

THE PHENND CONFERENCE

Celebrating 30 years of

PHENND

TRAUMA + THE ARTS

MOBILIZING
ANCHOR
INSTITUTIONS

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APRIL 1 - 3 • UNIVERSITY OF PENNSYLVANIA

3417 Spruce Street Philadelphia, PA 19104

Monday, April 1

- 1:00 PM Pre-conference workshops and site visits
- 5:30 PM Art, Healing of Trauma and Community Empowerment in Philadelphia, China, Rwanda and Kenya: Evening reception, film & discussion with Lily Yeh

Tuesday, April 2

- 9:00 AM Welcome
- 9:10 AM Framing the Conference: Carol Muller
- 9:30 AM Plenary Panel: The Healing Art of Dance
- 10:45 AM Concurrent Workshops
- 12:00 PM Lunch with Rev. Maake Masango
- 2:00 PM Concurrent Workshops + Paper Presentations
- 3:30 PM Concurrent Workshops
- 5:00 PM Yoga with Jennifer Morley
- 5:30 PM Evening reception with *Transcend* art installation and performance & conversation with Jamar Jones

Wednesday, April 3

- 9:00 AM Welcome
- 9:10 AM Morning Keynote: Dr. Chérie Rivers Ndaliko
- 10:00 AM Beth Feldman Brandt and Joe Pyle
- 10:30 AM Concurrent Workshops + Paper Presentations
- 12:00 PM Lunch with (South) African jazz musicians
- 2:00 PM Plenary Panel: Perspectives from Education
- 3:00 PM Taking Trauma-Informed to Scale: Where to from here?

Staff

Hillary Kane
Director

Eden Kainer
VISTA Program Manager

Caitlin Fritz
K-16 Partnerships Manager

Modupe Oke
Next Steps Program Manager

Dana Kayser
VISTA Program Coordinator

Lentner "LJ" Jaraba
AmeriCorps VISTA Leader

Ben Sereda
AmeriCorps VISTA Leader

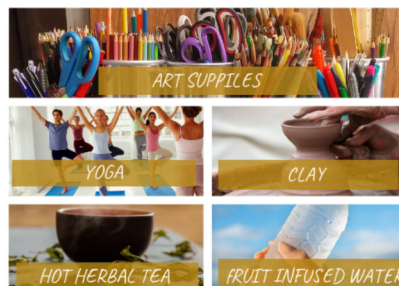
Arlene Dowshen
PHENND Update volunteer

Willma Arias de la Rosa
Next Steps Intern

Tyquan Cooke
High School Intern

EVENTS IN BRACHFELD

THERE WILL BE A THERAPEUTIC SPACE THROUGHOUT THE CONFERENCE TO ENJOY:



TRAUMA INFORMED YOGA TUESDAY @ 5 PM



Steering Committee

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University of Pennsylvania

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Center for Peace + Global Citizenship
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Welcome

Welcome everyone to the Trauma + the Arts: Mobilizing Anchor Institutions PHENND 30th Anniversary conference here at the University of Pennsylvania. We are thrilled to have such a wide range of presenters: from educational, corporate, non-profit, creative, faith based institutions and independent; who represent so many kinds of art making including music, film, visual arts, performance, dance.



This initiative is a little unusual for Penn, and perhaps even for the city of Philadelphia, but we believe it to be a critical step forward for starting a conversation across institutions, around the prevalence of what we now call ACES, adverse childhood experiences, amongst our young people; and other kinds of trauma amongst the city and region's people more generally. While Penn has recently appointed its first Chief Wellness Officer, Dr. Benoit Dubé, and the City of Philadelphia has an ACES Taskforce, neither has yet addressed the possibility of weaving the arts into addressing trauma or achieving wellness in their programs. Like many faculty in the arts (I am an ethnomusicologist) I had never really thought about the work of the arts as an agent of human wellness, until I had to address developmental trauma in my own family. What I came to understand after years of dragging my family members to talk therapy, is that where there is trauma, words frequently fail to address the emotional pain that trauma inflicts. Drawing, singing, dancing, listening, tumbling, sculpting, filmmaking, and creating video content can, however, often provide alternative mechanisms for articulating deeply felt and often negatively expressed emotion, especially for young people.

We have invited in a wide range of people to present, to demonstrate, to share, and to be part of the conversation about how we might proceed to first identify and address where trauma exists; train those who are involved in communities beset by trauma; support and further educate those already doing the work, and to thereby transform those whose lives have been so profoundly impacted by adverse life experiences.

We have several people who will speak to their experiences addressing all kinds of trauma on the African continent: from South Africa, Kenya, Sierra Leone, the Congo, Rwanda and elsewhere. Our purpose is to learn from each other by listening carefully in a spirit of curiosity and openness. We look forward to what will emerge at the end of the three day event. - Dr. Carol Muller, Professor of Music, University of Pennsylvania

Detailed Agenda

Tuesday, April 2

9:00 AM

Opening and Welcome with **Hillary Kane**, Director, PHENND; and **Dr. Ira Harkavy**, Associate Vice President and Director, Netter Center for Community Partnerships

9:10 AM

Framing the Conference with **Dr. Carol Muller**, Professor of Music, University of Pennsylvania

9:30 AM

Plenary Panel: The Healing Art of Dance

- **Dr. Miriam Giguere**, Drexel University (moderator)
- **David Alan Harris**, American Dance Therapy Association
- **Valerie Ifill**, Drexel University
- **Dr. Terri Lipman**, University of Pennsylvania School of Nursing
- **Selena and David Earley**, Inthedance

10:30 AM (Break)

10:45 AM

Concurrent Workshops/Paper Presentations (see pages 10-11)

12:00 PM

Lunchtime Keynote: Trauma and Spirituality, A Global Perspective **Rev. Maake Masango**, University of Pretoria

1:45 PM (Break)

2:00 PM

Concurrent Workshops (see page 12)

3:15 PM (Break)

3:30 PM

Concurrent Workshops (see page 13)

5:00 PM

Trauma-Informed Yoga with **Jennifer Morley** (Brachfeld Room)

5:30 PM

Cocktail reception with art installation *Transcend* accompanied by filmmaker and curator **Petna Ndaliko Katondolo** followed by performance and storytelling by **Jamar Jones** (Bodek Lounge)

Wednesday, April 3

9:00 AM

Welcome with **Hillary Kane**, Director, PHENND

9:10 AM

Morning Keynote: Art on the Frontline: Trauma and Transformation in the Congo Conflict **Dr. Chérie Rivers Ndaliko**, University of North Carolina-Chapel Hill

10:00 AM

"Beyond the Check: Building Bridges in Arts and Trauma-Informed Practice through Philanthropy" by **Beth Feldman Brandt**, Stockton Rush Bartol Foundation & **Joe Pyle**, Scattergood Foundation

10:15 AM (Break)

10:30 AM

Concurrent Workshops/Paper Presentations (see pages 14-15)

11:45 PM (Break)

12:00 PM

Lunch with (South) African jazz musicians: **Nonhlanhla Kheswa, Bakhiti Kumalo, Lesedi Ntsane and Aaron Rimbui**

1:45 PM (Break)

2:00 PM

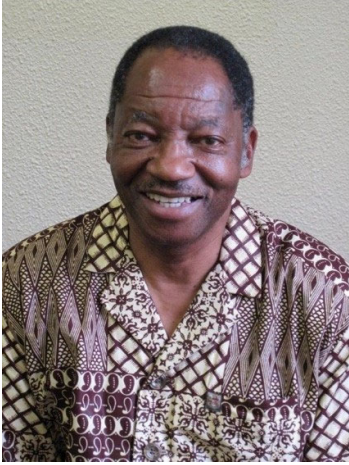
Plenary Panel: Perspectives from education

- **Dr. Richard Carter**, University of Pennsylvania (Moderator)
- **Frank Machos**, School District of Philadelphia
- **Michelle Frank**, Franklin Learning Center
- **Dr. George Zeleznik**, Crefeld School
- **Courtney Parker**, Crefeld School
- **Amy Hunter**, Mastery Shoemaker

3:00 PM

Plenary Panel: Taking Trauma-Informed to Scale: Where to from here?

- **Dr. Sandra Bloom**, Drexel University
- **Lindsay Edwards**, 11th Street Health Center
- **Mike O'Bryan**, Village of Arts + Humanities
- **Dr. Bhargav Chandrashekar**, GlaxoSmithKline



The Rev. Dr. Maake Masango

is a retired Professor of Practical Theology at the University of Pretoria, and Presbyterian Minister. He was trained at the historic Federal Theological Seminary in Fort Hare, South Africa (1972-74); a Master of Arts in Theology from Columbia Theological Seminary in Atlanta, GA; another Master of Arts in Christian Education from Union Theological Seminary in Richmond, VA; and a PhD in Pastoral Counseling, focused on trauma studies, from Columbia Seminary, GA. He is father of Penn African history alum, Dr. Tshepo Masango Chery.

Dr. Masango has traveled widely as a scholar and leader in issues of reconciliation and trauma through 22 African countries; Palestine, Jordan and Syria in the Middle East; through most of Europe; Burma, North and South Korea, Sri Lanka and several other Asian countries; the West Indies, Canada and the United States. He has published widely on the subjects of trauma, reconciliation, and spiritual healing. He is also a past Moderator of the Presbyterian Church of Southern Africa; a member of the World Alliance of Reform Churches; and Vice President of the South African Council of Churches, among many other positions of leadership.



Chérie Rivers Ndaliko

is an interdisciplinary scholar, activist, and the Director of Research and Education at the Yole!Africa cultural center in Goma, Democratic Republic of the Congo. The focus of her research is art and social justice in African warzones. She has written two books arguing for critical engagement with culture in the face of active conflict—a monograph, *Necessary Noise: Music, Film, and Charitable Imperialism in the East of Congo* (Oxford, 2016), and a co-edited volume, *The Art of Emergency: Aesthetics and Aid in African Crises* (forthcoming with Oxford in 2019), both of which introduce into heated international debates on aid and sustainable development, a case for the necessity of arts and culture in negotiating sustained peace.

She holds degrees in African studies and Ethnomusicology from Harvard University and is currently an assistant professor in the Music Department at the University of North Carolina at Chapel Hill.

M . O . N . D . A . Y

5:30
COCK
TAIL



RECE-
PTION



Film screening of The Barefoot Artist



&

Discussion with

Lily Yeh

Bodek Lounge,

Houston Hall

T . U . E . S . D . A . Y

5:30

COCK
TAIL

RECEPTION



with art installation Transcend



accompanied by filmmaker/curator Petna Ndaliko Katondolo



followed by performance and storytelling by Jamar Jones

Join us in the Bodek Lounge in Houston Hall!

Workshop Descriptions

10:30-11:45 AM

Paper Panel: Arts Interventions for Children & Youth

Ben Franklin Room, Houston Hall

Arts as Intervention in Child Social Services (Dr. Sophia Sukmun Law, Lingnan University) Art, in its fundamental sense, is a language written in images. This is particularly important for children whose cognitive and language skills are still developing. It is even more so for those who have experienced or are still experiencing trauma. 'Children need to have the opportunity to process traumatic experiences in a manner consistent with their cognitive and emotional development (Arvidson et al. 2011, p.38).' Art creates a non-verbal platform for children to disclose and develop their abstract thinking and feelings in images. The process of art making provides them with a self-directed, joyful platform that is safe and natural to project their feelings under the guise of play. This presentation shares the theories and practices of using art as intervention in child social services.

Arts Enrichment for Children Growing Up in Poverty (Jessa Malatesta, West Chester University) At the start of the 21st century, Dr. Sonia Lupien and her colleagues asked whether poverty could "get under the skin." The answer was yes. Poverty influences physiological systems that respond to stress, and that influence can be measured by the hormone cortisol. The result is a host of negative emotional, cognitive, and physical health outcomes for economically disadvantaged children. We now ask whether the arts can also "get under the skin" and alleviate poverty's toll on physiological functioning for children attending a Head Start pre-school. The answer again is yes. The present study examined the impact of Settlement Music School's Kaleidoscope Pre-school Arts Enrichment Program, which uses a unique model of arts integration. In this program, children receive multiple music, dance, and visual arts classes

each week. The classes are taught by credentialed artist-teachers, in fully equipped studios, and are used to advance not only artistic but also other academic and social-emotional skills. Our prior research has demonstrated academic and emotional benefits of this program. Our current experimental and quasi-experimental research shows the arts programming relates to lower levels of the stress hormone cortisol. Our studies are the first we know of to demonstrate empirically that the arts may help to alleviate the impact of poverty on children's physiological functioning. Results argue for further integration of the arts in early childhood education.

"I have life even after earthquake": Visual narratives of trauma and resilience in the aftermath of the 2015 earthquake in Nepal (Dr. Mousumi De, Bowling Green State University) This paper provides a narrative analysis of drawings made by Nepalese children in the aftermath of the 2015 earthquake as part of an international art project. Children in seven schools, including those located in the affected regions, participated in the art project. Analysis of drawings and their explanations reveal children's traumatic memories and experiences of the devastation, as well as coping strategies, group affirmation, visions of reconstruction and a deep concern for local and global environmental issues. The study discusses art's role in facilitating traumatic expression as well as collective expressions of resilience and affirmative action in a post-disaster situation. In addition, these drawings provide an insight into Nepalese socio-cultural practices in a post-disaster situation, as well as general socio-cultural practices in rural and suburban communities, as revealed through these drawings.

Workshop Descriptions

10:30-11:45 AM (cont'd)

The healing power of Theater of Witness - Finding the medicine in stories of suffering, transformation and peace

Golkin Room, Houston Hall

(Teya Sepinuck, Theater of Witness)

Teya Sepinuck will introduce Theater of Witness by sharing film excerpts from productions with men serving life sentences, refugees & immigrants, and those who have survived and/or perpetrated violence, trauma and or abuse. She will also share her recent work with Philadelphia police and community members of color. Workshop participants will engage in some of Theater of Witness's creative processes that will help elicit personal story, deep listening and the building of meaningful connections. There will be discussion about how the sharing of stories of trauma and resilience have proven to be a healing methodology for many Theater of Witness performers.

Really Trauma Informed?: Assessing and enhancing trauma sensitivity in implementation

Griski Room, Houston Hall

(Marina Frederer, Trauma Informed Consulting)

Intuitively, many recognize the therapeutic qualities of arts programming. Clinically, why does art promote healing? Are all arts programs inherently trauma informed? Join us for concrete strategies to assess and improve your program's trauma sensitivity and learn trauma informed practices that can be implemented across multiple disciplines. We will also comb through some confusing jargon to get at the heart of what trauma informed practices actually mean and offer useful language applicable for grant writing, annual reports, and building common ground among colleagues.

I See, Hear, and Respect You: Teaching Artists Transform the Relationship Paradigm

Class of '47, Houston Hall

(Mindy Early, Philadelphia Young Playwrights and Beth Feldman Brandt, Stockton Rush Bartol Foundation)

For trauma-impacted individuals, growth and change occur in the context of safe, healthy relationships. Through art-making, trauma-impacted individuals also have opportunities to explore, process, and express their emotions and personal narrative, as well as opportunities to strengthen social and emotional skills in a supportive learning environment. This means that teaching artists are uniquely poised to be a conduit for trauma-impacted individuals to learn and apply healthy strategies for articulating their narrative and connecting with others. While teaching artists rarely have detailed access to a participant's personal history, there are tools they can use to identify a participant who is potentially trauma-impacted, and strategies that they can employ to accommodate and engage that participant. This session will examine the potential emotional, relational, and learning needs of individuals impacted by trauma and what those individuals may need to feel safe, in control, and able to participate. Attendees will then engage in a 30-minute arts workshop which connects these needs to trauma-informed teaching artist strategies. Offered tools and strategies will include: establishing a safe workshop environment, structural considerations for lesson planning, and how participating and reflecting on art-making can help build resilience.

Workshop Descriptions

2:00 PM

Supporting Resilience in Families Who Have Experienced Trauma in Adoption or Foster Care Through Narrative Expression

Ben Franklin Room, Houston Hall

(Dr. Angelle Richardson, Jefferson University)

Approximately 135,000 are adopted each year and 428,000 are in foster care at any in time in the United States. Many of these families feel that they have limited support. Community support on every level is important to ensure that these families reach success and have ongoing positive outcomes. This workshop will identify the trauma that can occur for children and families who are experience adoption and foster care. It will address the importance of providing safe spaces for adoptive and foster families to address their experiences. The presentation will explore creative techniques and formats through which families can effectively develop narratives of their experiences individually or as a unit.

Create trauma-informed cultragrams, ecomaps, and genograms using the expressive arts

Class of '47 Room, Houston Hall

(Dr. Brie Radis, West Chester University and Shelley Hedlund, Moore College of Art)

This session is co-led by an art faculty member and a social work professor who is also a licensed clinical social worker who teaches and practices family therapy. This workshop will explore creating genograms, ecomaps, and cultragrams from an intersectional and trauma informed lens. Through use of these tools and focus on including an individual's gender expression, queer identity, race, immigration history or identity, chosen family, and other important intersectional identities for both family and individuals

groundwork for establishing a safe environment. Tips to incorporate creativity and self-expression into the process will be shared in this workshop.

The Body Keeps the Score: Dancing with Trauma and Recovery

Golkin Room, Houston Hall

(Sarah Carlson-Summer, Cedar Crest College)

Trauma lives in the body, according to Bessel van der Kolk M.D. author of *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma*. As such, the body also presents a powerful pathway to recovery. In 2018, choreographer Sarah Carlson and her company DanceLink created a 50 minute dance exploring both of these phenomena. Carlson will discuss her choreographic intent, creative process and demonstrate some of her methods in this session that will literally "move" you to new understanding.

Bounds & Boundlessness of Music-Making: BuildaBridge's Safe Spaces model in action

Griski Room, Houston Hall

(Liz de Lise, Zein Hassenein, and Dr. Janelle Junkin, BuildaBridge International)

Join BuildaBridge (BaB) teaching artists, Liz de Lise and Zein Hassenein for an interactive workshop that demonstrates BaB's child-centered, trauma-informed arts-based pedagogy. Liz, an up and coming local singer songwriter and Zein, a music-therapist will work with the voice and loop pedals as artistic tools to foster self-efficacy, resilience and hopeful vision for the future. They will be accompanied by Dr. Janelle Junkin, BaB's Director of Programming and Dean of the BuildaBridge Institute, BaB's professional development wing.

Workshop Descriptions

3:30 PM

Storiez: Trauma Narratives with Inner City Youth

Griski Room, Houston Hall

(Dr. Meagan Corrado, University of Pennsylvania)

This training will begin with an introduction to trauma (defining trauma, exploring trauma exposure and inner city youth, and considering the consequences of trauma exposure). It will then explore trauma treatment for youth (best practices, treatment modalities, common factors, and trauma narratives). Finally, the Storiez intervention will be presented. Storiez is a 9-step framework to assist inner city youth as they create, voice, and honor their life narratives.

This workshop will integrate social work values, ethics, and principles into its content. These principles include the client's right to self-determination, a strengths-based perspective, cultural competence, and a person in environment approach. The Storiez intervention acknowledges the role that powerlessness and oppression has played in the lives of traumatized inner city youth. It supports clinicians and community leaders as they help youth experience an increased sense of mastery and power over their traumas and actively develop their future vision. It acknowledges the lack of trauma-informed resources targeted specifically toward inner city youth and attempts to address this need through the culturally informed Storiez modality. The training acknowledges the social inequities experienced by traumatized youth and seeks to provide a viable treatment tool to help traumatized youth heal and grow from past experiences.

Connecting Trauma and the Arts Through Experiential Education

Golkin Room, Houston Hall

(Debra Gelinas, Wonhyung Lee, and Kimberly Stauffer, University at Albany)

At the University at Albany (UAlbany) we are asking our students to address big problems from an interdisciplinary, experiential approach. Based on Problem-Based Learning pedagogy, the Common Problem Project involves faculty from different disciplines collaborating with community partners to identify and address a significant real-world problem of interest to students. One such project is the "Community Applied Learning Lab (CALL)". CALL aims to make the intersection between trauma and arts more relatable for those who will be representing vulnerable populations in various forms, better equipping the practitioners themselves to work with those who have experienced trauma. In this session, participants will learn about how faculty from two different UAlbany colleges collaborated to offer students the opportunity to work both individually and in small groups, to ultimately come together as one large group to give each other feedback and process what they experienced, providing a powerful, hands-on learning experience for both social work and theatre students. The UAlbany Assistant Vice Provost for Applied Learning and the Faculty who created and run the project will present together on how best to engage students and community partners in work that empowers all involved to address larger societal problems.

Workshop Descriptions

3:30 PM (cont'd)

Creative Healing and the Ethics of Intervention in Educational Institutions

Ben Franklin Room, Houston Hall

(Maria Trogolo, University of South Florida and Alicia Ballestas, Miami-Dade County Public Schools)

Healing from creativity yields powerful tools to address trauma and build resiliency at the individual, family, and community levels. At the same time, the use of these interventions engenders serious

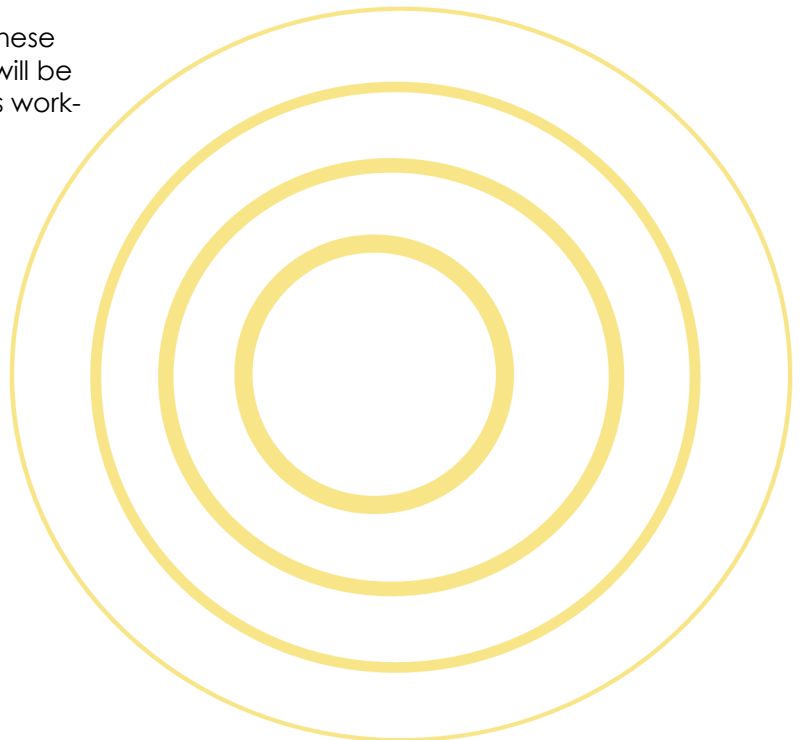
ethical dilemmas for implementers. As a practicing clinical art therapist and university administrator, in this workshop we examine the ethics of using creative healing practices within educational institutions. Participants will engage in a series of hands-on activities that the presenters have used in a variety of cultural contexts to explore key ethical questions. What are the best practices to avoid re-traumatization and secondary trauma? How can these healing approaches reinforce or disrupt broader social injustices? What are the best ways to protect privacy while balancing the potential to use the arts for social impact? How do factors such as parental involvement, socioeconomic resources, and citizenship/residency status affect access to these services? Each of these questions will be explored through the course of this workshop.

Storytelling Arts & Behavioral Health Partnership to Engage Males of Color Beyond Expectations

Class of '47 Room, Houston Hall

(Jamie Brunson, First Person Arts and Gabriel Bryant, City of Philadelphia Department of Behavioral Health and Intellectual disAbility Services)

Males of color suffer disproportionately from behavioral health issues. The City of Philadelphia Department of Behavioral Health & Intellectual disABILITIES Services' Engaging Males of Color Initiative (DBHIDS EMOC) has partnered with not-for-profit arts organization, First Person Arts to co-create an innovative wellness model that seeks to disrupt this disparity by eliminating the stigma around mental health issues and creating a platform where males of color can share their experiences and gain information and access to services. Over the past four years, the partnership has engaged over 2,000 males of color. This workshop will demonstrate the model, share key findings to date and open a discussion about replicating the model broadly.



Workshop Descriptions

10:30 AM

Paper Panel: Risks & Opportunities in Trauma-Informed Interventions

Ben Franklin Room, Houston Hall

What images of 'trauma' are informing our practices? Moving beyond assumptions of pathology in schools

(Alex Winninghoff, University of Georgia) As schools increasingly move toward 'trauma-informed' implementation, what defining practices for 'trauma' are we relying on? This paper explores how a simplified construct of trauma is being leveraged in the production of trauma-informed schools. Is reform and a focus on **improving** the social-emotional conditions for students valuable or **moral necessary**? Absolutely. However, as these models are increasingly adopted, they have also been critiqued for their deficiency-based interpretations of students lives and behaviors. Even as suggestions for healing practices emerge, we continue to find ourselves theoretically and practically coalescing our senses of trauma around a vision that remains pathologizing. In this presentation I will outline some of my concerns about systemic and broad applications of a 'soft concept' of trauma in schools, and consider how such a simplification may ultimately create unintended barriers to individuals and communities as they move toward conditions where they may thrive.

Trauma Stewardship Through Artistic Practices

(Michele Rattigan, Drexel University and Julia Terry, ArtWell) Trauma stewardship (van Dernoot Lipsky, 2009) is a term to describe the burnout, compassion fatigue, secondary, or vicarious trauma experienced by those caring for others. Trauma stewardship is not exclusive to first responders and trauma therapists. In arts-based intervention, treatment, and community engagement, artists are not only hearing the narratives from others' lived experiences, but embodying them through kinesthetic, sensory, and perceptual means. The signs and symptoms of trauma stewardship, or emotional residue, often go unnoticed yet deeply impact helpers, both intrapersonally and interpersonally. This panel discussion will review

the signs and symptoms of trauma stewardship and the role artistic practices take to help express, inform, and heal the healer.

Toward an art and trauma-informed framework for engaging with youth and communities who have been affected by the opioid crisis in Philadelphia

(Dr. Kristen Goessling, Penn State Brandywine) This paper presentation is based on a developing project focused on the growing population of people affected by the opioid crisis in the Philadelphia area and the emerging communities of care responding to this crisis. The primary objective of this research is to address exposure to trauma and promote civic engagement among children and youth affected by the opioid crisis. This project addresses a gap in knowledge and services by focusing on young people in a participatory action project that utilizes an arts-based trauma-informed framework to amplify youth voice and community healing. In this presentation, I outline a framework for engaging with youth in arts-based research activities that will provide insight into the scope of the problem and identify existing resources that support healing and resiliency in the face of adversity.

Hip-Hop and Trauma in New York City

(Dr. Abimbola Cole Kai-Lewis, New York City Department of Education) New York City based emcee Chosan established a career as both a hip-hop artist and an advocate at Covenant House, a residential center for homeless youth. During his time as a staff member at Covenant House, Chosan worked closely with young people between the ages of 16 and 24 to ensure that they were offered a safe, stable environment. The facility relied on trauma-centered practices designed to support young people grappling with a range of psychiatric and psychological issues. Chosan's work at Covenant House was complemented by his ongoing performances and recordings as an independent hip-hop artist. His songs address themes such as transcending recurring

Workshop Descriptions

10:30 AM (cont'd)

challenges, rising above difficult circumstances, and successfully emerging from adversity. This paper examines the interconnection of Chosan's roles as an emcee and an advocate at Covenant House. I will explore his song "Till I Touch the Sun" and use lyrical analyses to illustrate how it promotes positive strategies for living. Moreover, I will investigate how Chosan's professional experiences at Covenant House are reflected in the message and thematic content of the song. I will incorporate excerpts from formal interviews as well as informal conversations held with him between 2014 and 2018. By these means, I will demonstrate how Chosan represents the unique intersection of hip-hop music and trauma.

Empowerment and Art Therapy: Tools for Healing from Relationship Violence

Golkin Room, Houston Hall

(Dr. Astra Czerny and Rachel Brandoff, Jefferson University)

The empowerment wheel (Czerny & Lassiter, 2016) is a tool that enhances the healing journey from relationship violence by focusing on six key areas of personal growth. This presentation will infuse art therapy activities into each of the six areas of growth in the empowerment wheel as a means to increase self-awareness, healing, and empowerment from relationship violence.

YAAAS a workshop! An arts-learning laboratory fostering play, reciprocal learning, and authentic connection between disparate groups

Griski Room, Houston Hall

(Dr. Kate Collins, Towson University)

Join this hands-on workshop with Towson University Interdisciplinary Arts Infusion program director, Dr. Kate Collins. This session introduces a new arts learning laboratory model called YAAAS! designed to embrace play and build bridges between disparate groups, fostering reciprocal learning opportunities. After introducing the theoretical framework and design for

a dynamic project that's been successfully partnering teachers and refugee youth in Baltimore for two years, session participants will be introduced to collaborative art-making strategies that prioritize intercultural exchange, dialogue, storytelling, listening, authentic connection.

BrotherSpeak: Using Theater to talk about Sex with Black Boys

Class of '47 Room, Houston Hall

(Walter DeShields, Costello Carey, and Nana Nimako, Public Health Management Corporation)

Teen pregnancy prevention (TPP) is a continuing public health need. Most TPP interventions focus on females and/or are implemented in school-based settings, but young men may experience differential circumstances that lead to teen pregnancy, including witnessing domestic violence, trauma, masculinity norms, and limited access to reproductive services/education. Brotherspeak is a TPP intervention for 15-22 year old black men in ten community-based settings across Philadelphia. Themes emerge around daily challenges of young black men in Philadelphia, masculinity, teen pregnancy attitudes/beliefs, sexual decision-making, males' role in conception, and attitudes toward fatherhood, women, and relationships. Elements for male-focused TPP should include young men's voices in family planning; destigmatize young fatherhood; build sexual/reproductive health knowledge/skills beyond sexual behavior; and address hopelessness/fatalism, masculinity norms, goal-setting, and attitudes toward women in context of daily challenges of young black men. Providing relatable, trustworthy facilitators, safe spaces for open discussion, culturally-relevant interactive activities to increase engagement and skills, and linkages to youth-friendly services and resources are important. Meaningful, ongoing engagement of young men and communities in which they live is imperative for effective male-focused TPP intervention.

Hillary Kane

Hillary Kane is the Director for the Philadelphia Higher Education Network for Neighborhood Development (PHENND). PHENND is a consortium of over 25 institutions of higher education in the Greater Philadelphia region that seeks to help campuses connect to their communities through mutually beneficial service and service-learning partnerships. Since Ms. Kane joined PHENND in 1999, the organization has increased its membership, developed new multi-university programs and partnerships, and become a leader in the field of service-learning.

Under her leadership, PHENND has developed particular expertise in K-16 Partnerships, with an emphasis on college readiness and success. PHENND has partnered with the School District of Philadelphia for over 15 years on all of its GEAR UP grants as well as the K-16 VISTA project which places 20 full-time AmeriCorps VISTAs in public schools and District offices. PHENND also manages the Next Steps AmeriCorps program, which enrolls low-income college students as part-time AmeriCorps members. Last year, PHENND acquired PHENND Fellows, another full-time VISTA project that places members at nonprofit organizations for a variety of capacity-building projects.

Ira Harkavy

Ira Harkavy is Associate Vice President and Founding Director of the Barbara and Edward Netter Center for Community Partnerships at the University of Pennsylvania. An historian with extensive experience working with schools and neighborhood organizations in Penn's local community of West Philadelphia, Harkavy teaches in the departments of history, urban studies, Africana studies and in the Graduate School of Education. Harkavy is Chair of the Steering Committee of the International Consortium for Higher Education, Civic Responsibility and Democracy, Chair of the Anchor Institutions Task Force, and a founder of the Philadelphia

Higher Education Network for Neighborhood Development (PHENND). Harkavy has written and lectured widely on the history and current practice of urban university-community-school partnerships and the democratic and civic missions of higher education. He is author or editor of eight books, including *Knowledge for Social Change: Bacon, Dewey, and the Revolutionary Transformation of Research Universities in the Twenty-First Century* (2017, co-authored with Lee Benson, John Puckett, Matthew Hartley, Rita A. Hodges, Francis E. Johnston, and Joann Weeks), and *Higher Education for Diversity, Social Inclusion and Community – A Democratic Imperative* (2018, co-edited with Sjur Bergan). Harkavy received his bachelor's, master's, and Ph.D. in History from Penn. Among other honors, Harkavy is the recipient of the University of Pennsylvania's Alumni Award of Merit, Campus Compact's Thomas Ehrlich Faculty Award for Service Learning, and New American Colleges and Universities' Ernest L. Boyer Award.

Carol Muller

Carol Muller is Professor of Music at the University of Pennsylvania. Community engagement is at the core of what she teaches at Penn, having been involved with Academically Based Community Service courses for two decades. Her partnerships have included Baptist Churches and the Quba Institute for Arabic and Islamic Studies in West Philadelphia, the Sudanese American community, and a small project with an assisted living community. The turn to examining Arts and Trauma, Arts and Well Being came out of a family experience. She has come to see that understanding trauma requires knowledge and training, and support of those taking care of the traumatized. And that the University has knowledge resources which might be extended into the wider community. Muller is South African born, has published widely on South African music, religious practice, jazz; she teaches online and face to face, and recently took a group of students with

Penn Global Seminars Abroad to South Africa. She ran one of the first Humanities MOOCs at Penn, *Listening to World Music*. She is currently working on a research project with Tshepo Masango, *The Faith of Our Fathers: Local Congregations and the Apartheid Religious Underground*; a book project with South African jazz musician McCoy Mrubata; and exploring ways to support the arts, trauma, and well-being initiatives coming out of this conference.

Miriam Giguere

Miriam Giguere holds a BA in psychology and an MS in Education from the University of Pennsylvania and a PhD in dance from Temple University. Dr. Giguere is the Department Head for Performing Arts at Drexel University, where she directed the dance program from 1992-2015. Her research interests involve cognition and social interactions during the creative process in dance and the development of context driven dance curriculum. Her research has been published in *Arts Education Policy Review*, *Journal of Dance Education*, *Selected Dance Research*, *Arts & Learning Journal*, *Research in Dance Education* and *International Journal of Education and the Arts* among others. Her textbook, *Beginning Modern Dance*, (2013) was published by Human Kinetics. She is currently the associate editor of the journal *Dance Education in Practice* and author of the column *Dance Trends*. She has presented at numerous conferences of the National Dance Education Organization, Congress on Research in Dance and Dance and the Child International, among others. Dr. Giguere is the 2009 recipient of the American Educational Research Association (AERA) Arts and Learning Special Interest Group national dissertation award, was the keynote speaker for Dance Education Conference 2010 in Singapore.

David Alan Harris

David Alan Harris, MA, BC-DMT, NCC, LCAT, LPC specializes in dance/movement therapy (DMT) with survivors of

human rights abuse and war. He has lectured on the subject on five continents, and presently works with refugees for Heartland Alliance Health in Chicago. When supervising a mental health team for two years in Sierra Leone in the aftermath of the country's ruthless civil war, David introduced counselors to DMT methods there and in neighboring Liberia. He launched what were apparently the first DMT groups in West Africa—including the first anywhere for former child combatants.

David later accepted the Freedom to Create 2009 Youth Prize at London's Victoria and Albert Museum on behalf of the boy soldiers' DMT group. The American Dance Therapy Association (ADTA) has bestowed on David both its research award and its Leader of Tomorrow award. In 2017, he shared its President's award with Dr. Christina Devereaux for a special issue of the *American Journal of Dance Therapy*, which they co-edited from 2014 to 2017. A graduate of Drexel University's DMT training program, David lectures and publishes on the application of DMT and movement-based creative interventions developed to foster psychosocial healing in the aftermath of massive violence.

Valerie Ifill

Valerie Ifill is a dance educator, researcher and performer focused on the intersections of dance and the community. She is invested in this work through several of the community-based-learning initiatives at Drexel University, leading process-based self-reflective workshops, performing with companies based in Philadelphia and New York City, and creating interdisciplinary performances for non-traditional dance audiences.

Valerie earned her Master of Fine Arts degree in Dance from the University of Oregon, completed the Independent Study Program at The Alvin Ailey American Dance Theater, and earned her Bachelor of Business Administration degree with a Dance minor from Kent State University.

She is certified to teach Inside-Out Prison Exchange courses, leading classes for a group of university students and incarcerated citizens.

Her written research is centered on understanding multiple perspectives through community-based-learning, race and power in education, and making dance and movement accessible to everyone.

Valerie is currently the Dance Program Director at Drexel University in addition to directing several community-based learning initiatives including a dance program for West Philadelphia (Mantua/Powelton Village) residents at the Dornsife Center for Neighborhood Partnerships and a touring dance ensemble, bringing dance into Philadelphia elementary schools.

Terri Lipman

Dr. Terri Lipman is the Assistant Dean for Community Engagement, the Miriam Stirl Endowed Term Professor of Nutrition and Professor of Nursing of Children at the University of Pennsylvania School of Nursing, Senior Fellow in the Center for Public Health Initiatives and a Distinguished Fellow of the Netter Center for Community Partnerships. Dr. Lipman developed and maintains the Philadelphia Pediatric Diabetes Registry, the only such ongoing registry in the country. Her research is currently focused on disparities in the care and outcomes of children with diabetes. She is funded by the NIH to study an Academic/Community Partnership to Increase Activity in Youth and their Families, and by Children's Hospital of Philadelphia to integrate community health workers into care of underserved children with chronic disorders.

With her community partners, In The Dance, Dr. Lipman developed the Dance for Health Program- an intergenerational program to increase activity in the community. The program has engaged over 700 community members, is presently in five sites in West Philadelphia and has resulted in multiple awards and national scientific presentations by Penn nursing stu-

dents and Philadelphia high school students. Data have shown that Dance for Health improves cardiovascular health, increases social support, improves memory and decreases anxiety.

David & Selena Earley, Inthedance

Inthedance, LLC is a health and fitness company that uses Line Dance, Zumba, Partner Dance, DeeJay, and Party Starters to enhance social settings over coming challenges and encouraging networking in corporate workshops. ITD's accomplishments are, 7 year community partnership with University of Penn's Dance For Health, under the leadership of Dr. Terri Lipman. "Keepers of the Culture Award", Featured on the hit television series "Bridezilla" and winners of the 50th anniversary Bop contest at the annual Odunde Festival.

Wendell Pritchett

Wendell Pritchett is Penn's 30th Provost. Provost Pritchett, Presidential Professor in the Law School and the Graduate School of Education, began his tenure on July 1, 2017. An award-winning scholar, author, lawyer, professor, and civic and academic leader, he served from 2009-14 as Chancellor of Rutgers University-Camden, leading unprecedented growth that included graduating classes of record sizes, the first campus doctoral programs, and new health education and science facilities. In the City of Philadelphia, he has been Deputy Chief of Staff and Director of Policy for Mayor Michael Nutter, Chair of the Redevelopment Authority, member of the School Reform Commission, President of the Philadelphia Housing Development Corporation, Board Chair of the Community Legal Services of Philadelphia, and Executive Director of the district offices of Congressman Thomas Foglietta, among many other board and leadership positions.

Jennifer Morley

Jennifer Morley is an Assistant Teaching Professor in the Drexel University Dance program and the Creator/Director of both the Drexel Pilates Studio and the 450-hour Drexel Pilates training program. Her foundational background in somatic practices also include both a yoga certification and Pilates certifications from Romana Kryzanowska (Romana's Pilates) and Karen Carlson (Pineland Pilates).

She has recently completed a two year artist residency at Philadelphia's Community Education Center and been the recipient of multiple New Stages for Dance grants through Dance USA Philadelphia and the Pew Center for Arts and Culture.

Her research agenda is focused on the utilization of somatic modalities for deeper connectivity and self-awareness. She authored the materials for each of the three modules of the Drexel Pilates Training program. In 2015, she was on the team that conducted "Movement in Mind: Perception of Motor Skill and Aesthetics in the Minds of Experts", a project that was funded by Drexel's ExCITE Center.

Petna Ndaliko Katondolo

Petna Ndaliko Katondolo is an award-winning filmmaker, activist, and multi-genre artist from the Democratic Republic of the Congo who is acclaimed for his provocative style of digital art, painting, and dance. He is also founder and Artistic Director of the Yole!Africa cultural center and of the Congo International Film Festival. As an educator, he teaches and consults regularly for international organizations addressing social and political inequity among youth through culture and education. He is currently the Artist in Residence at the Stone Center for Black History and Culture at the University of North Carolina at Chapel Hill.

Jamar Jones

Jamar Jones is a multi-talented musician, composer, academic, and spiritual lead-

er. He holds a Master of Music in Jazz Piano from the University of Texas at Arlington, as well as a Master of Business Administration with a concentration in Public Administration from Ashford University. A native of Philadelphia, PA, he is a proud alumnus of Central High School (class 254) and Temple University (class of 1999) where he met his wife of 19 years, SGT. Alishia Jones (U.S. Army). He serves as Associate Professor of Music Industry Studies at the University of Texas at Arlington and is the Executive Director of the Jamar Jones Institute, a non-profit startup dedicated to digital dissemination of performing arts, arts education, and art (music) therapy programming.

His breadth of work spans a 20+ year career in the entertainment industry having worked with Philly favorites Boyz II Men, Patti Labelle, Jill Scott, and others. His musicianship and composition skills have been a part of Grammy Award-winning soundtrack for The Greatest Showman, starring Hugh Jackman, Rebel, a television series directed by John Singleton, and The New Edition Story, which is an NAACP Image Award winner.

Beth Feldman Brandt

Beth Feldman Brandt has been the Executive Director of the Stockton Rush Bartol Foundation since 2000. In addition to her primary responsibility for all aspects of the Foundations' grantmaking and operations, Beth is also a convener, advocate and technical assistance provider. As part of her work at the Foundation, Beth was the co-director of Leveraging Investments in Creativity (LINC) in Philadelphia, a national initiative of the Ford Foundation to improve conditions for individual artists. Prior to 2000, she was Project Director of Culture Builds Communities (CBC), a funding initiative of the William Penn Foundation; Project Director of the Arts Education Development Project for The Pew Charitable Trusts; and Executive Director of Prints in Progress.

Joe Pyle

Joe has more than 30 years experience in philanthropy and behavioral healthcare leadership. In his role as President at the Scattergood Foundation, he has led the focus on evaluation, design thinking, and community participation in programming which has positioned the foundation to become a disruptive thought leader in the philanthropic space. Joe sits on several non-profit boards focusing on health care, behavioral health, intellectual disabilities, and philanthropy.

Joe holds a Master of Arts in School Psychology from Glassboro State University (now Rowan University) and a Bachelor of Arts in Special Education from LaSalle University. He lives in Chester County with his wife and has two adult sons.

Nonhlanhla Kheswa

Nonhlanhla Kheswa grew up between two hardscrabble townships of Johannesburg-- Alexandra and Soweto--and professes to love them both equally. She credits several primary school teachers with instilling in her a love of storytelling and singing. She attended Soweto's Morris Isaacson High School, where--two decades before Kheswa's time there, more precisely, from June 13--16, 1976--the Soweto Uprising, a turning point in South African political history, had been set in motion by Teboho Mashinini and other students. Before leaving school in 1998 Kheswa was recruited by South African film and television director Darrell Roodt (*Sarafina!*; *Cry, the Beloved Country*; *Dangerous Ground*; *Winnie Mandela*) for a role in his *Soul City*. On the heels of that, the illustrious composer and producer Lebohang Morake snatched her up for Disney's *The Lion King*, where she cut her teeth on Broadway for over five years. While making a name as a featured vocalist in Wyclef Jean's ensembles for nearly a decade after leaving *The Lion King*, Kheswa delved into both the New York City jazz scene and Brooklyn's eclectic, cross-pollinating youth music culture. Nourished by that ethos, Kheswa became even more of a musical poly-

math. Her band, Kheswa & Her Martians, is steeped in the hard-bop accents of Jackie McLean and Gary Bartz, the spirituality of John Coltrane and McCoy Tyner, and, naturally, the diverse strands of the South African jazz subculture. *Meadowlands, Stolen Jazz* is the band's 2013 debut recording. Peter Brook and Marie-Hélène Estienne discovered Kheswa at a 2011 audition at New York University for *The Suit*, and she has since toured the world with this production.

Bakithi Khumalo

Even if you don't know him by name, millions of fans were first captivated by Bakithi's amazing playing on Paul Simon's Grammy Award winning album "Graceland". Growing up in a musical family in apartheid South Africa, Bakithi developed a unique musical style at an early age. But the injustices of South Africa's society made a music career seem nearly impossible--until he was introduced to Paul Simon during a Graceland recording session in 1985. The pop star loved Bakithi's playing and thus began an international collaboration that has lasted to this day. Since then, Bakithi's circle has widened to include Harry Belafonte, Laurie Anderson, Derick Trucks and Susan Tedeschi, Mickey Hart, Grover Washington Jr., and Gloria Estefan, among others. Bakithi has also recorded four solo albums.

Lesedi Ntsane

Lesedi Ntsane is a South African-born trumpeter who was introduced to music at early age and still continues to ferociously , exploring the trumpet.

His work, compositions, interpretation and expression draw from his background, his continued study of humanity in accordance with the Universe, a profound study in tracing all the elements that are perceived unrelated.

His Grandfather, Jacob Ntsane was the founder of one South Africa's classic Musical unit, The Merrymaker's Orchestra. Lesedi spent his entire High School career

playing for the Springs Boys High School Brass Band, winning the National Marching Band competitions, five consecutive years, every single year he was there and received National Colours at thirteen (13) years old.

Aaron Rimbui

Aaron Rimbui (born Harun Kimathi Rimbui in Kenya) is an innovator in East African music. In 2005, Rimbui released his first album, *Keys Of Life*. It was the first known jazz piano album to emerge from East Africa and in 2009, he followed it up with *Alfajiri*. In February 2016 the self-taught pianist, keyboardist, drummer, bandleader and composer and program host of *The Capital Jazz Club* (2013-2017), Kenya's longest-running jazz show – released *Deeper*, his third album. In it he unveils a new focus on the classic piano trio format, adding subtle touches of voice, percussion and guitar to lend textural variety to his overall sound. Aaron recently added to his offering a new album, *Kwetu*, in December of 2017. In it, he explores a blend of the distinctive sound of South African jazz and the percussive-intensive Kenyan jazz. Aaron then relocated to the United States, to continue to pursue his jazz career. Aaron Rimbui currently lives in Union, New Jersey.

Richard Carter

Dr. Richard Carter is the Director of the Moelis Access Science program in the Netter Center for Community Partnerships at the University of Pennsylvania. At Netter, he has taken the lead on creating a staff-led committee, the Imagining Mindful Frameworks Group. Prior to Penn, he was a Principal in the Brandywine School District in Delaware for over nine years and has held leadership positions in the Trenton School District as well. Richard has an Ed.D. in Educational Leadership and Administration from University of Pennsylvania.

Frank Machos

Frank Machos is the Executive Director of the Office of Arts and Academic Enrichment at the School District of Philadelphia. Prior to that, he was the Director of Music Education for the District. Prior to that, Frank spent 11 years as the Director of Limelight Arts, an organization whose mission is to offer innovative, culturally relevant, student interest driven, world-class music and performing arts education for students in the Greater Philadelphia Area. Frank has taught music at the High School of the Future and Grover Washington, Jr. Middle School. He can be seen playing the saxophone in his spare time.

Michelle Frank

Michelle Frank has been teaching music to students in Philadelphia for more than a decade. A classical singer and arts administrator, Mrs. Frank has performed with Opera Philadelphia, Center City Opera Theater, Garden State Opera, Florida State Opera, Curtis Opera Theater, and ConcertOpera Philadelphia. Mrs. Frank's most recent performances include being featured as a Voice of the Pops with The Philly Pops.

As an Arts Administrator at The Curtis Institute of Music, Mrs. Frank was the Director of Foundation and Government Support and the Director of Development Services. While there, she was responsible for raising \$2M annually and \$50M for the capital campaign to build Curtis Hall. Prior to joining Curtis, Mrs. Frank was the Development Manager for the Friends of the New Jersey State Museum, where she was responsible for all aspects of fundraising, marketing, and donor relations. Mrs. Frank holds degrees in Accounting, Music, and Theater from Lehigh University, a Master of Music from Florida State University, and a Post-Baccalaureate certificate in Music Education from Eastern University.

Amy Hunter

Amy Ruzic Hunter is a Board-Certified Dance/Movement Therapist and Licensed Professional Counselor currently working with students in the Emotional Support and Autistic Support programs at Shoemaker Mastery Charter School in West Philadelphia. She has been in the field for 17 years, graduating from Drexel's Creative Arts Therapy and Counseling Graduate Program in 2002. She has worked in a variety of mental health settings with children and adolescents, though her work has primarily been in schools. She spent 10 years working in an approved private school in Germantown with children on the Autistic Spectrum and children classified with Emotional Disturbance. She is still connected with Drexel's Creative Arts Therapy program by supervising second-year graduate interns and providing support on Thesis Committees. Amy is currently the Treasurer of the PA Chapter of the American Dance Therapy Association, and she supervises young professionals in the area for board-certification and licensure. She is passionate about the powerful, non-verbal role that arts and creativity can play in connecting to growth and healing from trauma.

George Zeleznik

George Zeleznik, EdD, Head of School at The Crefeld School, an intentionally different, college preparatory school in Philadelphia, Pennsylvania, began working in education more than 22 years ago as a high school science teacher and advisor. George focused his doctoral work on Graduation by Exhibition: Demonstration of Mastery, a progressive approach to earning a high school diploma. He is a champion of experiential learning and progressive education, and believes in giving students voice, choice, and opportunity. Additionally, George has completed extensive training in Reaching Teens with Dr. Ken Ginsburg, on trauma-informed care, and he brings that ap-

proach when engaging with students on a daily basis.

Courtney Parker

Courtney Parker, MA, MMT, LPC, MT-BC, is a classically trained singer with an extensive career performing across the US. Motivated by a desire to use music and in particular, the voice as a catalyst for healing and self-actualization, Courtney received a Masters in Music Therapy from Temple University and a Masters in Counseling Psychology from Goddard College. Courtney received post-graduate training in trauma-informed practice in Vocal Psychotherapy and EMDR. Courtney is a mental health counselor working at The Crefeld School in the Chestnut Hill section of Philadelphia. Courtney incorporates creative expression into her work with students at The Crefeld School and runs a group, Glee Club, that utilizes the voice as a tool for community building, connection, self-discovery and moving through challenging feelings and experiences.

Sandra Bloom

Dr. Sandra L. Bloom is a Board-Certified psychiatrist, graduate of Temple University School of Medicine and currently Associate Professor, Health Management and Policy at the Dornsife School of Public Health, Drexel University. From 1980-2001, Dr. Bloom served as Founder and Executive Director of the Sanctuary programs, inpatient psychiatric programs for the treatment of trauma-related emotional disorders and during those years was also President of the Alliance for Creative Development, a multidisciplinary outpatient practice group. Dr. Bloom is recognized nationally and internationally as the founder of the Sanctuary Model. Between 2005 and 2016 over 350 social service, juvenile justice and mental health organizations were trained in the Sanctuary Model.

Dr. Bloom is a Past-President of the International Society for Traumatic Stress Studies and author or co-author of a series of books on trauma-informed care: *Creating Sanctuary: Toward the Evolution of Sane Societies* published in 1997 with a second edition in 2013; *Destroying Sanctuary: The Crisis in Human Delivery Service Systems* published by Oxford University Press in 2010 and *Restoring Sanctuary: A New Operating System for Trauma-Informed Systems of Care*, published by Oxford University Press in 2013. Since 2012, Dr. Bloom has also served as Co-chair for the Philadelphia ACEs Task Force

Lindsay Edward;

Since 2012 Lindsay has served as the Site Director for the Creative Arts Therapies Department at Stephen and Sandra Sheller 11th Street Family Health Services of Drexel University in partnership with Family Practice and Counseling Network (11th Street), a Federally Qualified Integrative Community Health Center in North Philadelphia, PA. Within that role Lindsay is an individual/family/group/integrated behavioral health clinician specializing in embodied psychotherapy for survivors of transgenerational trauma, attachment trauma, and complex chronic stress due to racial oppression, poverty, unjust incarceration, housing insecurity and/or sex(ism) crimes. Lindsay also serves as a founding member for trauma-informed initiatives (Sanctuary Model Steering Committee/Core Team, Undoing Racism Team and Reflective Supervision); serves on Center-wide leadership teams; and supervises Masters-level creative arts therapists and graduates in pursuit of their license as a professional counselor.

Lindsay's primary focus at 11th Street has been to develop and operationalize the first creative arts therapies service delivery model of care embedded within an FQHC in PA. Additionally, Lindsay has scaled creative arts therapies from existing only as a student internships to salaried staff billing for reimbursement, which is supported and governed by Community Behavioral Health. 11th Street's model of care lays a blueprint for other agencies to successfully embed creative arts therapies as behavioral health services.

Mike O'Bryan

Michael O'Bryan is widely recognized as an expert practitioner and thought leader in the fields of community development, organizational culture, and trauma-informed practices. Since 2015, O'Bryan has served as the Director of Youth and Young Adult Initiatives at the Village of Arts and Humanities, a nonprofit headquartered in North Philadelphia. He holds a bachelor's degree in music from the University of the Arts and a certificate in Childhood Trauma Studies from Jefferson University, both in Philadelphia. O'Bryan is currently a Corzo Fellow at The Corzo Center for The Creative Economy at The University of the Arts, and an Innovation Fellow at Drexel University's Lindy Institute for Urban Innovation. He was also recently recognized by the Knight Foundation as a 2017 National Emerging City Champions grant recipient. Prior to that, O'Bryan spent more than a decade working directly with underserved populations — including veterans, adults in recovery, returning citizens, and families experiencing homelessness — and more recently as a consultant and advisor for multiple nonprofits, businesses, and local government agencies. O'Bryan speaks to audiences nationwide about his work, including convenings hosted by Cornell University, the Chamber of Commerce for Greater Philadelphia and the famed Apollo Theatre in New York.

Bhargav Chandrashekar

Dr. Bhargav Chandrashekar is an occupational health physician at GlaxoSmithKline where he oversees on-site corporate health clinics in the Delaware Valley and is involved in employee health program management across multiple R&D and manufacturing clinics in North America.

Dr. Chandrashekar also contributes to employee health & wellness strategy and delivery, in collaboration with safety professionals, HR professionals, and business leaders. He also provides consultation and leadership on population health, employee health and well-being issues.

PHENND would like to thank the following individuals and organizations for helping make this conference a success.

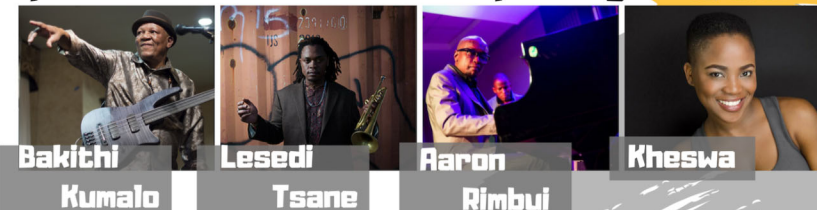
- Dr. Carol Muller** Professor of Music, University of Pennsylvania for being a true collaborator and the creative inspiration for this conference
- Carolyn Smith-Brown** Philadelphia ACES Task Force for organizing the closing plenary
- Co-organizers:**
- Dr. Anna Beresin** Co-Director, NEUarts, Neighborhood Engagement at the University of the Arts, and Professor, School of Critical Studies
- Dr. Miriam Giguere** Head, Department of Performing Arts, Associate Professor, Drexel University
- Dr. Terri Lipman** Associate Dean for Community Engagement, School of Nursing, University of Pennsylvania
- Michael O'Bryan** Director of Youth and Young Adult Programs, Village of Arts and Humanities
- Michele Rattigan** MA, ATR-BC, NCC, LPC, Assistant Clinical Professor, Department of Creative Arts Therapies, College of Nursing and Health Professions, Drexel University
- Julia Terry** Associate Executive Director, ArtWell
- Joann Weeks** Associate Director, Netter Center for Community Partnerships, University of Pennsylvania

A Special Thanks to our Additional Sponsors:

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- Penn's Netter Center for Community Partnerships,
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- Penn's Lerner/Music Department,
- + Drexel's Department of Performing Arts

Wednesday Lunch:

Jazz, Freedom, and the Legacy of Apartheid/Colonialism with special guests:

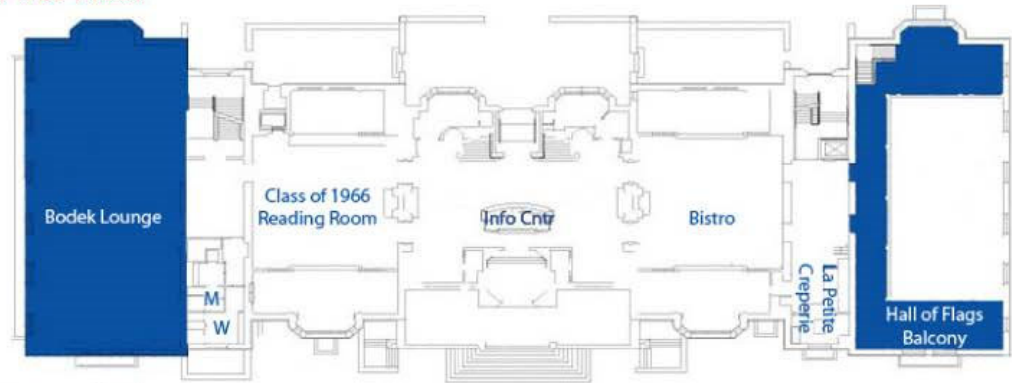


Houston Hall

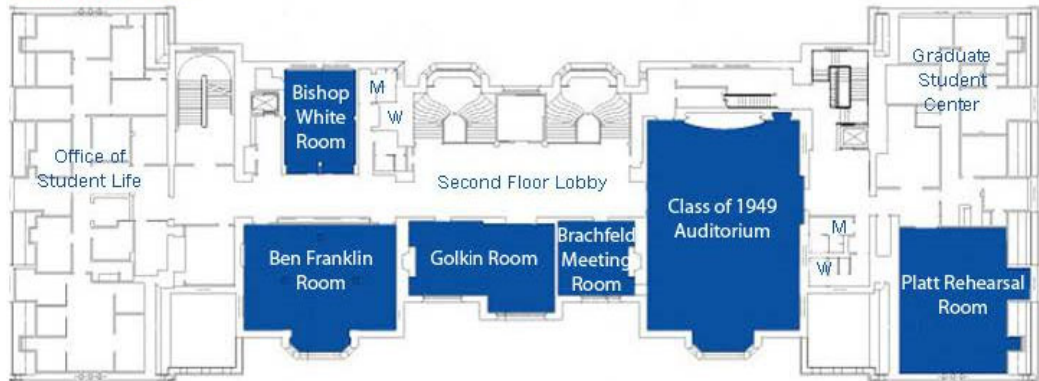
Ground Floor



First Floor



Second Floor



Third Floor

