

Feelings of Belonging

Improvising to Speak to New Settlements

Bringing to Life the Past

OPERATIONALIZING THE “ARTIVIST”

Creating Intimacy with the City and Self

Voices of a Community that Build Trust

An urban ecology model for designing health outcomes for community-based arts delivery



*THE "ARTIVIST" is
one who uses art as
a means for social
change.*

Meera works at the intersection of arts, community, and business. She has a background in strategy consulting and design with a specific interest in how culture plays a role in development. Her interests lie in the role arts and culture play in developing communities and how we can design sustainable processes for arts to be at the forefront of community development. Meera currently works as a program manager for an international health organization called ThinkWell. She has worked with a range of government, foundation, and nonprofit clients, helping develop policy, strategy, and analytics. She has also been involved in corporate social responsibility efforts across her various roles.

Meera holds bachelor's degrees in both Music and Economics from the University of North Carolina at Chapel Hill. She also is finishing her masters degree in Design and Urban Ecology from Parsons School of Design at the New School. She is a native of Overland Park, Kansas but currently resides in NYC. In her spare time, Meera continues her work as a performing musician, playing flute and collaborating in a collection of world music projects across the globe.



TABLE OF CONTENTS

**PREFACE AND
INTRODUCTION**

8

**THEORETICAL
FRAMEWORK**

19

**RESEARCH
MODALITIES**

34

**DESIGNING A FISCAL
SPONSORSHIP
MODEL**

72

**REFLECTIONS AND
CONCLUSION**

116

ABSTRACT

Arts and health have an inherent connection, but there is little evidence or practice connecting art and health at the community level. There are a variety of stakeholders thinking about art and health separately, but few are both researching and operationalizing the connection. Furthermore, artists themselves want to serve their communities and create healthy and well environments for all people, however they often lack the skills and support structure to do so.

This thesis establishes the correlation between arts, health, and community development. The research questions center on understanding what types of interventions currently connect arts and health, how they can be evaluated in both quantitative and qualitative ways, and what motivations do artists have to connect their work to health. This thesis also poses an artist driven framework for a fiscal sponsorship program that helps create, fund, and practice community development through the arts in a way that is grounded in health.

To design and house the fiscal sponsorship program, I partnered with the international development health systems organization, ThinkWell. I created the fiscal sponsorship program based on two scenario-based case studies: one in Nairobi, Kenya with a musician, and the other in NYC, US with a theater artist. Through this design, I learned that intermediary agencies can play a key role in helping artists communicate the impact of their work while reducing the artist's administrative burden. I also concluded that artists and communities have too much burden on them to be entrepreneurs who can both create, evaluate, and fund their projects. They need other entities and organizations to help support them and translate the impact of their work.

This thesis serves as a guide for intermediary agencies and funders to step up and There needs to be a clearer role for intermediary agencies like ThinkWell to help community based arts work get created and funded. The hope is for more models to emerge across various health and development organizations to help formally merge the sectors of community art and community health and to blend them into the urban ecology framework.

This work could not have been possible without the support of many individuals and organizations.

I would like to sincerely thank Yogesh Rajkotia - the CEO of ThinkWell, and Alexis Ward - the Managing Director of ThinkWell for endlessly supporting my academic exploration and allowing me to connect my research with the important and groundbreaking work that ThinkWell is doing. I am undeniably grateful to work with such an open-minded and agile organization.

I would also like to thank my professors at the New School - Parsons School of Design for creating an environment conducive to exploration, discovery, and practical application. It is an honor to be a part of such an interdisciplinary program.

Thank you to all the artists who contributed their inputs and perspectives to this thesis work, especially Joseck Asikoye and Amanda Koppe who spent hours iterating their project ideas with me. My greatest hope is that this thesis will help you artists have more support to produce the amazing work you do.

A very special thank you to Bernard Glassman who for the past 8 years has put in tireless hours to edit my work, serve as a sounding board for all my ideas, and truly shape my career. Very few people have the patience, belief in others, and ability to teach like you do. This thesis could not have come together without your support and guidance. I am forever grateful for your continuous mentorship and I look forward to our many collaborations in the future.

And lastly, a dear thank you to my husband, Victor Lepri Moreira, who has supported me on every level imaginable to complete this thesis work. You are both my support and my inspiration.

- Meera Chakravarthy

ACKNOWLEDGMENTS

PREFACE AND INTRODUCTION

“The activist (artist +activist) uses her artistic talents to fight and struggle against injustice and oppression – by any medium necessary. The activist merges commitment to freedom and justice with the pen, the lens, the brush, the voice, the body, and the imagination. The activist knows that to make an observation is to have an obligation.¹”

- M. K. Asante

PREFACE: A NARRATIVE TO SET THE STAGE

The urban ecology is what we participate in as we conduct our every day lives. It is a set of multiple interactions in a given space that may relate to policies, economies, infrastructures, social interactions, and more. All of these interactions make up the ecology of the community. Art is a vital part of keeping this ecology healthy. My experiences and observations have led me to deeply appreciate the importance of arts in building healthy communities. We must redesign art development delivery, and root it in the health and well-being of our communities.

In the midst of COVID-19, I am sitting in a small and quaint 1 bedroom apartment in Harlem, New York, known as the epicenter of a culture where music once spoke the words of the collective trauma, particularly during the Harlem Renaissance. While nowadays the music around Harlem is mostly loud bass reverberating through the walls or seeping through the windows from the streets, I know how deeply this area was once embedded in the sounds of jazz which told a story of individual hardship, and feelings of hope.

As I will address in greater depth in this thesis, a key principle to the urban ecology art process is the migration story of the art itself. For example, Jazz migrated from the shores of West Africa, traveled across the Atlantic, touched areas such as the coasts of Brazil and the gulf of New Orleans. This music adopted variations in the deep south and migrated up to the north. It found a home in Harlem during the Harlem Renaissance, an intellectual and cultural revival of African American music, dance, art, literature, politics etc. There was a time when jazz houses such as Paris Blues or Showman's Club showered the streets of uptown Manhattan. The framework of the city was built around the identity of jazz. This entire renaissance, including the framework of jazz, provided a sense of wellness and a new sense of being for the community. **Throughout the journey of jazz, this music brought people together and created a community that yearned to be "well".**

These days, there is less and less live artmaking amongst the community in Harlem and around the world, especially because venues have shut down or "temporarily closed" because they cannot sustain themselves during the pandemic. In a time when fewer people feel healthy and well, I think about how important art is in fostering wellness, and how unfortunate it is that arts institutions which created hope and health for centuries are in as much danger of surviving during the pandemic as the very humans that inhabit the space.

There is a need for stronger institutions of support to help our artists.

MIGRATING MANIFESTATIONS OF HOPE

My whole life, I have been an artist, striving to uncover how art informs our urban ecology. While reflecting on my own musical experiences I recall how they too tell the story of my own migration and the migration of those around me. From the temples in India to the marching bands of Kansas, a large part of my story is rooted within the **collective process of the arts in order to build community**. Art communities are these ever-evolving groups of creative individuals who strive to connect with others through a unique language. This language helps break barriers and forms new versions of connecting that create a sense of community. The language creates an idea of being healthy, whole, and well. Arts communities were the place I felt most safe. Whenever I was not playing music, I felt more irritable, lacked patience, and worried more. Without my arts community, I felt the version I saw of myself was not complete.

Studying both economics and classical music in my undergraduate days, I hoped to keep my arts community close, yet I wanted to also use it to help make sense of the world through economics. I quickly realized if I wanted to bridge the gap between two very disparate fields of music and economics, I had to spend time getting "technically proficient" at both. This was challenging, but in my downtime, I tried to immerse myself in the community of arts. By deeply integrating myself in city centers of Durham, and Chapel Hill, North Carolina, I saw that communities outside academia had these naturally occurring arts bubbles. Some were rooted in faith and spirituality, others rooted in cultural diversity, but all were longing and hoping for a better world. This sparked in me an idea - can art collectively connect people and places to make them sustainable and vibrant?

After college, I moved to Washington, DC to start a job as a management consultant, but deeply fought to keep art in my life. Initially, I wanted to help advocate for art through community development. I involved myself at the national, state, city, and local levels, trying to advocate for community arts. I fought to tell the story of the importance of community arts and tried to convince other sectors to agree. I tried to even merge my consulting job with the arts, however the consulting job did not see an immediate profit benefit in the arts projects. To them, it wasn't worth the investment yet. After attending cultural planning meetings, reading grants for the National Endowment

for the Arts (NEA) and the DC Commission on Arts and Culture, and attending local neighborhood arts initiatives, it was only in **the practice of art** that I truly found a home. In a little corner in the neighborhood of Adams Morgan, there was a bar called "Bossa Bistro". This bar created a global oasis in the midst of Washington, DC. There was West African griot storytelling, Indian music, Middle Eastern jam sessions, and Balkan folk songs performed every night. People from all over the world who had come to DC to engage in politics, economics, and diplomacy would find themselves at the end of the day in this bar. In some way, this place reminded them of their own home and their country. As part of this music community, I was invited to play with a variety of music groups including West African, Indian, Congolese, Egyptian and Balkan. This led me to travel around the world and define new ways of collective music making. We found ourselves creating new languages and I found my own self feeling happier and holding onto a greater purpose. **I began to realize that strategies, institutions, and organizations must feel the art to be able to advocate for it.**

What we did together as musicians was manifest hope. Through our art we created a new culture that was blended across countries. We traveled to areas such as New Orleans, Louisiana and Kita, Mali where we saw how music was deeply embedded in their city's language. We had conversations with the community leaders and community members who wanted their spaces to grow economically, but fought to keep the soul of the city, which was embedded in art. In order to do this, our conversations centered around institutionalizing the art and helping spread art but doing so in a way that does not price out the artists. Art can **manifest a production process that would generate both well-being and wealth for all**. Ideas ranged from creating a music school, affordable artist housing, community centers for artists, and empowering artists to have a voice in policy.

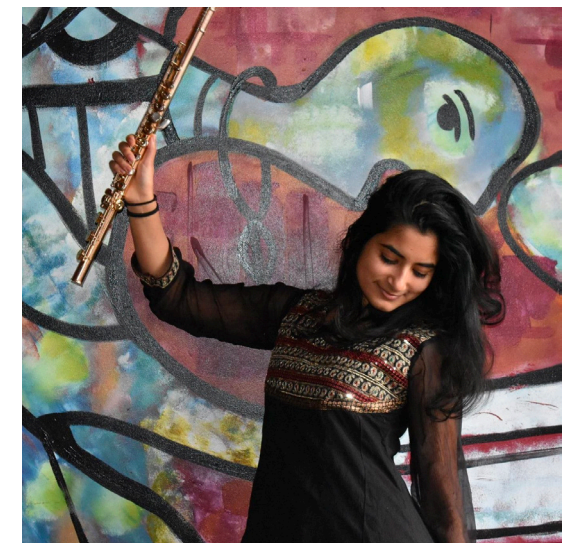
The world was becoming a deeply polarized space. In the eyes of these arts practitioners and community leaders, the one way to create connection and understanding through difference, was to make and share art.

It was after this experience that I decided to leave management consulting and try to learn as much as I could about international affairs and development. Music and art had the potential to be a tool for development, but most development organizations did not see it this way. I would spend many evenings after performing

at Bossa Bistro speaking with the diplomats and international development executives who came to the venue to "feel something". Development individuals were disheartened with the world of development but did not have the inclination to disrupt. This struck me as extremely contradictory.

It was only after I met Yogesh Rajkotia, the CEO of ThinkWell, that I started to see that there are some people out there hoping to shake up the traditional structures of institutions. Yogesh used to work at USAID but was frustrated with what he described as corruption and false measures of success. He wanted to create change for the communities that truly needed it, so he decided to start ThinkWell, a health systems firm that strove to disrupt our traditional perceptions of health. While ThinkWell's bread and butter was in health financing for low-income countries, Yogesh saw health as more than traditional models of maternal and child health, as well as well as disease prevention. To him, health meant creating healthy communities both mentally and physically. From the day I started working for him, I asked him if I could examine how the arts can impact health and wellness.

All these experiences have led to the idea of using health frameworks and systems to further operationalize community artists. The new age of arts and community development was unfolding in front of me, raising the question "can we link community arts development to community health development?" This thesis looks into a process and operational model to address this question.



- Meera Chakravarthy

A VISUAL JOURNEY OF MY MUSIC ACROSS CULTURES



INTRODUCTION

PROBLEM STATEMENT

For the past century, arts funding and arts initiatives have focused on supporting arts as a product of exchange for community development and arts as it relates to placemaking. Many of these efforts stem from national placemaking agendas in the United States, and multilateral/multinational organizations. This idea of community development through the arts often makes a place look and feel better, and the work of artists is often used to increase the economic value of a place. Effective change requires a shift to focus on the non-economic indicators of the work of artists so that artists' work is not used for commodification. One of the ways this can be done is by linking arts to the healthy community agenda. My own experience as an arts practitioner and "artist"(artist activist) has shown there is clear correlation between arts and building healthy communities. Arts and health have had an inherent connection, but there is little evidence or practice on connecting art and health at the community level. Artists themselves want to serve their communities and create healthy environments for all people, however they often lack the skills and support structure to do so. This thesis begins to establish the correlation between arts, health, and community development. Furthermore, this thesis poses an artist driven framework for a fiscal sponsorship model that helps create, fund, and practice community development through the arts in a way that is grounded in health.

THESIS OBJECTIVES

This thesis has 4 main objectives:

1. Draw a theoretical connection between community development through the arts and community health.
2. Establish through case studies, interviews, and data analysis that community artists and community-based arts initiatives want their work to have greater strategic social impact when put in the context of health.
3. Design an artist and community driven approach for an intermediary agency to

provide support so that artists can better enhance the health and well-being of their communities and also learn how to become social entrepreneurs and activists.

4. Develop a fiscal sponsorship model for ThinkWell, an intermediary agency, in order to support artists across the globe to create art that relates to the health and well-being in their local communities.

WHAT THIS THESIS IS NOT

It is important to note that while there are fields of practice called art therapy and music therapy that formally link arts and health, they do not play a role in the framework of this thesis because art therapy and music therapy occur in a controlled clinical environment and focus largely on curing the individual. This thesis focuses on community-based arts practices as they relate to community health and preventative care at large.

THEORETICAL FRAMEWORK

In order to draw a connection between community development through the arts and community health, this thesis first examines how researchers, practitioners, urban theorists, and planners define community health and community development through the arts. The theoretical framework first defines theories relating art to community development. This includes art as a product for exchange, specifically in the context of international development, and art as a means to enhance space, also known as "creative placemaking" which has been more of a domestic community development agenda. I parallel this with broad theories of health such as "healthy communities" and "social determinants of health". I use Bangladeshi economist Amartya Sen's concept of distribution of value in a community to shift the focus from economic indicators to well-being indicators. Last, I present an emerging theory that connects art and health in communities. This framework was created by the University of Florida, Art Place America,

and the Center for Arts in Medicine's Creative Healthy Communities. However, I critique how this framework largely focuses on policy rather than tools and processes to help artists and organizations draw the connection of arts and health in their own work on the ground in communities. I also share existing community driven examples and practices that have emerged and support the non-economic impacts of arts in communities.

This theoretical framework concludes with a call to action regarding the need for more structures of support to help artists and communities connect art outcomes to health outcomes.

RESEARCH METHODOLOGIES

The research conducted for this thesis informs what process and framework is needed to help artists design art + health projects. The research methodologies are 4 different techniques to help set the stage for the design phase. Below is an overview of the 2 research modalities and 4 research methodologies.

- MODALITY 1: Critical Praxis
 - **Historical timelining** illustrates how arts and health interconnect in ideologies, frameworks, funders, and field work. This timeline was mapped against macroeconomic shifts in history to show influences and connections between art and health as they relate to current events.
 - **Case studies/participant observations** were conducted with 5 arts initiatives to establish the connection between arts and health.
- MODALITY 2: Triangulation Research
 - **Data analysis/indexing** establishes a measurable correlation between arts and health and community need in spatial contexts.
 - **Collective interviews** qualitatively establish the connection between arts and health through the eyes of community artists, and helps identify gaps in process and funding mechanisms.

These research outcomes help ground the design for an operational model that can help "artists" around the world make a direct health impact in their local communities, and get funded for it. This operational model will be vetted in the design phase of the thesis. It will also help formally merge the sectors of community art and community health and blend them into the urban ecology framework.

DESIGNING A NEW MODEL

In the design section of this thesis, I design a fiscal sponsorship program at the international development health systems company I work for, ThinkWell, that will help artists operationalize projects that relate to community health. I am specifically testing and building this model with 2 artists through scenario based prototyping. The first artist is a Kenyan musician, Joseck Asikoye, who will be working with underserved youth communities in Kenya. The second artist is NYC-based theater artist, Amanda Koppe, who is doing a theater facilitation project with children whose parents have been incarcerated. The culminating product for the design phase is a process flow for an innovative fiscal sponsorship model for artists that can hopefully be implemented in ThinkWell.

RELEVANCE

COVID-19 has reminded us how important art and culture are in building happy and healthy people, which ultimately leads to stronger local communities. Everyone should have access to arts, and artists themselves should have the opportunity and support to create community connection and well-being. However, we do not have strong operational models in place to help design and channel funds for this work. It is time to connect artists in a structured way to have the infrastructure and tools to promote community health and well-being. The way to do this is to build intermediary agencies of support and partnerships across disciplines that will help these ideas scale.

THEORETICAL FRAMEWORK

“If you’ve ever been in a room with purpose-driven artists and creatives engaged in social/civil practice, you’ve likely heard them - without prompting - talk about the impact their work has on the health and wellbeing of their communities. Like public health professionals, artists and culture-bearers have long worked to achieve the same goals - to improve the lives of people and communities. Arts and culture are increasingly being recognized as important catalysts in creating solutions to promote health and wellbeing.”²

- Art + Public Health, Core Outcomes Briefing Paper

Before I go into the substance of the thesis, I will outline the theoretical framework that will guide this work. A diagram can be found on the following pages that visually outlines the framework.

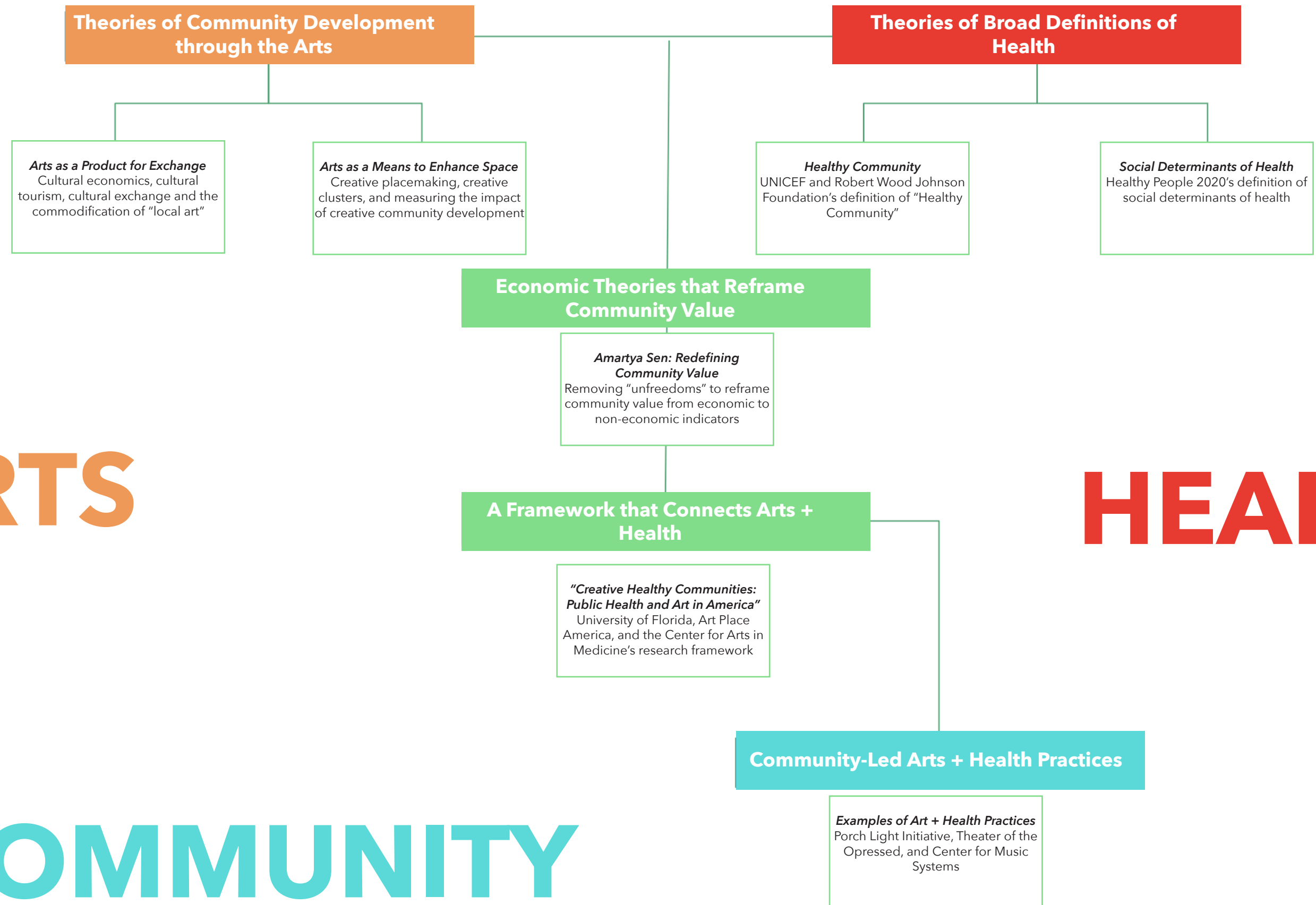
The framework begins by defining the theories that relate art to community development. The first theory is art as a product for exchange, specifically in the context of international development. I reference work by Jay Jiang, Bruce Seaman, and the book *Rogue Urbanism*. The second theory is art as a means to enhance space, also known as “creative placemaking” which has been more of a domestic community development agenda. Here, I reference the work of Ann Markusen, Richard Florida, Mark Stern and Susain Seifert, and Ian David Moss. I critique arts as a product for exchange and arts as a means to enhance space as they both largely measure the impact of arts in communities through economic impact.

I then introduce Bangladeshi economist Amartya Sen’s theory of the value of freedom, where he states that value in communities should be measured not only by economic indicators but more intangible indicators such as health and well-being. I group this theory with broad definitions of health such as UNICEF’s and Robert Wood Johnson Foundation’s healthy community concept, and Healthy People 2020’s social determinants of health. I indicate how art can help support these ideologies of health.

This emerging theory that connects art and health in communities, is then further validated by University of Florida, Art Place America, and the Center for Arts in Medicine’s Creative Healthy Communities Framework where they establish a framework on how art can directly relate to health outcomes. I ground this theory in existing examples and practices that have emerged and that support the non-economic impacts of arts in communities. However, I critique how these examples do not emphasize tools and processes to help artists and organizations draw the connection of arts and health in their own work.

Following the theoretical framework is a call to action for a new social contract for the arts that better connects art outcomes to health outcomes.

THEORETICAL FRAMEWORK OVERVIEW DIAGRAM



ARTS

HEALTH

COMMUNITY

THEORIES OF COMMUNITY DEVELOPMENT THROUGH ARTS

Arts has historically been a community-driven agenda. Ever since humans began gathering to eat, build shelter, and foster community, they have also shared stories through sounds, words, dance and visuals, leading to a general sense of security and happiness.³ By conducting a historical analysis of community driven arts concepts, ideologies, funders, and implementers, I learned that academics and practitioners frame arts in regards to community-development in two ways: art as a product for exchange and arts as a means to enhance space. Below, I further define of each of these concepts.

COMMUNITY DEVELOPMENT THROUGH THE ARTS AS A PRODUCT FOR EXCHANGE

Cultural Economics

Arts as a product for exchange in the context of development has been threaded into our society throughout history, specifically in policy and international programs. According to Bruce Seaman's research on cultural economics, art is seen as a product for exchange because historically, our neoliberal economic system has reinforced us to value everything we do as a means of production and commodification. This includes art. As Seaman states, data on the economic benefits of arts products is much easier data to gather than non-economic data, therefore it has been the way the arts has historically been portrayed in communities. His examples range from "the economic analysis of museums", to the study of "the economics of intellectual property rights".⁴ He makes a claim that there need to be more perspectives and datasets that support the more intangible effects of arts.

Cultural Tourism

Arts as a product for exchange has been further shaped by the global markets when it comes to the "international branding" of the arts. Denis Grey's publication in the Skift in 2016 states how organizations like UNESCO internationally brand cultural centers as "World Heritage Sites". This branding has a negative effect on the local community. When cultural tourism increases, the locals are pushed out of their own communities

or are influenced into commodifying their cultural meccas by selling tourist commodities on the streets.⁵ In 2020, Chemonics, an international aid organization, published a paper on how cultural tourism can "lead to increased commoditization of local cultures and destroy authenticity".⁶ Cultural tourism has a negative effect on authentic, community-driven models of art.

Cultural Exchange

Funding agencies and governments further emphasize arts as a product for exchange. For example, in the US State Department and in city governments like Washington, DC, there have been artist exchange programs since the 1940s to foster "connection and diplomacy". Jay Jiang writes in the Center for Public Policy publication that there is a need to reimagine cultural exchange. He emphasizes how most cultural exchange programs state that their goal is to develop "mutual understanding between the two cultures," however the programs largely focus on measuring impact through the visitor's experience, and the emphasis on reintegration within the visitor's home country. What is missing is evaluation on how the local impact of hosting a cultural exchange experience affects a community.⁷

Theoretically, cultural exchange is meant to promote the sharing of ideas, traditions, and knowledge. However the idea of exchange when put in practice manifests into sending an artist from one country to another to perform or put on an exhibition. The artist does a "roadshow" of their work, performs in festivals, and concerts, and returns home. There is little to no impact measurement or evaluation on the local communities' impact or growth. Sustainable change in communities is not prioritized.

What Jay and other critics have commented on about cultural exchange, maybe that it is a great source of knowledge transfer, but is not necessarily helpful for longstanding creative connection and community development. Thus any sense of designing a long term process for this art is not institutionalized.

Arts as product for exchange is defined in the confines of "otherness" rather than "togetherness".

Making Local Art Production a Product for International Exchange

Art as a product for exchange is not only a phenomenon within international exchange and cultural tourism, but it is also a concept and methodology taught in global development from the perspective of local communities. In *Rogue Urbanism*, the chapter by Jenny Mbaye, the author speaks to the Malian music economy and how music can be a tool for developing a community.⁸ However, the methodology the author presents is to embed this practice into an entrepreneurship model, focused on highlighting how artists can use technology, recording, and business skills to be viable enough to enter the international music economy. This model does not focus on helping artists develop their own communities, rather it centers on making artists "good enough" to create products that they can exchange on the international market, ultimately leaving their own communities.

The theory behind arts as a product for exchange fails to consider the effects of art in local communities and focuses largely on measuring impact through economic value. The next section, which shows how arts has been used to enhance space, attempts to value the arts as a process more than a product, but it continues to measure the impact of arts through economic value. This time, focusing on the how the value of a place increases.

COMMUNITY DEVELOPMENT THROUGH THE ARTS TO ENHANCE SPACE

Arts has historically been linked to place-based initiatives by numerous practitioners, and policymakers, specifically in the United States.

Richard Florida and the Creative Class and SIAP's Cluster-Driven Arts Development

In the early 2000's, Richard Florida, an American urban theorist, coined the phrase "creative class". This was an emerging category of creative professionals who occupied city centers and were a group of highly educated, high-salaried people who do a variety of change-making jobs which value "individuality, difference, and merit." In his eyes, the world was shifting from a manufacturing based economy to a "creative economy".⁹ Creatives would lead this shift in generating profit through development. There were many who critiqued Florida, two of the most prominent being Mark Stern and Susan Seifert from the University of Pennsylvania's SIAP.¹⁰ They argued that Florida's theory of arts in relation to urban development was largely profit-driven and led to gentrification, which is "the process whereby the character of a poor urban area is changed by wealthier people moving in, improving housing, and attracting new businesses, typically displacing current inhabitants in the process."¹¹ SIAP was the first to look at the benefit of local community art and "clusters" of arts communities and begin to define the economic benefit of these communities. This was the beginning of the term creative placemaking.

NEA, Anne Markusen, and the Birth of Creative Placemaking

Up until the early 2000's, the National Endowment for the Arts (NEA), the US agency that funded arts initiatives, had little or nothing to do with arts through community development. In the 90s, the NEA was recovering from a reduction in arts funding due to the "NEA Four" artist scandal. In the early 90s, four artists were taken to court because their projects were deemed by some authorities to be too controversial to be funded by taxpayer money. Although the artists' projects were ultimately funded, Congress decided it was best to simply stop funding all individual artist projects, changing the nature of NEA funding.¹² The nonprofit art sector was losing ground as federal and state funding waned, so rather than funding just artists, the NEA needed to find a new way to fund the arts. To lead the NEA in a new direction, the Obama administration chose

investment fund owner, arts entrepreneur, and theater owner, Rocco Landesman, as the chairman of the NEA. Appointed in 2009, Landesman quickly acknowledged the country's changing placemaking trends and saw this as an opportunity to make the arts a part of the community revitalization process. Chairman Landesman began work on a new form of arts funding—"creative placemaking".¹³

In 2010, Landesman commissioned Ann Markusen, an economist and urban practitioner from the University of Minnesota, to write the first white paper defining creative placemaking. Markusen built her argument on the degree of intention and care required to create a creative place. She, along with SIAP, found flaws in Richard Florida's creative class argument and stated that artists are different than most members of the creative class in socioeconomic status, lifestyle, and social interactions. Markusen developed case studies on various artists to show how their relationships to city centers are more complex than the creative occupations described by Florida. Markusen's ideas were consistent with SIAP's focus on creative clusters. In her paper, she outlined creative placemaking: "The problem: American cities, suburbs, and small towns feel structural changes because of labor force, demographic, and economic shifts. The solution is revitalization by creative initiatives that animate places and spark economic development. The payoffs are gains in livability, diversity, jobs, and incomes. Products are also made for the cultural industries."¹⁴ Around this same time, Chairman Landesman saw that government and public tax dollars could support only a limited amount of projects. He saw the potential of creative placemaking as a growing trend for funders and saw that it needed more investment in research and projects. Therefore, Landesman led the creation of ArtPlace America, a 10-year initiative to spearhead creative placemaking projects all across the US. The funding for ArtPlace America did not come from the NEA, but from a collection of private and public entities in a joint partnership.¹⁵

Present Day Creative Placemaking

For the past 15 years in the United States, there has been a push from The National Endowment

for the Arts, The Urban Institute, Art Place America, and intermediary agencies to put arts and culture in the center of community development. This terminology "creative placemaking" started to be used across the United States to describe initiatives where arts and culture would help revitalize places and communities.¹⁶ ArtPlace America spearheaded the research efforts and hoped to minimize gentrification through arts placemaking initiatives. Funding agencies such as Local Initiatives Support Corporation (LISC) and the Ford Foundation even began creating creative placemaking divisions in their organizations.^{17 18}

The Struggle to Measure the Impact of Creative Placemaking through Non-Economic Indicators

Practitioners struggled to measure creative placemaking impact - ideologies greatly differed. Ian David Moss, a social impact and arts researcher, stated in 2012 that creative placemaking has an outcomes problem. He mentioned that ArtPlace America's, the major creative placemaker funder at the time, focused its investments on enhancing "vibrancy" in a community which is defined as "attracting people, activities, and a value to place and increasing the desire and economic opportunity to thrive in a place." However, ArtPlace said they had no plans to invest in research beyond "sharing lessons learned throughout communities." The problem that Moss states is that ArtPlace's theory of change clearly has a direct outcome of economic development, however they do not want to find ways to measure that, because it may progress the gentrification narrative.¹⁹ This can be dangerous because it can argue the very thing that creative placemaking was hoping to not do, which is to show that art is actually the vanguard to gentrification.

The Struggle of Creative Placemaking in the Context of other Development Initiatives

Over the past decade numerous development agencies and housing initiatives have used arts and culture to help make a place more "livable". For example, when the opportunity zones legislation came about in 2017²⁰, the main argument was that areas of the US which were underdeveloped should be invested in. If individuals invested in these areas called "opportunity zones", they would not

have to pay capital gains tax. Funds were created for opportunity zones which distributed money to the "best" bidder. The best bidders were often the developers who wanted to maximize profit and they would often use arts and culture as a way to show that they were making a space livable for "everyone". In reality, the property value in the opportunity zones would go up, moving the people who used to occupy that space, the minorities and immigrant families, out. Organizations such as LISC promoted Opportunity Zones as a potential source of funding for creative placemaking projects.

CONCLUDING THOUGHTS

The problem with this the initial creative placemaking model was that it is built upon the theory that the value of art and culture in a place is measured by how the art economically revitalizes a space. It is easy to measure how art improves the economic vitality of an area, but hard to use that narrative to claim art is supporting the underserved. It is even harder to measure how art creates a holistic and healthy community, but that is how we can show that art truly serves the underserved.

REDEFINING VALUE

THE NEED TO REDEFINE THE VALUE OF ARTS IN A COMMUNITY

A community's strength is in how it supports it's struggling and underserved populations.

If art is used only as a tool to enhance space or increase economic vitality, it ultimately moves struggling communities out. This is the antithesis of a healthy community. Amartya Sen, Bangladeshi economist and philosopher, explains in his theory that an economy must not solely focus on money as being the driver of economic value. The ability for a community to find freedom is influenced largely by its values. While economic transactions tend to be the largest data point for economic growth, Sen asks us to "not only give the markets their due, but also to appreciate the role of other economic, social, and political freedoms in enhancing and enriching the lives that people are able to lead. There are other ways to create value, for example by thinking of value as a form of freedom or capability."²¹

Sen speaks of freedom as it relates to opportunity and choice - when you have the freedom to choose rather than be stuck in a particular job or environment, you have more value. Sen highlights how general utilitarianism sees value as individual utility which is defined as mental characteristics such as pleasure, happiness and desire. In his opinion, this is restrictive as it ignores freedom and concentrates only on achievements and measures of success in mental metrics which leads to only individual well-being, not community well-being. All of this leads to further inequality.²²

We are all going to face the future of disruption, migration, displacement, mobility and learning how to adapt in new environments. Especially in a globalizing world. When embedded into the urban ecology of a place, art can be valued to help us cope and give us the power to collectively understand what we are going through, ultimately making us healthier and happier human beings.

THEORIES THAT EXPAND THE DEFINITION OF HEALTH

Public health is now discovering that what was once called community development through the arts is now a fundamental healthcare issue and is necessary to create a healthy community. The increasing focus on health equity within public health, has revealed a need for approaches and interventions to support both health AND health outcomes to create an overall healthy community. This is portrayed in the form of structures, systems, environments, and policies as they intersect with culture, the lived experience, and community assets/development.²³

HOW THE HEALTH SECTOR DEFINES SOCIAL DETERMINANTS OF HEALTH

But what exactly do we mean by “a healthy community?”

To answer this, we must look into the concept of social determinants of health. Traditional medicine historically treats individuals who are already sick and seek to cure their illness. These days, doctors are increasingly interested in prevention-oriented healthcare, which encompasses a variety of social factors and preventative habits. Healthy People 2020 defines social determinants of health (SDOH) as the conditions in the environments where people are born, live, learn, work, play, worship, and age that affect a wide range of health, functioning, and quality-of-life outcomes and risks. 5 major groups of SDOH appear: economic stability, education access and quality, health care access and quality, neighborhood and built environment, and social and community context.²⁴

There are many concrete examples of how social determinants of health relate to arts and culture. For example a Post Hurricane Katrina strategy in New Orleans was the creation of Ellis Marsalis Center for Music. This school was a music education center for kids to have a space to go after school and stay away from crime and/or drugs. The center also offered affordable housing units nearby for artists in what was called an “artist village”. The organization was initially led by a public health

specialist. This example targeted at least 3 out of the 5 SDOH groups: education, neighborhood and built environment, social and community context.

HOW THE HEALTH SECTOR DEFINES HEALTHY COMMUNITY

Social determinants of health naturally lead towards building a healthy community. The term healthy community was coined in 1978 by UNICEF and World Health Organization (WHO) at the Alma Ata conference. Healthy community provided a broader definition of health as it relates to economic and social development.²⁵ In 2013, the Health Resources in Action Group systematically reviewed 153 organizations who engaged in healthy communities, and identified characteristics and processes involved in creating a healthy community. They specified that the healthy community characteristics did not often mention characteristics that were directly related to health, rather they referenced social determinants of health.²⁶ In the past decade, funders like The Robert Wood Johnson Foundation have really moved the term forward by funding healthy community initiatives related to social determinants. As a result they have restated their mission to to support a “culture of health”.²⁷

A FRAMEWORK THAT CONNECTS ARTS AND HEALTH IN COMMUNITIES

We must recognize that artists on the ground in communities have fought for community health and well-being rather than gentrification and displacement. Community-based art that promotes health and well-being has been happening for centuries and there has been research done to link the two, however the research fails to have a concrete spatial/applicable context for artists. Below I will analyze an existing framework that connect arts and health, but one that lacks this direct spatial application.

University of Florida, Art Place America, and the Center for Arts in Medicine identified 5 ways arts and health are formally connected. They are, “reducing chronic disease, improving mental health, reducing social isolation/exclusion, bringing to light conversations on racism and oppression, and helping voice collective trauma”.²⁸ They also created an evidence-based framework to highlight the arts mechanisms that lead to strong and healthy communities. The isolation during COVID-19 has reinforced that these 5 areas are essential to creating a healthy community. However, this framework is missing a link to the urban ecology and the community. It also does not clearly showcase what types of art practices can be utilized and how to help figure out what the community’s needs are in relation to health. The framework is a more generic link rather than a practice-based link, and it barely touches how to accomplish this in a localized setting.

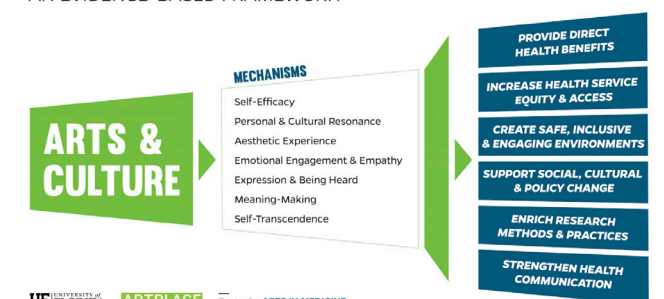


Creating Healthy Communities: Arts + Health in America 5 Urgent Public Health Issues³⁷

Now, more than ever, it is time we formally merge the sectors of community art and community health and blend them into the urban ecology framework. By shifting towards a culture of health and hope rather than a culture of wealth and power we can reclaim the art narrative back into the hands of the artists rather than the developers.

ARTS & CULTURE IN PUBLIC HEALTH

AN EVIDENCE-BASED FRAMEWORK



UF FLORIDA | ARTPLACE | Center for ARTS IN MEDICINE

Creating Healthy Communities: Arts + Health in America: An Evidence-Based Framework³⁸

COMMUNITY LED ARTS + HEALTH PRACTICES

EXAMPLES OF ART AND HEALTH IN COMMUNITIES

There are many concrete examples of how health relates to arts and culture in practice. Numerous organizations and initiatives have organically found the link between art and health. Below are a few examples.

Porch Light Initiative

The Porch Light Initiative in Philadelphia, which was a collaboration between Philadelphia Mural Arts and the city's Department of Behavioral Health and Intellectual Disability Services, worked on a series of public murals that depicted mental illness. Porch Light's Mural projects focus on portraying issues with tangible effects on local communities. Outcomes included: improvements to physical environment, new opportunities for social connections, and positive changes within a community such as enhanced empathy and unity.²⁹ In 2015, a study at Yale University showed that the paintings had successfully reduced mental health stigma amongst residents, and increased social cohesion and trust.³⁰

Theater of the Oppressed

The concept of health as it relates to art is not just a domestic endeavor. The Theater of the Oppressed, created by Brazilian playwright Augusto Boal, is a community-based education initiative that uses theater to connect individuals. It has been used all over the world for social and political activism, conflict resolution, community building, therapy, and government legislation.³¹ The Theater of the Oppressed is heavily influenced by Paulo Freire's methodology of accepting and questioning and acting out rather than just talking. There is power in the act of liberating a community into speaking for itself and sharing for itself.³² Boal developed a methodology that prioritizes practice over rhetoric.

Center for Music Ecosystems

In 2020, Shain Shapiro, the founder of the "Center for Music Ecosystems" and "Sound Diplomacy", wrote a paper on "Your Guide to Music and the Sustainable Development Goals" (SDGs). He highlights each SDG and shows examples of

music initiatives that are helping address the SDG worldwide. He also details what "more we can do" to better meet the SDG through the power of music. Shain writes that music can support SDG 3, which focuses on health and well-being, through better policies for music in society. He says music reinforces the holistic impacts of arts on health, and mental health recovery.³³ While he does not go into the data that can help funders and practitioners understand the holistic impact of art on health, he does showcase examples of organizations that are looking into the connection between art and health such as the New Note Orchestra which is a "collaborative orchestra" supporting people recovering from substance abuse.³⁴

ACKNOWLEDGING ART AND MUSIC THERAPY

Art Therapy in Clinical Settings

It is important to note that the field of art therapy and music therapy exist and formally link arts and health. However, this is not applicable to this thesis work as art therapy and music therapy occur in clinical settings, not in community-based settings. For example, the American Music Therapy Association (AMTA) defines music therapy as "the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has completed an approved music therapy program".³⁵ The system is focused on individual clinical therapeutic relationships and largely takes place in hospitals or other clinical settings. While the techniques used in music therapy and art therapy are often aligned with teaching creative modalities of expression, as addressed by Kenneth Burscia from Temple University, they are restricted to a clinical setting and not a community health setting.³⁶ Art therapy and music therapy as it currently stands, has its strongest advocate in the medical field within clinical settings, which can sometimes be siloed from the community and urban ecology.

A NEW SOCIAL CONTRACT FOR THE ARTS

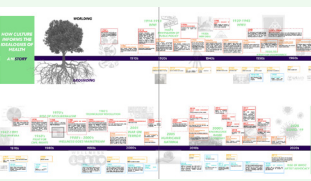




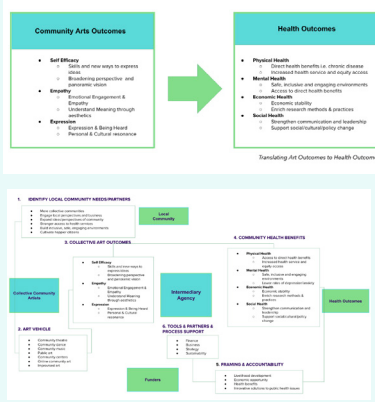
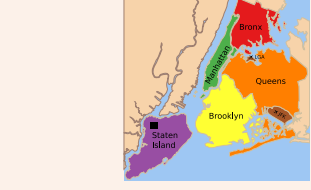

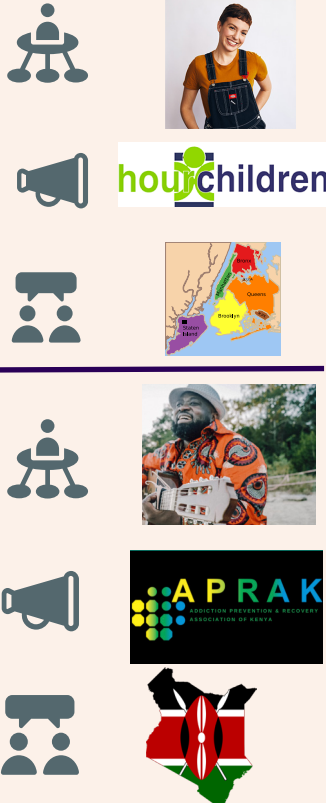
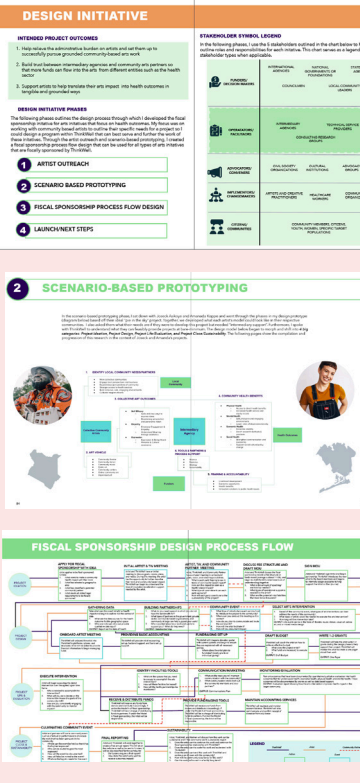



The theories of development through the arts show a need to reimagine how we see community activists' work impacting the well-being of a place. A shift from economic indicators to more implicit indicators like health is necessary. Research in the health sector shows an emergence of how to broadly think about health in terms of preventative and community centric care. This, coupled with a push to reimagine where we place community value, can help create a new social contract for the arts that is measured by health outcomes.

However, in order to operationalize this new contract we need more than just frameworks of understanding that may or may not inform policy. We also need to do more than just document stories and evidence of examples and case studies where art and health relate in community contexts. We need to create actual models of organizations, tools, and support structures to help all the players in the urban ecology framework shift the narrative of arts' impact in communities.

We need a new social contract for the arts.

In the following section, I begin to outline the research used to design models of change. By collecting research in both qualitative and quantitative methods, I draw conclusions that help outline a framework and model to operationalize the new social contract for the arts.

A detailed overview of the research and design can be found on the next page. This will help narrate and guide the rest of the thesis work.

	CRITICAL PRAXIS	DATA VALIDATION/ INDEXING RESEARCH	TRIANGULATION RESEARCH	DESIGN PROTOTYPE	PARTICIPATORY INFORMED DESIGN	SCENARIO-BASED PROTOTYPE TO GROUND DESIGN	PROPOSE NEW MODEL
DESCRIPTION	<p>HISTORICAL ANALYSIS & PARTICIPATORY OBSERVATION</p> <p>My experience as an arts practitioner and organizer as well as a health systems researcher, shows that there is an inherent correlation between arts and health in communities. However, organizations lack support to formally draw this connection.</p>	<p>DATA VALIDATION/ INDEXING RESEARCH</p> <p>I began gathering quantitative data to support and test my hypothesis that arts and health are inherently connected in communities. I also began to analyze qualitative frameworks that connect art and health.</p>	<p>COLLECTIVE INTERVIEWS</p> <p>Through a series of collective interviews, I began to affirm through the perspective of artists if there is a connection between arts and health in communities and what types of support artists need to draw this connection.</p>	<p>DESIGN PROTOTYPE</p> <p>I created a prototype model of an organization and a process that can support artists with the tools, pedagogy, and procedures to connect their art to the healthiness of their local communities. The design was informed by the artists' experiences.</p>	<p>WORKSHOPPING SESSIONS</p> <p>Through follow-on conversations and workshops from the collective interviews, I vetted whether or not the model is functional/makes sense. I also identified two case studies that can be used as scenarios to prototype the model in a grounded context.</p>	<p>SCENARIO-BASED PROTOTYPE TO GROUND DESIGN</p> <p>I chose two artists to test this model with (Kenyan based musician, Joseck Asikoye, and NYC based theater artist, Amanda Koppe).</p>	<p>REFINED MODEL FOR FISCAL SPONSORSHIP</p> <p>I refined the model based off the case studies and created a fiscal sponsorship model for ThinkWell to implement for artists across the globe.</p>
RESEARCH AND DESIGN QUESTIONS	<ul style="list-style-type: none"> What types of interventions connect art and health? What is the arts intervention and where is it located? What type of art forms are being used and what communities are being supported? What is the connection between arts and health? What is the organizational/operational model? Who is it led by? Is it successful? What is my relationship to the initiative? 	<ul style="list-style-type: none"> How can community arts be measured in a community? What are non-economic indicators to measure community arts? What are data indicators to evaluate the impact of health? Is there a data-driven and measurable correlation between arts and health in communities? 	<ul style="list-style-type: none"> How do artists define community? Is it spatially? How do artists' cultures affect their art form? How do artists define health as it connects to their art form? What ways can artists see their work improving the health of communities? Do the people who pay artists to do work see art and health connected? 	<ul style="list-style-type: none"> How can art outcomes be translated to health outcomes? What support do artists need to implement community driven arts projects that improve the healthiness of their communities? What is the role of an intermediary agency in helping support artists create projects with health related impact in their communities? What is the role of funders in helping support artists who create projects with health related impact? 	<ul style="list-style-type: none"> Does the model make sense for artists? What changes would artists want to see in the current diagram? Is there a clear idea about the role of the artist? What do artists need to make this model stronger? What is the role of a community health worker/social organizer? Are there case studies or scenarios that would be willing to test this model? 	<ul style="list-style-type: none"> How do you implement your project through this design framework? What organizations do you work with? What health impact do you hope to create? What is your process for creating and vetting this model? 	<ul style="list-style-type: none"> What is the operational/ business model for the fiscal sponsorship? What is the role of each stakeholder? What is required in each step of the process? What is ThinkWell able to reasonably provide? What are the intended outcomes? What does a funder want to see/hear to support a project like this?
ACTIVITIES/OUTPUTS GROUNDED IN COMMUNITIES	 <ul style="list-style-type: none"> BOSSA BISTRO ONE JOURNEY FESTIVAL CHEICK HAMALA INSTITUTE FOR THE ARTS ELLIS MARSALIS CENTER FOR MUSIC BAR LUNATICO 	<p>INDEX THAT MEASURES COMMUNITY ARTS ENGAGEMENT IN RELATION TO HEALTH INDICATORS</p>  <p>FRAMEWORK THAT CONNECTS ART + HEALTH</p> 	<p>NYC BASED ARTISTS</p>  <p>GLOBAL ARTISTS</p> 	<p>DESIGNING AN OPERATIONAL MODEL TO CONNECT ART + HEALTH</p> 	<p>NYC BASED ARTISTS MEETING FOLLOW UP</p>  <p>GLOBAL ARTISTS MEETING FOLLOW UP</p> 		<p>DESIGN INITIATIVE</p> 
EXTERNAL ENGAGEMENT	<p>I presented to ThinkWell, the international health organization that I work for, the importance of arts and health. They agreed there is a correlation and encouraged I explore it</p> 			<p>I presented the design prototype to ThinkWell and suggested I explore a fiscal sponsorship initiative for arts projects based off this model.</p> 			<p>I will present this fiscal sponsorship design process flow to ThinkWell in order to launch the initiative.</p> 

RESEARCH MODALITIES

“Engaging with art after worrying over the minutiae of your routine is like looking at the horizon after you’ve spent too long staring intently at a particular object: Your perception of the outside world expands. This refocusing enables what the Stanford neuroscientist Andrew Huberman calls panoramic vision, widening our perspective of true reality by allowing us to see more. In addition to increasing awareness of the broader world, Huberman shows that narrow vision heightens our fear response, but widening our perspective lowers stress.³⁹”

- Arthur C Brooks, The Atlantic

The research methodologies I used fall into two modalities and four different methodologies to help inform the design phase. The two research modalities are critical praxis and triangulation research. The critical praxis modality is rooted in the historical analysis of arts to understand the praxis that can connect art to health. The triangulation research modality explores the connection between data analysis and collective interviews. The research methodologies inform what a new process for arts and community development could look like. In the following pages, I review each methodology in depth. Below is an overview.

- **Critical Praxis Research**
 - Historical timelining to show the stakeholders of the ecology
 - Case studies/participant observations to establish the connection between arts and health
- **Triangulation Research**
 - Data analysis/indexing to establish correlation between arts and health in various spatial communities
 - Collective interviews to qualitatively establish a correlation between arts and health

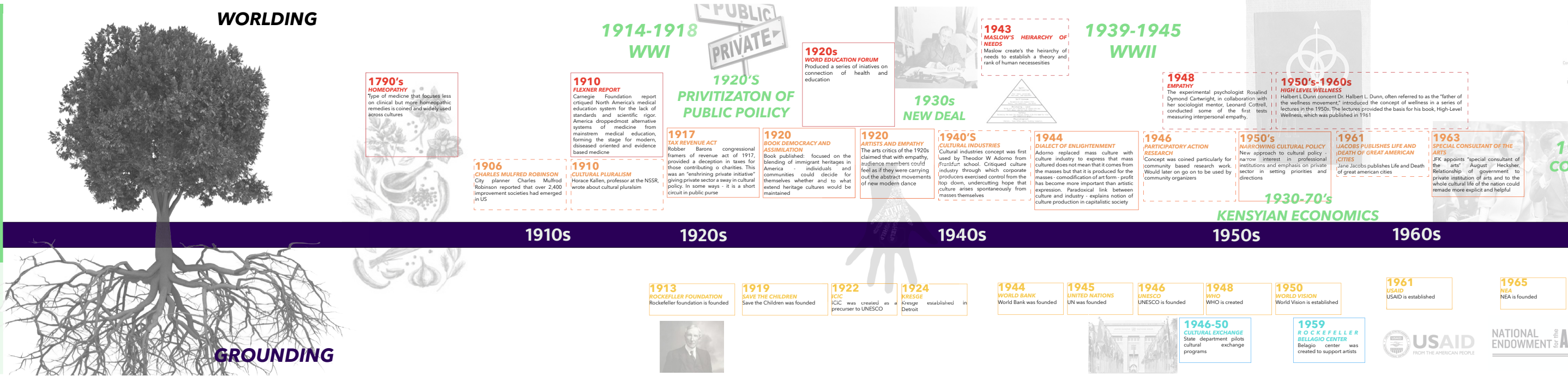
CRITICAL PRAXIS RESEARCH

The critical praxis section of the research draws a connection between arts, health, and community development through theories, actions, and practice. I begin to tease apart the historical praxis of art, health, and community's ideologies, concepts, and actionable field work in the context of a century-long timeline. I then further affirm the correlation between arts and health through retrospective participatory observation of 5 arts initiatives I have participated in.

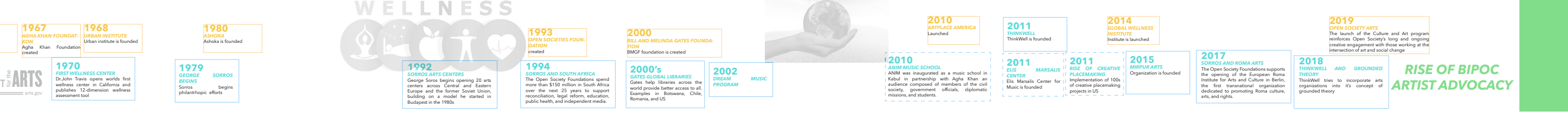
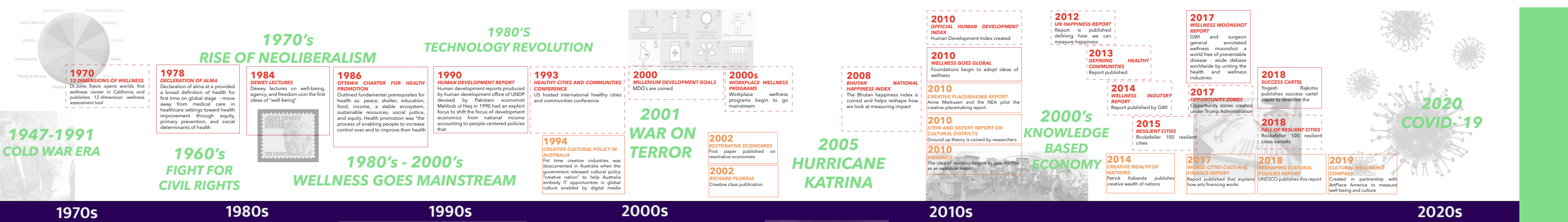
I examine each initiative's ideologies and theories in relation to their action and sustainability plan. From the historical timelining exercise and the participatory observation case studies, I map various players within the urban ecology of community art and health on different scales. By mapping these players, I visualize the network needed to operationalize and scale community-driven art and health practices.

The conclusion I draw is that there is an inherent connection between arts and health, however there is a lack of intermediary organizations, also known as "operators and facilitators" that help support and communicate the impact arts has on health to funders and supporters.

HOW ARTS INFORMS IDEOLOGIES OF HEALTH A HISTORY



A CENTURY-LONG TIMELINE



A TIMELINE FOR PRAXIS

In order to draw a connection between community development through the arts and community health I first conducted a century long analysis on the relationships between health and arts through

the perspectives of concepts and ideologies, and funders and implementers. I began gathering arts and health concepts and ideologies and placing them in the “worlding” framework at the top of the diagram. Then I gathered research on funders and implementers in arts and health and positioned them in the grounding framework on the bottom

of the diagram. This distribution was inspired by the work of Heinrek Erston and Sverker Solin’s “Grounding Urban Natures”.⁴⁰ The interrelationships shown in the timeline below convey that arts has always had a link to health, whether through livelihood development, mental health and wellness, or community well-being. For example, historically,

wellness has been linked to the arts through creative initiatives, and international funders have supported health through social determinants of health. While this timeline is by no means a comprehensive list, it is meant to show there exist interrelationships in the subjects of arts and health.

PARTICIPATORY OBSERVATIONS MATRIX

CASE STUDIES OF PARTICIPATORY OBSERVATION

To affirm and ground this correlation between arts and health, I retrospectively analyzed participant observations of 5 different case studies of community development through the arts. My process was to select 5 different arts initiatives

where I examined a connection between health and art. I then developed 4 categories of analysis (overview/location, environment/artforms, connection to community health and well-being, and organizational model). I also included a section called "my relation to the space" to highlight my role in the space and the duration of my participation within the space. Each of these case studies are

rooted in a spatial context, but each spans different art forms and geographical areas.

Initially, I self-reflected on each case study and documented the 4 categories of analysis. I further vetted this documentation by recontacting some of the artists who were a part of the arts initiative to ensure my observation was as objective and

accurate as possible.

The following summary is a result of the participatory observation exercise. The goal of this research was to begin to map out how 5 different communities in various spatial contexts across the globe can practice arts to produce health outcomes.

	BOSSA BISTRO	ONE JOURNEY REFUGEE FESTIVAL	CHEICK HAMALA INSTITUTE FOR THE ARTS	ELLIS MARSALIS CENTER FOR MUSIC	BAR LUNATICO
LOCATION	WASHINGTON, DC	GLOBAL	KITA, MALI	NEW ORLEANS, LA	BROOKLYN, NYC
ART SERVICE DELIVERY	Music, dance, visual art shows	One-day global arts festival	Music school with daily lessons and programs	Music school with daily lessons and programs	Music, dance shows
ORGANIZATION TYPE	Private local business	Private sector supported, nonprofit	Private music school, NGO	Private music school, nonprofit	Private local business
RELATION TO HEALTH	The space improves community and mental health	The event is a healthy way to discuss a difficult policy issue	The school helps improve the health of the village of Kita both economically and physically with clinics	Run by a public health practitioner and helps support kids with healthy meals and lifestyles	Creates a healthy environment for artists to be supported
LEVEL OF ARTIST INPUT	Med-High	Low	High	High	High
LEVEL OF COMMUNITY INPUT	Med	Low	Medium	High	Low
SUSTAINABILITY PLAN	Tech entrepreneur/musician self finances and runs the bar that is supported by food and drink sales	Fiscally sponsored by Accenture and supported by other sponsors	None	Sustainable model and institution space in the 9th ward and support from donors and arts grants	Supported by city arts funding and food/drink sales
OBSERVATION METHOD	Participated in community performances ~2 times a week as an artist from 2017-2020	Participated in organizing community for 3 years from 2018-2020	Participated in strategy and design from 2018-2020	Visited facility, interviewed director, and performed in space in spring 2019	Visited facility ~5 times for shows in Fall/Spring 2021/2022

Bossa Bistro:

- **Overview/Location:** Bossa Bistro is a world music bar and music venue founded 20 years ago by a DC based tech entrepreneur/guitarist and a Brazilian chef. It is located in the heart of Adams Morgan, a neighborhood of Washington, DC. Washington, DC has a robust international community. international organizations such as the World Bank and the World Health Organization (WHO) are located in the area.
- **Environment/Art Forms:** What I observed in this space is an intersection of multiple cultures and people trying to find a sense of community through art. Music and dance performances occur nightly. They range from West African, East African, Brazilian, Indian, Middle Eastern, Balkan, and Irish just to name a few. Attendees tend to range across cultures, socioeconomic backgrounds, and age.
- **Connection to Community Health/Well-Being:** According to one of the founders, Rob Coltun, Bossa Bistro informally aims to create a community where people from all cultures can come to experience music, dance, visual art, and good food while improving their well-being. Rob himself hosts a variety of arts and well-being initiatives in the space, including yoga, live audience-based improvisation and music and painting events.
- **Organization Model:** Right now the arts initiatives in Bossa that focus on well-being run largely through the owners' contributions or volunteer efforts. The organization itself is an LLC but barely makes a profit. They identify as a social impact organization. My observation is that this bar has an amazing environment and connection to health and well-being, but needs strategic assistance to be a thriving and self-sustainable model. They can benefit from more structure and capital to truly create a sustainable impact.
- **My Relation to the Space:** I performed every Tuesday with a West African band in this space and would attend 3-4 times a week for shows during 2017-2019. I also programmed various improvisation events and was a strategic advisor for the venue.⁴¹



Cheick Hamala Institute for the Arts:

- **Overview/Location:** The Cheick Hamala Institute for the Arts is a plan for an arts institute in the village of Kita, Mali, that will serve as an extension to the existing primary school in the area. The idea was originally initiated by the Malian musician, Cheick Hamala Diabate, who is working to build a music school in his home village of Kita, Mali to help the citizens learn and create art that represents their culture.
- **Environment/Art Forms:** The types of art forms that are to be taught in the institute are traditional Malian dance and music, theater, west african drumming, griot storytelling, music technology, and jazz/pop fusion art.
- **Connection to Health/Well-Being:** The Cheick Hamala Institute for the Arts hopes to help better the social determinants of health in the surrounding Malian geographic area. There is also a plan to have a health clinic and to teach strong and effective health practices/behaviors through the music, dance, and theater. Because the initiative was in a developing country, there was a push to get funders such as WHO to support this work.
- **Organization Model:** Cheick Hamala had convened architects from New Orleans, leaders from Jazz Fest, the Malian Ambassador to the US, the President of Mali, UNESCO Center for Peace, and his own village community leaders to create this school. This work is in the strategy and design phase, but had to be put on hold due to funding and leadership issues as well as COVID-19. The project faces obstacles of corruption, does not yet have a funding strategy, and lacks true executive buy-in. It needs organizational and structural support and needs guidance to become an NGO.
- **My Relationship to the Space:** I was part of Cheick Hamala's band and helped mobilize the Cheick Hamala School's strategy and design. I traveled to Kita in late February 2019 and stayed in Cheick's village for 2 weeks. I helped conduct informational interviews and conducted landscaping analysis. I also initiated conversations with leaders and potential donors in Mali. I also spent quite a bit of time in the existing primary school visiting the kids and playing music with them.⁴²



One Journey Festival

- **Overview/Location:** The One Journey Festival for Refugee Arts was founded in 2018 and operates at the intersection of arts, technology, and community advocacy. This festival happens annually and advocates for refugee community needs (including health needs) by helping festival attendees truly understand the experience of refugees in a way that is not just policy-driven but storytelling-driven. The festival started as a one-day in person festival in Washington, DC, but during the pandemic, it turned into a month-long virtual festival.
- **Environment/Art Forms:** The festival focuses on music, dance, fashion, and food. It also examines the connections between art and technology.
- **Connection to Community Health and Well-Being:** The festival created a healthy community as it brought people from all walks of life together to express a policy issue in a unique way: through creativity. Artists who were immigrants and refugees felt they could express their stories on an international stage. However, it was a one day event and didn't have much lasting health impact. Artists also said the initiative had potential, but did not financially support them much.
- **Organization Model:** The festival is free, but donations are encouraged. The festival sustains itself with fundraising events and donors. From my observations, the mission of the initiative is strong, but it relies largely on a business/consulting perspective as it started out of a management consulting firm called Accenture. After speaking with artists who participated in the event, I learned that artists felt their input was not recognized to help build the organization, but were rather just asked to showcase their work in return for a very small stipend. One artist I interviewed criticized the festival for its lack of artists within the leadership team.
- **My Relationship to the Space:** When I worked at Accenture in 2017, the corporate citizenship team who worked on refugee related projects wanted to create an arts festival to support refugees. They approached me and together in 2018, we created the One Journey Festival for Refugee Arts which was the intersection of arts, technology, and community creation. I led the music programming for 3 years. In 2020, I was in charge of the virtual programming for the festival.⁴³



Ellis Marsalis Center for Music

- **Overview/Location:** The Ellis Marsalis Center for Music (EMCM) was founded in New Orleans in 2011 following Hurricane Katrina. The founders were the Marsalis family and Harry Connick Jr. The center is located in the 9th Ward in New Orleans and specifically provides after school music lessons and programs for the children in the 9th Ward. The center also has a musicians village which is made up of affordable housing units for local adult musicians.
- **Environment/Art Forms:** The center focuses on music, specifically traditional New Orleans jazz, music technology, and also provides housing for artists.
- **Connection to Health/Well-Being:** The first executive director of the organization was a public health professional, Michele Briere. Briere believed the environment of music has the power to greatly improve the lives of the children of the 9th Ward. She also attended to students' nutrition, mental health, and education needs. Since the start of EMCM in 2011, she saw a correlated reduction in crime rates in the 9th Ward.
- **Organization Model:** The Ellis Marsalis Center for Music follows a traditional nonprofit model, but has a specific social impact goal to improve the well-being of the youth in the 9th ward. Michele Briere, the first executive director of EMCM, was a public health specialist whose focus was on the children's' mental and physical well-being. The organization was founded by two prominent artists and had both private and public funding from the city of New Orleans as well as support from funds raised for Hurricane Katrina's rebuilding efforts.
- **My Relationship to the Space:** In April of 2019, I visited EMCM with the West African Band I performed with. We were performing in New Orleans and had the opportunity to visit with Michele Briere to learn about her organization, and brainstorm potential collaboration opportunities for the band.⁴⁴



Bar Lunatico

- **Overview/Location:** Bar Lunatico was founded in 2014 by two musicians who shared a passion for cocktail bars and music spots in urban spaces. Their goal was to open a venue in Bedstuy, Brooklyn (a borough of New York City) that was for musicians. The venue serves both food and cocktails in addition to hosting music groups on a nightly basis.
- **Environment/Art Forms:** Bar Lunatico hosts a variety of music groups and the occasional dance group. It also specializes in the art of cooking and cocktail making.
- **Connection to Health/Well-Being:** Bar Lunatico focuses on creating a healthy environment for musicians by making sure they are paid well and taken care for/prioritized. It also fosters an environment for customers to focus on the music and not be distracted by others or by their phones. The venue transports its customers to a space where they focus their energy on the art first.
- **Organization Model:** Bar Lunatico was founded by two musicians and sustains itself mostly from food and drink sales. It also requests each customer donate 10 dollars to the musical performance. Furthermore, KEYED UP!, an entity that supports Jazz musicians, audiences, and venues across NYC, supports Bar Lunatico by splitting the music costs for musicians at its venue. KEYED UP! is a nonprofit supported by the New York State Council on the Arts.
- **My Relationship to the Space:** I have visited Bar Lunatico over 5+ times this year. I have heard classical, jazz, and world music performances. ⁴⁵



PARTICIPATORY OBSERVATION CONCLUSIONS

These 5 case studies have shown that across disparate communities, arts can universally serve as a modality for prevention and healing. The participant observation case studies have helped establish a relationship between existing arts initiatives, their connection to health outcomes, and the issues they face to operationalize and scale their activities.

This type of work helps inform the need for a collective/intermediary agency to help scale the ideas of artists across the globe. In the next section, I present my research findings from the critical praxis phase synthesized into a diagram outlining the various scales of stakeholders that make up the urban ecology of arts and health.

SCALES OF THE ECOLOGY

SCALES OF THE ARTS AND HEALTH URBAN ECOLOGY






Through the critical praxis research phase, I began to see an emerging set of scales and relationships that further narrowed in on the potential for more intermediary agencies to support artists and communities to blend arts and health in community practice. The next two pages outline a diagram of the stakeholders and scales in further detail.

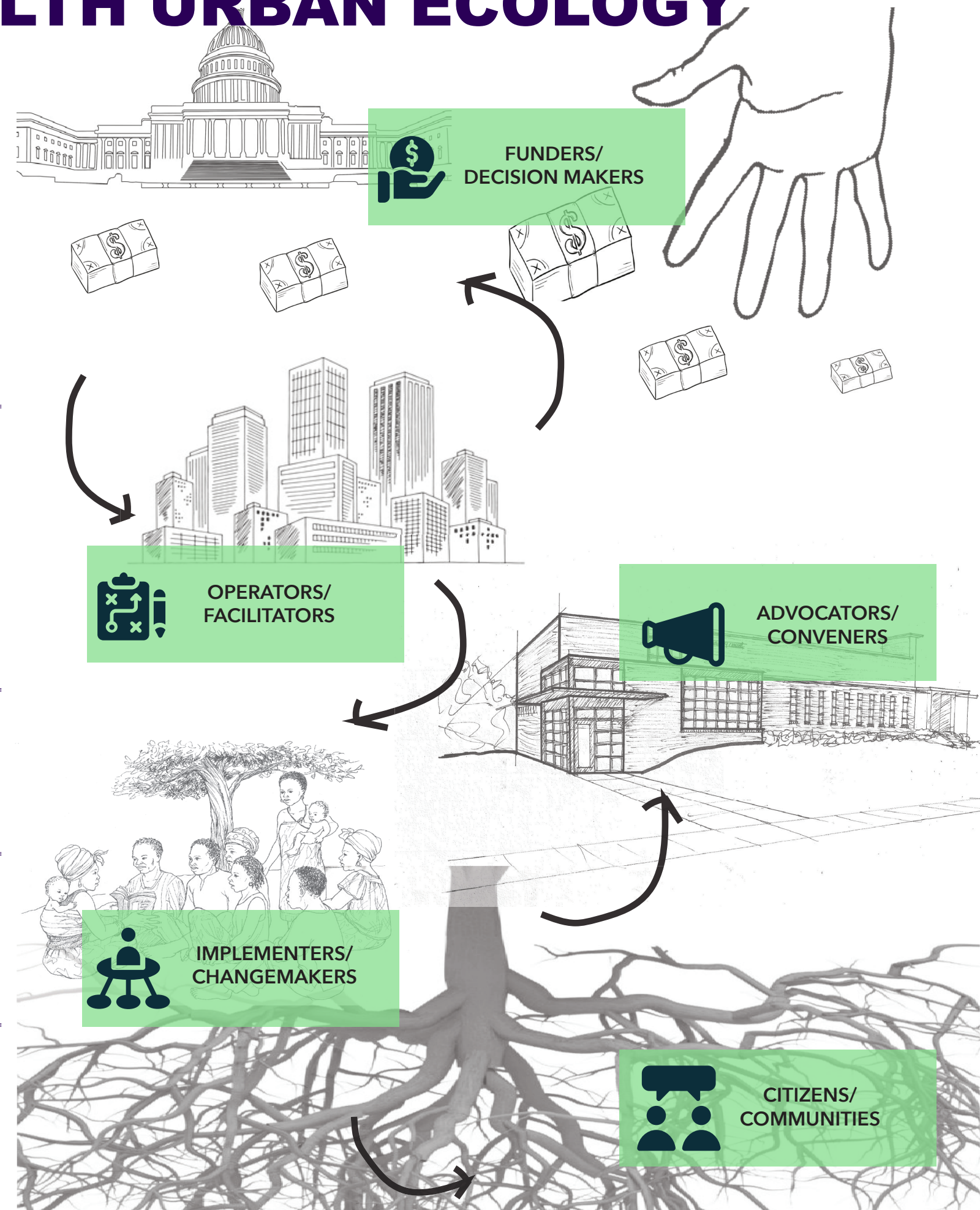
To create this diagram, I mapped out different stakeholders that emerged from the historical timelining exercise and the participatory observations. I categorized these stakeholders by themes and observed how these players merged and interacted to deliver services in art and health. A natural hierarchy with funders and decision makers at the top and citizens and communities at the bottom emerged. Implementers and changemakers, who were oftentimes the artists or the community health workers, were the individual actors who drove

change for their communities. The advocates and conveners were the institutions that supported their work. Examples are cultural institutions or civil society organizations. These organizations were rarely the ones creating the art or helping provide healing support - this work is done mostly by the implementers and changemakers.

I noticed there were very few operators and facilitators. These, I define, as the intermediary agencies or technical service providers who have the know-how and support of the funders and decision makers and can help guide and/or translate the work of the implementers and changemakers into a new narrative that connects arts work with community health work. The operators and facilitators scale is where I found that we should focus more design efforts.

SCALES OF THE ARTS + HEALTH URBAN ECOLOGY

 <p>FUNDERS/ DECISION MAKERS</p>	<p>INTERNATIONAL AGENCIES</p> <p>NATIONAL GOVERNMENTS OR FOUNDATIONS</p> <p>STATE/LOCAL AGENCIES</p> <p>COUNCILMEN</p> <p>LOCAL COMMUNITY LEADERS</p>
 <p>OPERATORS/ FACILITATORS</p>	<p>INTERMEDIARY AGENCIES</p> <p>TECHNICAL SERVICE PROVIDERS</p> <p>CONSULTING RESEARCH GROUPS</p>
 <p>ADVOCATORS/ CONVENERS</p>	<p>CIVIL SOCIETY ORGANIZATIONS</p> <p>CULTURAL INSTITUTIONS</p> <p>ADVOCACY GROUPS</p>
 <p>IMPLEMENTERS/ CHANGEMAKERS</p>	<p>ARTISTS AND CREATIVE PRACTITIONERS</p> <p>HEALTHCARE WORKERS</p> <p>COMMUNITY ORGANIZERS</p>
 <p>CITIZENS/ COMMUNITIES</p>	<p>COMMUNITY MEMBERS, CITIZENS, YOUTH, WOMEN, SPECIFIC TARGET POPULATIONS</p>



TRIANGULATION RESEARCH

Triangulation is a research methodology used to increase the credibility and validity of research findings. In the critical praxis phase, I found research to support that the practice of arts and health in the urban ecology framework does exist, but that more support is needed through the form of operators and facilitators. I wanted to further add credibility to this research by conducting data analysis and indexing, as well as collective interview research.

The triangulation methodologies and steps are outlined in the following pages.

DATA-DRIVEN VALIDATION

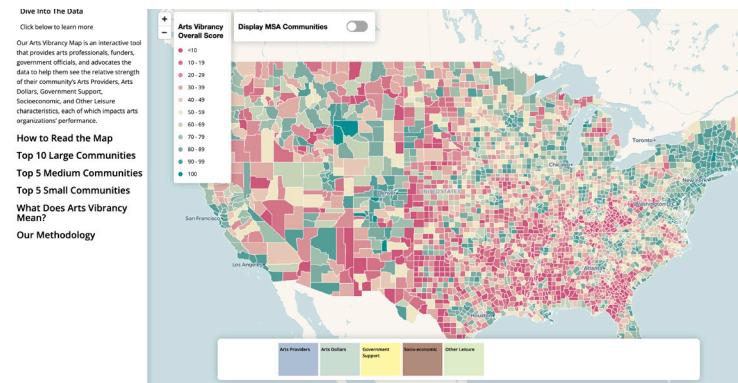
To understand a local community's health needs in relation to the arts, it is useful to establish a data-driven correlation between arts and health within a given community. Thus I explored the Southern Methodist University's (SMU) vibrancy index,⁴⁶ Art Place America's vibrancy indicators⁴⁷, and the Creative Vitality Index⁴⁸, which are all indexes that measure arts impact in communities.

I noticed that there was not an index that focuses directly on a comprehensive spatial outlook of community arts. As part of my research, I created one. I tested it in New Orleans because the data was readily available and the geographic area was small enough to conduct analysis in a restricted time frame. However, I created a set of data indicators that can be extrapolated for any other place both domestic and international. I will go deeper into data collection methods for other countries/regions in the conclusion of this section.

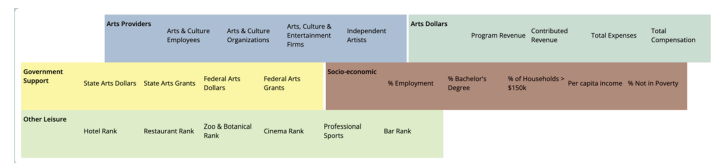
It is important to note that arts and health data in developing countries is not always readily available, but with the broad overarching indicators I suggest, it is possible to create an index using available local data and/or observations. The following pages outline my research process to create and test a data-driven correlation between community arts and health for New Orleans.

ANALYZING THE SMU INDEX

I began my research by analyzing various arts indexes that can measure community arts. When conducting the analysis of existing arts indexes, I found that there was not an index which provides the flexibility to zoom into the community level to convey a spatial analysis of community arts. For example, the SMU arts index maps vibrancy of culture and art across the US, however, this index did not include indicators to make the case that art spaces can affect the community and its relation to well-being. Furthermore, the data set largely used census data that did not directly correlate to art.⁴⁹



SMU Index Map⁵⁰

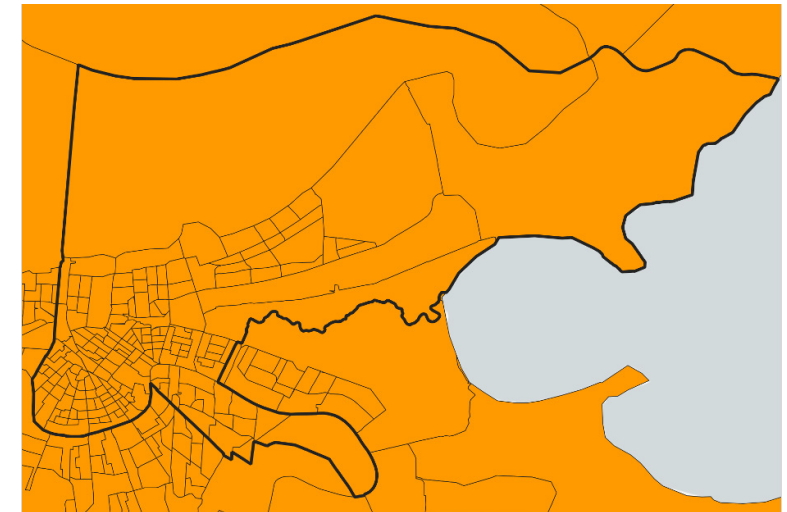


SMU Index Indicators⁵¹

In order to fully research this relationship in a data-driven context, I needed to first create my own index to establish how community arts data can be extracted, and then mapped against health data indicators to show a relationship between health and arts through data. For this pilot index, the health indicator I selected was rate of depression.

NARROWING THE GEOGRAPHIC LOCATION

The first step to build a community arts index, was to choose a geographic location that is both extremely vibrant and multicultural, yet small enough and advanced enough that there was shapefile data available for a test case for data analysis. I chose New Orleans, Louisiana. I also decided to measure my index at the census tract level as it was small enough to represent local communities. The index was built and mapped using QGIS software.



New Orleans Tract

COMPONENTS OF A COMMUNITY ARTS INDEX

When developing the components of a community arts index, I selected 4 main arts categories: employment, income, art spaces, and arts funding. These categories represented a comprehensive outlook on community-based arts, ranging from individuals who participate in the arts, to organizations that are funded to do community driven arts work.

I collected data through a variety of sources. I found shape files regarding arts spaces, the names of organizations for community arts-funded organizations which needed to be geo-coded. I also found census data on arts employment by census tract level. While I found data on artist income, unfortunately it was not at the census tract level, so this indicator could not be used for the index.

EMPLOYMENT

- **Census tract data on arts, recreation, and food service employed**

INCOME

- **BLS data on average arts income in metropolitan statistical areas**

COMMUNITY ARTS SPACES

- **Libraries**
- **Literary Art Nonprofits**
- **Jazz Houses**
- **Visual Arts/Crafts**
- **Museums**
- **Live Performance Venues**
- **Festival Grounds**
- **Parade Routes**

COMMUNITY ARTS FUNDING

- **Decentralized Arts Funding**
- **Community Arts Funding**

Components of the Community Arts Index

DATA-DRIVEN VALIDATION

ARTS EMPLOYMENT

Arts employment data was downloaded from Census.gov.⁵² It was formally in a category that lumped arts employment, recreation employment, and food service employment. Since I could not separate this data set for just arts employment, I chose to still use it in the index, but weigh it at a lesser value than the other categories.

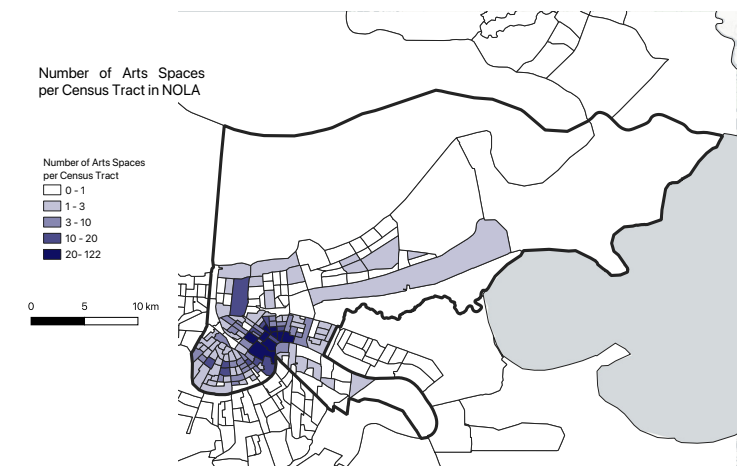


ARTS SPACES

I wanted to incorporate a strong variety of arts organizations into the index, so I looked for shapefiles of literary nonprofits⁵⁴, libraries⁵⁵, museums⁵⁶, visual arts and crafts organizations⁵⁷, jazz houses⁵⁸, and live performance venues⁵⁹. All these files were merged so that they were in one shapefile.



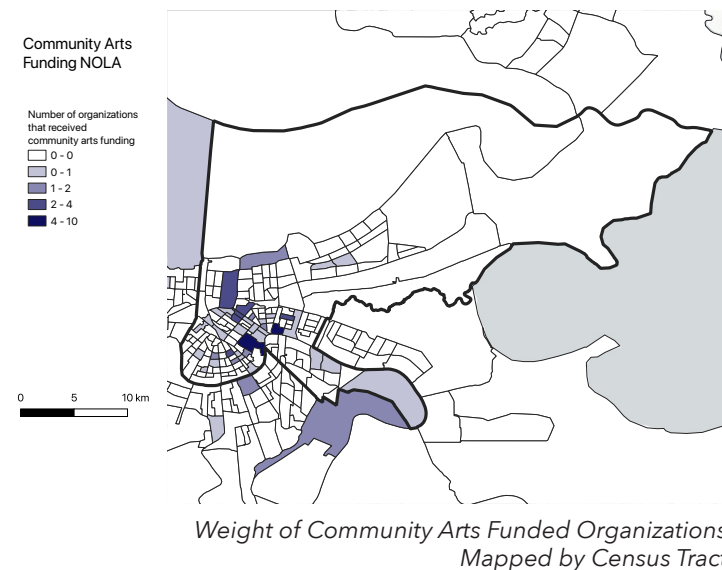
From this file, I created a counts point polygon to understand the spread of arts spaces across census tracts. I created weights based off what I found was low concentration of arts spaces versus high concentration of arts spaces. In the future, I would make this a buffer calculation.



ARTS FUNDING

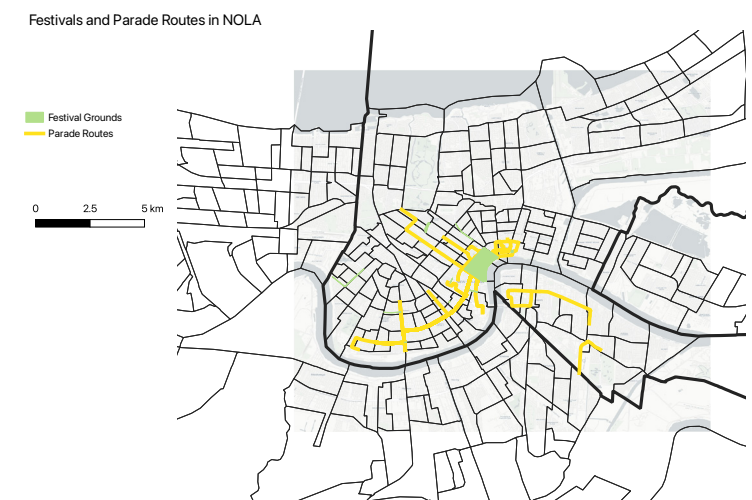
There are many datasets that track arts funding. I wanted to identify funding that goes directly to community-based arts organizations so I found a list of organizations that received decentralized arts funding and community-based arts funding from the city of New Orleans.⁵³ I geo-coded these

organizations by typing their addresses into google maps and obtaining the longitude and latitude coordinates. I created an excel file of the coordinates and generated a shapefile on QGIS. Then, I did a count points polygon to understand the spread across census tracts.



TEMPORARY ARTS SPACES

Finally, I wanted to include art spaces that were temporary or otherwise known as "seasonal". Since New Orleans has many seasonal arts events that affect the local community, it was important to include them in the index. This indicator includes festival grounds⁶⁰ and parade routes⁶¹. I also found shapefiles of these components and simply did a binary analysis to see if they existed in a census tract or not. Because these were temporary art spaces, I chose to weigh them less in the index.



DATA-DRIVEN VALIDATION

BUILDING THE INDEX

I built the community arts index by weighing each indicator at a different value. It took trial and error, but I decided on the weights displayed in the diagram below. In order to build the index, I had to create rule-based equations on QGIS so that the range of the particular variable in the index was aligned with the weight I gave that variable in my index. So for example if the index was out of 100 and arts funding was weighted at 35% in the index, I

had to make sure my 4 categories in art spaces were equally distributed between 35. Ex: if a census tract had 1 art funded agency, it would be tagged at 8.75. If it had 2 -4 it would be tagged at 17.25 and so on. I wrote similar equations for all 4 variables. Once the components were built, I added them up to create my index. Then I mapped the index across census tracts in New Orleans.

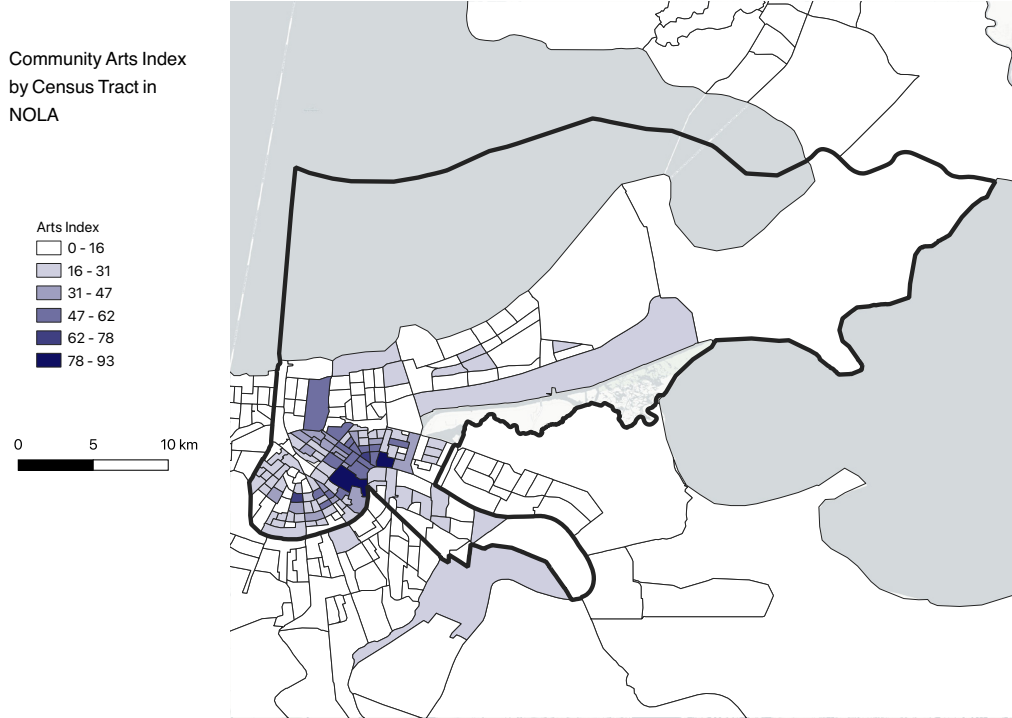
- 20%** - arts employment
- 35%** - arts funding
- 35%** - arts places (**literary** (literary nonprofits and libraries) **music** (jazz houses and live performance venues) **open markets** (festivals, and visual arts and crafts), **museums**)
- 10%** - festival/parade route exists

EXAMPLE

```

CASE
WHEN "fund_arts" < 11 THEN 35
WHEN "fund_arts" < 5 THEN 26.25
WHEN "fund_arts" < 3 THEN 17.5
WHEN "fund_arts" < 2 THEN 8.75
ELSE 0
END
    
```

Assigned Weights of the Indicators to Build the Arts Index



Weight of Community Arts Index Mapped by Census Tract

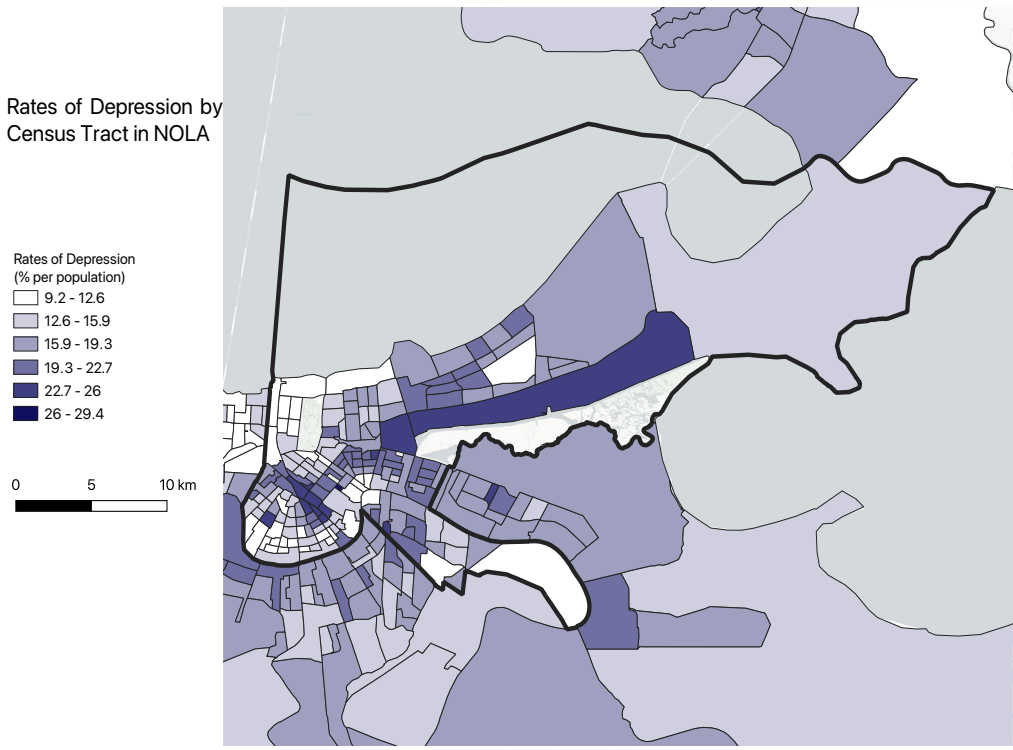
HEALTH DATA

Once the arts index was established, I still had to compare it against health indicators to see if there was a data-driven correlation between the two. I found data on rates of depression by census tract from the CDC Places dataset.⁶² The Places dataset had a variety of other health indicators such as rates of chronic disease, but I decided to map rates of depression for this pilot.

can see that areas where the arts index is higher, there are generally lower rates and depression and vice versa.

My research shows that there seems to be a correlation between the data, but not necessarily a causation. Confounding variables may influence this data. More research is required to further explore this connection. A natural next step would be to use R to conduct a correlation and regression analysis.

The map below shows rates of depression by census tract. When compared with the map on the left, one



% of Depression Rates Mapped by Census Tract

DATA-DRIVEN VALIDATION

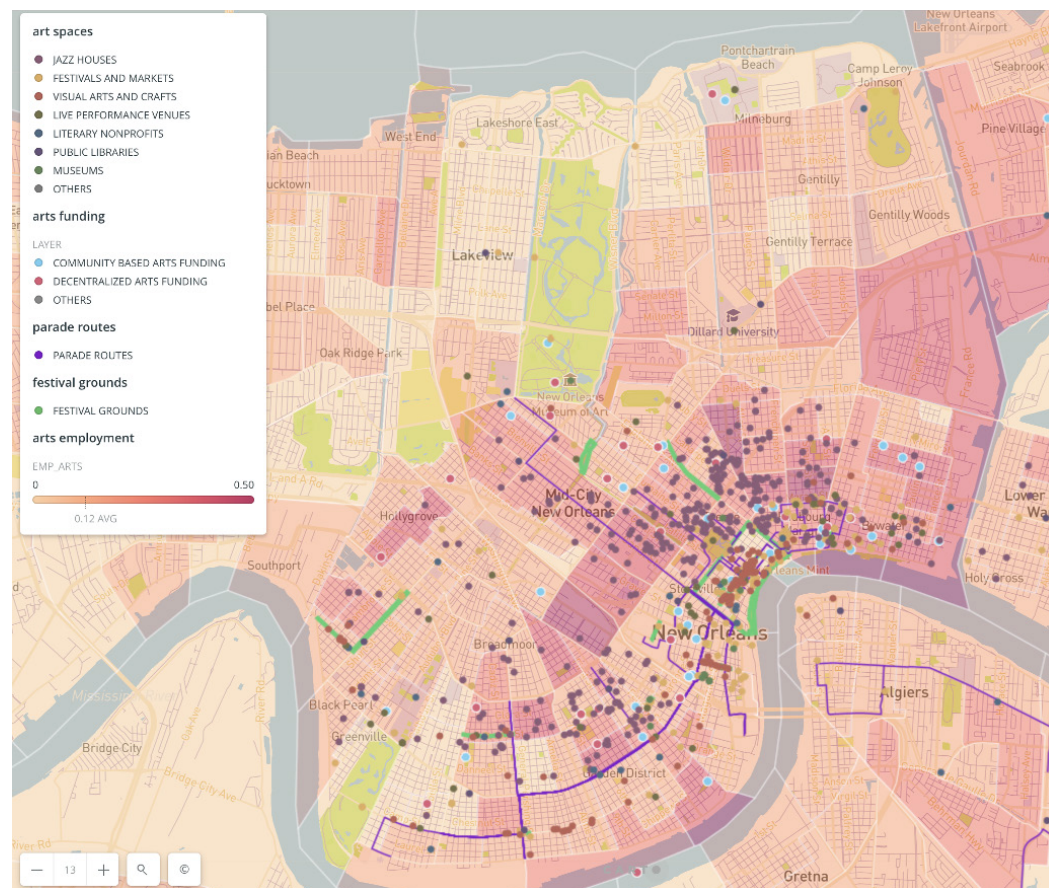
INTERACTIVE MAPPING

The last step in building the index was to map the index onto an interactive mapping software called CARTO. The interactive maps formalizes this research and is easily shareable on the internet so that it can be widely used and replicated across the globe.

To create this interactive map, I plotted all the points of the arts index and make them pop-ups (in addition to the overall index score for that census tract), rather than just map the community arts index itself. I also created zoom CSS features that would allow various zoom levels, along with a base Map from MapBox that when zoomed in to zoom level 17, will show the buildings in the area. Since I

had to already use a gradient to show rates of arts employment, I did not use the gradient to convey rates of depression, rather I drew red lines around census tracts where depression rates were higher.

In the future, I want to create another CARTO map that simply maps the consolidated index against depression rates. I also want to improve my map by playing around with the weights of the index, perhaps create the categories of arts spaces/funding by a per-population basis rather than categories I generate on my own. Furthermore, I want to map other Places data such as chronic disease to show this data.



CARTO Map of the Components of the Arts Index in Relation to Rates of Depression

CONCLUDING THOUGHTS

This initial indexing and mapping research exercise helped validate the assumption that there is a correlation between arts and health. The indexing and mapping also presents a data-driven approach to measuring impact of the arts through non-economic indicators. For funders, this is a big step forward, because it is shifting the narrative of arts impact evaluation through the evidence of data rather than stories to show that arts' impact can have an effect beyond improving economic vitality.

While this index was just tested in New Orleans, it is an established structure/set of tools that can be used, tested, and redesigned for communities all around the world. While some countries do not have access to open source data in health or in arts, the categories of identifying community arts spaces, arts employment, arts funding, and arts income, and mapping them against chronic disease indicators, is a basic framework for all communities to begin framing their data collection. Many of these indicators can also be collected geographically and then later mapped spatially onto GIS software.

It is important to note that the data analysis framework and indicators may be different for every geographic location as each spatial context is unique. For example, temporary art spaces may be relevant for New Orleans, but not for Kita, Mali. In order to test this in other areas, more time, resources, and funding will be needed.

COLLECTIVE INTERVIEWS

COLLECTIVE INTERVIEWS AS A METHODOLOGY

To triangulate the data-driven research, I used collective interviews with 2 groups of artists as an ethnographic research methodology to further establish a correlation between arts, health, and community. The interviews helped vet and co-design the framework for an operational model.

Over the course of Spring 2022, I held a series of artist interviews using interview methodologies informed by Robert Chambers. The interviews were split into collective groups.

The first collective group was a 1-hour in-person interview with 6 artists based in New York City, spanning Manhattan, Brooklyn, and Queens. It occurred on February 19th, 2022 in my house in Harlem, NYC. Participants were asked if they could be recorded and referenced for the purpose of this thesis and they agreed. There were 5 musicians and 1 theater artist. All were trained in American education systems but some also held different music backgrounds such as Brazilian music and Indian music. The artists that were selected to be a part of the interviews were in my personal network and expressed interest in how arts can relate to community health. The artists spanned Jazz, Pop, and Classical genres, providing a diverse perspective of experiences to inform the workshop.

The second collective interview was a 1-hour online session with 5 artists located in various countries including Mali, Kenya, and Palestine. It occurred over zoom on February 25th, 2022 and participants were asked if they could be recorded and referenced for this thesis, to which they agreed. These musicians ranged in age and genre from the global music or "world music" genre. They also participated in many community-centric art practices.

INTERVIEW PROCESS AND QUESTIONS

The two collective interview sessions had the same goal: To get an understanding of how artists see a relationship between arts and health in their own practices.

The questions I had prepared were:

- What are the communities you are a part of, and where are they located?
- What is your culture, and what is your art form?
- How do you define health in yourself and your communities?
- What changes/improvements in the health of the communities you serve would you like to see?
- How do you see your art practice connecting with health?
- Do the people who pay you to do your art see a connection between art and health?

During these interviews, participants began to explore how others saw arts and health relate. Many musicians had examples about community-based healing through the arts. A Brazilian artist spoke about when he was teaching in the slums of Brazil, he recognized that music helps teach routine, leadership, care for others, and care for a community.⁶³ A DC based artist spoke about how the bar he runs helps address physical health, mental health, and spiritual health through the arts and how they are all interconnected.⁶⁴ A Kenyan musician spoke about how music in Kenyan slums and villages has helped heal women from domestic violence.⁶⁵

Other artists spoke about how art should also be practiced in a way where it helps heal the artists' own health. An NYC based Jazz guitarist identified how music environments, such as tours, can be unhealthy and foster bad habits.⁶⁶ The current model for the music economy does not promote healthy habits, rather it promotes commodification. When asked the question "Do the people who pay artists to do their work see the connection between art and health?", almost none of them said yes. They shared examples about how bar owners, grant givers, and individual donors tended to donate if there was a measurable impact and that the health aspects of art were difficult to measure.

The following page highlights the individuals who participated in the collective interview, and a key quote from their contributions of how their art practice relates to health.

COLLECTIVE INTERVIEWS



VICTOR LEPRI
JAZZ PIANIST
NYC/BRAZIL

"I used to teach at a school in Brazil in the favelas. It really creates a community inside a community that spreads. You teach people healthy habits about life that reflect in the rest of their life outside of the school and arts.⁶⁸"



AMANDA KOPPE
THEATER ARTIST
NYC

"For art, you enter into a different plane. Everyone has access to creativity and it is a spiritual modality that helps heal all.⁷³"



ANJALI TANEJA
POP/INDIAN SINGER
NYC

"People who pay us to do art usually force us to enter a certain modality and do not value the variety, but I have found that using art to express our emotions and cultures builds more for ourselves and our communities.⁷⁵"



ALICYN YAFEE
JAZZ GUITARIST
NYC

"I haven't really connected art and health until recently. Many jazz artists have unhealthy habits, like on tours, but nowadays many initiatives in the arts community help focus on how arts can help heal and communicate healthy habits.⁶⁷"



SOLOMON ALBER
JAZZ SAXAPHONE
NYC/NJ

"I used to work in an arts environment that was run by students who were undeserved. They were able to have a sense of responsibility that helped them gain leadership skills and become healthier people.⁶⁹"



LEDAH FINCK
VIOLINIST
NYC

"I do feel strongly that a creative practice is very helpful for anyone's mental health. It is a spiritual practice.⁷⁴"

GREATER NEW YORK CITY ARTISTS

GLOBAL ARTISTS



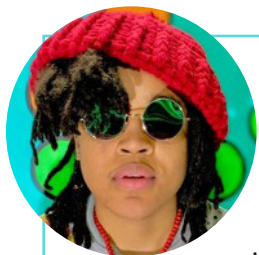
CHEICK HAMALA DIABATE, GRIOT
MALI/DC

"Music is medicine. It helps bring spirit and life into a community like in my village in Kita, Mali. Music is what provides people with a motivation to be a part of a community.⁷²"



HUDA ASFOUR
OUD PLAYER
PALESTINE/DC

"Music and art helps heal the traumas that communities face as a result of displacement. Palestinian communities feel this immensely.⁷⁷"



ASHA SHANTEE
SOUND HEALER
DC

"Sound design has helped my friend who is struggling with chronic disease, help realize that music and sound can heal her well-being and make her feel more connected to her community.⁷¹"



ROB COLTUN
GUITARIST
DC/WEST AFRICA

"Art spaces help connect all types of health from physical health, to mental health, to spiritual health. Art helps dig in and understand where you are as a person, or community. Art allows you to let go of the controlled thoughts and allows your being to come and naturally heal.⁷⁰"



JOSECK ASIKOYE
DRUMMER/SINGER
KENYA/DC

"Music and art can make the body feel better. It is like a spiritual exercise. It can make us mentally stable and help us communicate better.⁷⁶"

TRANSLATING ART OUTCOMES TO HEALTH OUTCOMES

Through the data analysis and the collective interviews exercises, I identified an emerging set of categories that describe health within the urban ecology framework. Through the collective interviews, I noticed that artists and practitioners saw health as mental, spiritual, social, and economic. Data research showed that governments gather data on indicators such as chronic disease, which is

seen as more of a physical health condition, rates of depression, which is seen as a mental health indicator, and social isolation/exclusion which is seen as a social health indicator. These research findings drew me to outline a new set of health indicators grounded in 4 categories. These categories were: physical health, mental health, social health, and economic health.

I then mapped the existing Arts & Culture in Public Health Framework against these emerging health indicators.⁷⁸ This can be seen in the diagram below and to the left. Furthermore, I developed a set of collective community arts outcomes that would emerge from community arts activities. These

collective community arts outcomes were also informed by the collective artist interviews as well as the case studies/participant observations. The goal of this exercise was to show, as seen in the diagram below, how these collective art outcomes can be ultimately translated into health outcomes.

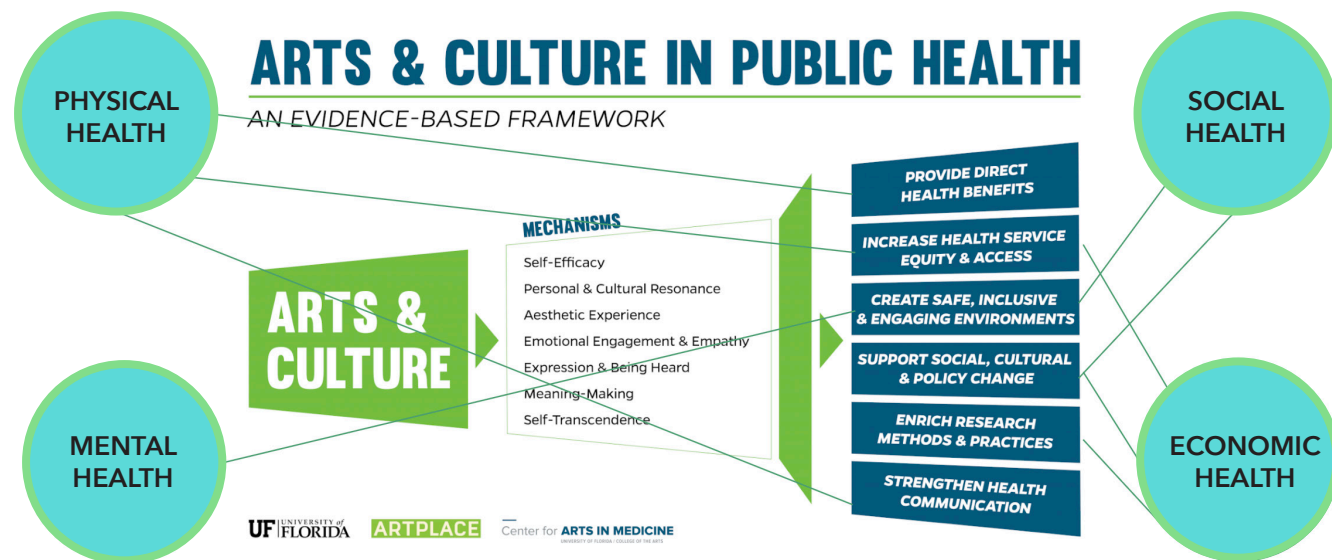
PHYSICAL HEALTH

MENTAL HEALTH

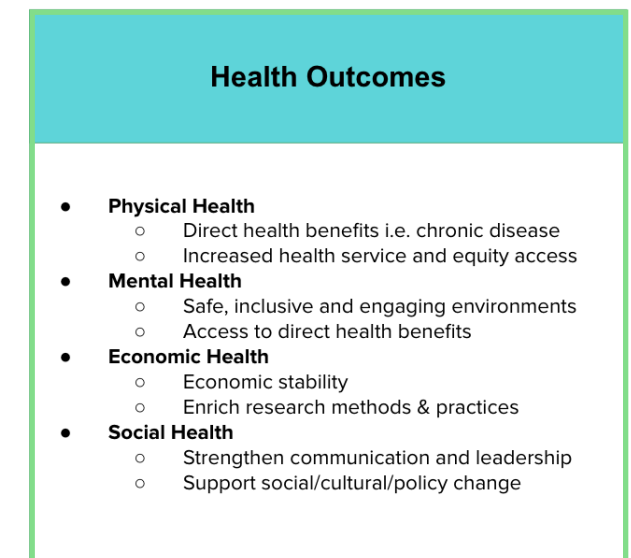
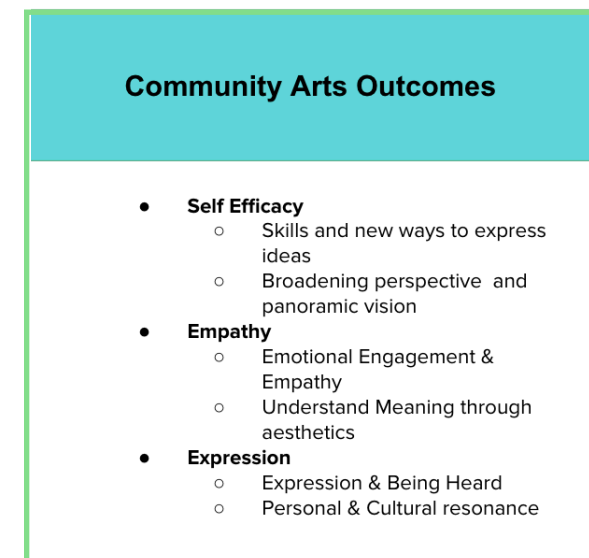
SOCIAL HEALTH

ECONOMIC HEALTH

Art + Public Health



Mapping the Existing Art + Public Health Outcomes against Health Outcomes I Developed



Translating Art Outcomes to Health Outcomes

SELF EFFICACY

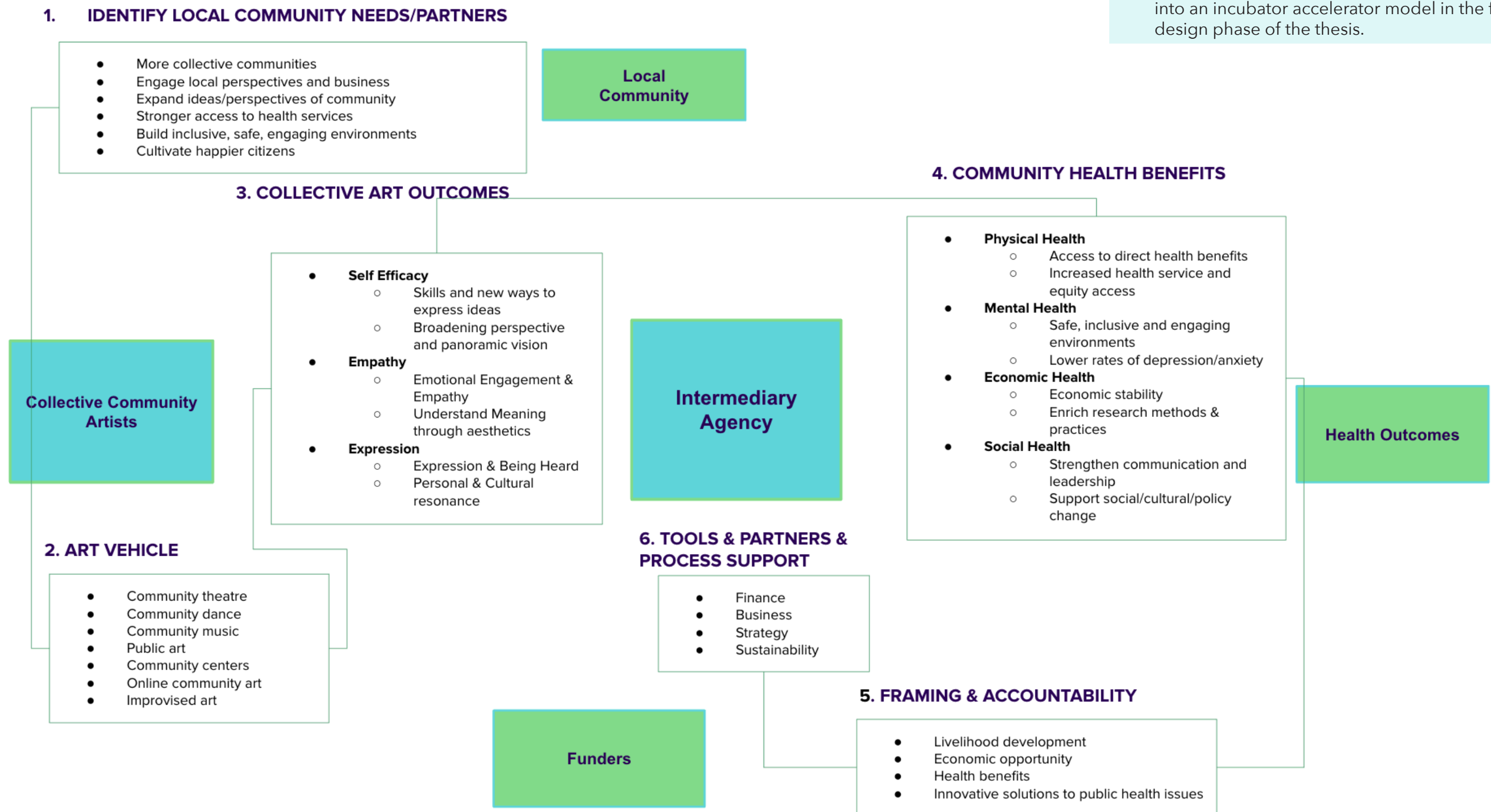
EMPATHY

EXPRESSION

SHIFTING RESEARCH TO DESIGN

Based off the research, I designed a process flow prototype to give power to collective community artists. What emerged was a new organizational model that would give power to artists by way of an intermediary agency.

The goal of this framework is to design a model helps artists translate their art outcomes into health outcomes for local community empowerment. This emerging design will be further vetted and turned into an incubator accelerator model in the following design phase of the thesis.



CONCLUDING THOUGHTS

By using critical praxis and triangulation research modalities, I discovered that there is in fact a correlation between arts and health in praxis, data-driven analysis, and collective interviews. While the data helped establish a connection between arts and health in communities, it is the stories of artists through interviews and case studies that has helped uncover how artists are seeing the connection of this art and health in their geographies, how their local spaces and places can see health outcomes through art, and finally what the artists need to succeed.

Throughout all this research, I established that artists want to conduct work that creates healthy communities, but the structures that support and pay them do not value this work. Therefore, the burden should not be on the artist to create the work and also create the structure, rather the ecology of a community must be structured in a way that can support them.

During the critical praxis exercise, there were clearly a variety of organization models that can support artists, but few that sustainably support art done for the purpose of community well-being. What stood out from the case studies and participant observations exercise was that organizations which have a direct community well-being and health purpose in their mission, and ensure all their work is aligned with this mission in practice, are the most successful models to help artists and their communities. An example of this is the Ellis Marsalis Center for Music which is extremely invested in the health and well-being of its participants, to the extent that they hired a public health professional as their first executive director.⁷⁹

The critical praxis phase also helped map the ecology of players and conclude that there is a need for stronger intermediary agencies to support artists to do community-based arts and health work.

In order to validate these findings, data-driven triangulation research helped further draw the connection between art and health and the need for more intermediary support. This was done through quantitative spatial mapping of health outcomes against art outcomes and collective interviews to understand how various artists see the connection of art and health, and identify what their needs are from various stakeholders in the ecology.

Both the critical praxis and triangulation research modality helped inform the initial design prototype for an organization. In the design phase, I further outline and vet the process, define the specific model/ intermediary organization with which I will test this process, and lay out a strategy for the creation of this organization.

DESIGNING A FISCAL SPONSORSHIP MODEL TO OPERATIONALIZE THE “ARTIVIST”

An incubator for artists who are community health activists

“The designer does not, as a rule, begin with some preconceived idea. Rather the idea is the result of careful study and observation, and the design is the product of that idea.⁸⁰”

- Paul Rand

The design chapter of this thesis focuses on my experience working with the health systems development firm, ThinkWell, to expand their operations and design a model to support artists to create work that has a positive community health impact.

ThinkWell is an organization that is constantly looking to do groundbreaking and innovative work that has a social impact in regards to health and well-being. ThinkWell is exploring a fiscal sponsorship model with the nonprofit side of the firm, and as I am a program manager with ThinkWell, I was a part of helping direct this evolution. I identified a potential to help ThinkWell expand its work into the arts ecology through the fiscal sponsorship work.

Fiscal sponsorship models are common in the arts sector to support artists with structural support to obtain funding for their projects without the administrative burden of creating a nonprofit corporation themselves. While working for ThinkWell, I saw the potential for a fiscal sponsorship model where the sponsor is rooted in the health space, but supports artists who do community well-being and health driven work. I also saw an opportunity for ThinkWell to defy the norms of a traditional contractual fiscal sponsor and sponsored project relationship, and shift towards one that was more mutually beneficial. This could be supporting artists by helping them communicate their impact in terms of health outcomes, who then help grow ThinkWell's fiscal sponsorship network and services by introducing new arts clients. Furthermore, by being one of the first specialized fiscal sponsors to connect art and health, ThinkWell would have a unique competitive advantage.

The basis of my research and design prototype are used to develop the process for this fiscal sponsorship model. In the following section, I outline the need and benefit for fiscal sponsorship within ThinkWell, I test my design prototype with two artists who were a part of my research phase, and I evolve the prototype to fit the needs of the artists and ThinkWell within the context of a fiscal sponsorship program. I also outline considerations and next steps to actually implement this program within ThinkWell.

FISCAL SPONSORSHIP BACKGROUND

For this thesis, I am creating the design for a mutually beneficial fiscal sponsorship model between ThinkWell and community-based artists that focuses on sustainable community arts and health development projects.

THINKWELL'S FISCAL SPONSORSHIP INITIATIVE

ThinkWell is a global health systems organization which has a for-profit side and nonprofit side called ThinkWell Institute. It is extremely innovative and wants to expand the definition of health and well-being in its nonprofit side's mission and practice. ThinkWell also wants to target its nonprofit work to touch nascent and emerging community development initiatives.

In my role as a program manager at ThinkWell, I have been working to build a fiscal sponsorship program for the nonprofit side of the firm. We are looking to build a model that is unique and mutually beneficial for the sponsor and sponsored projects.

ThinkWell believes that a fiscal sponsorship program which provides both operational support AND incubation/acceleration support is what will set us apart in the market and help us make the deepest community driven impact.

PROJECT INSIGHTS/VISION

I approached ThinkWell in the Fall of 2021 with a vision to support community-based arts projects through the ThinkWell Institute. When I presented my initial community arts and health research to the CEO and the Managing Director, they both liked the framework and encouraged me to see if we could incorporate it into the fiscal sponsorship model we hoped to design. They also suggested we form a sponsored projects cluster of arts initiatives which directly impact community driven health and well-being in emerging/nascent communities. Through my research, I saw that a fiscal sponsorship program could be a great model for an intermediary health organization like ThinkWell to connect with the arts space. My goal was to co-design, along with artists, a fiscal sponsorship process for arts initiatives with a community health lens, that could provide unique operational support and incubation/acceleration support for the artists.

FISCAL SPONSORSHIP DEFINITION

Fiscal sponsorship is a contractual relationship between an existing 501c3 non-profit and a person, group, or business to help the latter advance mission driven activities and receive nonprofit benefits without needing to file for a nonprofit status.⁸¹ In a nutshell, fiscal sponsorship allows organizations to focus on their mission driven work without administrative burden. Fiscal sponsors usually handle the administrative services for a fee. For most sponsored projects, this allows them to save time and expenses while forming or converting to a nonprofit. Average fees range anywhere from 3% funds raised to 15% funds raised.⁸² ThinkWell wants to create a unique fiscal sponsorship program that can support coaching and mentorship in addition to administrative support.

MODELS OF FISCAL SPONSORSHIP

According to Gregory L Colvin's book, *Fiscal Sponsorship, 6 Ways to Do it Right*, there are at least 7 types of fiscal sponsorship models⁸³, however for the sake of ThinkWell's initial pilot phase, the two models that make most sense for artist projects are Model A and Model C.

A teal rectangular box with a thin green border containing the text "MODEL A" in white, uppercase, sans-serif font.

In Model A fiscal sponsorship, the project focuses only on fundraising and impact and the sponsor takes care of everything else. This includes accounting, human resources, operations, etc. In some ways this is seen as the fiscal sponsor "absorbing" the project as its own.⁸⁴

A teal rectangular box with a thin green border containing the text "MODEL C" in white, uppercase, sans-serif font.

In Model C fiscal sponsorship, the relationship is focused more in financial terms. The sponsor receives donated dollars in support of the project and re-grants them to the project. Model C is best for larger initiatives that already have strong operations.⁸⁵

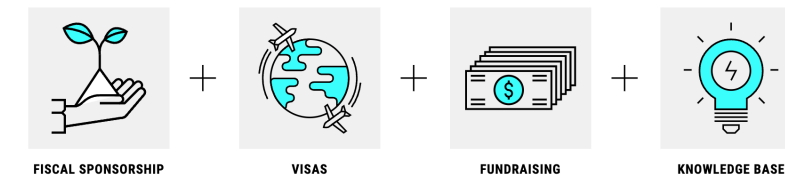
UNIQUE FISCAL SPONSORSHIP EXAMPLES

FRACTURED ATLAS

Fractured Atlas is a fiscal sponsor focused on specifically empowering artists with tools and guidance so that they can fully thrive. Many artists in the U.S. use Fractured Atlas to solicit funds, accept automatic donations, apply for grants/sponsorships, source for crowdfunding, receive technical guidance, and have access to the Fractured Atlas knowledge base. The program works on a membership basis, so different levels of membership provide each sponsored project with various levels of access. This is useful to capture how an artist-focused fiscal sponsor is structuring its business operations.⁸⁶

Catalyzing creatives like you with **TOOLS YOU CAN USE**

We provide tools and guidance so that artists can thrive, fully. We are about our business so that we can guide you in being about yours.



NEW VENTURES FUND

New Ventures Fund states that its fiscal sponsorship model is a tool that allows New Ventures Fund, their projects, and partners to create more efficient and cost effective ways to drive change. What is very innovative in this organization structure is their project selection process. They clearly lay out an 8 step process that can be catered to any project. Their mission is broad enough that it can encompass any type of project that creates social impact. This is helpful in terms of sourcing and supporting a wide range of projects.⁸⁷

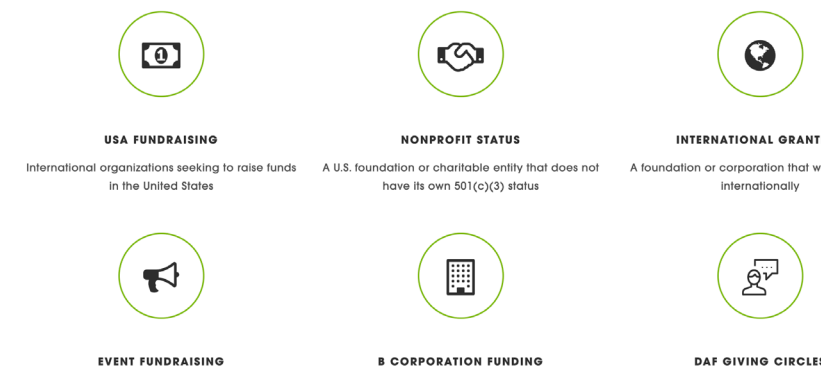
Our Model

We provide the operational expertise and support that frees change leaders to devote their talents to driving change. [Learn](#) how New Venture Fund projects turn ideas into positive impact in our communities, our country, and our world.



GLOBAL IMPACT

Global Impact supports organizations through “creative and customized end-to-end solutions.” Although it provides many services in addition to fiscal sponsorship, its fiscal sponsorship is largely focused on basic finance/accounting support as well as online giving platforms, event fundraising, and donor advised fund (DAF) giving circles. What is helpful to know about this organization is that it fiscally sponsors initiatives outside the US and does international granting.⁸⁸



DESIGN INITIATIVE

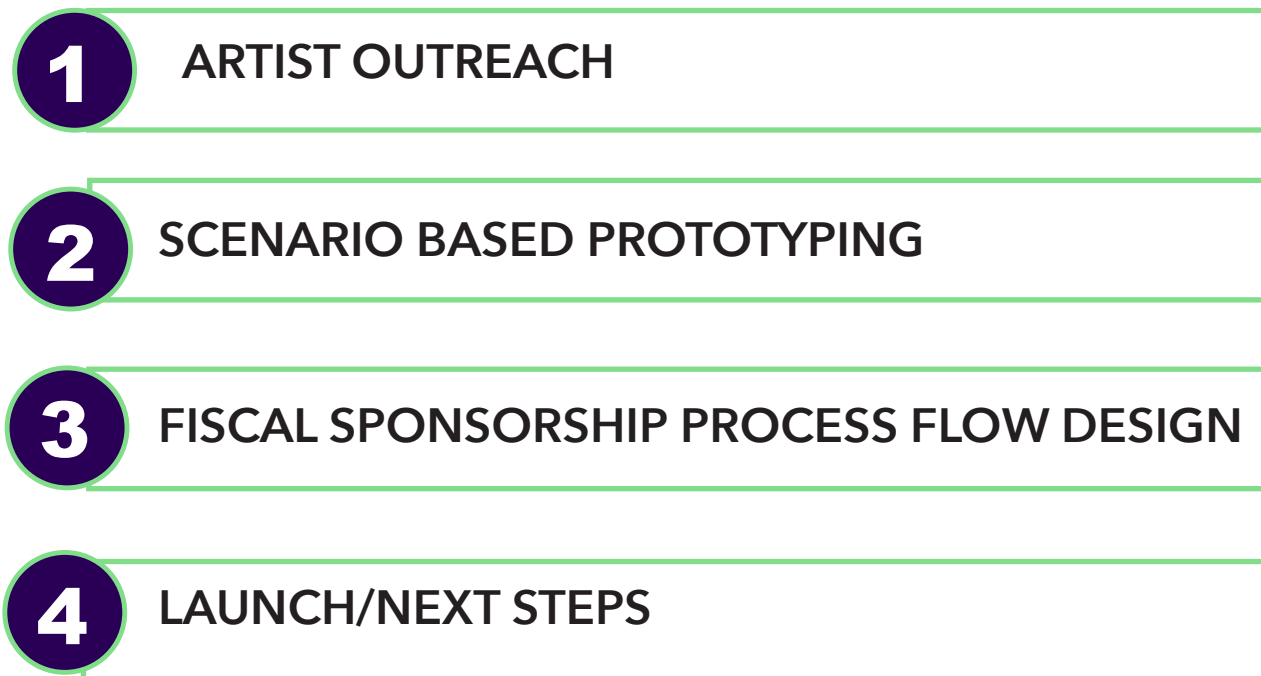
INTENDED PROJECT OUTCOMES

Before designing the fiscal sponsorship model, I set 3 major project outcomes:

1. Help relieve the administrative burden on artists and set them up to successfully pursue grounded community-based arts work that has positive health outcomes
2. Build trust between intermediary agencies (like ThinkWell) and community-based initiatives so that more funds can flow into the arts from different entities such as the health sector
3. Support artists to help translate their arts impact into health outcomes in tangible and grounded ways






DESIGN INITIATIVE PHASES

The following phases outline the design process through which I developed the fiscal sponsorship program for arts projects that focus on health outcomes. My goal was to work with community-based artists to outline their specific needs for a project so that I could design a program within ThinkWell that can best serve and further the work of these artists. Through the artist outreach and scenario-based prototyping, I created a fiscal sponsorship process flow design that can be used for all types of arts initiatives that are fiscally sponsored by ThinkWell.



STAKEHOLDER SYMBOL LEGEND

In the following phases, I use the 5 stakeholders outlined in the chart below to represent roles and responsibilities for each project. This chart serves as a legend for the stakeholder types when applicable.

 FUNDERS/ DECISION MAKERS	INTERNATIONAL AGENCIES	NATIONAL GOVERNMENTS OR FOUNDATIONS	STATE/LOCAL AGENCIES
 OPERATORS/ FACILITATORS	INTERMEDIARY AGENCIES		TECHNICAL SERVICE PROVIDERS
 ADVOCATORS/ CONVENERS	CIVIL SOCIETY ORGANIZATIONS	CULTURAL INSTITUTIONS	ADVOCACY GROUPS
 IMPLEMENTERS/ CHANGEMAKERS	ARTISTS AND CREATIVE PRACTITIONERS	HEALTHCARE WORKERS	COMMUNITY ORGANIZERS
 CITIZENS/ COMMUNITIES	COMMUNITY MEMBERS, CITIZENS, YOUTH, WOMEN, SPECIFIC TARGET POPULATIONS		

ARTIST OUTREACH

The most effective way to create a strong fiscal sponsorship program was to identify artists who share the vision of ThinkWell and would be willing to co-design the fiscal sponsorship program to meet their needs. Artists must be a part of this to serve as a gateway to the community through partnerships, inform the right processes, tools, and support, and to build the greatest community-based impact. Therefore, my first step was to figure out which artists would be willing and able to be a part of the pilot project. From my research phase, I identified Joseck Asikoye, a Grammy-nominated percussionist and singer from Kenya, and Amanda Koppe, a social/emotional arts facilitator and theater artist who is based in New York City.



AMANDA KOPPE
THEATER ARTIST
NYC

"For art, you enter into a different plane. Everyone has access to creativity and it is a spiritual modality that helps heal."

Amanda Koppe is an actor and writer who has been acting for over 15 years and got her BFA in acting and performing arts. She writes screenplays, poetry, spoken word and short stories. She is also a yoga instructor and a social/emotional arts facilitator. She is getting her masters in arts entrepreneurship and a minor in creative community development at the New School. Amanda is passionate about using arts as a tool for abolition which very much intersects with the arts in a community and a society. She hopes to create a restorative justice theater arts program that can be scaled across the world.⁸⁹

CRITERIA FOR SELECTING ARTISTS

My criteria to select the artists were based off of learnings from the research phase of this thesis. There were 3 main criteria I used, which eventually will be a part of the criteria with which I vet future artists who apply to be a part of the fiscal sponsorship initiative. There are also general criteria to vet if a project is appropriate and ready for fiscal sponsorship, but I will not go into this in this thesis.

1. Artist(s) is looking into developing an arts initiative that improves the health and well-being of a target population within a nascent/emerging community
2. Artist(s) has identified a potential community partner whose mission advances health and well-being
3. Artist(s) has identified potential health needs and outcomes that can be addressed through the arts initiative

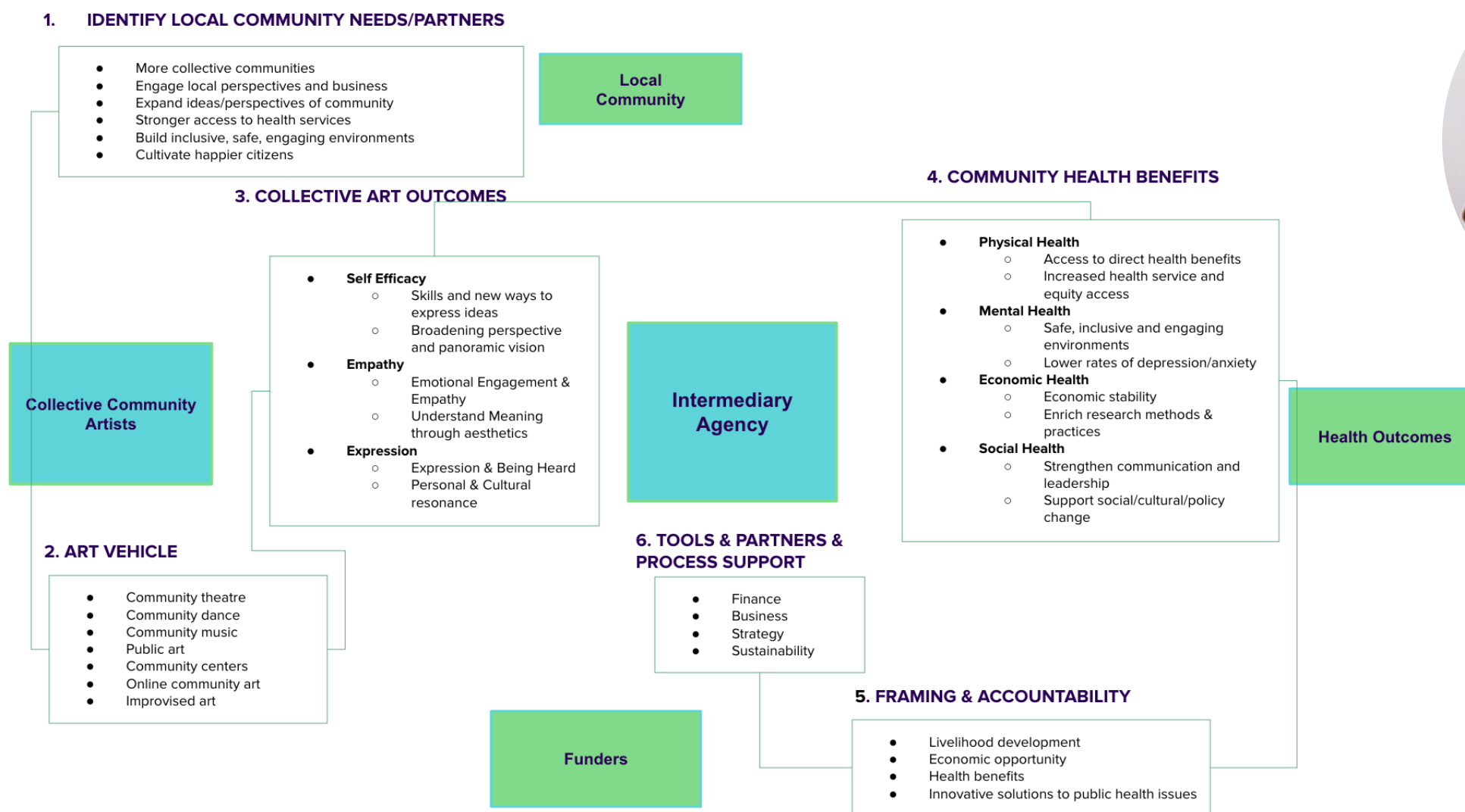
Joseck Asikoye is a Kenyan Afro-fusion singer and percussionist who started a band in the 1990s called Jabali Africa. He has been nominated for the Grammys and has been making art and touring across continents for almost 3 decades. Joseck has a deep connection to his roots in Nairobi, Kenya and hopes to inspire and train young artists and young people around the world to use arts as a modality for healthy lifestyles and spiritual growth.⁹⁰



JOSECK ASIKOYE
DRUMMER/SINGER
KENYA/DC

"Music and art can make the body feel better. It is like a spiritual exercise. It can make us mentally stable and help us communicate better."

In the scenario-based prototyping phase, I sat down with Joseck Asikoye and Amanada Koppe and went through the phases in my design prototype (diagram below) based off their ideal “pie in the sky” project. Together, we developed what each artist’s model could look like in their respective communities. I also asked them what their needs are if they were to develop this project but needed “intermediary support”. Furthermore, I spoke with ThinkWell to understand what they can feasibly provide projects at bare-minimum. The design model below began to morph and shift into **4 big categories: Project Ideation, Project Design, Project Life/Evaluation, and Project Close/Sustainability**. The following pages show the compilation and progression of this research in the context of Joseck and Amanda’s projects.



JOSECK ASIKOYE

MUSICIAN

NAIROBI, KENYA



PROJECT IDEATION



For the project ideation phase, Joseck walked through his initial idea and how it meets the criteria I outlined for fiscally sponsored arts initiatives. These criteria include a specific community-based location(s) in Kenya, potential community health needs that can be addressed, and a proposed community partner. I also asked him what his needs would be for this phase and I outlined what ThinkWell would be willing to provide at a bare minimum.

1 MONTH

INITIAL IDEA

Young artists and young people in and around the slums of Nairobi, Kenya who were never given the chance to develop their art in a healthy way, are nevertheless becoming performers. They are talented but use inappropriate language and promote violence and unhealthy habits in their music. These artists are integral to their communities but break down mentally because they try to live the social media lifestyle and it is not healthy. The artificial world is what they think the real world is and the pressure comes to them in a way they don't know how to maneuver. This behavior leads to high rates of substance abuse and early pregnancy. They create art about what they see which often continues to promote unhealthy lifestyles. Now, the censorship board in Kenya is trying to censor them, which is not a proactive solution. "Don't kill the art - We need to shift that model and we can do it as artists. The young people just lack mentorship on how to create music that promotes community well-being. They can still be creative and not promote unhealthy communication, rather, they can uplift the community. They need older artists to guide them. When you are living healthy, you are sane and when you are mentally stable, you become creative." When these young people who are community members hit rock bottom, the community doesn't have the tools to rehabilitate these people. Music and art can be a tool to help.

NARROWING LOCATION

This project will target slums and neighborhoods Joseck grew up in. Neighborhoods include Madare, Kibera, Eastlands side of Nairobi. Most of the kids from these areas do not graduate and do not have career opportunities.



POTENTIAL COMMUNITY HEALTH NEEDS

Substance abuse, unhealthy lifestyle/living habits, and early pregnancy are the main health needs Joseck has identified. Improving these outcomes will create enabling environments for individuals to thrive.



PROPOSED COMMUNITY PARTNER

APRAK - Joseck has been working with APRAK in Kenya, which is an organization that provides support for individuals, especially young artists, who are going through mental health and substance abuse issues. Joseck knows the executive director and wants to find a way to use arts as an incentive to build a healthier community in Nairobi. Jabali Africa, his music group, is a big name in Kenya. The director of APRAK has invited them to have an initial conversation. Joseck wants to present them a proposal that can build healthier communities through the arts. He wants to bring together the Ministry of Health and the Ministry of Culture in Kenya to help execute this.



THINKWELL SUPPORT

- Onboard artists
- Create a backend accounting system
- Include them into ThinkWell's IT systems
- Provide project coaching/mentorship



ARTIST NEEDS

- Financial support for the design phase
- Grant writing support for design and implementation phases
- A way to receive funds in a safe and secure way so they can distribute across countries
- Marketing tools



PROJECT DESIGN



3 MONTHS

For the project design phase, I asked Joseck to walk through how he would collect data, identify more community partners, and host an event to get community buy-in. He detailed the steps and also outlined what needs he has to actualize this work. I also outlined general support ThinkWell could provide at a bare minimum based off our current fiscal sponsorship program design.

GATHERING DATA

Joseck wants to conduct initial data-driven research to understand public health data specific to the location. He wants to create visualizations to show the substance abuse and early pregnancy rates, as well education and employment rates. This data can be collected and we can use it to monitor progress before and after the arts initiative. There is also a need to collect data on preventative health measures versus curative health measures. The arts intervention he proposes is targeting preventative health measures. The government bodies, councilmen, and APRAK that support Joseck can help gather some of this data.



ARTIST NEEDS

- Templates to create research
- Support on where to look for data
- Skills to analyze research or have someone help support in research/data visualization

THINKWELL SUPPORT

- Budgeting
- Fundraising
- Coaching/Mentorship for project execution



COMMUNITY PARTNERS

- **Artists:** A main artist like Joseck can help identify other artists. Joseck wants to select artists who strongly share the purpose and mission of the project. The artists must understand that music is therapeutic and is medicine for the soul. He wants to find artists not just looking for monetary gains. They need to have a spiritual connection with art and be artists who really like being part of the creative process. He will also use his networks to find people he can train to be managers/engineers.
- **Social Workers:** Joseck wants someone who understands the cultural nuances of the youth and is trained in social work. Joseck has his networks whereby he will look for a social worker in certain communities and specifically look for people that believe in the cause.
- **APRAK:** APRAK will serve as the community partner to help convene the target population. Joseck needs to create a contract with them to clarify their roles/responsibilities.
- **Ministry of Culture and Ministry of Health:** Joseck needs buy-in from these players in Kenya for the purpose of government support. They can also help inform local councilmen to get excited about this work. It could be a cross-collaboration between the ministries.



ARTIST NEEDS

- Need a network of social workers/community health workers to assist on ground
- Need to be introduced to Ministry of Health and Ministry of Culture and find a cross collaborative approach to the work

COMMUNITY EVENT

Joseck wants to host a community event for people in APRAK's network, and for the larger community in the Nairobi slums. In the event, Joseck and the other artists will get an understanding of what health issues the community is facing and lead them in an arts project that will help further define the needs. He will then present ways to show this community the value in their abilities and use art as the tool to do so. For example, showing themselves the dangers of their current behaviors. Joseck wants to teach the people that they can have a job in the arts. They can be anything from a director or even a stage manager.

Attendees:

- Community members through APRAK's network
- Local citizens from the Nairobi slums
- Team of artists convened by Joseck
- Ministry of Culture and Ministry of Health representatives



ARTIST NEEDS

- A template for assessing and documenting the event
- A way to find a space for the event



PROJECT LIFE/EVALUATION



For the project life/evaluation phase, I had Joseck walk through the details of how he would execute his idea. He outlined the arts intervention he hopes to use. He also outlined operational tasks such as facilities, equipment, communication, and budgeting. Finally, he also outlined evaluating impact which he identified as an area he will need support in. I also outlined what ThinkWell can ideally support at a bare minimum in this stage.

6-8 MONTHS

SELECTING THE ARTS INTERVENTION

Joseck wants to create a type of mentorship program to show young people how to have healthy lifestyle habits through the arts. It will be co-created with the community, but will likely be a 6-8 month program in Kenya that can help these individuals find what they are passionate about and give them the tools of support. It seems like every young person wants to be a rapper in Kenya. There needs to be an artist mentorship hub to show that healthy lifestyles can be created through jobs and initiatives in the arts within their own community. They do not need to go abroad to do this or go to America to do this. They can go to local marketplace and entertain their mothers and brothers. In the pilot project, we will have a few artist mentors teaching kids and kids going out into the community putting on performances. Joseck will work with them and make sure that there is an impact at the individual level.

FACILITIES/EQUIPMENT/SPACES

Joseck will start in the center of Nairobi because it is geographically accessible to all. He will find a hub/house that he can rent which will serve as a gathering place. It will be a hub for meetings, mentorship, and organizing.



MODES OF COMMUNICATION

- Whatsapp
- In person community events
- Zoom meetings
- Email
- In person visits to the village and local marketplaces
- Partners' networks and channels to distribute communication



BUDGETING/MAINTENANCE

Joseck wants proposal planning tools and financial management support. This includes but is not restricted to bank account maintenance and project funds dissemination.



MODES OF EVALUATION

Joseck wants to document progress through individual journey mapping. He wants a framework for this. This framework would help identify individual health needs and inform more macro health outcomes/solutions. Health outcomes can range from lower rates of depression, higher education, higher job growth, lower rates of early pregnancy, and as well as reduced violence. He wants to document this through individual analysis.



THINKWELL SUPPORT

- Communications/marketing
- Ongoing fundraising support
- Accounting services



ARTIST NEEDS

- Budgeting skills/marketing
- Fundraising support
- Evaluation/reporting support or guidance



PROJECT CLOSE/SUSTAINABILITY



2 MONTHS

For the project close/sustainability, Joseck and I walked through what it would look like to have a final event that can show the community and funders the impact that was generated throughout the project. We also discussed what sustainability could look like given a scenario of both continuing the fiscal sponsorship relationship after the project was complete, and a termination of the sponsorship and encouraging the community itself to sustainably continue the work.

CULMINATING EVENT WITH COMMUNITY

Joseck plans to put on a 1-2 day festival which will culminate the arts initiative and also serve as a space to share the health outcomes/outputs. All the individuals who participated in the program would be invited to perform at the event. The impact of how the community has grown in a healthy manner will be highlighted at this event. It will serve not only as an arts event to culminate the project, but it will also serve as an education tool to show the community how arts can change how healthy their local community is. There will also be a session for the community to discuss and plan how to sustain this work in the long term without fiscal sponsorship.

ARTIST NEEDS



- How to communicate impact at the public event
- Marketing for the event

FINAL REPORTING

There will be a final reporting session which will look somewhat like an annual report. It will detail all the financials and funds raised for the project and how the funds were used. It would also share the impact both in terms of qualitative and quantitative data. The project would be able to use this report to showcase impact to future funders. It would also be able to use it as future marketing material.

ARTIST NEEDS



- Help creating this report and knowing what to include in it
- Help distributing the report

SUSTAINABILITY

At this point, there needs to be a plan in place about how to move forward. There is the possibility to extend the fiscal sponsorship relationship and continue this work with ThinkWell by extending the project or conducting more projects like this. There is also the option of working with ThinkWell to scale/accelerate this work across different regions at the same time. However, there is also the option to terminate the relationship with ThinkWell and discuss how this community can sustainably conduct work like this on its own without ThinkWell. At the time of close, the community, ThinkWell, and the artist/partners will make the decision best suited for them. In this case, it would make sense to perhaps scale the project to other areas if there is still funds that remain that haven't been distributed.

ARTIST NEEDS



- Advice on how the project can be sustainable with/without fiscal sponsorship

THINKWELL SUPPORT

- Reporting templates
- Coaching/mentorship on sustainability
- Funds management closeout



AMANDA KOPPE

THEATER ARTIST

QUEENS, NYC



PROJECT IDEATION



For the project ideation phase, Amanda walked through her initial idea and how it meets the criteria I outlined for fiscally sponsored arts initiatives. These criteria include a specific community-based location(s) in New York City, potential community health needs that can be addressed, and a proposed community partner. I also asked her what her needs would be for this phase and I outlined what ThinkWell would be willing to provide at a bare minimum.

1-2 MONTHS

INITIAL IDEA

Amanda is passionate about using arts as a tool for abolition across various underserved communities. She hopes to create a restorative justice theater arts program that can be scaled across the world. She has been doing research and creating a methodology that enfuses social justice and restorative justice practices to help recognize and dismantle systems of oppression within individuals. A lot of her work has to do with building trust and building relationships through theater. In her pilot project, she is working with individuals/families of individuals who have been recently or are currently incarcerated. She is creating a methodology where participants are socially, emotionally, and cognitively using theater arts to address what they need for their mental health and well-being. This could be through theater techniques that connect individuals to each other to feel a greater sense of self and community empowerment. She is not empowering/saving them, rather increasing their opportunity to explore their own personal well-being through the arts. The goal is to scale this initiative to other communities and document the impact it has on well-being.

NARROWING LOCATION

Amanda is beginning her work in Long Island, Queens which is where her partner organization is located and close to where she is doing her Masters Degree. She would love to branch out this practice of rehabilitation for the arts once she has more experience. Her plan is to start this arts abolition program in New York, and then scale it nationally or even internationally. Her method of scaling would be to travel around to host these events but also train others in the methodology so they can replicate it in their communities.



POTENTIAL COMMUNITY HEALTH NEEDS

Social isolation/exclusion and substance abuse/violence are the two main categories. This targets social health, physical health, and mental health. It is so easy for these communities to come up with violent solutions - art and theater can help them find other ways to tackle problems. The goal is to help them build social and life skills so that communities at large can creatively express themselves. Initial research was done on teens and mental health but there is a need to widen this scope.



PROPOSED COMMUNITY PARTNER

Amanda is partnering with HOUR children. This organization works with women who have been incarcerated, and their families, to prepare them for their life outside prison and to offer support. Right now Amanda has identified and started working with their after school program's youth ages 4-12 who all have an incarcerated or formerly incarcerated parent. The goal is to get them acquainted with acting and ultimately help them proposer and have a stronger relationship with that family member even if the family member is incarcerated.



THINKWELL SUPPORT

- Onboard Amanda
- Create a backend accounting system
- Include her into ThinkWell's IT systems
- Provide project coaching/mentorship with partnership development and health needs



ARTIST NEEDS

- Point her in the right direction of grants/help her apply to them
- Help from someone to brand her work and make it more official
- Help building a website
- Help with the business model (nonprofit/LLC etc)
- Marketing tools



PROJECT DESIGN



3 MONTHS

For the project design phase, I asked Amanda to walk through how she would collect data, identify community partners, and host an event to get community buy-in. She detailed the steps and also outlined what needs she has to actualize this work. I also outlined general support ThinkWell could provide at a bare minimum based off our current fiscal sponsorship program design.

GATHERING DATA

Amanda has done initial research on mental health rates in teens with incarcerated parents. She could go deeper into gathering depression rates, education rates, violence/substance abuse rates/ etc. She says she needs to conduct more data research related to depression/social determinants of health and education. We noted that there are crossovers in what constitutes as health, but that there is a shift in the definition that many funders are looking to make.

ARTIST NEEDS

- Templates to create research
- Support on where to look for data
- Skills to analyze research and help collect research data



COMMUNITY PARTNERS

- **Artists:** She needs to thinking about who she can partner with and teach this methodology to in order to spread to different areas.
- **Social Workers:** She wants someone who understands the context and background of the lives of these children. A social worker could be a great addition to her work.
- **HOUR Children:** After her pilot program thesis work, Amanda hopes to have a continuous relationship with HOUR children. She needs to write an agreement with them.

ARTIST NEEDS

- Support in connecting with social workers
- Support in writing contracts/agreements



COMMUNITY EVENT

- While she has already done some pilot projects with the partner, Amanda wants to bring together the directors of HOUR Children, the 4-12 year olds, teens, and mothers to talk through a multigenerational event.
- Attendees:
 - 4-12 year olds in HOUR children
 - Teens in HOUR children
 - Mothers in HOUR children
 - Hour children directors
 - Other interested organizations

ARTIST NEEDS

- A template for an assessing and documenting the event



THINKWELL SUPPORT

- Budgeting
- Fundraising
- Coaching/mentorship for project execution



PROJECT LIFE/EVALUATION



For the project life/evaluation phase, I had Amanda walk through the details and execution of her idea. She outlined the program, operational needs, and touched on how she would measure impact. I also outlined what ThinkWell can ideally support at a bare minimum.

6-8 MONTHS

SELECTING THE ARTS INTERVENTION

Amanda wants to co-create a program with HOUR children serve as a multigenerational theater intervention. She will instill programs such as creating dynamic duos where participants each create a super hero based off the positive qualities of the other person. The program director of HOUR children is supportive of multigenerational projects. She will also focus on decentralizing the classroom, especially for the kids. The method for the intervention will start with 1-2 workshops and will continue to iterate in each session on a quarterly basis.

FACILITIES/EQUIPMENT/SPACES

She plans to use public community spaces and hopes that public facilities will donate their space



MODES OF COMMUNICATION

- Email
- Text
- Digital Campaigns
- Social Media



BUDGETING/MAINTENANCE

Amanda wants proposal planning tools and financial management support. This includes but is not restricted to budgeting, funds management, and funds evaluation skills.



MODES OF EVALUATION

Amanda plans to create a survey, document each session, and conduct a closing survey. She would also want to have surveys for the mothers. This has to be extremely grounded in consent. She also wants to have human story documentation that is not used to advertise but just for impact evaluation and fundraising. She will evaluate projects after every workshop. She will conduct qualitative and quantitative data storytelling a few months or years into the program.

THINKWELL SUPPORT

- Communications/marketing
- Ongoing fundraising support
- Accounting services



ARTIST NEEDS

- Budgeting skills/marketing
- Fundraising support
- Evaluation/report support or guidance



PROJECT CLOSE/SUSTAINABILITY



2 MONTHS

For the project close/sustainability phase, Amanda and I walked through what it would look like to have a final event that can show the community and funders the impact that was generated throughout the project. We also discussed what sustainability could look like given a scenario of both continuing the fiscal sponsorship relationship after the project was complete, and a termination of the sponsorship and encouragement of community itself to sustainably continue the work.

CULMINATING EVENT WITH COMMUNITY

Amanda will put on a theater production for the local Long Island community, donors, and families of the HOUR children members. The theater production will include a multi-generational cast of the HOUR children members. Amanda will likely have multiple shows over the course of 1-2 weeks. She will also document the impact of this event.



ARTIST NEEDS

- How to communicate impact of the event to the public
- Marketing of the event



THINKWELL SUPPORT

- Reporting templates
- Coaching/mentorship on sustainability
- Funds management closeout



FINAL REPORTING

Amanda will create an impact report to culminate the project. This can be an annual report for her project and can be used to help scale to other areas. Amanda will focus on measuring social determinants of health impact and well-being impact. The report can be both digital and paper and can be spread on the partner organizations' channels.



ARTIST NEEDS

- Help creating this report and knowing what to include in it
- Help distributing the report

SUSTAINABILITY

Amanda will evaluate if she wants to still continue partnering with HOUR children and continue being fiscally sponsored by ThinkWell. She can possibly extend the fiscal sponsorship relationship and stay with HOUR children, or look to scale to other organizations like HOUR children. However, there is also the option to terminate the relationship with ThinkWell and discuss how Amanda can scale her business on her own.



ARTIST NEEDS

- Advice on how the project can be sustainable with/without fiscal sponsorship or even Amanda herself



DESIGN INSPIRATION

Based off the 2 artist examples, I began to notice a consistent process flow emerge that we can utilize for any artist that wants to be fiscally sponsored by ThinkWell. I also learned from the models I researched (Fractured Atlas, New Ventures Fund, and Global Impact) to get a sense of the services they provide and the process flow they provide. What I began to design was a 4 stage process we would take artist through as they were fiscally sponsored by ThinkWell. The right hand side diagram outlines these 4 phases at a high level.

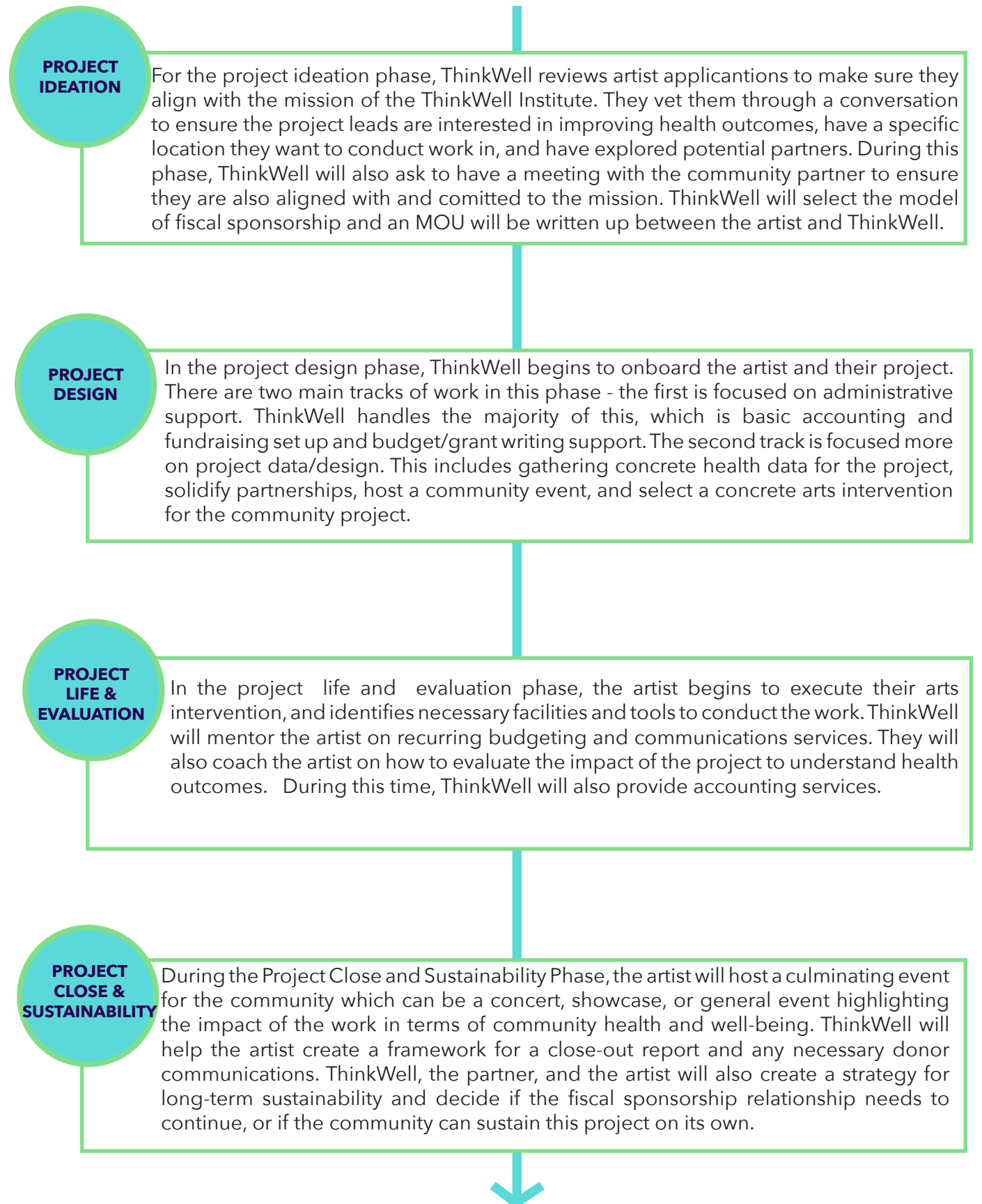
The following page shows the stages in detail and also showcases each parties' obligation (ThinkWell, the artist, and the potential community partner(s)). This design will be vetted in the following phases with ThinkWell.

This fiscal sponsorship program will provide a way for artists to translate their art outcomes to health outcomes. In this section, I describe a way to do this by calculating health social savings for arts initiatives.

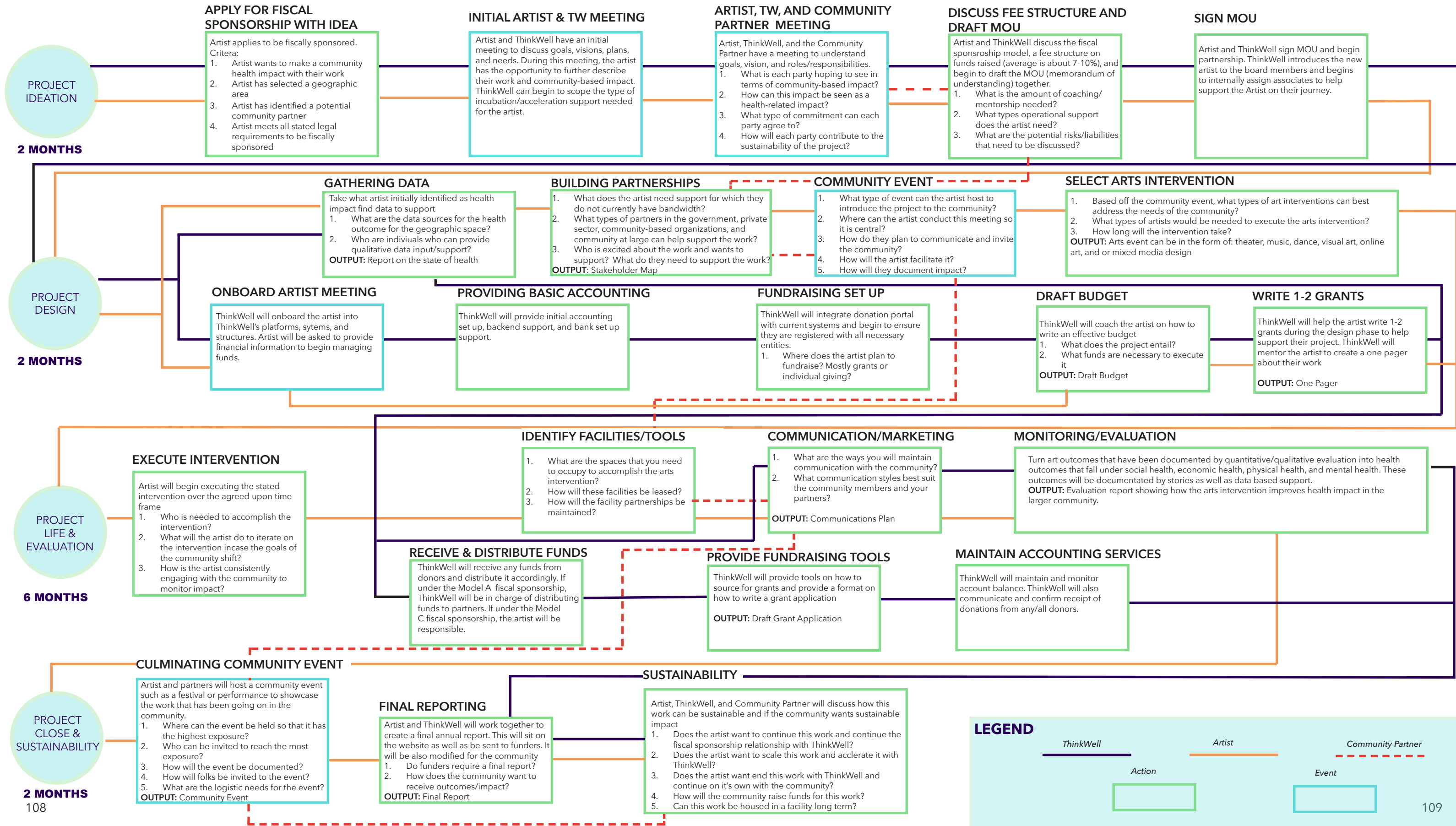
What also began to emerge from this design, was the need for a membership model/ structure that is flexible and accomodating to any artist. This is the fee structure that will be co-created in the following stages with ThinkWell.

HOW TO READ THE FISCAL SPONSORSHIP DESIGN PROCESS FLOW

The following pages outline the fiscal sponsorship design process. The right hand side of this page showcases the overview of the 4 phases, while the subsequent pages show the detail of the fiscal sponsorship flow. The diagram is read by following the lines in a snake-like fashion. The work with ThinkWell and the artist is extremely integrated with eachother as seen in the blue and orange lines, however the work of the community partner is less present as there is not a direct relationship with the sponsor organization. Within each activity, a box outlines the major steps and questions to consider. There is also an output stated in each activity if applicable. The entire process is set to last around a year, but can be more or less depending on the project.

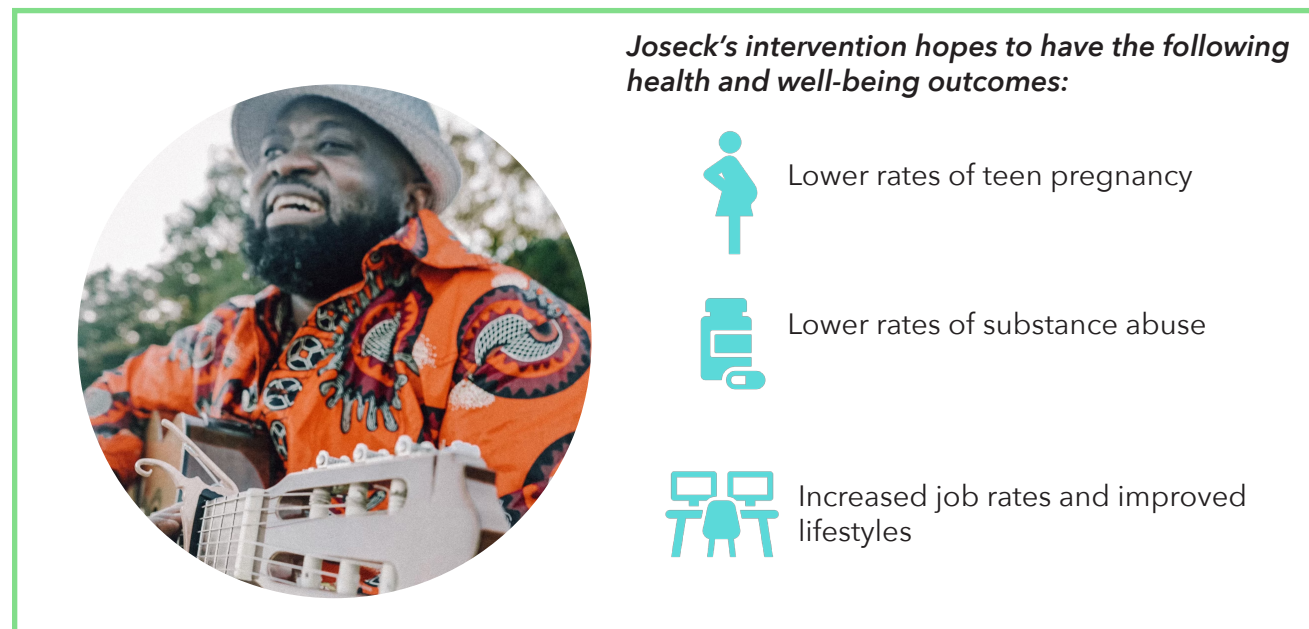


FISCAL SPONSORSHIP DESIGN PROCESS FLOW



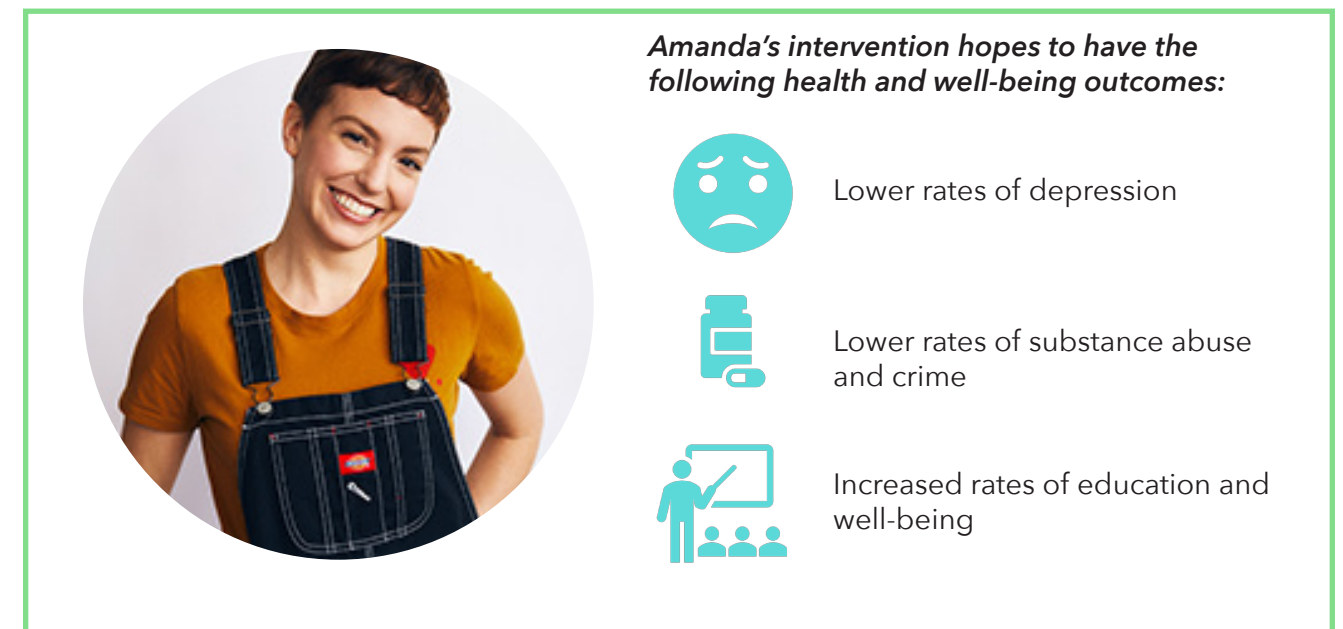
EVALUATING HEALTH IMPACT: SOCIAL SAVINGS

In order to pilot this innovative fiscal sponsorship model, ThinkWell can coach artists on how to creatively measure the impact these projects have on the healthiness of the community. While there are common practices for evaluating impact such as surveys and data gathering, or even the mapping exercise seen earlier in this thesis in the research phase, there are also more innovative evaluation methods we could explore. One of them is the idea of social savings, which is to calculate the amount of money that would be spent by the health sector and/or government if this initiative did not exist. This social savings number could be calculated for a period of time and used as a metric for future investors and funders to convince them that what is saved in terms of social savings can then be invested in these projects. The examples below show how social savings can be calculated for both Joseck and Amanda's projects.



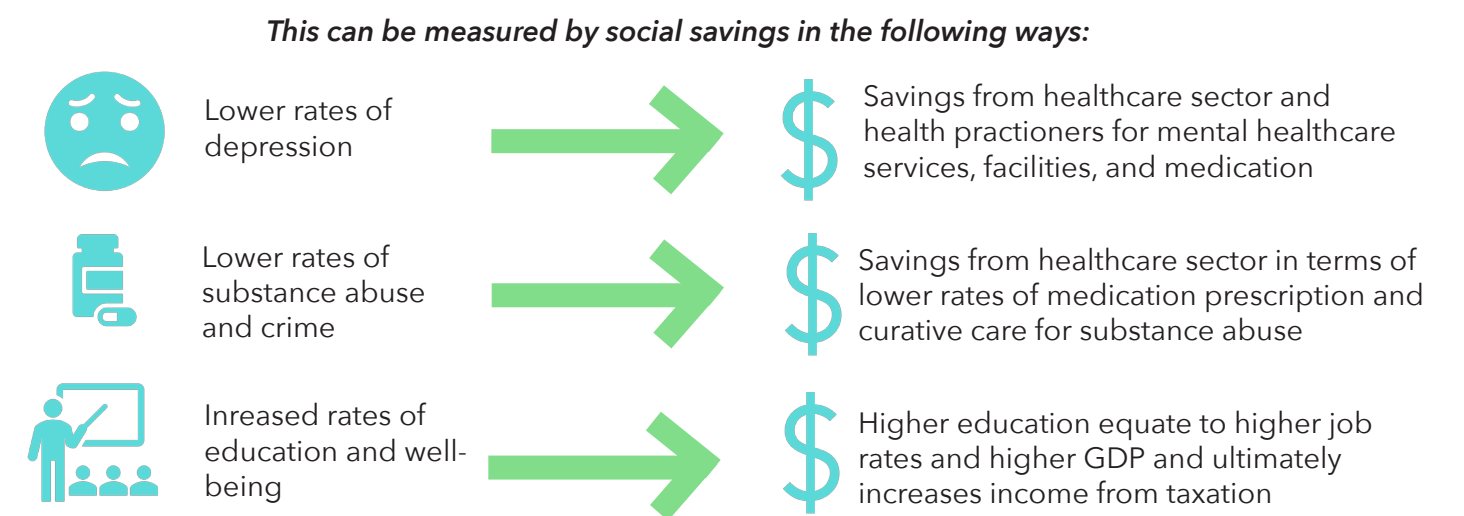
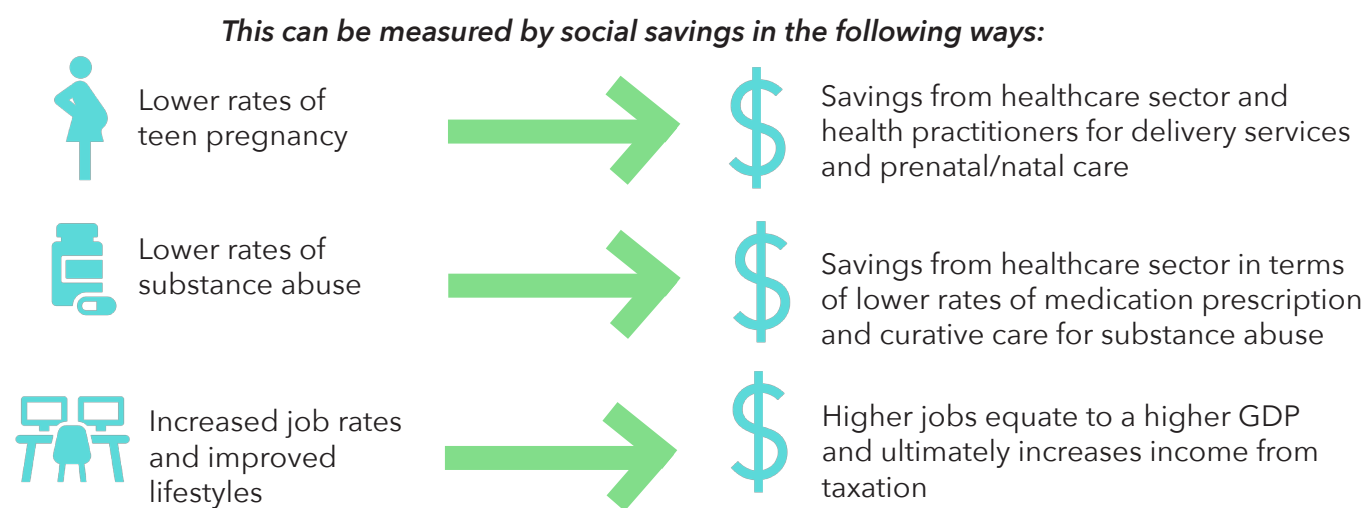
Joseck's intervention hopes to have the following health and well-being outcomes:

- Lower rates of teen pregnancy
- Lower rates of substance abuse
- Increased job rates and improved lifestyles



Amanda's intervention hopes to have the following health and well-being outcomes:

- Lower rates of depression
- Lower rates of substance abuse and crime
- Increased rates of education and well-being



By calculating these social savings and looking at how much this will add up as the project scales over 5-10 years, Joseck could approach investors citing a positive health benefit, and social savings through health benefits that can be used to invest in his own work in the future.

By calculating these social savings and looking at how much this will add up as the project scales over 5-10 years, Amanda could approach investors citing a positive health benefit, and social savings through health benefits that can be used to invest in her own work in the future.

FISCAL SPONSORSHIP PROPOSED MEMBERSHIP MODEL

This page proposes a tiered membership structure for fiscally sponsored artists. The structure includes the services provided in each tier, the model of fiscal sponsorship, and the fee structure range for that tier. This is a hypothetical tier structure that must be further vetted with ThinkWell.

TIER 1

- Accounting and financial management
- Bi-weekly coaching/mentorship meetings
- Access to basic information portal

MODEL A/C 3-4%

TIER 2

- Accounting and financial management
- Bi-weekly coaching/mentorship meetings
- Fundraising writing guidance
- Basic marketing and budgeting support
- Access to basic information portal

MODEL A/C 5-8%

TIER 3

- Accounting and financial management
- Bi-weekly coaching/mentorship meetings
- Fundraising writing guidance
- Advanced marketing and budgeting support
- Access to premiere knowledge portal and resource tools

MODEL A/C 8-12%

4-MONTH FISCAL SPONSORSHIP LAUNCH NEXT STEPS

MAY
2022PITCH ARTS CLUSTER PROCESS
FLOW DIAGRAM TO THINKWELL

In May, I will share the process flow diagram and research on Amanda and Joseck with the Managing Director and CEO of ThinkWell. The goal is to get their buy-in to begin bringing on arts projects using this process

JUNE
2022FINISH CURRENT FISCAL SPONSORSHIP
PILOT AND GATHER BEST PRACTICES

June 2022 is when our 3 month pilot for the existing fiscally sponsored organization, HEAL, will end and ThinkWell will record best practices. I will document and record lessons learned and strengthen the process for future sponsored projects

JULY
2022CREATE A MEMBERSHIP MODEL FOR
FISCAL SPONSORED PROJECTS

In July 2022, once the initial pilot is over, I will work with ThinkWell to compile my research and best practices to create a membership model fee structure for future fiscal sponsored projects. We will use the tiered structure I created as a basis.

AUGUST
2022UPDATE COMMUNICATION PLATFORMS AND
SOURCE ARTISTS

In August 2022, I will work with ThinkWell to update all our communication platforms to reflect the fiscal sponsorship initiatives for artists and I will also begin sourcing artists and encouraging them to apply. Joseck and Amanda will be on this list of artists to source.



CONSIDERATIONS FOR SUCCESS

MISSION ALIGNMENT: Before moving forward with an artist, ThinkWell needs to vet that the work truly aligns with the mission of promoting health and well-being. In the beginning, there will need to be more informal buy-in from the leadership team and the board at ThinkWell to ensure each project we bring on is aligned with the mission.

SUSTAINABILITY FOR THINKWELL: ThinkWell needs to create a model that not only supports artists to make a community-based impact, but also helps ThinkWell Institute sustain its operations as a 501c3. This will largely be dependent on if ThinkWell believes artists will successfully be able to fundraise for their initiative given all the tools and support ThinkWell will provide.

ABILITY TO FISCALLY SPONSOR NON-US BASED INITIATIVES: Before ThinkWell fully move forward with this model and begins sourcing artists, they need to speak with a lawyer and make sure they can support projects outside the US as well as accept donations and grants from non-US based funders.

IN-HOUSE CAPACITY TO DELIVER: For this project to work successfully, ThinkWell will need to increase its in-house capacity operations to support this work. They can first begin with just me managing this process, but in order to successfully support in evaluation, reporting, and fundraising, ThinkWell will need to reorganize its staff and get more in-house support for the fiscal sponsorship work.

REFLECTIONS AND CONCLUSION

CONCLUDING THOUGHTS

REFLECTIONS AND CONCLUSION

In order to support artists around the globe and to ensure their work is not commodified, we must create channels and processes that appreciate and uplift their work. This thesis is written to support intermediary agencies to design programs in support of artists doing community art that improves the health and well-being of a local community.

Through the design of the fiscal sponsorship program, my main findings are that intermediary agencies can play a key role in helping artists communicate the impact of their work while reducing artists' administrative burden. However, it takes work and sacrifice for the intermediary agency and is not always a clear path. These organizations must be extremely agile and able to take risk in order to serve this role. Not all organizations are nimble enough to do this, but as long as there are individuals within the organization who can be champions, it is certainly possible.

Through this thesis, I also more clearly understood that artists and communities have too much burden on them to be entrepreneurs who can create, evaluate, and fund their projects. Given the impact of COVID-19 on artists' work, they are constantly adapting and evolving and cannot necessarily keep up with all the operational and evaluation-based aspects of their work. It appears to be an uphill battle, and the recent commodification of art through technology does not make this process easier. Artists need other entities and organizations to help support them and to translate the impact of their work into more measurable outcomes.

This thesis serves as a guide for intermediary agencies and funders to step up and create models that can help scale the impact of community art work. While the fiscal sponsorship design is a clear role for intermediary agencies like ThinkWell to help community-based arts work get created and funded,

the work does not end here. This model requires consistent effort and redesign to put the needs of the artist at the forefront of the program, specifically to make sure that their work is not commodified in the process. For example, an easy result of this model would be to create a pathway for artists to be "the new healthcare worker". A way to mitigate this result is to continue to create partnerships directly with artists like the fiscal sponsorship model to prioritize the artist as the main project liaison rather than a community health partner who works with an artist.

However, none of this work can come to fruition until and unless the health sector sees the value of the artist to improve health outcomes. This may take a while, but the first key step is to build partnerships like with ThinkWell and artists. Another important factor is that although community arts work is not art therapy or music therapy, health funders and practitioners do provide support and recognize that art therapy and music therapy sit at the intersection of art and health. By reminding funders that they support the health impact these art-based disciplines have and recognize that they sit in the health space, we can more easily get buy-in for community artists' work to have a connection with the health sector.

Artists have the ability to manifest hope and create collective communities that share stories, support each other, and help each other grow. We must continue to preserve this sacred model by sharing innovative ways to measure the impact of the artist in terms of non-economic indicators. The hope is for more models like this fiscal sponsorship model to emerge across various organizations and disciplines. We cannot necessarily create a blanket solution that can fit the needs of all artists, but we can begin to take steps that contradict convention and emerge into models and communities of change.

Endnotes

- 1 "Top 7 Quotes by M. K. Asante: A-Z Quotes." AZ Quotes. Accessed April 25, 2022. https://www.azquotes.com/author/48259-M_K_Asante#:~:text=Asante%20Quotes&text=The%20artist%20activist,the%20body%2C%20and%20the%20imagination.
- 2 Smith, K.N., Cullinan, D., Douglas, P., Erickson, D., Imah, S., Jackson, A., Lencioni, D., Magsamen, S., Rohd, M., Springs, S., Sonke, J., Talasek, J.D., & Yacoe, M. (2021). Arts & Public Health: Core Outcomes Set Briefing Paper. University of Florida Center for Arts in Medicine. artsandpublichealthcoreoutcomesbrief.pdf (ufl.edu)
- 3 Bennett, Jamie. Informal Interview. Personal, July 15, 2015.
- 4 Seaman, Bruce A. "Cultural Economics: The State of the Art ." Studies of Applied Economics , April 2019. <http://www.revista-eea.net/documentos/27117.pdf>.
- 5 Grey, Denis D. "UNESCO World Heritage Sites and the Downside of Cultural Tourism." Skift, January 28, 2016. <https://skift.com/2016/01/28/unesco-world-heritage-sites-and-the-downside-of-cultural-tourism/>.
- 6 Shahateet, Maya. "Finding Balance: Cultural Preservation and Tourism." Web log. Chemonics (blog). Accessed February 21, 2022. <https://chemonics.com/blog/finding-balance-cultural-preservation-tourism/#:~:text=Among%20the%20most%20prominent%20negative,considerable%20socio%2Dcultural%20related%20impacts>.
- 7 Jiang, Jay, and Erik Nisbet. "REIMAGINING EXCHANGE: THE LOCAL IMPACT OF CULTURAL EXCHANGES." Web log. USC Center on Public Policy (blog), June 25, 2018. <https://uscpublicdiplomacy.org/blog/reimagining-exchange-local-impact-cultural-exchanges>.
- 8 Pieterse, Edgar A., AbdouMaliq Simone, and Jenny F Mbaye. "West African Musical Entrepreneurs." Essay. In *Rogue Urbanism: Emergent African Cities*. Auckland Park, South Africa: Jacana Media in association with African Centre for Cities, University of Cape Town, 2013.
- 9 Florida, Richard. *Cities and the Creative Class*. New York: Routledge, 2005. Pg 15-27.
- 10 Seifert, Susan C.; Stern, Mark J. "From Creative Economy to Creative Society." 1.
- 11 "Gentrification Definition and Meaning." Merriam-Webster. Merriam-Webster. Accessed February 23, 2022. <https://www.merriam-webster.com/dictionary/gentrification>.
- 12 Harris, William. "The N.E.A. Four: Life after Symbolhood." The New York Times. The New York Times, June 5, 1994. <https://www.nytimes.com/1994/06/05/archives/the-nea-four-life-after-symbolhood.html>.
- 13 McQueen, Ann. An Interview with Rocco Landesman. Other. Grantmakers in the Arts, February 2013. <https://www.giarts.org/article/interview-rocco-landesman>.
- 14 Markuson, Ann, Gawda, Anne. "Creative Placemaking White paper for The Mayors' Institute on City Design: a leadership initiative of the National Endowment for the Arts in partnership with the United States Conference of Mayors and American Architectural Foundation." Metris Arts Consulting: 2010. <https://www.arts.gov/sites/default/files/CreativePlacemakingPaper.pdf>
- 15 "Artplace 2020 10 Years." ArtPlace, 2020. <https://www.artplaceamerica.org/>.
- 16 Treskon, Mark. Rep. Measuring Creative Placemaking, November 2015. https://www.urban.org/sites/default/files/publication/100998/measuring_creative_placemaking_0.pdf.
- 17 Anna Smukowski, LISC Investor Relations & Capital Strategies. "Creative Placemaking." Local Initiatives Support Corporation. Accessed February 14, 2022. <https://www.lisc.org/our-initiatives/creative-placemaking/>.
- 18 De Souza Briggs, Xavier, Laura Callanan, and Darren Walker. Creative placemaking: an interview with the Ford Foundation. Other. Community Development Innovation Review. Federal Reserve Bank of San Francisco , 2014. <https://www.frbsf.org/community-development/publications/community-development-investment-review/2014/december/creative-placemaking-an-interview-with-the-ford-foundation/>.
- 19 Moss, Ian David. "Creative Placemaking Has an Outcomes Problem." Web log. Createquity (blog), 2012. <http://createquity.com/2012/05/creative-placemaking-has-an-outcomes-problem/>.
- 20 "Opportunity Zone Program." Opportunity Zone Program | Empire State Development, January 24, 2022. <https://esd.ny.gov/opportunity-zones>.
- 21 Sen, Amartya, 1933-. *Development as Freedom*. New York :Anchor Books, 2000.
- 22 IBID
- 23 Smith, K.N., Cullinan, D., Douglas, P., Erickson, D., Imah, S., Jackson, A., Lencioni, D., Magsamen, S., Rohd, M., Springs, S., Sonke, J., Talasek, J.D., & Yacoe, M. (2021). Arts & Public Health: Core Outcomes Set Briefing Paper. University of Florida Center for Arts in Medicine. artsandpublichealthcoreoutcomesbrief.pdf (ufl.edu)
- 24 Healthy People 2030, U.S. Department of Health and Human Services, Office of Disease Prevention and Health Promotion. Retrieved [date graphic was accessed], from <https://health.gov/healthypeople/objectives-and-data/social-determinants-health>
- 25 "Declaration of Alma-Ata." World Health Organization. World Health Organization, 1978. <https://www.who.int/teams/social-determinants-of-health/declaration-of-alma-ata>.
- 26 "Defining Healthy Communities - Health Resource in Action." World Health Organization. Accessed April 25, 2022. <https://hria.org/wp-content/uploads/2016/10/defininghealthycommunities.original.pdf>.
- 27 "Robert Wood Johnson Foundation: Culture of Health." RWJF, April 21, 2022. <https://www.rwjf.org/>.
- 28 Smith, K.N., Cullinan, D., Douglas, P., Erickson, D., Imah, S., Jackson, A., Lencioni, D., Magsamen, S., Rohd, M., Springs, S., Sonke, J., Talasek, J.D., & Yacoe, M. (2021). Arts & Public Health: Core Outcomes Set Briefing Paper. University of Florida Center for Arts in Medicine. artsandpublichealthcoreoutcomesbrief.pdf (ufl.edu)
- 29 Corrado, Dr. Meagan. "Porch Light." Mural Arts Philadelphia, February 19, 2021. <https://www.muralarts.org/program/porch-light/>.
- 30 Jamie Hand and Tasha Golden -, Jamie Hand is director of research strategies at ArtPlace America, Jamie Hand, , Tasha Golden is a doctoral candidate in public health, "Arts, Culture, and Community Mental Health." Shelterforce, April 23, 2019. <https://shelterforce.org/2019/04/19/arts-culture-and-community->

mental-health/.

- 31 Boal, Augusto. 1985. Theatre of the oppressed. New York: Theatre Communications Group.
- 32 Freire, Paulo, 1921-1997. Pedagogy of the Oppressed. New York :Continuum, 2000.
- 33 Shapiro, Shain, Paloma Medina, and Azucena Mico. Rep. Your Guide to Music and the SDGs. Center for Music Ecosystems, 2020. <https://www.centerformusicecosystems.com/sdgs>.
- 34 "New Note Orchestra." New Note, December 6, 2021. <https://www.newnote.co.uk/>.
- 35 Bruscia, Kenneth. "A Working Definition of Music Therapy (3rd Edition, 2014)." Researchgate, 2018. https://www.researchgate.net/publication/325204109_A_working_definition_of_Music_Therapy_3rd_Edition_2014.
- 36 IBID
- 37 Smith, K.N., Cullinan, D., Douglas, P., Erickson, D., Imah, S., Jackson, A., Lencioni, D., Magsamen, S., Rohd, M., Springs, S., Sonke, J., Talasek, J.D., & Yacoe, M. (2021). Arts & Public Health: Core Outcomes Set Briefing Paper. University of Florida Center for Arts in Medicine. <artsandpublichealthcoreoutcomesbrief.pdf> (ufl.edu)
- 38 IBID
- 39 Brooks, Arthur C. "Art Should Be a Habit, Not a Luxury." The Atlantic. Atlantic Media Company, April 7, 2022. <https://www.theatlantic.com/family/archive/2022/01/art-consciousness-happiness-exercise/621374/>.
- 40 Ernstson, Henrik. Grounding Urban Natures. MIT PRESS LTD, 2019.
- 41 Coltun, Rob. Informal Interview. Personal, February 3, 2022.
- 42 Hamala Diabate, Cheick. Informal Interview. Personal, February 2, 2022.
- 43 "Amplifying Refugee Voices: OneJourney: Washington DC." One Journey. Accessed April 25, 2022. <https://www.onejourneyfestival.org/>.
- 44 Briere,Michelle. Informal Interview. Personal, April 28, 2018.
- 45 "Lunático - About Us." Bar Lunatico, 2014. <https://www.barlunatico.com/about-us>.
- 46 "Interactive: Arts Vibrancy across the U.S." SMU Arts Vibrancy Index, 2014. <https://sites.smu.edu/Meadows/ArtsVibrancyMap/>.
- 47 "Interactive: Arts Vibrancy across the U.S." SMU Arts Vibrancy Index, 2014. <https://sites.smu.edu/Meadows/ArtsVibrancyMap/>.
- 48 "Creative Vitality Index - Creative Vitality Suite: Cvsuite." Creative Vitality Suite, April 6, 2021. <https://cvsuite.org/help-center/creative-vitality-index/>.
- 49 "Interactive: Arts Vibrancy across the U.S." SMU Arts Vibrancy Index, 2014. <https://sites.smu.edu/>

Meadows/ArtsVibrancyMap/.

- 50 IBID
- 51 IBID
- 52 Bureau, US Census. Census.gov, April 25, 2022. <https://www.census.gov/>.
- 53 "11/23/20 Arts Council of New Orleans." Accessed Nov 12, 2021. <http://www.artsneworleans.org/wp-content/uploads/2021/02/2021-Community-Arts-Grants-Narratives-Final-11.23.20-1.pdf>.
- 54 "University of Texas Libraries Geodata." University of Texas Libraries GeoData. Accessed November 12, 2021. <https://geodata.lib.utexas.edu/>.
- 55 IBID
- 56 IBID
- 57 IBID
- 58 IBID
- 59 IBID
- 60 IBID
- 61 IBID
- 62 "Places: Local Data for Better Health." Centers for Disease Control and Prevention. Centers for Disease Control and Prevention, April 4, 2022. <https://www.cdc.gov/places/index.html>.
- 63 Lepri Moreira, Victor. Informal Interview. Personal, February 19, 2022.
- 64 Coltun, Rob. Informal Interview. Personal, February 25, 2022.
- 65 Asikoye, Joseck. Informal Interview. Personal, February 25, 2022.
- 66 Yaffee, Alicyn. Informal Interview. Personal, February 19, 2022.
- 67 IBID
- 68 Lepri Moreira, Victor. Informal Interview. Personal, February 19, 2022.
- 69 Alber, Solomon. Informal Interview. Personal, February 19, 2022.
- 70 Lepri Moreira, Victor. Informal Interview. Personal, February 19, 2022.
- 71 Shantee, Asha. Informal Interview. Personal, February 25, 2022.

- 72 Hamala Diabate, Cheick. Informal Interview. Personal, February 25, 2022.
- 73 Koppe, Amanda. Informal Interview. Personal, February 19, 2022.
- 74 Finck, Ledah. Informal Interview. Personal, February 19, 2022.
- 75 Taneja, Anjali. Informal Interview. Personal, February 19, 2022.
- 76 Asikoye, Joseck. Informal Interview. Personal, February 25, 2022
- 77 Asfour, Huda. Informal Interview. Personal, February 25, 2022
- 78 Smith, K.N., Cullinan, D., Douglas, P., Erickson, D., Imah, S., Jackson, A., Lencioni, D., Magsamen, S., Rohd, M., Springs, S., Sonke, J., Talasek, J.D., & Yacoe, M. (2021). Arts & Public Health: Core Outcomes Set Briefing Paper. University of Florida Center for Arts in Medicine. artsandpublichealthcoreoutcomesbrief.pdf (ufl.edu)
- 79 Briere,Michelle. Informal Interview. Personal, April 28, 2018.
- 80 Rand, Paul. "A Quote from Thoughts on Design." Goodreads. Goodreads. Accessed April 25, 2022. <https://www.goodreads.com/quotes/9119152-the-designer-does-not-as-a-rule-begin-with-some>.
- 81 Colvin, Gregory L., and Stephanie L. Petit. Fiscal Sponsorship: 6 Ways to Do It Right. San Francisco, CA: Study Center Press, 2019.
- 82 IBID
- 83 IBID
- 84 IBID
- 85 IBID
- 86 "Fiscal Sponsorship for Artists: Fractured Atlas." for Artists | Fractured Atlas. Accessed April 25, 2022. <https://www.fracturedatlas.org/fiscal-sponsorship>.
- 87 "New Ventures Fund " newventurefund.org. Accessed April 1, 2022. <https://newventurefund.org/>.
- 88 "Charitable Ventures for Greater Giving." Home | Global Impact. Accessed April 25, 2022. <https://charity.org/>.
- 89 Koppe, Amanda. Informal Interview. Personal, February 19, 2022
- 90 Asikoye, Joseck. Informal Interview. Personal, February 25, 2022

