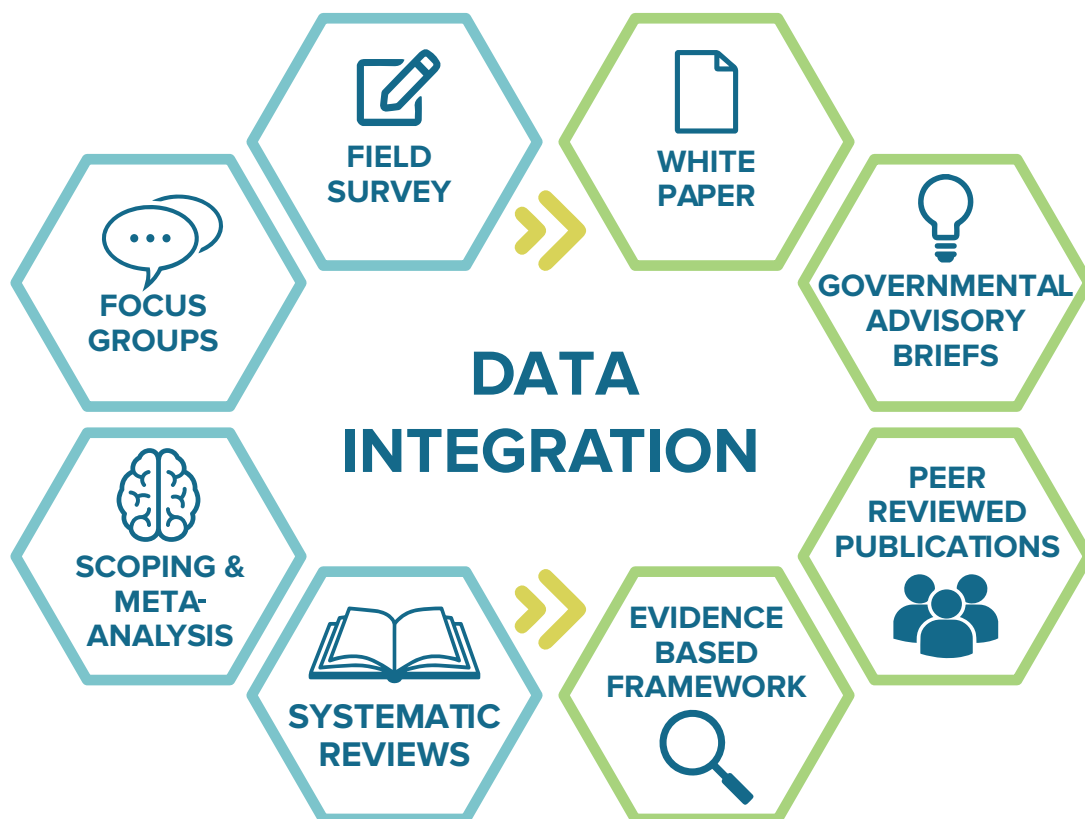
The network focuses on three primary objectives, which will emphasize visibility, discovery and strategy:

- developing an inclusive community of thought leaders and stakeholders from the arts, public health, community development and creative placemaking sectors;
- bringing together, making visible and building upon exemplary work being undertaken at the intersections of the arts, community building and public health
- creating efficient working structures for ongoing discovery, collaboration, partnership and field-building

### Social Media and Web Presence:

Creating Healthy Communities supports connections and conversation between stakeholders through its Internet presence on Facebook, Twitter (Twitter.com/CHC\_ArtsPH), the Resource Repository, and [website](#).

Join the network: [https://ufl.qualtrics.com/jfe/form/SV\\_4IUr36sykSCW2bP](https://ufl.qualtrics.com/jfe/form/SV_4IUr36sykSCW2bP)



## Research Advisory Group:

The Creating Healthy Communities: Arts + Public Health in America initiative is working on several research projects to inform policy proposals and recommendations, including scoping and systematic reviews of the arts + health communication and the arts + wellbeing literatures. Agd` Sf[a` S^DWVSDZ 3Vh[each 9cbup guides the development of our research protocols.

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## Participant Biographies

### Jason Akhtarekhavari

Arts in Health Program Manager  
University of Kentucky HealthCare

A graduate of the University of Kentucky with a BA in History, Jason has worked in the field of arts in health for the past 7 years. He currently manages the University of Kentucky HealthCare, Arts in HealthCare program located in Lexington, Kentucky. As a co-founder of the non-profit association CREATE, Jason is seeking to educate his local community and expand awareness of the health and wellness benefits of the arts. He spends much of his free time creating mixed media visual art, singing, songwriting and authoring poems for his long-standing poetry blog, poems365.com. His past professional experience includes business ownership, consulting, management and administration. When not immersed in the arts, Jason likes to venture into the outdoors and explore.

### Michelle Bae

Program Associate  
Laurie M. Tisch Illumination Fund

Michelle is the program officer at the Laurie M. Tisch Illumination Fund, a private NYC-based foundation. In this position, she plans and implements a wide range of programmatic, administrative, and communications duties to support ongoing and new programs, grants, and other foundation activities. She is committed to supporting grantmaking initiatives that aim to improve current public policies to promote sustainable and vibrant communities, particularly for underserved and marginalized groups. Prior to joining the Illumination Fund in 2014, Michelle worked at the Nathan Cummings Foundation as a Program Assistant in the Ecological Innovation and Contemplative Practice Programs. She also worked at the Asian/American Center at Queens College; and interned at the Leona M. and Harry B. Helmsley Charitable Trust in their Type 1 Diabetes Program. Michelle graduated from Creighton University with a Bachelor of Arts in History.

### Anne Basting

Professor, University of Wisconsin Milwaukee

Basting is Professor of Theatre at the University of Wisconsin Milwaukee, and founder and President of TimeSlips, a non-profit that fosters meaningful engagement in late life. Both an artist and scholar, Basting and her work have been honored as a MacArthur Fellow, Ashoka Fellowship, and Rockefeller Fellowship along with many grants from both the arts and health fields. She is author/editor of three books, including *The Penelope Project: An Arts-based Odyssey to Change Eldercare* (2016). She is currently leading a collaborative team of artists, elders, and care providers in a project to reimagine the story of Peter Pan in creative festivals at three rural KY nursing homes. She is also at work on a new book, *Creative Care*.

### Jennifer Beard

Clinical Associate Professor  
Boston University School of Public Health

Jennifer Beard, PhD, MA, MPH, is a Clinical Associate Professor in the Department of Global Health at Boston University School of Public Health and the Associate Editor of *Public Health Post*. She teaches courses in global mental health, global health storytelling, and public health writing. Dr. Beard founded the BU Program for Global Health Storytelling which analyzes the similarities and tensions between global health research and journalism and seeks ways to improve collaboration. Jennifer started her academic life in the humanities, completing her PhD specializing in Victorian and twentieth-century British literature. She remains a devoted reader of novels and believes that her global health teaching and research interests are rooted in her passion for Jane Austen, Charles Dickens, the Brontë sisters, and Barbara Pym.

**Nicolle Bennett**

Program Director, Feel the Music

Nicolle Bennett is an arts administrator, educator, consultant and artist, with over 10 years of experience advocating for healthy communities and building capacity with arts, health, and educational organizations and those they serve. She currently lives and works in New York, serving as Program Director for Feel the Music! an organization that fosters self-care in clinical and community settings, and consults with a variety of organizations and creative entrepreneurs to build technical and communicative capacity. She also serves as health advisor to ArtsEverywhere, a program of the Musagetes foundation, where she is participating in a collaborative process to assess the economic and health effects of creating a community-led art/cultural hub in Trout River, Newfoundland.

**Joyce Bonomini**

Dir. Education & Community Rel, Cincinnati Arts Association

Joyce Bonomini known for her passion about the transformative power of the arts, has spent her life journey seeking the connections between our 'creative centers' and fulfillment. The journey began teaching in the classroom at the School for Creative and Performing Arts (SCPA) in Cincinnati, Ohio. A sharp turn led Joyce to work for the Cincinnati Arts Association (CAA) where she explored creative aging under Sr. Joan Leonard, one of the first pioneers. In 2000, Joyce went to Florida where she continued her work in the field of Creative Aging, meeting and working with field leader, Gay Hanna. This led to a new eight-year journey in Arts in Medicine. Returning to Cincinnati in 2014 to work with CAA Joyce has developed an Arts in Healing Initiative working in various local hospitals, day treatments, schools and with community partners on utilizing the arts for trauma, bereavement, mental illness and patient care.

**Kimberlee Campbell-Smith**

Operations Manager

University of Florida 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 Bachelor's 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). Master's 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.

**Sydney Cheek-O'Donnell**

Associate Dean of Research

College of Fine Arts, University of Utah

Sydney Cheek-O'Donnell is Associate Dean for Research in the College of Fine Arts and an Associate Professor in the Department of Theatre at the University of Utah. Her long-time interest in political theatre, social justice, and feminism have led her on a circuitous journey from a dissertation on Italian actress, playwright, and activist Franca Rame, to the application of theatre in unlikely places, including health care and STEM education. She is particularly



interested in understanding how the arts impact the social and emotional wellbeing of individuals and communities. Dr. Cheek-O'Donnell is co-PI on a study that will investigate the use of a rehearsal framework to improve the interpersonal communication skills of medical learners. In addition, she is working with a multidisciplinary team on an NSF grant that examines the possibility of using theatre, narrative, and ecological restoration as tools to shift the way people see themselves in relation to science, technology, engineering, and math and, thus, improve the representation of minorities in STEM fields.

### **Jennifer Cole**

Chief of Staff

Herberger Institute for Design and the Arts, Arizona State University

Jennifer Gilligan Cole (Jen) is the Chief of Staff of the Herberger Institute for Design and the Arts at Arizona State University and the Director of its National Accelerator for Cultural Innovation and Inclusion. In her roles at ASU she coordinates innovation work across the Herberger schools and art museum and seeks to identify, invest in, prototype and scale practices and policies that center artists and designers as co-creators of social change in justice, health and sustainability. She previously served nine years as Executive Director of the Metro Arts: Nashville's Office of Arts + Culture where she led the city's efforts in art, culture and creative economy. Nationally, Cole serves as a board member of Americans for the Arts, member of the US Urban Arts Federation, national advisory board for the Creative Youth Development Network and as a member of the PolicyLink cohort on arts and cultural equity. She has served as grant reviewer for ArtPlace America and the National Endowment for the Arts and delivers lectures and talks on the role of community transformation through the arts. Her career has focused on improving communities through belonging. Her work in Nashville gained national prominence for focus on racial equity in the arts and bridging connections between the arts and others areas of city policy including public health, housing, and economic development. Cole is a Phi Beta Kappa graduate of Mary Washington College (now the

University of Mary Washington) in Fredericksburg, VA where she earned her degree in English.

### **Sarah Davies**

Artist, Educator, 100Stone Project

Sarah is an artist, educator, program designer and project manager. She has worked in the non-profit sector and public school system for eighteen years, always in service to the most vulnerable populations of our communities. Sarah holds graduate, undergraduate, and professional credentials in general and special education, design and fabrication. She is skilled in wood, metal and fiber sculpture, jewelry design, and digital photography. Although the medium, method and scale of her work varies, Sarah's creative lens is always focused on alternate dimensions of human and natural experience. Her work has an eerie other-worldly yet familiar quality to it, ever illuminating of the sides of our shared human experience that are elusive to articulation. The beauty she captures lies in her ability to manifest that which so many of us struggle to speak—truth.

### **Theo Edmunds**

Co-Founder & Chief Imaginator, IDEAS xLab

Born and raised in the Appalachian mountain town of Jackson, Kentucky -- same community that is the focus of NY Times Best-seller, *Hillbilly Elegy* -- Theo is a cultural innovator and healthcare professional who was selected as one of "50 People Changing the Face of the South" by Southern Living Magazine. His work is focused on establishing new value paradigms and mutually-beneficial relationships between the health sector and cultural innovators, artists, social entrepreneurs, corporations, government and emerging philanthropic structures. Theo is Vice Chair of Americans for the Arts' Private Sector Council, Co-Chair of the Louisville Health Advisory Board's Cultural/Social Impact Committee, and lead design consultant to LGBT HealthLink's work with the CDC to establish a national LGBT Center of Excellence model at the nexus of culture, business and population

health. He was co-leader for Louisville's successful 2016 bid to be named a Robert Wood Johnson Foundation Culture of Health Prize winner.

### **Keeley Engle**

Arts in Health Coordinator, Penn State Health

Keeley began her involvement with Center Stage Arts in Health in 2012, exhibiting as a fine art photographer and performing with her band The Jayplayers throughout the Penn State Milton S. Hershey Medical Center. Having studied business management, music, and studio art to gain her BA degree she was well poised to then expand her work with this wonderful program in 2016, coming on board as a part-time team member to coordinate Center Stage events directly within the Penn State Cancer Institute (PSCI). Within the past two years, she has helped to develop the scope, reach, and variety of free art making and live music programs offered for PSCI patients, caregivers, and staff. In hiring regional professional artists to regularly teach workshops, perform, and live paint on site, the objective is to help such participants develop self-care habits and foster a greater sense of community.

### **Jefferson "Todd" Frazier**

System Director/Center for Performing Arts Medicine  
Houston Methodist Hospital

Todd Frazier is a composer and director of Houston Methodist's Center for Performing Arts Medicine, recipient of Americans for the Arts 2017 BCA 10 Award, recognizing the best businesses partnering with the arts in America. He is President of the National Organization for Arts in Health and Founder of American Festival for the Arts and Houston Arts Partners. He has spent 25+ years forging and supporting research, education and accessibility collaborations between the education, medicine, and arts and culture communities in America. He received his training from The Eastman and Juilliard Schools and his love for history inspires his works, including *We Hold These Truths*, premiered at the Kennedy Center with soprano Renee Fleming and *University of Virginia Suite*, premiered on the University lawn in celebration of its 200th anniversary. In 2016 he

was awarded the Luminary Award from the Eastman School "recognizing individuals who have given extraordinary service to music and the arts at the community and national levels" and on the Juilliard School's 100th anniversary in 2006, was recognized as one of 100 distinguished alumni and profiled in the *Juilliard Journal's* "A Quiet Revolution: Juilliard Alumni and The Transformation of Education in America Through the Arts."

### **Kara Gilmour**

Senior Director, Gibney Kara

Gilmour is the Senior Director of Community, Training and Artist Services at Gibney.

Her work focuses on strengthening the depth and breadth of Gibney's programs as well as advocating for the use of art to create social change. She partners with City agencies, schools, institutions and non-profit organizations. Prior to joining Gibney, Kara spent over a decade shaping public programming in landmark parks through work with NYC Department of Parks and Recreation and the Brooklyn Bridge Park Conservancy. She has also worked for NYC Department of Health and Mental Hygiene, Education Development Center, and Lincoln Center Institute. Kara danced professionally with Gibney Dance Company, Compagnie Marie Chouinard, and Paula Josa-Jones Performance Works. She holds a BA from Wesleyan University. Kara was selected as a 2016 New York Community Trust Leadership Fellow and a 2017 Advocate of New York City.

### **Elizabeth Hamby**

Acting Director, Health Equity in All Policies  
The Center for Health Equity, New York City Dept. of Health and Mental Hygiene

Elizabeth Hamby is an artist and an urban planner who works to support a more just, engaged democracy. She has led waterfront visioning sessions at neighborhood laundromats, worked with youth in public housing to create haikus about littering, and led bike tours to address transportation challenges in the Bronx. As the Acting Director of Health Equity in All Policies at The Center for Health Equity, she is focused on engaging city agencies and

community residents to embed health equity into urban planning and design processes. Her exhibition history includes the Museum of the City of New York, Casita Maria Center for Arts and Education, and the Brooklyn Children's Museum. She has created public art projects with the New York City Department of Transportation and the New York City Housing Authority, and has been an artist in residence at The Laundromat Project and the Elizabeth Foundation's SHIFT Residency program. She holds degrees from Parsons School of Design and Eugene Lang College.

### **Hank Hancock**

Research and Writing, Skyline Art Services

Hank Hancock builds tangible and intellectual resources at Skyline Art Services. As the showroom manager, he organizes a rotating collection of works of art. As resident scholar, he tracks and organizes scholarly resources to inform healing art programs in the built environment. As artist liaison, he recruits and develops relationships with artists, publishers, and arts organizations across the country, often in the communities where art programs are planned. He guides artists in developing works of art devoted to healing. Hank has experience in academic protocol and administration. He has managed prestigious fellowship programs by the National Endowment for the Humanities and the Mellon Foundation. He organized calls for submittals for residencies, fellowships, workshops, conferences, and seminars. At Rice University, he curated an art exhibit featuring New Orleans artists who had relocated to Houston after Hurricane Katrina. He is also a freelance writer covering the arts and architecture in Houston.

### **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.

### **Gay Hanna**

President, Hanna Merrill Inc.

Gay Powell Hanna, PhD, MFA, is a scholar and an artist, who works at the intersection of the arts, health and wellbeing. She has spent the past 30 years directing arts service organizations including VSA Florida, an affiliate of the John F. Kennedy Center; the Society for the Arts in Healthcare; and, the National Center for Creative Aging. Since 2016, Dr. Hanna serves as President of Hanna Merrill Inc. a research and development corporation dedicated to supporting arts, health and community services – currently supporting MedStar Georgetown University Hospital Lombardi Arts and Humanities Program. She is the lead author of the Arts in Medicine Literature Review (2017) commission by Grantmakers in the Arts; and, *Addressing the Future of Arts in Health in America* commissioned by the National Organization for Arts in Health (2018). Dr. Hanna is visiting faculty at George Mason University, Arts Management Program.

### **Max Helgamo**

Research Coordinator/Artist in Residence  
University of Florida Center for Arts in Medicine

Max Helgamo 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 University of Florida 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.

### **Katie Hinson**

Arts in Healing Manager  
Medical University of South Carolina

Katie Hinson, MPS, LCAT, ATR-BC an art therapist, supervisor, and educator who recently initiated the Arts in Healing Program at the Medical University of South Carolina. Katie holds an undergraduate degree from the College of Charleston and her master's degree from the School of Visual Arts' MPS Art Therapy Program in New York. Katie has worked with a variety of populations in diverse settings including schools, outpatient clinics, hospitals and various non-profits. Before returning to her hometown in Charleston, Katie spent three years working at Rikers Island utilizing art as a healing tool with the incarcerated. She is enlivened by her passion and dedication to the MUSC Arts in Healing Program, which aims to provide the MUSC's community of patients, visitors, care team members, students and faculty access to the intrinsic healing benefits of the arts.

### **Anthony Hyatt**

Teaching Artist, Moving Beauty

Anthony Hyatt is a violinist and multimedia teaching artist who works with many health care and human service providers in the Washington DC area. His longest affiliation, since 1997, is with the nonprofit Arts for the Aging organization under whose auspices he leads creative engagement programs at adult care facilities and for whom he co-directs the Quicksilver senior citizen improvisational dance company. Anthony is a medical musician in the MedStar

Georgetown University Hospital's Lombardi Arts and Humanities Program and Studio G Pediatric Arts Program. He has served as a Dance for PD® teacher and has co-led teaching artist training programs for the National Center for Creative Aging and other organizations. Anthony is honored to be a colleague of the USA based Creative Education Foundation and a leader/facilitator for other affiliated international organizations like CREA in Europe and Mindcamp in Canada. He does additional creativity consulting and facilitation work through his own organization which is called Moving Beauty. Anthony has had an article, "Creative Aging with Quicksilver", published in the UK based Creativity & Human Development Journal and now is working on a book about his Arts in Healthcare experiences.

### **Frederick Johnson**

Artist In Residence & Director  
The Arts and Health Initiative  
The David A Straz Jr. Center for the Performing Arts,  
Tampa Florida

The fact that Frederick Johnson has opened for both Aretha Franklin and Dr. Deepak Chopra points to his versatility as an artist. An acclaimed jazz vocalist, author and arts educator, Fred is a graduate of the National Academy of the Performing Arts as well as the Master Performers School of the National Mime Theater. He has opened for or recorded and toured worldwide with jazz and R&B legends Ramsey Lewis, Chick Corea, Sonny Rollins, Christian McBride, Richard Elliot, George Benson, Boney James, Joe Zawinul, Ottmar Liebert, David Sanborn, B. B. King, Patti LaBelle, Herbie Mann, Dizzy Gillespie, Nat Adderley and Miles Davis. Frederick is recognized globally for his work in the health and wellness community. His presentations on the healing power of music have caught the attention of internationally recognized holistic health practitioners and medical institutions here in the United States. Fred presents lectures and seminars all over the world re-accentuating the importance of creative expression as a catalyst for personal and communal empowerment, health and healing and giving voice to the voiceless. Mentored by masters of the African oral and percussion legacy, Fred has been hailed as one of the true guardians of

an oral tradition transplanted and nurtured to create a fusion of cultural heritage that is uniquely American and inherently African. His global presentations have served to inform and inspire audiences around the world to recognize and celebrate a creative tapestry of healing and inspiration set by the first woven threads sown from the artistic richness of Africa. His forty-five years of experience as an artist, arts administrator and educator has uniquely equipped him to be poised to create structure for health, healing and artistic inspiration. Fred currently serves as Artist in Residence and Director of the Arts and Health initiative at The David A. Straz, Jr. Center for the Performing Arts in Tampa, Florida.

### **Maria Jukic**

Executive Director, Arts & Med;  
Cleveland Clinic

Maria Jukic, JD, is a founding member of Cleveland Clinic's Arts & Medicine Institute, which is a recognized leader in the field of arts and health. She is responsible for the Institute's growth and development including program development, administration, financial management, and strategic planning. She oversees the music therapy and art therapy programs, as well as the performing arts, research, and community relations initiatives. Maria has dedicated her 25-year career to the nonprofit sector (international humanitarian aid, community and cultural organizations, healthcare) culminating in her current work at the intersection of the arts and health. A noted expert and speaker, Ms. Jukic has presented at numerous meetings and conferences locally, nationally, and internationally including the Creative Minds in Medicine Conference; the American Association of Medical Administrators; Mozart and Science, in Krems, Austria; and the National Endowment for the Arts' Federal Interagency Task Force on the Arts and Human Development.

### **Ermyrn King**

Independent Contractor, Arts in Health Consultant

Ermyrn King, MA, RDT, has worked for over 30 years at the intersection of arts in healthcare and public health, arts education, arts and disability, and arts

access. She has designed inclusive, accessible arts programming in settings such as Walter Reed National Military Medical Center, Children's National Medical Center, the Children's Inn at NIH, MedStar Georgetown University Hospital ("Studio G" program in Pediatrics), and the Specialty Hospital of Washington and Capitol Hill Nursing Center, as well as through Penn State University, VSA Pennsylvania, Hospice Caring, and ArtStream, Inc. She co-founded Pennsylvania's first audio description service for persons who are blind or low-visioned, and has audio described for the John F. Kennedy Center for the Performing Arts, National Park Service, Smithsonian Institution, etc. A Registered Drama Therapist, she consulted nationally for and was named a Distinguished Fellow of the Global Alliance for Arts & Health (formerly Society for the Arts in Healthcare).

### **Kimberly Kirklin**

Director, UAB's Institute for Arts in Medicine

In 2002, Kimberly joined the University of Alabama at Birmingham's (UAB's) Alys Stephens Performing Arts Center (ASC). As the director of education and outreach at the ASC from 2005 – 2014 she developed programs to expand access to the arts for schools, marginalized communities, and seniors in independent living facilities. In 2013, she expanded the reach into healthcare starting partnerships with Children's Hospital of Alabama and an arts in medicine pilot program at UAB Hospital. UAB Institute for Arts in Medicine (AIM), a partnership between the ASC and UAB Medicine, has now served over 45,000 patients, families and staff at UAB Hospital and partner organizations. Kimberly has a BM in Musical Theatre from the University of Miami, an MA in Arts Administration from Goucher College, an MA in Arts in Medicine from the University of Florida, and is currently working toward an MA in Counseling from UAB.

### **Amy Kitchener**

Executive Director  
Alliance for California Traditional Arts

Amy Kitchener, Executive Director, co-founded the Alliance for California Traditional Arts (ACTA) in 1997.

Understanding California's unique position as the nation's epicenter for diverse cultural and multi-national communities, ACTA's work has focused on social change through grantmaking, capacity and leadership development, technical assistance, and bilingual program development. Trained as a public folklorist with an M. A. from UCLA, Amy has piloted participatory cultural asset mapping in neglected and rural areas of the state and consults with other organizations and across sectors on this method of discovery and inclusion of community voices. She continues to serve as a consultant for many national organizations and has taken part in two U.S.-China Intangible Cultural Heritage exchanges. She has published on a variety of subjects involving California folklife, including immigrant arts training and transmission, and Asian American folk arts. She serves on the board of the national Grantmakers in the Arts and was recently appointed by the US Congress as a Trustee of the American Folklife Center of the Library of Congress. Amy and husband Hugo Morales are the proud parents of twin boys who dance and sing with regularity.

#### **Amanda Kron**

Art Coordinator, UW Health

Mandy Basich Kron (BS Art, BA Music) is Art Coordinator for UW Health in Madison, WI. She manages a long-standing art program which includes a permanent collection of original artwork, rotating exhibits by local artists, and music performances. Mandy facilitated the acquisition of original artwork for UW Health at the American Center, a 503,000 sq. ft. healthcare facility which opened in 2015. Original art was purchased from over 100 Wisconsin artists. The art is featured throughout the facility and was chosen to reflect a message of environmental conservation. Mandy is a visual artist, musician, and dancer.

#### **Joseph Kunkel**

Executive Director,  
Sustainable Native Communities Collaborative

Joseph, a Northern Cheyenne Tribal Member, is the Executive Director of SNCC. A passionate community

designer, planner, and educator, Joseph's work has encompassed several schematic and built community housing projects, the research and publication of 22 case studies and best practices highlighting exemplary Native housing processes, and dozens of workshops and studios to build the design and technical capacity of students and practitioners in Indian Country. In addition to overseeing SNCC's operations, he is developing curriculum and research to advance indigenous values within the Del E. Webb School of Construction at Arizona State University, as a Visiting Eminent Scholar. Joseph became engaged with SNCC during his Enterprise Rose Architectural Fellowship. He worked directly with SNCC and the Santo Domingo Tribal Housing Authority, leading the development of a 41-unit LIHTC, NEA, and ArtPlace-funded development. Since becoming SNCC's Executive Director, Joseph has leveraged millions of private and public dollars to advance tribal housing and sustainable development throughout Indian Country.

#### **Julia Langley**

Faculty Director,  
Georgetown Lombardi Arts and Humanities Program

Julia Langley, Faculty Director, Georgetown Lombardi Arts and Humanities Program, is a pioneer in the field of arts in medicine. As the first art historian to serve on faculty of a major university medical center, Julia leads and manages a program of fifteen professional artists-in-residence and two Georgetown University undergraduate student groups. Julia regularly lectures on the importance of the arts in healthcare and in medical education. As a contributor to the growing field of visual literacy, Julia advocates for using art to improve skills of observation, physician-patient and interprofessional communication, bias and resilience to national and international audiences. Prior to her employment at Georgetown University, Julia worked as a teacher in the Education Department of The National Gallery of Art and as an adjunct professor of art history at Montgomery

College. She received her undergraduate and graduate degrees at the University of California, Los Angeles, where she specialized in ancient Greek art history.

**Jenny Lee**

Senior Lecturer and Board-Certified Dance Movement Therapist  
University of Florida 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.

**Rick Luftglass**

Executive Director  
Laurie M. Tisch Illumination Fund

Rick Luftglass is Executive Director of the Laurie M. Tisch Illumination Fund, which strives to increase access and opportunity in the areas of arts and arts education, healthy food, national service, and economic potential in order to foster vibrant communities in New York City and beyond. Previously, he was Executive Director of the Pfizer Foundation, Senior Director of U.S. Philanthropy and Community Engagement for Pfizer Inc., and led the company's health care access initiatives for low-income uninsured patients. He has served on the board of Philanthropy New York and as co-chair of its Foundation CEO Roundtable, co-chair of Community Food Funders and in committee leadership roles

at national philanthropy field associations. He also has served as a grants reviewer for city, state and federal community revitalization initiatives involving housing, education, arts and economic development. He is board chair of the Center for Traditional Music and Dance, which works with immigrant communities in New York City to sustain cultural heritage, and is chair of economic development of Brooklyn's Community Board 6.

**Natalia Macker**

County Commissioner & Artistic Director  
Teton County, Wyoming & Off Square Theatre Company

Natalia D. Macker is currently Vice-Chair of the Teton County Commission (WY). She serves as the liaison to the health department, public art taskforce, hospital, and human services agencies. Current initiatives include implementing a health in all policies framework and developing a community-wide human services plan. Macker also serves as co-chair of the health, safety, and social services committee for the Wyoming County Commissioners Association. She is collaborating on projects with the state for the implementation of substance abuse and suicide prevention at the county level and serves on the steering committee for the statewide health assessment. Also a performer and producer, Macker is the Artistic Director of Off Square Theatre, a small, professional theatre in Jackson Hole. Macker holds a BA in theatre from Yale University and is a member of the nationwide Young Elected Officials Network. She resides in Jackson with her husband and two young sons.

**Bridget Madden**

Events & Communications Coordinator  
University of Florida 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.

### **Susan Magsamen**

Executive Director  
International Arts + Mind Lab  
Johns Hopkins University School of Medicine

Susan is an accomplished learning and neuroaesthetics expert. With over 35 years' experience in developing effective learning programs rooted in the science of learning, Susan is an active member of the brain sciences research, arts, education and social impact communities. She currently serves as Executive Director of the International Arts and Mind Lab at the Brain Science Institute at Johns Hopkins University. She is also the senior advisor to the Science of Learning Institute at Johns Hopkins University. She brings together scientists, educators, families, psychologists, advocates, policymakers, educational media, technologists, and others to share their perspectives and expertise on education, family life, and other topics. In her role as Executive Director at the International Arts + Minds Lab, Susan combines interdisciplinary, evidence-based research with

practical, applicable ideas and programs. Susan is pioneering impact-based thinking, a research approach to enhance human potential in health, wellbeing and learning through the arts.

### **Josh Miller**

Co-Founder  
COO, IDEAS xLab

Josh Miller is an artist, cultural innovator, and the co-founder and COO of IDEAS xLab, whose work - Creative Placehealing® - creates a culture of health through business by leveraging the power of arts, culture, and the creative industries to frame, seed, and scale innovation. Josh serves as Advisor for the Derby Diversity & Business Summit, and Communications Committee co-chair for the Louisville Health Advisory Board. He was named to Business First's Forty under 40, and is a distance runner, photographer, TEDx speaker, and Health in All Policies Ambassador. Josh is a strategic communicator and storyteller with a background in business, art administration, and editorial production who sees cultural assets and cultivating new narrators of community stories as crucial to driving positive health outcomes and sustainable change.

### **Katrina Nelson**

Senior Designer  
Age of Learning, Inc.

Katrina is a California-based designer and multimedia artist, who recently graduated from University of Florida's Arts in Medicine Master's Degree Program. She is a volunteer artist/facilitator for the Art of Elysium and EngAGE. Currently, she is initiating and facilitating an ongoing, bi-weekly multimedia digital arts course for older adults at an independent living facility. She is also the California representative for the Arts Health Early Career Research Network (Arts Health ECRN) — an international, England-based network for people interested in entering the field of research surrounding arts in health. She plans to attend the Research Intensive in February, hosted by the University of Florida and Arts Health ECRN. Katrina is passionate about arts in health, continuously looking to get more involved and help advance the field. She is particularly interested in



creative aging, arts and Alzheimer's, the environment of care, visual art, multimedia digital art, and the point at which these intersect.

### **Lynn Osgood**

Founder/Urban Planner and Researcher  
GO Collaborative

Lynn Osgood is an urban planner and researcher whose work explores the intersection of the arts, civic capacity building, and public engagement. She started her career in urban planning in New York City when she worked with the UN Habitat II Conference on Human Settlements. Trained in landscape architecture and urban planning at the University of Virginia, Lynn moved to Austin in 2003, where she became Adjunct Faculty at the University of Texas in the Department of Community and Regional Planning. In 2011 she started GO collaborative where she now serves as the Executive Director and leads the development of creative placemaking projects such as the NEA Exploring Our Town website, and the ArtPlace America funded Drawing Lines project, and evaluation services for the LISC/Kresge Creative Placemaking Technical Assistance program.

### **Ginger Pesata**

Visiting Research Scholar  
University of Florida 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.

### **Carolyn Reeves**

Alumni, University of Florida

Carolyn Reeves recently earned her MA in Arts in Medicine from the University of Florida. She is enthusiastic about the power of the arts to engage audiences toward health, healing, community building, and environmental stewardship. Additionally, she's interested in how the arts and ritual can support transitions and rites of passage in various stages of human development. Her Capstone project at University of Florida examined how theater can promote climate change engagement. She has created and produced a number of Arts in Public Health events, including: a storytelling event for LGBTQ health equity, a weekly dance event meant to promote physical exercise and community gathering, and an annual World Water Day performing and visual arts exhibit. As an artist, Carolyn is a singer/songwriter, actor, and creative writer. She's actively involved in her local musical theater community. Carolyn currently resides in New Haven, CT.

### **Jenelle Robinson**

Assistant Professor of Nutrition  
Florida Agricultural and Mechanical University

Jenelle N. Robinson, PhD, CHES is an advocate for community programming targeted towards improving the dietary behaviors of those in underserved communities. Her interests include using culturally-responsive pedagogy to address topics of concern including weight, body image, and general health and nutrition issues. Jenelle has committed to teaching, research, and service projects that promote using multi-art forms in health education, nutritional experiential learning, and leadership programming for students. She is currently an Assistant Professor of Nutrition at Florida Agricultural and Mechanical University in Tallahassee, Florida.

### **Judy Rollins**

President, Rollins & Associates

Judy Rollins, PhD, RN, president of Rollins & Associates research and consulting, brings nearly 40-years-experience in arts in health. She is adjunct assistant professor in the Department of Family Medicine and the Department of Pediatrics at Georgetown University School of Medicine, and adjunct lecturer at the Center for Arts in Medicine at the University of Florida. She has developed arts in health programming in hospitals, hospice care, and the community. Author of over 100 publications, Dr. Rollins is editor of *Pediatric Nursing*, North America regional editor of *Arts & Health*, and a Scholar at The Institute for Integrative Health, Baltimore, MD.

### **Kerry Royer**

Arts in Health Coordinator  
Penn State Health

Kerry Royer serves as Arts in Health Coordinator at the Milton S. Hershey Medical Center and College of Medicine where she organizes music and art programs. Her academic background is in writing and she is currently pursuing a master's degree in art education from Penn State. She writes for the Kienle Center for Humanistic Medicine and Center Stage Arts in Health. She also serves as Editor-in-Chief for *Pennsylvania Physician* magazine whose most recent edition covered "The Art of Medicine." She is deeply involved with the arts community in her hometown of Mount Gretna where she helps to run an annual juried Art Show.

### **Suzanne Salapa**

Chair, Department of Dance, Valencia College School of Arts & Entertainment

Dr. Salapa began her training and performing in Virginia with the Annandale Dance Theater and continued with the Washington Ballet, Maryland Youth Ballet, Columbia City Ballet and regional modern companies throughout the Northeast. She received her Bachelor of Science degree in Dance from the Conservatory at Shenandoah University, completed her Master of Fine Arts in Dance from

Florida State University and received her doctoral degree in Education specializing in Curriculum and Instruction for Higher Education at the University of Central Florida. In addition, she has served on the faculty of George Mason University and Shenandoah University. Currently, she is a member of the faculty and Chair of the Department of Dance in the School of Arts & Entertainment at Valencia College. In 2006, she received the Dance Teacher Magazine Higher Education Teacher of the Year. In the summer of 2014 at the University of Florida, Dr. Salapa received the teacher training Dance for Parkinson's Disease® by the Mark Morris Dance Group/Brooklyn Parkinson Group. She teaches the bi-monthly Movement as Medicine dance class for Florida Hospital, Orlando who perform annually in the Valencia College Department of Dance Performance Season.

### **Kelley Sams**

Visiting Research Scholar  
University of Florida 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.

## **Heidi Schmalbach**

Executive Director  
Arts Council New Orleans

Heidi Schmalbach is the Executive Director of the Arts Council New Orleans and a Ph.D. candidate in city, culture, and community at Tulane University. She has twelve years of experience imagining and implementing projects at the intersection of the arts, urban planning, and community development. She has worked in a diversity of contexts and communities, from New Orleans and Austin, to rural Texas and Southern Appalachia. At the Arts Council New Orleans, she oversees programming and services including public art management, creative placemaking, youth development, and policy initiatives. Her academic research focuses on arts-based community development, spatial justice and land use, and emergent social imaginaries. Heidi holds a master's degree in community and regional planning from the University of Texas at Austin School of Architecture, as well as a bachelor's degree in journalism and public relations.

## **Suzanne "Suzy" Seriff**

Sr. Lecturer, Dept of Anthropology  
Director Arts and Social Justice Internship Program  
Schusterman Center  
University of Texas at Austin

Suzanne Seriff is an award winning innovator in the museum and community arts world with over 30 years experience working with traditional artists, performers and storytellers to transform communities through the power of local, place-based expressive arts. A PhD graduate and current faculty member of the Department of Folklore and Anthropology at the University of Texas at Austin, Seriff combines innovative teaching on civic engagement through the traditional arts with consultation and curation, nationwide, on collaborative, community based projects at the intersection of traditional arts and social justice issues. Seriff is the 2018 recipient (along with Marsha Bol) of the Michael M. Ames Award for Innovation in Museums from the Council of Museum Anthropology. The award honors her work, from 2010-2017, as founding director of the

Gallery of Conscience, an experimental exhibition lab at the Museum of International Folk Art in Santa Fe, New Mexico, that draws on the works and words of living folk artists to catalyze dialogue, engage communities, and spark action around critical social justice and human rights issues of our time. Seriff has directed and guest curated several nationally traveling exhibition projects including Recycled, Re-Seen: Folk Arts from the Global Scrap Heap, winner of AAM's 1996 Curation Award, and Forgotten Gateway: Coming to America from Galveston Island, which opened at the Bullock Museum of Texas History, and later the Ellis Island Immigration Museum in NYC. Seriff was author and director of a 2016 Innovation Lab grant from the American Alliance of Museums which brought together an international team of folk artists, museums and social entrepreneurs to create a Global Folk Art Network for Social Change.

## **Sara Simons**

Assistant Professor of Instruction  
UT Austin Department of Theatre and Dance

Sara M. Simons, PhD is an Assistant Professor of Practice at UT Austin, where she teaches undergraduate preservice theatre teachers. She has a background in HIV behavioral research and formerly served as Curriculum Manager for Planned Parenthood League of Massachusetts, working on the nationally recognized Get Real curriculum. This past spring, she was part of the Health and Humanities Pop-Up Institute at UT.

## **Jill Sonke**

Director, University of Florida  
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.

### **Carrie Spitler**

Executive Director, Snow City Arts

Carrie Spitler joined Snow City Arts in 2013 and has led the organization through an expansion to Northwestern Central DuPage Hospital, strategic planning initiatives, strengthened assessment efforts, and increased fundraising capacity to fully support the mission. She was selected through a competitive process for the University of Chicago's inaugural cohort of the 2015 Chicago Leadership Academy and is a prior Steering Committee Member of the Civic Knowledge Project's Southside Arts and Humanities Network. Prior to joining Snow City Arts, Carrie served for 10 years as the Executive Director of the Neighborhood Writing Alliance, a social justice and popular education literary arts organization, and as Publisher of the Journal of Ordinary Thought. From 1997 to 2002, she was the Director of Development at Access Living. Carrie holds a BS in Political Science from Central Michigan University and a Certificate in Baking and Pastry from Kendall College.

### **Pauline Strong**

Director, University of Texas/Humanities Institute

Pauline Turner Strong is Professor of Anthropology and Director of the Humanities Institute at the University of Texas at Austin, where she is also a faculty affiliate in American Studies, Native American and Indigenous Studies, Women's and Gender Studies, and Human Dimensions of Organizations. Her research and teaching areas include American culture; Native American cultures and histories; representational practices and politics; cultural, historical, and feminist anthropology; youth organizations; culture and health; museum studies; and the history of anthropology. Dr. Strong's research focuses on the representation of American Indians in various venues and genres in the dominant culture, including literature, art, exhibitions, and sports

arenas. Her major publications include *American Indians and the American Imaginary: Cultural Representation Across the Centuries* (2012); *Captive Selves, Captivating Others: The Politics and Poetics of Colonial American Captivity Narratives* (1999); *New Perspectives on Native North America: Cultures, Histories, and Representations* (coeditor); and *Theorizing the Hybrid* (coeditor). She also publishes frequently in anthropology, history, folklore, cultural studies, ethnic studies, museum studies, sports studies, and American Studies journals. Currently she is at work on a book on the role of 20th century youth organizations in the construction of American cultural citizenship. Dr. Strong received her bachelor's degree in philosophy from Colorado College, and her master's and doctoral degrees in sociocultural anthropology from the University of Chicago. She has received awards from the Danforth Foundation, National Science Foundation, Newberry Library, Ford Foundation, and National Endowment for the Humanities.

### **Katherine Torrini**

Graphic Designer for the conference  
Creative Catalyst

Katherine Torrini is a graphic recorder and facilitator who has brought her visual magic to the likes of NASA, Dell, Coca-Cola, Chevron, Accenture, Southwest Airlines and The Institute for the Future. She makes the invisible visible during meetings by drawing real-time, mural-sized infographics that mesmerize viewers, activate creative problem solving and unlock the wisdom of the room. Her work captures themes, illuminates connections, and reveals patterns, while getting stakeholders "on the same page"—literally! Always keen to share her markers, Katherine's visual thinking trainings empower teams to use their whole brains to think, communicate and collaborate better. A UT Austin graduate, she is an artist, certified Life Coach and Intentional Creativity teacher in addition to her facilitation and graphic recording work. The common thread through all of Katherine's work is her passion for reconnecting people to their innate creativity and empowering them to use it to live their most fulfilling lives—personally and professionally.

### **Marina Tsaplina**

Artist, THE BETES

Marina Tsaplina is an interdisciplinary performing artist working in the field of the medical/health humanities. She is an Associate of the Trent Center for Bioethics, Humanities and History of Medicine at Duke University where she serves as co-director of Reimagining Medicine. As founder of THE BETES® Organization, she developed theatrical shows and workshops that engaged patient communities and medical education on the lived experience of chronic illness. She was a Kienle Scholar in Medical Humanities at Penn State College of Medicine (2016-2018). Her artistic and scholarly research focuses on how chronic illness creates fractured embodiment, the creation of the medical object of disease, and how the art form of puppetry is uniquely positioned to investigate the poetic body in illness and healthcare. As a patient activist who has lived with type 1 diabetes since she was two years old, she is part of the Insulin-4-All campaign pushing for insulin-pricing transparency and a shifting of power in the fight for affordable medicines in the United States. Her current interdisciplinary artistic project is *Illness Revelations: The Bodies of Medicine* that brings people with various chronic illnesses, caregivers, medical students, and interprofessional health care providers together in an investigation of the nature of embodiment, imagination, illness, and healing and the practice of medicine.

### **Tamara Underiner**

Associate Dean, Arizona State University

Tamara Underiner convenes Creative Health Collaborations at Arizona State University, an interdisciplinary initiative designed to cultivate work integrating arts, humanities, and design approaches into health research, education, practice and policy. She is also associate dean for academic affairs in Arizona State University's Graduate College, associate professor in the School of Film, Dance and Theatre, and founding director of the Ph.D. program in Theatre and Performance of the Americas. Prior to joining the Graduate College, she was associate dean for research at the Herberger Institute for Design

and the Arts at Arizona State University. She has published on theatre history, contemporary theatre among immigrant communities, and participatory theatre practice for health education and promotion.

### **Steven Williams**

Associate Director, DIFFA: Design Industries, Foundation Fighting AIDS

Steven Williams is Associate Director of DIFFA: Design Industries Foundation Fighting AIDS. Since 1984, DIFFA had granted over \$43 million to AIDS Service Organizations throughout the United States that provide treatment, direct care services, preventive education programs and advocacy for individuals impacted by HIV/AIDS.

Steven joined the foundation as Office Manager in 1995 when he moved to New York City to pursue a career as a theatrical actor, director, and writer. In the years since, he has held positions as diverse as Data Manager, Special Events Coordinator, then Manager, then Director, and Program Director, before recently accepting the position of Associate Director. In his new role, Steven primarily focuses on selling sponsorships for existing events and programs, developing new revenue streams, and advising on the allocation of grants. In addition, he manages the box office and oversees auctions for most of the foundation's New York events.

### **Monica Yunus**

Co-Founder, Sing for Hope

Monica Yunus is the Co-Founder and Co-Executive Director of Sing for Hope. Ms. Yunus has performed with the world's leading opera companies, including The Metropolitan Opera, Washington National Opera, The Zouk Festival, and in recitals in Spain, Guatemala, and her native Bangladesh. She has been named a 2016 Young Global Leader of the World Economic Forum, honored with a 21st Century Leaders Award, as "New Yorker of the Week" by NY1, and named one of the "Top 50 Americans in Philanthropy" by Town & Country. A leading voice in the "artist as citizen" discussion, she has performed and spoken at the Fortune's Most Powerful Women Summit, Skoll

World Forum, Aspen Ideas Festival, and the United Nations. The daughter of Nobel Peace Prize Laureate Muhammad Yunus, Ms. Yunus is a graduate of The Juilliard School.

**Camille Zamora**  
Co-Founder, Sing for Hope

Camille Zamora is the Co-Founder and Co-Executive Director of Sing for Hope. An internationally acclaimed soprano, she has appeared with collaborators ranging from Plácido Domingo to Sting, with ensembles including London Symphony and Glimmerglass Opera, and in live broadcasts on NPR, BBC Radio, Deutsche Radio and Sirius. A graduate of The Juilliard School, she has been recognized by the Congressional Hispanic Caucus and named one of CNN's Most Intriguing People, NY1's "New Yorker of the Week" and one of the "Top 50 Americans in Philanthropy" by Town & Country. A regular contributor to The Huffington Post and a leading voice in the "artist as citizen" discussion, Camille has performed and spoken at Fortune's Most Powerful Women Summit, Skoll World Forum, Aspen Ideas Festival, and the United Nations.

**Art From The Streets**

Through its 26 year history, Art From the Streets has helped hundreds of homeless individuals improve their circumstances - literally and figuratively - by providing them the means to make art. Art From the Streets' volunteers hold three times a week free open studio sessions where people who are homeless or at risk homeless can come to paint and draw. Then we help them sell what they've made - primarily by producing an annual show and sale, online prints and art shows in the Austin community. Proceeds of the art sales benefit the artists. Participants gain access to their creativity, and for some - the determination and discipline necessary to explore it. The personal relationships formed in the weekly studio sessions are invaluable additions to their lives. In many cases the time spent with the volunteers and other artists in the open studio sessions are their only positive human interactions of the day. There is the sense of

purpose, determination and self-esteem that brings them to the open studio week after week. They gain satisfaction from working hard at something and ending up with tangible evidence of that effort.

**Tilt Performance Group**

TILT Performance Group was started in 2013 and received 501c3 status in August 2014. Our mission as stated in our formation document is to provide adults with and without disabilities the opportunity to create and perform professional theatre that shatters stereotypes about people with disabilities. To be inclusive, we recently began casting a few Actors without disabilities in one show a year. Actors are paid for their work in TILT, allowing them to feel respected and valued. Since formation, we have grown from 7 to 24 Actors. Without exception, our Actors describe TILT as significantly improving their quality of life. Further, the lives of people in our community are enriched, their appreciation and understanding of those with disabilities is deepened, and personal connections are formed. Audience members always come away changed. TILT has staged eleven productions seen by approximately 4000 audience members. We typically stage one original production, totally devised by the Actors and our Artistic Director, one musical, and one scripted play. TILT is very proud to have been awarded a B. Iden Payne (Austin's Tony Awards) Special Certificate by the Austin Awards council for Performing History with our production of AS BUTTERFLIES. For 2018, TILT actors and productions have been nominated for six B. Iden Payne Awards.

# 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/>

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](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](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>

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](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](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>