

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*

Workshop Proceedings

June 14-15, 2018: The Health Collaborative, Cincinnati, Ohio

An a2ru Shared Practices Research Synthesis Workshop

Healthy Communities:

A Focus on Public Health through Placemaking, Wellbeing, and Creative Environments



Alliance for the Arts in Research Universities & the University of Cincinnati
in partnership with the University of Florida Center for Arts in Medicine

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Introduction

At the intersection of public health, arts and culture lies the potential for building stronger and healthier communities in America. Led by the University of Florida's Center for Arts in Medicine in partnership with ArtPlace America, this workshop was the first of five (or more!) national convenings planned between May 2018-April 2020 as a part of the Creating Healthy

Communities: Arts + Public Health in America initiative (CHC). The workshop was presented by the Alliance for the Arts in Research Universities (a2ru) and the University of Cincinnati, in partnership with the University of Florida Center for Arts in Medicine, with support from The Andrew W. Mellon Foundation and ArtPlace America.



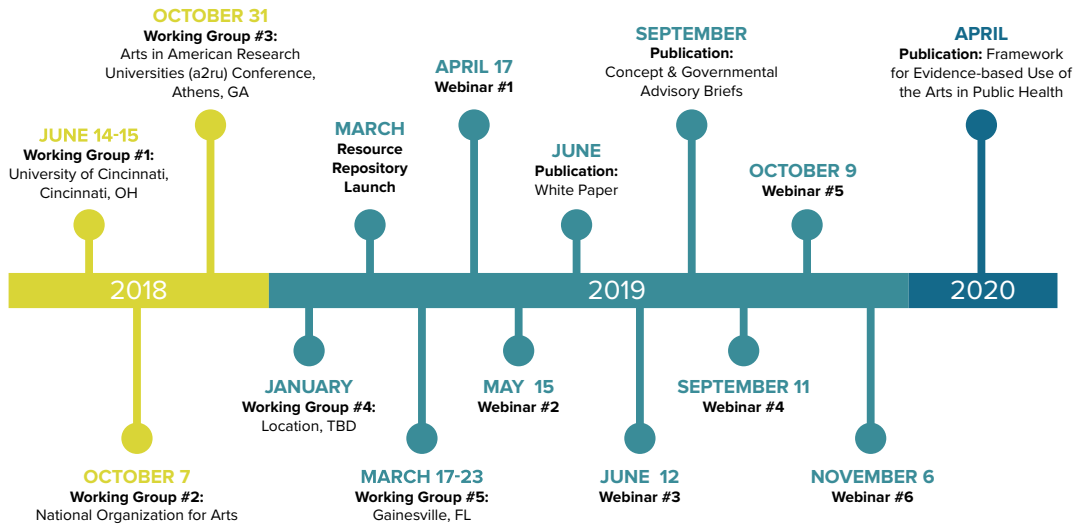
The convening began with Jamie Bennet, executive director of ArtPlace America, announcing the launch of ArtPlace's two-year Creating Healthy Communities: Arts + Public Health in America initiative, led by the University of Florida's Center for Arts in Medicine to accelerate innovation at the intersections of the arts, creative placemaking, community development, and public health.

Jamie Bennet (pictured here on the right) with Jill Sonke (University of Florida, Center for Arts in Medicine), and Laurie Baefsky (a2ru)

Through the development of a national consortium and a series of dynamic working group convenings, the initiative will connect people and programs to build a community of thought leaders and stakeholders from the arts and culture, public health, community

development, Creative Placemaking, healthcare, and other key sectors. Cross-sector collaboration and sharing of knowledge, exemplary program models and research strategies are at the heart of this work.

Timeline



Over the past several decades, there is mounting evidence demonstrating that arts and culture have measurable impacts on individual and community health. Today, innovation is taking root at the intersections of the arts, community development, Creative Placemaking and public health throughout the United States as well as internationally. Through these series of regional working sessions and

ongoing resource capture and sharing, this CHC initiative will ultimately create a dynamic national consortium of thought leaders and stakeholders from arts and culture, public health, community development, Creative Placemaking, healthcare, and other key sectors. Cross-sector partnerships, sharing of knowledge, exemplary program models and research strategies are at the heart of these collaborations.



The initiative seeks to discover a broad array of stakeholders and program models, and to identify the guiding theoretical frames and meaningful literature related to the use of the arts in community health programs. A team of research scholars at the University of Florida will lead discovery and synthesis processes, including a field survey, focus groups,

scoping and systematic reviews, and meta-analysis of evidence. The research strategy is designed to map, assess, and consolidate existing evidence, and to establish a national research agenda and standardized protocols with the potential for meaningful statistical power.

Discovery



With the goal of enabling evidence-based practice that utilizes the arts for health promotion and communication, the initiative is committed to translating knowledge and research into practice and policy. The initiative's collaboration and discovery components will inform an evidence-based framework for Using the Arts in Public Health. The

framework will synthesize theory, evidence and best practice models to provide arts and public health practitioners, researchers, scholars, and educators with the resources needed to develop effective interdisciplinary partnerships, implement effective evidence-based practices, and reliably measure outcomes.

**KNOWLEDGE
&
RESEARCH**



**PRACTICE
&
POLICY**

The first two-day workshop convening took place June 14-15, 2018 in Cincinnati, OH, bringing together scholars, researchers, practitioners, artists, and others from the arts and public health domains from throughout the country to share, brainstorm, and vision around the topic of arts + public health. The convening was structured around three specific goals: 1) discovery; 2) collaboration; and 3) envisioning new pathways.

Discussions and presentations were divided into four sessions over the two days: Creative Placemaking, Wellbeing & Environments; Arts & Wellbeing; Arts in Health Communication; and Bringing It All Together. Each session's theme was addressed through different participant perspectives, and by sharing diverse types of work. Discussions closed each of

these themes with "provocations" aimed at igniting additional reflection and discussion. The group also participated in sociometry exercises where they responded to "yes" or "no" questions by physically moving their bodies in space along a continuum, followed by group discussion. See Appendix A for the full meeting agenda.

In addition to sharing research findings, interventions, and strategies in a workshop setting, the group was also invited into the field to discover first-hand the work being conducted by two Cincinnati-based programs: Elementz Urban Arts Center and the Live Well Collaborative, where leadership teams and young people involved in these arts and public health collaborations shared their work with convening participants.



Jill Sonke (University of Florida) invites participants to complete a brainstorming exercise

Workshop Participants

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Over 40 field leaders in the arts, community development, academia, government, the nonprofit sector, Creative Placemaking, and public health came together over these two days. Many of these participants occupied multiple disciplines and professional identities beyond their primary affiliations, including overlapping roles as artists, researchers, administrators, and practitioners. During the workshop's initial ice-breaking exercise, participants introduced themselves and identified the "oxygen" that motivates or feeds them. These brief presentations further revealed the presence of nurses, song-writers, architects, poets, doctors, flutists, therapists, administrators, leaders, dancers, and more. Gardening, children, silence, art, collaborations, flow, and movement were identified as different types of "oxygen" that provided professional and personal nourishment. Of note was how many participants found their "oxygen" in executing their primary job.

Presentation Summaries

Each session began with a 20-minute overview, followed by rapid-fire Pecha Kucha presentations of 20 slides presented in 20 seconds per slide. Provocations meant to stimulate thoughts, questions, discussion, creative thinking, and changes in perspectives closed each session. Provocateurs challenged assumptions, stimulated new ideas and incited broader perspectives.

Day 1: Creative Placemaking, Wellbeing & Environments

After an overall introduction to the convening by Laurie Baefsky (a2ru), Jamie Bennett (ArtPlace America) provided the domain overview that opened the morning's first session. Stacey Springs (Brown

University), Craig Vogel (University of Cincinnati) and Matthew Clarke (Trust for Public Land) followed with Pecha Kucha presentations.

The presentations centered on how engagement with the arts can create environments that support positive health outcomes, catalyze behavior change, and build capacity. Each presentation illustrated these intellectual reflections with real-world examples of successful programs.

Jamie Bennett highlighted the value of a wide range of artistic practice and collaborations, from private studio practices where the artist alone decides and executes, to civic collaborations where artists and community members work together. Among some of the successful examples of work that he cited were Dan Borelli's work in Ashland, MA using public art to draw attention to environmental pollution, and the Sojourn Theatre's work in Milwaukee engaging street theatre to highlight the problem of street lights that changed too quickly—one of the factors that discouraged older adults from moving independently around the city, leading to social isolation.

Stacey Springs shared the results of her team's work in Rhode Island that integrated arts-based healthcare interventions into population health planning. She highlighted the ability of artists to signal community needs and help propose solution-based efforts. After examining almost 500 studies of how the arts had been engaged to improve health, her team used these findings to start conversations and form recommendations. Working with artists on health research helped make creativity a central driving force in her work. "Let's aspire to wonder first and count later" she advised.

Craig Vogel presented the Live Well Collaborative, a Cincinnati-based public-private human-centered design incubator, funded by the private sector and enlisting University of Cincinnati faculty and students to design human-based solutions to health care and wellness concerns. Workshop participants toured their new facilities and saw numerous projects. Communication is a central part of the organization's mission. Craig spoke about the need to embrace the

idea of co-design with the patient and/or caregiver, to engage in constant dialogue and move from awareness to evaluation.

Matthew Clarke from The Trust in Public Land shared the two-year partnership between the National Association of City and County Health Officials (NACCHO) and the National Endowment for the Arts (NEA). The goal of this collaboration is to design policy platforms for local health agencies. He described the importance of what he called “art-brokered relationships” in Creative Placemaking and presented a park that is being designed in collaboration with the community in Wenatchee, Washington. Matthew emphasized the fact that most health outcomes are determined by environment, not behavior, and we should consider the benefits provided by parks to go far beyond physical exercise, including combatting social isolation and spreading joy.

Matthew Clarke explains,

This presentation used the story of a park development process in Wenatchee, Washington to show that the incorporation of culture and arts into environmental design can have meaningful health outcomes for individuals and communities. In that story, The Trust for Public Land (TPL) described the challenges present in the South Wenatchee, a multi-generational migrant neighborhood: poverty, educational attainment, and employment are disproportionately distributed among low-income population, Hispanic, and women; lack of access to social gathering spaces which results in poor social cohesion and mental health challenges. As TPL began its community engagement process, it realized that it needed identify creative strategies to reach people and to compel meaningful change. As a result, it leaned on one of the community’s strongest assets, its mariachi and festival traditions, as leading agents in engaging people around the design of the park and community organizing. The process of hosting festivals, building community groups, funding documentaries, and the like has resulted not only in a stronger park design, but a stronger, more resilient community. The Trust for Public Land intends to scale this work across the country, through an exciting new partnership with the National Association of City and County Officials, one of the leading public health organizations in the

country. This partnership will seek to understand how the arts can support positive environmental health and then build and distribute policies that make it easy for public health agencies to incorporate arts and culture into their work.

In the overview of this domain, **Lisa Wong** (Harvard Medical School) shared several examples of how arts training for doctors improves skills far beyond those directly related to the creative activity. She discussed how arts programs in medical schools help improve the skills of medical doctors, including empathy and observation. By training medical students to look critically at a work of art (in partnership with museums), they literally improve their diagnostic skills as physicians. She also shared how music in neo-natal units impacts the wellbeing of a broad audience: health care workers, the musicians who play the music, families and the babies themselves. Finally, Lisa shared ways that the arts can draw attention to social and health issues, citing the example of Code Listen, which placed musicians in front of photos of portraits of people killed by gun violence during the Mother’s Day March for Peace.

Cpt. Moira McGuire (Walter Reed National Medical Center), Deborah Cullinan (Yerba Buena Center for the Arts), and Juliet King (University of Indiana) presented Pecha Kuchas on the broad benefits that art can have for diverse populations, including veterans, communities, and healthcare professionals.

Cpt. McGuire described health as “the presence of balance” and described some of the arts-based programs that she has been involved with at Walter Reed for veterans and active military. She highlighted the need for inclusive thought about the arts: we are all artists, no one needs to choose between being an artist or something else.

Deborah Cullinan presented Yerba Buena’s CultureBank that seeks to develop the existing ecosystem of artist entrepreneurs who can contribute to better health outcomes for people and communities. CultureBank just won the Meadow’s Prize from Southern Methodist University (SMU). The thinking behind this initiative is a belief that every community has assets. She declared that we need to

Arts & Wellbeing

go beyond thinking about arts-based social-change initiatives as a return on investments and accept the time necessary to enact real change. We should not expect immediate impacts, but rather ripples of investment over time.

In her presentation, **Juliet King** talked about what happens “when we art.” This use of art as a verb highlights art as a process rather than a result. Juliet reflected upon work with veterans pre- and post-combat and discussed new lines of thinking in neuroaesthetics about what happens tangibly in the brains of individuals who engage with art.

Juliet King, in her own words:

Transdisciplinary collaboration is the future of knowledge making in advanced post-industrial societies and there is a growing awareness that the most vexing problems we face cannot be solved by any single discipline. Current best practices for complex and challenging physical and mental disorders require a multi-disciplinary approach, yet there remains a void in bridging the gap between the most contemporary models. It is in this capacity that the seemingly distinct fields of art therapy and neuroscience may form the missing link. Art therapists rely upon the creative process and non-verbal symbolic expression as contributing factors for effective intervention and are positioned to understand that rigor in a scientific experiment that cultivates data inclusive of generalizability is just as important as arts-based research that calls upon intuition and phenomenological inquiry to inform what it is that we are seeking to understand.

This presentation looked at the master’s level medical and healthcare profession of art therapy through a neuroaesthetic lens and offered research potentials through the use of wearable EEG technology called Mobile Brain/Body Imaging (MoBI). The goal of this presentation was to contribute to the development of a simplified roadmap to enhance and enrich the field of art therapy with a greater understanding of

neuroscience and the available technologies that can assist in research.

Kendra Jones and Javier Nieto followed these talks with provocations:

Kenda Jones provoked with two key questions:

1. How do we get other funders – philanthropy, government, educational institutions, etc. to invest in artists as researchers and art as research? I implied the idea that art can achieve different results than white papers and graphs. This implication led to the idea of art going beyond the mind and reaching the heart, which could spark action.
2. How do we achieve diversity and inclusion in the arts – those we fund, administrators and collectives? While discussing healthy communities, we want to make sure those at the table identify with the community served.

Javier Nieto’s provocation reflected upon some of the recent changes and considerations in population-based health:

It was more than seventy years ago that the World Health Organization proclaimed the definition of health as a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity. Despite this positive and encompassing definition of health, mainstream medicine and even public health, continue to focus mainly on finding ways to treat and prevent diseases. Prevailing reductionist approaches in the disciplines of medicine and epidemiology, particularly a narrow and mechanistic understanding of the determinants of health, often bypass any consideration of the complex interplay between mind and biology. The increasing focus on technology and “personalized” or “precision medicine” is only aggravating these tendencies.

In recent years, however, there have been renewed calls to shift to a salutogenesis approach, to emphasize the study of the positive aspects of health and of factors that promote health and well-being, including exposure to art and creative activity. However, much of the

research has been on how the arts can help to promote health and healing in individual patients in clinical settings. Less is known about how the arts can play a role in improving the health of communities or entire populations.

My hope is to bring this population perspective to the conversation, i.e., exploring how the arts can be used as tools to improve population health. In recent years, there has been a lot of interest in studying how features of the built and social environment (community health assets, e.g., farmers markets, parks, safe trails) may enhance population well-being and reduce health inequities by providing access to fresh food and places to be physically active and socially engaged. I believe that finding venues that permit the expression or satisfy the demand for cultural and artistic activities of members of a community, could also constitute an important health asset and become a tool for community engagement.

But from a public health perspective, I believe it is critical to address issues of equity. And this means the need to consider how to engage underserved communities in this type of initiative. This will include those who have not been traditionally “motivated” or exposed to the arts, such as rural communities, minority populations, the lower educated, etc.

Reaching these segments of the population, however, will require a significant shift in current paradigms, finding creative ways to engage communities in participatory research and programming and, importantly, giving communities the leadership in determining the types of creative activities that would be effective in each different setting.

Day 2: Public Health Policy & Priorities

The second day of the convening began with reflections about the roles of different disciplines in shaping health and policy priorities. These reflections were initiated by provocations by Alberto Salvatore (Salvatore Architecture + Consulting) and

Edwin Torres (Grantmakers in the Arts), followed by presentations by Tasha Golden (University of Louisville) and Jennifer Beard (Boston University). This session closed with a beautiful musical performance by Lisa Wong and Laurie Baefsky that showcased their roles as musicians as well as academics (and more!).

Alberto Salvatore’s

provocation centered on the power of the “Culture of Health” lens.

He explains,

When I say Architect, you say Buildings...I would like to suggest that role of architects in our society should be understood as the design of spaces, not buildings. What’s the difference? There is a huge difference. Buildings are objects that are approached as sculptural elements that have a size, form and character responding to the function for which it was designed. The design of spaces is approached with the understanding that these spaces are ultimately designed to create experiences for the people who move through them.

Evidence continues to emerge that supports the hypothesis that the built environment has a direct impact on wellbeing. We spend 90% of our time in the built environment, and as designers of the spaces that create that built environment we have an incredible opportunity, and at a certain point a responsibility, to design these spaces looking through the “Culture of Health” lens to include design interventions that can have a positive impact on our wellbeing. So, how powerful is this “Culture of Health” lens? The Robert Wood Johnson Foundation, (RWJF) World Health Organization, (WHO) and Center for Disease Control (CDC) have all redefined health to be more than the absence of disease. RWJF has offered the following percentages related to this new definition.

Clinical Care - 20%

Socioeconomic Conditions – 40%

Healthy Behaviors – 30%

Physical Environment – 10%

I would suggest that all of these aspects of health occur in the built environment. So, if Clinical Care is 20% of this new definition of health, as designers, we have an opportunity to have an impact on 80% of the aspects that contributes to our health every day. What does that mean in terms of the cost of healthcare? The Center for Medicare and Medicaid Services reports that in 2013 USA spent \$2.919,000,000,000 (2.9 Trillion Dollars) on Health Care. If we use the CMS numbers and subtract the monies directly related to Clinical Care and Research, \$1,100463,000,000 (1.1 Trillion Dollars) we as designers can have a direct impact on \$1,818,537,000,000 (\$1.8 Trillion Dollars). If by looking through our "Culture of Health" lens in the design of these spaces, we can conservatively have a 1% impact on their effect on our wellbeing, we can reduce the cost of healthcare by \$18,185,370,000 (18.1 Billion Dollars) every year.

I believe that architects and other designers of these spaces are actually Public Health Professionals and should be re-trained with that perspective in mind. I believe that this is the next logical step in the increased level of rigor that we should bring to the design process. We design all the spaces that we live work and play in, both in our buildings and around the outside of our buildings, landscapes, our neighborhoods and communities. We should embrace this responsibility and make a significant contribution to the on-going health of our population.

Edwin Torres, in his own words:

I start with an anecdote. When I served as deputy commissioner for cultural affairs for New York City, I once had our society's investment in health explained to me by Dr. Loree Sutton, a brigadier general and army psychiatrist who was serving as the city's commissioner for veterans' affairs. She drew a triangle with the widest part at the bottom. She said, "At the wide bottom are health interventions that are low-cost and low-stigma. At the top is high-cost, high-stigma, like medication. American society has built industries and focuses its money on the most highly stigmatized and expensive part of the triangle. But at the bottom are the easiest things to do, that also prevent our residents from getting sick, needing medication and going into debt. This is where public health lives and this is where the arts live."

The evidence that arts and culture positively impacts health exists.

The Porch Light Program is a project in which Philadelphia residents who are being treated for mental health and substance abuse challenges participated in a combination of treatment and the creation of a public mural. The Porch Light Program is a collaboration between Philadelphia Mural Arts Program and the Philadelphia Department of Behavioral Health and Intellectual disability Services.

An evaluation of the project revealed after two years:

- *An increase in collective efficacy (a combination of cohesion and trust)*
- *An increase in perceived neighborhood safety*
- *A promising and sustained decrease in stigma toward individuals with mental health or substance abuse challenge*

https://medicine.yale.edu/psychiatry/consultationcenter/Porch_Light_Program_Final_Evaluation_Report_Yale_June_2015_Optimized_218966_1095_5_v3.pdf

University of Pennsylvania's Social Impact of the Arts Project's study of New York City found that the presence of cultural assets – such as arts organizations, artists, art participants – is positively correlated with improved health outcomes and that this correlation was higher in low-income communities.

http://www.nyc.gov/html/prob/downloads/pdf/culture_social_wellbeing_nyc_03102017.pdf

The Social Impact of the Arts research team were quick to point out that they saw no evidence that cultural assets cause good health. Cultural assets are a part of a healthy community.

These examples speak to the social determinants of health, an approach embraced by the public health community.

But our framing of arts' role in health is too often fragmented into solutions for problems – as though the solutions needn't be invoked absent the problems. Arts and healing is good but can only happen after injury or trauma. Arts and aging is meant to prevent or slow cognitive decline and social isolation.

I propose this: We will embrace the role of health when we embrace humility and courage and reject silos and panic. We can replace our love of thin-slice expertise and solutions that we embrace only in response to a crisis with the kinds of lifelong development that include the arts. But to do so requires our courage and our humility.

We have the opportunity to frame arts and health as a lifelong commitment to continued cognitive, emotional and psychological development and social connectedness. We need not limit ourselves to a deficit frame. Let's instead embrace arts as part of a lifetime of positive health and as part of the prevention of health challenges.

Jennifer Beard and Tasha Golden described the relationship between the arts and public health using the socio-ecological model. Tasha highlighted the link between equity and health. She discussed how the arts can shed light on health inequities and facilitate participatory methods. Increasing equity, she stated, requires an awareness of power, paternalism and assumptions. Art allows us to hear and tell things that we cannot otherwise communicate.

Tasha explains,

This presentation reviewed public health's shifting focus from individual behaviors and the biomedical model to the prioritization of health equity, involving the social determinants of health, "health in all policies," the social ecological model, etc. This transition has increased the field's interest in developing trauma-informed, culturally-responsive research practices; reducing researcher intrusion; improving policy advocacy efforts; and incorporating diverse knowledges.

Because such challenges are unlikely to be met via traditional methodologies, these public health priorities suggest windows of opportunity for the intersection of public health and the arts.

In particular, Tasha's presentation noted that public health would be well-served by art's ability to address difficult truths, and its potential to offer a unique, three-level strategy for assets-based inquiry and practice. While there exist substantial barriers to such work, photovoice research in public health indicates openness to an increased uptake of creative strategies in public health.



Stephanie Sadre-Orafai (University of Cincinnati) and Lisa Wong (Harvard University)

Finally, this talk reviewed some of the demands of health equity work, including open and consistent interrogation of: knowledge hierarchies, such as teacher/student, expert/lay, researcher/subject, artist/observer; paternalism; and assumptions regarding abilities, identities, values, literacy levels, “self interests,” languages, methods of meaning-making, sense of safety, definition of “community,” conceptualization of “health,” etc. “[R]esearch cannot challenge relations of dominance and subordination unless it also challenges the hegemony of current research [and arts valuation/practice] paradigms” (Brown & Strega, 2005).

Tasha identified next steps that include the intentional building of these interrogation practices into the arts + public health intersection, and the development of community trainings and higher ed courses for artists, researchers, facilitators, funders, and public health practitioners that will cover trauma, and culturally-responsive practices, critical pedagogy, framing and PR, and research collaboration.

Jennifer Beard spoke about creative intersections where the arts & public health policies and priorities meet.

She highlights the challenges and opportunities for collaborations faced in this intersection. In her own words:

Challenge: Artists, humanists, and population health researchers share a motivating idealism to make the world a healthier, happier place for all. But we often see and talk about the reality we seek to change in very different ways. Artists and humanists tend to focus on individuals, their relationships, and their communities. Epidemiology, biostatistics demography, and other population health sciences quantify problems, develop strategies for reducing systemic inequities by changing policies and other social forces that create privilege and misery. Our approaches and professions have much to offer each other, but first we need find a common vocabulary. Collaboration: The social and behavioral sciences offer conceptual models to facilitate collaboration between artists, humanists, and population health scientists. The social ecological model teases out the tangled individual, interpersonal, community, and structural threads of complex social knots. Likewise, the life

course approach shows the accumulation of positive and negative experiences, privilege and trauma over a lifetime and across generations. These and other multi-dimensional, visual approaches also provide an opportunity for creative expression that blends empirical analysis with beauty. Write a proposal for an arts-based community health intervention using one of these models. Paint murals and create narratives that bring these approaches to life. The conversation may be challenging at times, but we can do much more together than in isolation.

Arts in Health Communication

Jill Sonke (University of Florida), Josh Miller (IDEAS xLab), Ginger Pesata (University of Florida), and Kyra Cappelucci (National Academy of Medicine) addressed how the arts can be used to improve communication and engage with different audiences in diverse ways.

Jill Sonke described health communication as a two-way dialogue and a way to increase reach and people’s motivation to apply information. She addressed the weaknesses of traditional health communication messages such as brochures and presented several examples of successful communication programs that engage the arts, including *Rock Point 256* in Uganda that is listened to by over half of the young people in the country, and Wise Entertainment’s Hulu drama, *East Los High*, which was the subject of a paper that won the American Public Health Association’s best article award this year. She also discussed aesthetic resonance and how art experiences transform and transcend.

Josh proposed that we think of arts and culture as a community’s operating system. Using an asset-based approach, the arts can make the trauma and the assets of a community visible. He shared his team’s work with Project HEAL in Natchez, Mississippi that sought to identify strengths and support social change in this community to improve health outcomes.

Josh Miller, in his own words:

At IDEAS xLab, we're pioneering cultural innovation in population health through arts and science with the vision of a more just, creative, and healthy America.

We recognize that hope is a leading predictor of wellbeing for both children and adults, and the systemic neglect of culture (as highlighted by the World Health Organization) is the single greatest barrier to the advancement of the highest standard of health worldwide.

Our work merges art, hope, and culture into a powerful innovation framework for community health improvement - utilizing various types of artistic expression, media, and other strategies to organize community assets, align meaning and measure, and to connect and scale solutions.

Through our work with communities including Louisville's Smoketown neighborhood, and in Natchez, MS, we've seen how arts and culture can shift the conversation, galvanize communities to take action, build trust and translate sector specific language through cultural re-frames for community discovery and as channels for delivering health interventions.

Ginger Pesata described how musicians helped raise awareness worldwide about Ebola and address the stigma that surrounded the illness. She shared the "Ebola Must Go" campaign that engaged popular musicians to address fear of disease intervention efforts and mobilize communities in the fight against Ebola.



Tasha Golden (University of Louisville) shares some thoughts on equity and inclusion in the arts + public health

Kyra Capelucci presented the work of Visualize Health Equity, that collected and compiled different reflections on the meaning of health equity. In her own words:

Visualize Health Equity, a nationwide community art project from the National Academy of Medicine (NAM), is an artistic exploration of how the social determinants of health influence communities across the nation. The justice system. Nutrition. Transportation. Housing. Why do these matter for health equity and how can art help us understand this better? By sharing insights directly from people in diverse communities around the United States, the goal of this community art project was to get more people thinking and talking about health equity and the social determinants of health. The NAM completed a national call for artists last summer asking, "What does health equity look, sound, and feel like to you?" Over 120 submissions from over 50 cities around the country tell us about the challenges that communities are facing while also providing important insight into how communities continue to thrive in the face of adversity. The art project consists of all artistic mediums including paintings, drawings, music, poetry, and more. This project was a part of the NAM's Culture of Health Program, sponsored by the Robert Wood Johnson Foundation. To view all the art submissions from the project, please visit nam.edu/VisualizeHealthEquity.

Bringing It All Together

The final session of the convening was much more than just place for conclusions. This session focused on cross-sector collaboration and partnerships. Susan Magsamen (International Arts+Minds Lab, Johns Hopkins IAM Lab), Jessica Ruhle (Duke University), Suzanne Ishee (Center for Creative Placemaking), Jennifer Beard (Boston University) and Tasha Golden (University of Louisville) spoke about how the arts can amplify human potential and build bridges.

Susan reflected upon how we can take research about the arts and make it translational. She cited the example of multi-sensory healing rooms and neuroaesthetics that explores sensory experiences in the world. She called for scholars to engage a research-to-practice model that focuses on action as well as knowledge.

Jessica presented her experiences inviting the community into museum spaces at Duke University's art museum, particularly around art & aging and Alzheimers. She described challenges with buy-in to some of these community-engagement initiatives and talked about how the museum went ahead and launched their programs despite this critique. After these programs demonstrated their success, the previously reticent departments became very interested in collaborations and interactions.

Jessica Kay Ruhle, Reflections & Bridge Building at Duke, in her own words:

My role at the Nasher Museum is specific to community, not university audiences. Yet, because we are a campus art museum, the knowledge and resources available to me through the university strengthen everything I offer to the broader community. Our dementia program, "Reflections," demonstrates a community program that began and now thrives thanks to strong cross-disciplinary relationships across campus. It is also an example of an interdisciplinary collaboration that started small, but has led to incredible growth opportunities for innovative partnerships between the arts and sciences. Student and departmental involvement from the sciences has exceeded expectations, exciting and unplanned cross-disciplinary relationships have emerged, and new museum audiences are being served thanks to broader engagement.

Suzanne Ishee explained that engaging the arts requires partnerships. She stated that "99% of the time the stories that we tell are not our stories. Or at least not ours alone." Partnerships between



Jennifer Beard (Boston University) makes connections between broader public health challenges and the arts

communities and artists should be holistic and bottom-up. These partnerships have the potential to recognize the value in all individuals and all communities. She described the case study of Slavic Village in Cleveland where Zygote Press worked with the community to highlight social value through collaborations based around arts and culture.

Jamie Bennett, Executive Director of ArtPlace America, delivered the final presentation that brought proceedings full circle back to the core practice of Creative Placemaking which was introduced at the start of the workshop. He emphasizes,

In any such gathering of cross-sector professionals, if “Creative Placemaking” is to be used as an approach to building stronger and healthier communities, it is

critical for there to be a consensus among participants as to “what Creative Placemaking is.” All too often, we tend to align Creative Placemaking simply with outcomes rather than recognizing that it is a planning process which leads collaborative community players and decision-makers toward implementation of projects which result in positive impacts to the environment of a place.

Definition, description and value of the Creative Placemaking approach to planning is the initial focus of the presentation: “Creative Placemaking — Creatively addressing basic needs through collaboration and place.” The second half of the presentation puts a spotlight on case examples of successful and new efforts where the Creative Placemaking approach and interventions address basic human needs.

Discussion - Overarching Themes

Several key themes worth noting emerged from the two days of presentations, provocations, sociometry exercises, and discussions.

Health as a broad state of wellbeing. Jamie Bennett highlighted the importance of approaching public health as much more than what he referred to as simply the “slowest way to die”. Participants agreed that a broad and inclusive definition of health should be mobilized and include considerations of joy, safety, and perceived value. Thinking of health in this way also helps highlight social equity as a key indicator of wellness.

“Art-ing” as a verb. Similar to the critique given to the narrowness of the definition of health, participants identified the need to broaden the definition of the arts to include all aesthetic experiences. These experiences are in “everyday moments” as well as in specific arts-related contexts. The point was also made that just presenting an individual with “art” does not necessarily guarantee an aesthetic experience. Creating and experiencing art were seen as active processes, referred to as “art-ing” by some throughout the convening.

How can we present a unified front when what we do is so different? Creative Placemaking, dance, music, television... The arts that we mean when we talk about “the arts and public health” can seem disconnected from one another and very different. Rather than becoming caught up in the interesting complexities of the arts, participants highlighted a need to join together to develop unifying themes. Health advocacy programs were cited as exemplar for bringing together disparate groups focused on singular health issues in a common movement.

Language appeared as an important part of creating cohesiveness between the arts, public health and other sectors. Because we are coming

from different disciplines, it is important to establish shared definitions and shared language. Language should also be shifted to generate more community representation and engagement. The way that we speak about collaborations shows and shapes inherent power dynamics. In order to share points of view, we must find a common ground, and language is essential to this.

Collaborations that promote equity, participation, and assets-based thinking were identified as a key priority. Artists can act as the “pulse of a community” and help facilitate these partnerships. The arts can broker meaningful and trusted partnerships as well as connect stakeholders in an equitable way to program design. However, it is very important that we remain aware of assumptions, paternalism, and who is included (and not) in these conversations. These considerations also push us to reflect about the moral and ethical stakes of our work.

Community resilience and addressing collective trauma were cited as priorities and areas of work that need additional attention.

Cognitive science and neuroaesthetics highlight how the arts can contribute to wellness beyond preventing or managing disease.

Several practical considerations reoccurred throughout discussions. One of these was the difference between what we expect and what actually happens when an intervention begins. It’s important to remain humble and flexible, to be ready to improvise and add to the conversation to take it in new directions.

It is important for us to consider how to measure results and translate our research into practice. However, it is important to think beyond the random control trial and to model information and processes as well as results. A communications-intensive approach and social science methods should be engaged to get the most impact down the road. We also need to broaden what we measure and how we measure it, strive to include multidimensional measures and an emphasis on correlation rather than



Kendra Jones (Richmond Memorial Health Foundation) reflects upon work that has been done to engage communities in participatory planning

only causation. Our goal is to produce interventions that are both useful and used, which requires careful thought about the parts of projects that can and should be replicated. Just because a project is appropriate and successful in one context does not necessary mean that it will show the same results in another.

Recommendations & Next Steps

Recommendations for areas of future focus centered around the following needs identified in the growing field of the Arts + Public Health.

Language: There is a need to develop more unified language including definitions, vocabulary, and taxonomy to communicate across disciplines, to

policy makers and administrative organizations.

Measures: There is a need to develop outcomes measures and measurement tools to integrate arts into already established the sciences and other disciplines.

Translation: Foundational theories, conceptual models, and research structures need to be defined and developed, including e for communicating to interdisciplinary stakeholders, academia, policy makers, communities and funding bodies.

Funding: Currently there is a lack of funding. To increase funding, funders require clear and accurate information which include taxonomy, models, and research from an interdisciplinary group to assess the value of programs and projects.

Through ArtPlace America's Creating Healthy Communities: Arts + Public Health in America initiative, the University of Florida's Center for Arts in Medicine is highlighting work that is being done and capturing best practices in order to recommend frameworks and policies. Although UF is leading this initiative, it is a collaboration, grounded in connection. Four additional workshop convenings have been planned, with others to be proposed as the initiative progresses.

Austin, Texas: October 7, 2018

in conjunction with NOAH's national conference

Athens, Georgia: October 31-November 1, 2018

as a pre-conference to a2ru's national conference

San Diego, CA, November 10-14, 2018

American Public Health Association, CHC Initiative Exhibit

Washington, DC: January 16-18, 2019

to be confirmed

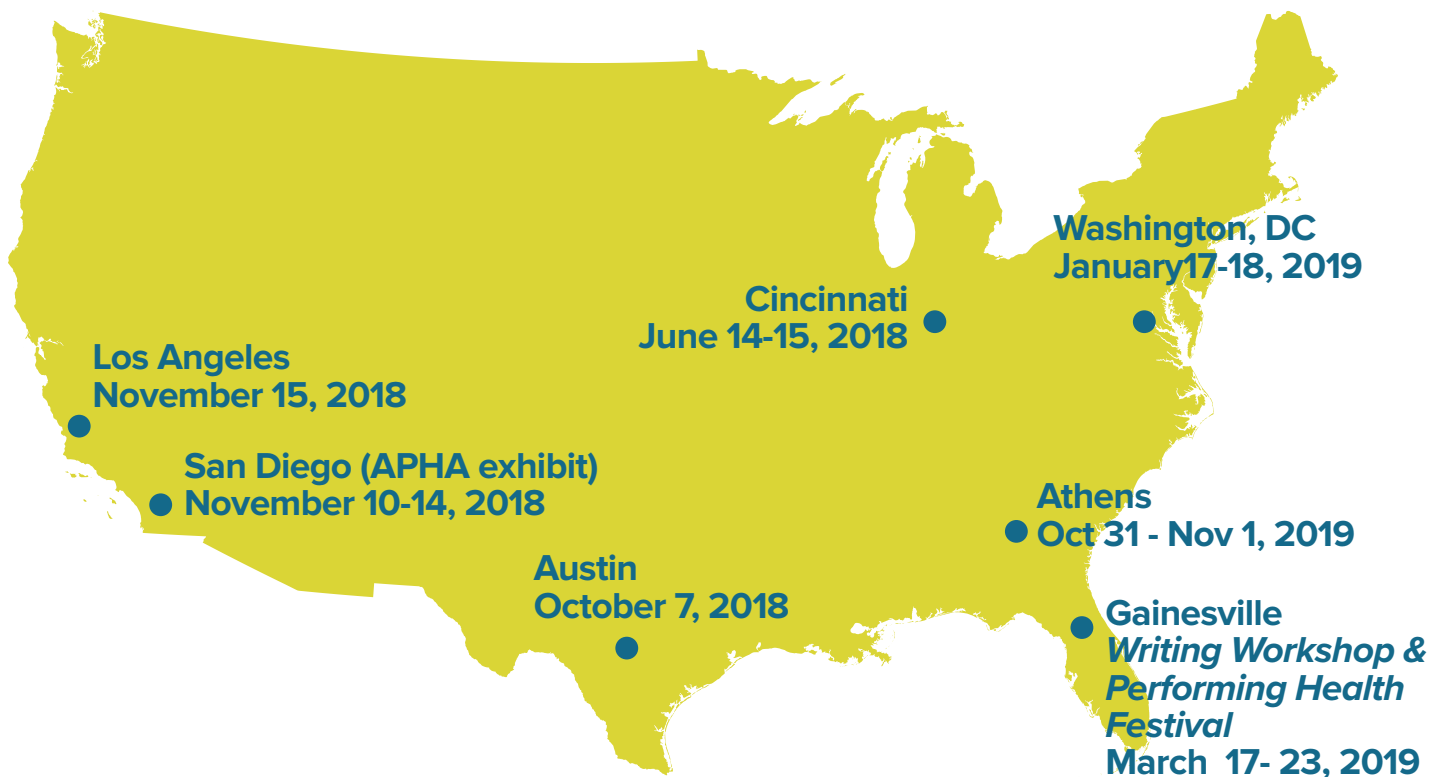
Gainesville, Florida: March 17-23, 2019

This small five-day writing workshop in Gainesville will occur at the same time as the Performing Health festival which brings in performing artists who address health issues in their work.

Oregon? to be determined...

Orlando? to be determined...

Research Advisory Group. The Creating Healthy Communities: Arts + Public Health in America initiative will be working on several research projects to inform policy proposals and recommendations, including two systematic reviews of arts in public health literature and other secondary research. Several Cincinnati participants volunteered to serve as advisors to help guide this research.



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

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

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

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

<https://cdash.atec.io>

Ground Works

<https://groundworks.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>

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

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

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

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

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

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

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



(left to right) Laurie Baefsky (University of Michigan) and Lisa Wong (Harvard Medical School) perform for their colleagues.

Appendix A

Workshop Agenda

Thursday, June 14

9:00 – 10:00am	Registration, Breakfast & Coffee
10:00 – 10:40am	Welcome & Overview Laurie Baefsky, a2ru
10:40 – 12:00pm	Creative Placemaking, Wellbeing & Environments
10:40 – 11:00am	Domain Overview Jamie Bennett, ArtPlace America
11:00 – 11:40am	Program Model Pecha Kuchas/Panel Discussion Stacey Springs, Brown University Craig Vogel, University of Cincinnati Matthew Clarke, Trust for Public Land
11:40 – 11:50am	Provocations/Discussion Bain Butcher, University of Cincinnati Sunil Iyengar, National Endowment for the Arts
11:50am – 12:00pm	Lightning Work Session (Table 1)
12:00 – 1:00pm	Lunch
1:00 – 3:00pm	Arts & Wellbeing
1:00 – 1:20pm	Domain Overview Lisa Wong, Harvard Medical School
1:20 – 2:00pm	Program Model Pecha Kuchas/ Cpt. Moira McGuire, Walter Reed Nat'l Military
Panel Discussion	Deborah Cullinan, Yerba Buena Center for the Arts Juliet King, Indiana University
2:00 – 2:10pm	Break
2:10 – 2:20pm	Sociometry Exercise Jill Sonke, University of Florida
2:20 – 2:35pm	Lightning Work Session (Table 2)
2:35 – 2:45pm	Provocations/Discussion San San Wong, Barr Foundation Kendra Jones, Richmond Mem. Health Foundation
2:45 – 3:00pm	Break
3:00 – 5:00pm	Urban Arts – Urban Impact Jennifer Krivickas, University of Cincinnati
3:00 – 3:30pm	Travel to Elementz
3:30 – 4:45pm	Welcome, Performance & Discussion Tom Kent, Elementz
4:45 – 5:00pm	Travel to Live Well
5:00 – 7:00pm	Reception at Live Well

Friday, June 15

8:30 – 9:00am	Networking Breakfast
9:00 – 9:10am	Welcome & Overview of the Day Laurie Baefsky & Jamie Bennett
9:10 – 9:20am	Provocations & Discussion Alberto Salvatore, Salvatore Architecture + Edwin Torres, Grantmakers in the Arts
9:20 – 9:45am	Public Health Policy & Priorities Tasha Golden, University of Louisville Jennifer Beard, Boston University
9:45 – 10:00am	Performance Lisa Wong & Laurie Baefsky
10:00 – 10:10am	Break
10:10 – 11:30am	Arts in Health Communication
10:00 – 10:30am	Domain Overview Jill Sonke, University of Florida
10:30 – 11:05am	Program Model Pecha Kuchas Josh Miller, IDEAS xLab Ginger Pesata, University of Florida Kyra Cappelucci, National Academy of Medicine
11:05 – 11:20am	Video Shorts
11:20 – 11:30am	Provocations Kelley Sams, University of Florida
11:30 – 12:30pm	Lunch
12:30 – 3:00pm	Bringing It All Together
12:30 – 12:45pm	Introduction Laurie Baefsky & Jamie Bennett
12:45 – 1:20pm	Cross-sector Collaboration Pecha Kuchas Susan Magsamen, Johns Hopkins University Jessica Ruhle, Duke University Suzanne Ishee, Center for Creative Placemaking
1:20 – 1:45pm	Discussion: Cross-sector Collaboration Laurie Baefsky, a2ru
1:45 – 1:55pm	Lightning Work Session (Table 3)
1:55 – 2:20pm	Crossing Barriers Exercise Jill Sonke, University of Florida
2:20 – 2:30pm	Lightning Work Session (Table 4)
2:30 – 3:00pm	Final Discussion and Call to Action Laurie Baefsky, a2ru

Appendix B

Participant Biographies

Deepika Andavarapu, Greater Cincinnati Foundation

Deepika Andavarapu oversees and drives special research for Greater Cincinnati Foundation, including reporting and evaluation of the Collective Impact/ Backbone cohort. She plays an integral role in helping the Foundation assess its progress and impact, and supporting staff to use evaluative information to accelerate progress towards the Foundation's mission. She is a past adjunct professor at the College of Design Art Architecture and Planning (DAAP), University of Cincinnati and has numerous published works surrounding her Doctoral Dissertation Research. Andavarapu received a Ph.D in Regional Development Planning and Master of Community Planning from University of Cincinnati.

Laurie Baefsky a2ru

Laurie Baefsky currently serves as executive director of ArtsEngine at the University of Michigan, and the Alliance for the Arts in Research Universities (a2ru), a partnership of over 40 top-ranking research institutions committed to increasing the production and integration of arts & design practice, research, and curricula in higher education. In this capacity she works to strengthen integrative arts endeavors in higher education. These include investments in placemaking, arts in health, and linking sciences, engineering, arts, and design. Laurie served as PI on two successive Andrew W. Mellon Foundation-supported arts integrated research initiatives, totaling \$1.3M. From 2016-18 she served on a committee through the National Academies of Sciences, Engineering, and Medicine preparing a consensus report studying the impacts, benefits, and obstacles of integrative education in higher education. Her background is as a classical flutist and educator, having played for fifteen years in the Virginia Symphony prior to embarking into arts administration.

Jennifer Beard Boston University

Jennifer Beard 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.

Caitlin Behle Design Impact

Caitlin Behle is a social innovation specialist at Design Impact in Cincinnati, Ohio. She believes in creativity as a vehicle for social change. Her background in storytelling and community organizing helps her build bridges and bring a wide range of voices and perspectives together to solve problems.

Jamie Bennett ArtPlace America

Jamie Bennett is the executive director of ArtPlace America, a partnership among private foundations, federal agencies, and financial institutions working to position arts and culture as a core sector of community planning and development, so that artists and arts organizations are regular collaborators in helping to build equitable, healthy, and sustainable futures. To date, ArtPlace has invested over \$100 million, which has gone to support 279 projects in communities of all sizes; six place-based organizations that have committed to permanently working in this cross-sector way;

and deep investigations into the intersections of arts and culture with energy and the environment, housing, immigration, public health, public safety, and transportation.

Previously, Jamie worked at the National Endowment for the Arts, the NYC Department of Cultural Affairs, the Agnes Gund Foundation, Columbia University, The Museum of Modern Art, and the New York Philharmonic.

Kate Bonansinga
University of Cincinnati

Kate Bonansinga is the Director of the School of Art in the College of Design, Architecture, Art and Planning at University of Cincinnati, where she is also associate professor and teaches courses about curatorial practice and theory and about public art. From 2004-2012 she served as the founding director of Stanlee and Gerald Rubin Center for the Visual Art at The University of Texas at El Paso where she curated dozens of exhibitions, established an undergraduate minor in museum studies, and taught courses in curatorial practice. She is interested in museums as dynamic sites for learning, in the impact of art in gallery and non-gallery settings, and in the current methods that artists employ to make a difference in society and culture. Bonansinga is the author of *Curating at the Edge: Artists Respond to the U.S./ Mexico Border* (University of Texas Press, 2014) and of a chapter in *Born of Resistance*, edited by Scott L. Baugh and Victor Sorell (University of Arizona Press, 2015). She curated and authored the exhibition catalogue for *Staged Stories: 2009 Renwick Craft Invitational* at the Smithsonian American Art Museum and for *Unraveled: Textiles Reconsidered*, 2016, at Contemporary Arts Center, Cincinnati.

Brooke Brandewie
University of Cincinnati

Brooke Brandewie is an Assistant Professor in the Fashion Design Program in the College of Design, Architecture, Art & Planning (DAAP). She currently teaches courses focused on user-centered fashion design, trend forecasting, applied trend research and analysis, entrepreneurship, and collaborative design/design studios, in addition to the fashion

design product strategy senior capstone course. Prior to academia, she spent 7 years working with the Livewell Collaborative, an international non-profit design organization, which specializes in the conceptualization and design of products and services dedicated to people for living well across the lifespan. She has worked in design and research capacities on projects ranging from transforming the cancer patient journey, pain management, elder abuse awareness and prevention, and personal care, to soft goods and apparel including luxury packaging, garments for the prevention of pressure ulcers and garments for people living with Ehlers-Danlos Syndrome (EDS)/ Hypermobility. Her research interests intersect the disciplines of fashion/ apparel design, anthropology, and wellbeing/healthcare. She is currently engaged in collaborative research that focuses on medical and police uniform design.

Bain Butcher
University of Cincinnati

Bain Butcher has a co-appointment as an Associate Professor in both the School of Art and the College of Medicine at the University of Cincinnati. He has teaching and research responsibilities in both colleges and also works actively in the 3rd space between art and medicine. Bain received his MFA in painting from the New York Academy of Art in 2006 where he studied with leading contemporary figurative painters. Prior to his time in New York, he received his MD from the University of Cincinnati and his BS from Davidson College. In 2013-14, Bain was the Darwin Lambert Artist in Residence at Great Basin National Park where he worked with an interdisciplinary team studying the Bristlecone Pine. He has won numerous awards and his work has been included in publications such as *Fine Art Connoisseur Magazine*, the *International Drawing Annual 6 (INPA 6)*, and the *International Painting Annual 2 (INPA 2)*. He was named a semi-finalist in the 2009 Outwin Boochever Portrait Competition at the Smithsonian's National Portrait Gallery. In addition to his studio practice, Bain is the Co-Director of the UC Social Innovation lab, a transdisciplinary hub of faculty and student collaboration that generates transformative research, educational, and thought models to address complex social challenges. He is also part of

UC's inaugural transdisciplinary research leadership program and is active in developing arts-integrated research opportunities for students and faculty.

Kyra Cappelucci

National Academy of Medicine

Kyra Cappelucci is a Communications Officer at the National Academy of Medicine (NAM) where she provides strategic communications support for NAM's initiatives and programs. Kyra focuses mostly on NAM's Action Collaborative for Clinician Well-Being and the NAM's Culture of Health program. Prior to joining the NAM, Kyra was a Senior Program Assistant for the Food and Nutrition Board of the National Academies of Sciences, Engineering, and Medicine, where she provided research support for a consensus study on food allergies. Kyra graduated from the University of Maryland with a Bachelor of Science in dietetics and nutrition science and a minor in chemistry. While an undergraduate, Kyra worked at the Maryland Child and Family Development Laboratory, the MedStar Montgomery Medical Center, and completed an independent research project on fat intake and long-term health outcomes among university students.

Matthew Clarke

The Trust for Public Land

Matthew Clarke, an architect, planner and writer, is the Director of Creative Placemaking at the Trust for Public Land. He is a nationally recognized leader in the urban placemaking movement. He is the author of *The Field Guide for Creative Placemaking in Parks*. Other writing has appeared in such publications as *The Princeton Chronicle*, *Clog*, *Atlantic Magazine*, *DOMUS*, as well as several monographs. Prior to his current role, Matthew held positions with SHoP Architects, NYC's Department of Cultural Affairs, and LTL Architects. He is the 2017 German Marshall Fund Urban Policy Fellow and was named a member of *Next City Magazine's* Urban Vanguard in 2013. Matthew serves as a Trustee of Bennington College, as Vice-President of the Lucille Lortel Foundation, a Governor of the Princeton Association of New York and as a Board Member of the North Limestone CDC in Lexington, Kentucky. He studied at Princeton University and the University of Kentucky.

Shannon Criss

University of Kansas School of Architecture

Shannon Criss is a licensed architect and Associate Professor in the Architecture Department at the University of Kansas (KU). She is a co-founder of Dotte Agency, an interdisciplinary collaborative that enables community engagement processes to create an architecture that serves the greater good. Through externally funded research projects that incorporate design courses, she is able to engage urban communities that address health inequities in underserved neighborhoods. Her work has been published in the *PLAN Journal*; *PUBLIC: A Journal of Imagining America*; *Good Deeds, Good Design*, *Community Service Through Architecture* and other journals and books; various awards and recently awarded best practices from the ACSA Collaborative Practice Award. Prof. Criss received her Master of Architecture from Harvard Graduate School of Design and undergraduate degree from Kansas State University. She currently serves on the AIA/ACSA Health + Design Research Consortium Leadership and Health Care Foundation of Greater Kansas City Advisory Groups.

Deborah Cullinan

Yerba Buena Center for the Arts

Deborah Cullinan is the CEO of Yerba Buena Center for the Arts (YBCA) and one of the nation's leading thinkers on the pivotal role arts organizations can play in shaping our social and political landscape. She has spent years mobilizing communities through arts and culture. Deborah is committed to revolutionizing the role art centers play in public life and during her tenure at YBCA, she has launched several bold new programs, engagement strategies, and civic coalitions. Prior to joining YBCA in 2013, she was the Executive Director of San Francisco's Intersection for the Arts. She is a co-founder of CultureBank and ArtsForum SF, co-chair of the San Francisco Arts Alliance and on the board of the Community Arts Stabilization Trust. Her passion for using art and creativity to shift culture has made her a sought-after speaker at events and conferences around the world.

Laura DeStefano, National Academy of Medicine

Laura DeStefano is Director of Communications at

the National Academy of Medicine. In this role, she develops strategies to increase the impact of the NAM's work and engage and expand its stakeholder base. Laura joined the NAM (then the Institute of Medicine) in 2011 and served as Editorial Projects Manager before assuming her current role in 2015. Previously, Laura managed AEI Press, the book publisher for the American Enterprise Institute. She has a BA in English literature from Dickinson College. Laura lives just outside Washington, DC, with her husband and two neurotic rescue dogs.

Linda Dunseath
Live Well Collaborative

Linda is the Executive Director for the Live Well Collaborative, a non-profit innovation incubator that was founded in 2007 by Procter and Gamble (P&G) and the University of Cincinnati (UC). Live Well follows a design thinking model that utilizes user-centered research to develop product, service and system solutions for living well across the lifespan, with an expertise in the 50+ consumer market. During the past 11 years, Linda has collaborated with 15 industry partners and UC to facilitate over 70 product and service developmental studio projects. This design-led work has exposed greater than 600 students and over 50 faculty to multidisciplinary team work using design thinking methodologies. Linda also provides strategic leadership to the LWC Board of Directors and guides the daily operation of the LWC. Linda is responsible for studio project planning and execution, workshop facilitation, business development, managing research staff, and budget execution. Prior to joining the Live Well Linda spent eleven years at Avon Products, Inc. in various manufacturing operational leadership roles. She then spent an additional five years consulting with Avon on strategic initiatives for the General Manager.

Ramsey Ford
Design Impact

Ramsey Ford is the co-founder and design director of Design Impact--a social innovation non-profit located in Cincinnati, OH. Over the past 10 years, Ramsey has led dozens of creative projects that awaken community power, change organizations and build networks. He uses this experience to advance the

conversation on inclusive design through regular workshops, speaking and writing. His work has been featured at the Public Interest Design Institute, IDSA International, the Design Observer, FastCompany, Innovations, the Public Interest Design Practice Guidebook. He received both his undergraduate degree in industrial design and Master of Design from the University of Cincinnati.

Janet Fulton,
National Center for Chronic Disease Prevention and Health Promotion, CDC

Janet Fulton has a doctoral degree in Epidemiology from the University of Texas, School of Public Health. She has been at CDC for many years studying patterns of physical activity in the US population and working to make opportunities for physical activity a national priority, most recently by advancing a new national initiative – Active People, Healthy Nation. When she is not hitting fuzzy yellow balls or taking spin classes, she works to encourage people and communities to provide easy and safe options for physical activity. She is particularly interested in emerging evidence at the intersection between the arts, physical activity, and public health communities.

Nils Gore
University of Kansas

Nils Gore is a licensed architect and a Professor in the Architecture Department at the University of Kansas, where he focuses on community engaged scholarship through completion of student design/build projects in the public realm. These projects include work in Mississippi, Lawrence, New Orleans and, most lately, Wyandotte County, Kansas. In all of these projects, he works with students to develop innovative material and tectonic design solutions that enhance and support an enriched community life for those that dwell in the community. The work in Wyandotte is focused on projects that promote public health through healthy eating and active living and is supported by external funding from the Health Care Foundation of Greater Kansas City and the Wyandotte Health Foundation. The work has won design awards from the American Institute of Architects, The Young Architects Forum, American Institute of Architecture Students, and the

Association of Collegiate Schools of Architecture. The work has also been published in *The Journal of Architectural Education*, *Batture: Amnesiascope*, *Cityscape: A Journal of Policy Development and Research*, the *Journal of Architectural and Planning Research* and has been presented in numerous public lectures and scholarly presentations. He is a graduate of Kansas State University and the Harvard Graduate School of Design, and has taught at the Boston Architectural Center, Mississippi State University and the University of Kansas.

Tasha Golden
University of Louisville

Tasha Golden's research in Public Health is informed by her career in the arts. As front-woman and songwriter for the band Ellery, Golden's songs have been in feature films, TV dramas, retail, and radio, and her book of poems, *Once You Had Hands* (Humanist Press), was a finalist for the 2016 Ohioana Book Award. Golden now investigates the impact of the arts on stigma, trauma, and public health data and practice, with research published by *Reflections*, *Ethos*, De Gruyter Press, and Syracuse Press. Golden has led trauma-informed creative writing workshops for incarcerated teen women since 2012, and consults for organizations and institutions on arts-based projects and program evaluation.

Suzanne Ishee
Center for Creative Placemaking

Suzanne is President of the Center for Creative Placemaking and is a career theatre artist. She is multi-award honored theatre practitioner who applies her arts broadly through Creative Placemaking and real estate consulting. She is a member of the Creative Culture Task Force of Sustainable Jersey, the Scenic, Wild Delaware River Geotourism Initiative, co-chair of Together North Jersey's Livable Task Force, Morris Canal Redevelopment Working Group, Actors Equity Association and the Dramatist Guild.

Kendra Jones,
Richmond Memorial Health Foundation

Kendra Jones is the director for arts & equity at Richmond Memorial Health Foundation (RMHF)

in Richmond, Virginia. RMHF works to address the social, economic and structural conditions that contribute to poor health outcomes. As director for arts & equity, Kendra created a health equity and arts (HEArts) program that works with local artists and organizations to address barriers to health and housing equity. Kendra's first year in this role included direct awards from RMHF to individual artists and artist collectives to create works of art that communicated the concept of equity and its significance to residents of the Richmond Region. The goal was to inspire and motivate change that embraces equity by tapping into the many forms of creative expression that are alive and thriving in the Richmond Region. RMHF's Board of Trustees saw the relevance of this initiative and approved a current commitment for HEArts that will invest in nonprofit organizations that work with individual artists or a collective of artists to engage community residents around issues of health and housing equity. Kendra's background is as an accountant for over 23 years prior to becoming an arts administrator and as an advocate for type 1 diabetics and affordable lifesaving insulin.

Juliet L. King
George Washington University;
IU School of Medicine Neurology

Juliet L. King, MA, ATR-BC, LPC, LMHC is an Associate Professor of Art Therapy at The George Washington University and Adjunct Associate Professor at the Indiana University School of Medicine Department of Neurology. She has two decades as a clinician, administrator and educator. Ms. King created and implemented the graduate art therapy program at Herron School of Art and Design, IUPUI, Indianapolis, IN and her leadership has spearheaded the development of over 30 graduate student internships in the Indianapolis community. Her research explores the integration of arts, neuroscience, and related therapeutics, focusing on brain-computer interface as a method of understanding creative expression and its contributions to the psychotherapeutic process. Her edited textbook is *Art Therapy, Trauma and Neuroscience: Theoretical and Practical Perspectives*.

Dennis Kratz**The University of Texas at Dallas**

Dennis M. Kratz is Dean of the School of Arts and Humanities and Ignacy and Celina Rockover Professor of Humanities at The University of Texas at Dallas. He is fascinated by the ways artists seek both to maintain the essential qualities of an inheritance and to make it a vehicle for the expression of values more appropriate and meaningful for a contemporary audience. He has published four books and numerous articles on subjects including changing concepts of heroism, translation, medical humanities, and science fiction. As Dean, Dr. Kratz has sought to maintain the abiding values of the Liberal Arts tradition while transforming it to meet the educational needs of the twenty-first century. The School of Arts and Humanities is committed to fostering an educational environment that connects the humanities with the arts, the arts and humanities with the natural sciences, theory with practice, and the university with the greater community.

Jennifer Krivickas**University of Cincinnati**

Jennifer Krivickas is a tenured faculty member at the University of Cincinnati, Head of the Robert A. Deshon & Karl J. Schlachter Library for Design, Architecture, Art, and Planning (DAAP), and instructor of two transdisciplinary courses offered by the College of DAAP: ArtLIVE (DAAP School of Art/ARTE1009) and Documenting a Fashion Icon: The UC Bonnie Cashin Collection (DAAP School of Design/FASH2099c). Jennifer earned her MSLIS from the University of Illinois Urbana-Champaign, and an ALB from Harvard University. She is a regular art book reviewer for Library Journal, published work in Art Documentation, The VRA Bulletin, ArtsGuide(ACRL), Magazines for Libraries, and Art Libraries Journal. Most recently (2015), she collaborated with DAAP Faculty to curate and exhibition and publish, "In the Public Interest: The Life and Work of Planning Pioneer Ladislav Segoe (1894–1983)", a corresponding exhibition catalog, website, and digital collection.

Susan Magsamen**Johns Hopkins University**

Susan Magsamen is a leader in behavioral translational health and learning through the arts

with more than 35 years of experience bringing academic research to practice to maximize learning, health and wellness through scalable initiatives. She has created social impact programs and products for the private and public sectors from early childhood to aging adults. Susan is an active member of the brain sciences research, arts, education and social impact communities. In addition to her role at the IAM Lab, Susan is a senior advisor to the Science of Learning Institute at Johns Hopkins University. 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 Thinking, a research to practice approach to enhance human potential in health, wellbeing and learning through the arts. Susan has served as an advisor to a range of organizations including First Book, Brain Futures, Learning Landscapes, National Geographic Society, Island Press and Sylvan Learning Systems. Susan conceptualized and developed the precision learning digital company Curiosityville that was acquired by Houghton Mifflin Harcourt in 2014.

Keely Mason**University of Florida Center for Arts in Medicine**

Keely is the program associate for the University of Florida Center for Arts in Medicine. She is an alumni of UF's College of the Arts and holds a BA in Dance and a BS in Health Education. Keely's work centers around program coordination, grants management, research assistance and community health program involvement. She teaches a dance class for adults with developmental disabilities and works closely with UF Health Shands Arts in Medicine's Dance for Life program. Keely also serves as research associate for the Center for Arts in Medicine Interdisciplinary Research Lab. Her research interests focus on arts in health communication and the effects of dance on movement disorders. Keely is an active member of the Gainesville dance community and has trained, taught and performed as a ballet and modern dancer for many years.

Captain Moira McGuire**Walter Reed National Military Medical Center**

CAPT Moira G. McGuire is a nurse officer with the US Public Health Service and serves as Assistant Chief,

General Internal Medicine and chief of Integrative Health & Wellness at Walter Reed National Military Medical Center, Bethesda. She has worked extensively with health disparities in behavioral health and oncology settings and most recently used her skills and experience to craft and enhance the care of our country's wounded, ill and injured service members as the Program Manager of Warrior Clinic. She is the daughter of an opera singer/voice teacher father and pianist/painter/playwright mother who studied Irish Dance, ballet, piano, violin, flute and harp. She is the founder of the annual Healing Arts Exhibit at Walter Reed, now in its 12th year, which provides a showcase for those using the arts in their treatment and recovery experiences. She is a founding member of the Public Health Service Choral Ensemble, which she served as co-lead for 13 years, and a founding member of the National Initiative. The focus of her professional work lies in the belief that creativity and expression are not only essential elements in the treatment of illness and injury, but in the prevention of them as well.

Josh Miller

IDEAS xLAB

Josh Miller is an artist, cultural innovator, and the co-founder and COO of IDEAS xLab. He 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. Josh explores the world through photography (and a lot of running) – documenting his journeys through JoshMiller.Ventures. He is the Co-Chair of the Louisville Health Advisory Board's Communications Committee, a Health in All Policies Ambassador, and a TEDx speaker.

Edie Morris

University of Cincinnati

Edie Morris has been a health care provider for more than 40 years as a nurse practitioner serving adolescent populations, as an academician, and a researcher. She holds a PhD in Nursing from Wayne State University, a Masters and Specialist Degree from Indiana University and a BSN from Ohio

State University. A qualitative, ethnographic, and Community Based Participatory Action researcher, she studies marginalized urban adolescent populations including gang members and adolescent groups within an ethnic urban community. Edie is currently a research associate in the Center for Evaluation Services at the University of Cincinnati and in addition to her own research, serves in an evaluation capacity for other's projects as well. She is an adjunct Assistant Professor of Nursing at Georgetown University in Washington D.C., teaching graduate students research and evidence based practice, and serves in a visiting professor/consultant capacity for the School of Nursing at the University of Panama.

John Nestler

Virginia Commonwealth University

John E. Nestler is Chair of the Department of Internal Medicine and a member of the Division of Endocrinology and Metabolism at Virginia Commonwealth University (VCU) in Richmond. Dr. Nestler also holds joint appointments as Professor in the departments of Obstetrics and Gynecology and Pharmacology and Toxicology. Dr. Nestler received his medical degree from the University of Pennsylvania School of Medicine and completed his internship, residency and chief medical residency in Internal Medicine at VCU. His postdoctoral training included clinical and research fellowships in endocrinology at the University of Pennsylvania and VCU. Dr. Nestler's research has focused on the role of insulin resistance in the polycystic ovary syndrome. His work has been seminal in establishing insulin-sensitizing drugs as a treatment for infertility in women with the polycystic ovary syndrome, and in addressing the impact of insulin resistance on long-term health in the disorder. He has been a principal investigator on numerous research projects, receiving funding from grant sources that include the NIH, the Juvenile Diabetes Association, the American Diabetes Association, and the Diabetes Research & Education Foundation. Dr. Nestler was Program Director of VCU's NIH-funded U54 SCCPRIR Center on Clinical and Translational Research in PCOS.

Javier Nieto**Oregon State University**

Javier Nieto serves as dean of the College of Public Health and Human Sciences at Oregon State. Originally trained as a family physician in Spain, he trained in public health in Havana, Cuba and obtained his PhD in Epidemiology at Johns Hopkins University School of Public Health. Prior to Oregon state, he was epidemiology faculty at Johns Hopkins, and chair of Population Health Sciences at the University of Wisconsin-Madison School of Medicine and Public Health. His main areas of research interest are survey research, epidemiologic methods, cardiovascular disease epidemiology, and epidemiology and health consequences of sleep disorders. As dean of Public Health and Human Sciences he oversees statewide health extension programs and is interested in community-based initiatives that use art as a tool to increase community engagement, decrease social isolation, and improve mental health.

Virginia Pesata**University of Florida Center for Arts in Medicine**

Virginia Pesata is an Assistant Program Director and Associate Professor at South University and a Research Scholar at the University of Florida, Center for Arts in Medicine. Her research studies and publications are related to nursing leadership, administration, HIV, health literacy, global health, the use of the arts in health communication, and the integration of the arts in hospital settings. 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. Her certifications include Family Nurse Practitioner-Board Certified and Nurse Executive Advanced-Board Certified by the American Nurses Credentialing Center. Past positions include pediatric and family nurse practitioner, and in roles in nursing administration, research and higher education. She is a Fellow of the National Academies of Practice Nursing Academy received the Faculty Research Award from South University.

Elizabeth Reifsnider**Arizona State University**

Elizabeth Reifsnider is a nurse researcher with a depth of clinical and research experience in maternal/child health of underserved populations, largely with women and children who are clients of public health programs, including the Special Supplemental Nutrition Program for Women, Infants, and Children (WIC). My research and clinical interests are focused on improving growth and nutrition of children and supporting breastfeeding and positive parenting in women. I have conducted all my research through community-based approaches and many of them have employed community-based participatory approaches. I am also a certified women's health nurse practitioner and a public health clinical specialist and have maintained a faculty practice with low-income women all through my career. I am interested in ways to creatively approach underserved populations other than the standard education models and think that incorporating arts into my clinical research could be an innovative way to engage women and children. I use community-based participatory research as my overall approach to working with communities and I am interested in ways to collaborate on creating public health interventions using creative arts as the vehicle for behavior change.

Jessica Kay Ruhle**Nasher Museum of Art**

Jessica Ruhle loves art and loves sharing it with people. At the Nasher Museum, her work focuses on the intersections between the university campus and the broader community. She leads Reflections: The Nasher Museum's Alzheimer's Program, directs the gallery guides, and manages the planning of all public programs hosted by the museum. Under her leadership, the Education department has expanded to provide museum accessibility to a wider audience, including teen programs, bilingual programs, strengthened community partnerships, and events for visitors with low sight and differences in hearing. The Reflections project is especially interdisciplinary and builds meaningful connections between the art museum, undergraduate science courses, and the Duke University Medical Center.

She is an advocate for how art and science can best collaborate on university campuses. Before arriving at the Nasher, Ruhle worked in the museum education field at a variety of institutions including a hands-on children's museum, the NC Museum of History, and the Smithsonian American Art Museum. Ruhle holds a B.A. in Art History from Davidson College, and a M.A.T. in Museum Education from The George Washington University.

Stephanie Sadre-Orafai
University of Cincinnati

Stephanie Sadre-Orafai is Associate Professor of Anthropology and Co-Director of the Critical Visions Certificate Program at the University of Cincinnati. Her research focuses on transformations in contemporary US racial thinking and visual culture by examining emerging forms of expertise, cultural and institutional practices of type production, and the intersection of race, language, and visual practices in aesthetic industries. She pursues projects that blend research with creative practice, resulting in video, curatorial, and experimental design work, as well as new programs of study. She is currently developing a new cross-college program in design anthropology that focuses on health and wellness, the environment and sustainability, and community impact in a social justice framework. She serves on the Urban Futures Planning Council and co-edits CVSN, a biennial, peer-reviewed student publication from the Critical Visions program that blends critical theory and social analysis with art, media, and design practice.

Alberto Salvatore
Salvatore Architecture + Consulting

Alberto Salvatore has recently been recruited as a Principal at Steffian and Bradley Architects in Boston. He has almost 40 years of experience in all phases and types of healthcare design. He has successfully led teams nationally and internationally on health care projects large and small. His presentations on the use of a "Culture of Health" Lens in the design of the built environment suggests that all designers are truly public health professionals. His participation on the Healthcare Guidelines Review Committee for the Facilities Guidelines Institute from 2002 to 2010 led to the incorporation of his definition of the Environment

of Care in the 2006 guidelines. Alberto was a key participant in defining the base knowledge for the Evidence Based Design Process. He participated in the development of the EDAC Examination, sits on the EDAC Advisory Council and Environmental Standards Council for the Center for Health Design.

Kelley Sams
University of Florida Center for Arts in Medicine

Kelley Sams recently began her position as Visiting Research Faculty with the University of Florida's Center for Arts and Medicine. She is a medical anthropologist with a background in fine art photography and public health. Kelley's recent research focuses on the circulation of health information and medication in sub-Saharan Africa. She was a Peace Corps volunteer in Niger and came to UF after eight years with the Norbert Elias Center/EHESS/CNRS in Marseille, France. Kelley is thrilled to call upon her passion and experience in art, research, and health in her new position. She will be supporting the national Arts + Public Health initiative by leading systematic reviews and field publications.

Elaine Sims
Michigan Medicine

Elaine Sims is the Director of the Gifts of Art program at the University of Michigan which brings the worlds of art and music to Michigan Medicine, and has been recognized as a model program by the National Endowment of the Arts. Sims is a pioneer in the field, having worked in arts in healthcare since 1990. Her areas of expertise include exhibits, collections and commissions; performing arts series; healing gardens; caring for the caregiver initiatives; as well as the full spectrum of arts in healthcare offerings including art cart programs; bedside music, bedside art, and story-telling programs; university and community collaborations; medical school arts curriculum and running a full medical center orchestra. Sims was a founding member of The Society for the Arts in Healthcare (and part president) and the National Organization on Arts and Health. She is currently the President of the Arts in Healthcare Certification Commission.

Jill Sonke**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.

Stacey Springs**Brown University**

Stacey Springs is a neonatal health services researcher and AHRQ K12 Scholar in Comparative Effectiveness/Patient-Centered Outcomes Research in the Center for Evidence Synthesis in Health, Brown University School of Public Health. She holds a PhD in Pharmacoeconomics and Health Policy, completed her Fellowship in Bioethics at Harvard Medical School in 2018 and is a Swearer Center Fellow in Community Engaged Scholarship at Brown University.

Dr. Springs is a research methodologist in the AHRQ funded Evidence-based Practice Center at Brown University, working to advance the uptake of evidence in medical decision making. She has co-authored methods guidance on assessing harms in systematic reviews and meta-analyses, conducting systematic reviews of complex interventions and improving the uptake of evidence by health systems. Her recent work leverages a complement of methodologies (e.g. health care policy analysis, health economics and evidence synthesis) to promote patient-centered, evidence-based practices and policy decisions on pain management in pregnant women and newborns.

Edwin Torres**Grantmakers in the Arts**

Edwin Torres joined Grantmakers in the Arts in October 2017. He most recently served as deputy

commissioner of cultural affairs for New York City. Torres served on the GIA board of directors from 2011 through 2016. Prior to joining the NYC Department of Cultural Affairs, he was a program officer with The Rockefeller Foundation. He prior served as director of external partnerships for Parsons the New School for Design. He has also served on the arts and culture team at The Ford Foundation as well as on the staff of the Bronx Council on the Arts. He holds a Master of Arts in Art History from Hunter College and a Master of Science in Management from The New School.

Tamara Underiner**Arizona State University**

Tamara Underiner is Associate Dean for Academic Affairs at the Graduate College of Arizona State University, and Associate Professor of Theatre and Performance of the Americas in ASU's School of Film, Dance and Theatre. As part of her research is in the area of arts and cultural wellbeing, she convenes Creative Health Collaborations, an interdisciplinary hub fostering research and curricula at the intersection of arts, humanities, design and health. She is also a founding member of CENAS (Cultural Engagements in Nutrition, Arts and Science), a transdisciplinary working group of scholars and artists who develop, implement and evaluate innovative approaches to community and individual wellness, with arts practices at its center.

Craig Vogel**University of Cincinnati**

Craig Vogel has recently been appointed Associate Dean for the College of Design, Architecture, Art, and Planning (DAAP) and Director of the Digital Media Collaborative at the University of Cincinnati. He has served for the past twelve years as Associate Dean of Graduate Studies and Research for the College of DAAP. He is also a professor in the School of Design with an appointment in Industrial Design, and co-founder of the Livewell Collaborative in Cincinnati and Singapore. He is a Fellow, Past President Elect and Chair of the Board of the Industrial Designers Society of America (IDSA). Vogel is co-author of the book, *Creating Breakthrough Products*, Financial Times, Prentice Hall, with Professor Jonathan Cagan. He is one of three authors of the book on innovation and organic growth, *Design of Things to Come*.

During the last 25 years Professor Vogel has been a consultant to over 20 companies and advised and managed dozens of research projects and design studios collaborating with industry. He has also been a visiting scholar in China for the past two decades. Vogel is recognized as one of the most admired professors in architecture and design in the United States by Design Intelligence for 2008 and 2011. In 2015 he was recognized as one of 50 most Notable IDSA Members in the last 50 years.

Lisa Wong

Arts and Humanities at Harvard Medical School

Lisa Wong is a pediatrician, musician, and arts education advocate. She served as President of Longwood Symphony Orchestra for over twenty years, leading the LSO to create its “Healing Art of Music Program.” She is co-founder and co-director of the Arts and Humanities Initiative at Harvard Medical School where she is assistant professor of pediatrics. She is an advisor to arts and health programs at Berklee College of Music and Lesley University, serves on several other boards, and is a cofounder of BACH, Boston Arts Consortium for Health. Dr. Wong works at Milton Pediatrics and trained at Massachusetts General Hospital. She attended Harvard University, NYU School of Medicine and was a visiting scholar

in Arts in Education at Harvard Graduate School of Education. She received an honorary doctorate in education from Wheelock College in 2016. Her book *Scales to Scalpels: Doctors who practice the healing arts of Music and Medicine* was published in 2012.

San San Wong

Barr Foundation

San San Wong leads Barr Foundation’s Arts & Creativity Program which seeks to invest in bold ideas and leaders, with an overarching goal to elevate the arts and enable creative expression to engage and inspire a dynamic, thriving Massachusetts. Barr pursues this goal through three strategies: advancing the field’s capacity to adapt, take risks, and engage changing audiences in new ways; fostering opportunities to connect the arts to other sectors; and activating public support for the arts. Prior to joining Barr in 2012, San San served as director of grants at the San Francisco Arts Commission, executive director of the National Performance Network, and as a performing arts producer and presenter. As an international arts consultant, her clients included Ford Foundation, Doris Duke Charitable Foundation, New England Foundation for the Arts, and Res Artis, among many others. San San is a board member of Grantmakers in the Arts.



Convening participants during the visit to the Live Well Collaborative