

CREATIVE FORCES

★
NEA MILITARY HEALING ARTS NETWORK



A detail image of the large-scale cast glass installation titled Every Year by artist and veteran Jeffrey Stenbom. The piece commemorates the 20 veterans per day who commit suicide. It is comprised of 7,300 nameless glass dog tags. Photo courtesy of Bellevue Art Museum.

REPORT: CREATIVE FORCES SUMMIT

September 26, 2017 | Museum Of Glass | Tacoma, Washington



WASHINGTON STATE
ARTS COMMISSION

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I. Summary of the National Creative Forces Program

Since 2011, the National Endowment for the Arts (NEA) has collaborated with the U.S. Department of Defense (DOD) to support creative arts therapies as a key element of integrated care for service members suffering from traumatic brain injury (TBI), post-traumatic stress disorder (PTSD), and associated psychological health conditions. The program began at the National Intrepid Center of Excellence (NICoE) at the Walter Reed National Military Medical Center in Bethesda, Maryland.

In fiscal year 2016, Congress appropriated an additional \$1.928 million to the NEA, specifically to expand this military healing arts program. Joining the Creative Forces Healing Arts Network as a partner in 2017 is the Department of Veteran Affairs. Americans for the Arts (AFTA) is working with the NEA to provide administrative support and the Writers Center in Bethesda, Maryland, is giving programmatic support. With this support, the NEA expanded the network to include the development of 11 new programs centered at military hospitals, including at Madigan Army Medical Center on Joint Base Lewis McChord (JBLM) in Washington State.

Around each clinical site, the NEA in partnership with the state arts commission or council to create a community-based military and veteran-family support network made up of state, regional, and local arts agencies, and other local partners. The community network provides increased arts opportunities for veterans and their families, and extends support for current and former creative arts therapies patients and their families as they transition from treatment in a clinical setting to arts programming in their community.

II. Summary of the Local Creative Forces Program

Washington State's Creative Forces program encompasses a growing cross-section of communities and organizations centered at Joint Base Lewis McChord (JBLM) and the South Puget Sound region. The Washington State Arts Commission (ArtsWA) acts to connect national partners with local organizations. Awareness, support, outreach, and development of this network began to blossom after Madigan Army Hospital was named as one of the 11 Creative Forces clinical sites. Construction on the Intrepid Spirit Center at Madigan Hospital is scheduled for completion in December 2017. The soft opening is scheduled for December 18, 2017, and an official opening is scheduled for early April, 2018.

III. Profile of JBLM region military, veterans, and arts community demographics

Joint Base Lewis McChord (JBLM) is a military installation supporting over 40,000 active duty, guard, and reserve service members and 15,000 civilian workers. As noted on their website, the base supports 60,000 families living both on and off base, as well as 30,000 military retirees living within a radius of 50 miles. JBLM is one of 12 joint bases worldwide, and represents the merger of former Army Base Fort Lewis (established 1917), and McChord Air Force Base (established 1947).

Washington's Department of Veterans Affairs (WDVA) serves all of Washington State. With a central office in Olympia, Washington, the WDVA serves 593,350 veterans, 44,397 active duty service members, 18,872 guard and reserve service members, and approximately 2,000,000 family members throughout Washington.

An array of private and public museums and arts agencies, arts funders and community-based arts organizations, arts education facilities, healing arts professionals, galleries, and independent artists characterize Washington State's robust arts community.

IV. Overview of The Creative Forces Summit, September 26, 2017

“The summit is a gathering of arts organizations, city and state staff, artists, neurologists, arts funders, music and art therapists, active military members, and veterans who are interested in the connection between arts and healing for military members, veterans, and their families. Studies have shown that the arts can contribute to the healing of post-traumatic stress and traumatic brain injury and this is an opportunity to share resources, ideas, and inspiration.”- Karen Hanan, ArtsWA Executive Director.

Meeting at the Museum of Glass in Tacoma, Washington, for a day of panel discussions, speakers, and demonstrations, the Creative Forces Summit provided the opportunity to enrich, enable, and connect a growing local network of clinical professionals, arts healing professionals, arts organizations, military members, and veterans. The timing of this summit coincides with the forthcoming opening of Madigan Army Medical Center’s Intrepid Spirit Program at Joint Base Lewis McChord at the end of this year. Growing research shows the positive impact arts healing can have on military service members, veterans, and their families living with the effects of traumatic brain injury (TBI), post-traumatic stress disorder (PTSD), and other psychological health conditions. Summit presenters, panelists, and participants represented a diverse population of professionals with unique voices, perspectives, and areas of expertise.

The summit began with introductory comments from ArtsWA Executive Director Karen Hanan, Tacoma Mayor Marilyn Strickland, Washington State Governor Jay Inslee, and NEA Creative Forces Project Director Bill O’Brien. Their messages of welcome demonstrated deep support for the Creative Forces’ work on local, state, and national levels, and communicated how gratifying this work can be. A video message by Washington State Senator Patty Murray, which played later in the day underscored these statements of support.

Overarching themes and central questions presented themselves during the day, and the focus of the panels and presentations shed light on the following questions:

1. How do we build a more robust **clinical understanding** of the beneficial role arts healing programs play in combatting trauma and specifically the effects of TBI and PTSD?
2. How does Washington’s arts community—including arts healing professionals, museums and institutions, local arts programming, and arts funders—build strong **connections** to the clinical and military communities?
3. How does a connected community then build **capacity** for growth, networking, training, education, and access with respect to military arts healing?
4. How do we foster greater **cultural competency**, respect, and understanding between these communities?

V. Summary of Plenary Presentations

a. Keynote Address Presented by Jeffrey Stenbom, Artist and Veteran



Jeffrey Stenbom
Everlasting Impact, 2015
Kiln cast glass, brass, and one way glass

Keynote Speaker Jeffrey Stenbom is a veteran and visual artist who creates mixed media glassworks that explore themes of war, camaraderie, psychological distress, and loss. Stenbom shared his personal history and presented several of his works. These introduced the discussion of cultural competency between the art world and the military, and demonstrated how his powerful visual language articulates a personal experience of war to a general audience, and

serves as a method of healing. His glassworks are characterized by symbolically resonant and poignant imagery, by using positive and negative space, and an impactful use of materials.

Stenbom detailed the history of his time in the military, having enlisted one week after the terrorist attacks on September 11, 2001. After serving in Kosovo on a peace-keeping mission in the Balkans, his second deployment was in Samara, Iraq, a central region characterized by consistent conflict. Confronted with daily stress, Stenbom noted that a day passing without gunfire was a rarity. After his sister passed away, Stenbom found his PTSD “triggered.” He confronted feelings of anger and a perceived lack of control over his emotions by returning to school to study art and education, which granted him focus and drive. After losing a high-school friend in Afghanistan, Stenbom felt compelled to start making his artwork specifically about his experience in the military. Many of Stenbom’s sculptural pieces use glass. He emphasized that, as a material, glass contains the dual “humanistic” qualities of fragility and strength. Stenbom received a MFA in glass and sculpture from Tulane University, after completing a BFA in glass and sculpture and a BS in art education from the University of Wisconsin/River Falls in 2012.

b. *Beyond the MIST (Madigan Intrepid Spirit Transitions) Program: Transitioning from Clinical to Community*, Presented by: Col. Beverly Scott, Director, Intrepid Spirit Program, Madigan Army Medical Center, Joint Base Lewis-McChord (JBLM)



COL Beverly Scott

COL Beverly Scott is the director of Madigan Hospital's Intrepid Spirit program. In her presentation, she brought to light in cogent and approachable terms the ways in which art therapy and the creative arts fit into a holistic program of care for service members suffering from TBI and PTSD. Madigan Intrepid Spirit Transitions Program (MIST) is funded by the 2011 Intrepid Fallen Heroes Fund (IFHF) and overseen by the Department

of Defense. Eleven military sites across the nation were selected as an Intrepid Spirit site as part of this funding. The soft opening of The Madigan Intrepid Spirit Center is scheduled for December 18, 2017, and an official opening is scheduled for early April, 2018.

The Intrepid Spirit Program allows for expanded clinical workspaces under one roof to enhance access to team based, multidisciplinary, holistic care in complement to Madigan hospital's existing traumatic brain injury, behavioral health, and pain care programs. COL Scott emphasized that the creative arts are a key part of that team, with a certified art therapist, Brenda Maltz, a permanent member of the MIST team. The mission of Intrepid Spirits is to lead in holistic, evidence-based, intensive outpatient services with an emphasis on education and research. The MIST program is an intensive six-week program designed for service members with trauma. The goals for each Intrepid Spirit patient will be readiness, resilience, and recovery. COL Scott discussed the role of creative arts as an enriching, healing, and transformative part of an interdisciplinary model, and one that facilitates teamwork and fuels discovery.

COL Scott's presentation shed light on the important role the creative arts can play in building a foundation for person-centered care. She described a personalized "multitool" that patients build for themselves, comprised of the therapies most effective for them. She emphasized that research supporting this integrative model must expand, as must work to increase community access to art.

c. Morning Panel Session | *Building Capacity: Getting from Clinical to Community*



Left to right: Alfie Alvarado-Ramos, Patty Morgan, Amy McBride, Brenda Maltz, and moderator General Bivens.

Nolen V. Bivens, Brigadier General, US Army (Retired), moderated the morning panel session. Panelists included Alfie Alvarado-Ramos, who serves as director of the Washington State Department of Veterans Affairs; Brenda Maltz, who serves as the NEA-supported Creative Forces art therapist at Madigan Army Medical Center; Amy McBride, who serves as an arts administrator for the City of Tacoma; and Patty Morgan, who serves as director of family programs for the

Association of the United States Army (AUSA), Captain Meriwether Lewis Chapter.

General Bivens began the panel discussion by emphasizing that the Creative Forces program requires interdisciplinary and innovative collaboration that must extend beyond the clinical side to the community. Starting with the ideas that “healing happens within community,” and that a strong, supportive community can be the most valuable resource to service members returning home, this panel discussion sought to investigate how we can best build capacity and foster an environment that supports service members and veterans looking to access resources for healing.

Art therapist Brenda Maltz introduced the idea that a supportive community can start in group art therapy sessions, which present opportunities for empathy and understanding, allowing patients reflecting on their art and their experiences to look around the room and realize “yeah, me too.”

The panel acknowledged that there is work to do to close gaps in communication between the arts community and the military community, and gaps in access to arts healing resources and community art programs for service members, veterans, and their families. Addressing access to those resources and building the capacity for South Sound arts organizations to better serve military populations is particularly important in light of that fact that over 70 percent of JBLM service members live off base, and that perceptions of separation can isolate veterans. There should be opportunities for veterans to better connect and integrate into arts communities, to act as mentors and build camaraderie with other veterans and service members experiencing PTSD and TBI.

There is not currently a system for clinical care referrals outside of active duty. They noted that funding is critical to continuing a dialogue between military and arts communities, to building resources for arts healing programs within the South Sound community, and leveraging those that are already established. The Intrepid center has created a lot of momentum, and the onus must now be to keep that momentum going.

The discussion of cultural competency between the military and arts communities also plays a centrally important role in this conversation. The panel emphasized that in order to build a strong network, it is necessary for all sides of the community, military and non-military, to confront biases with understanding.

d. Lunch Presentation | *Creative Forces Capacity: Building Support and Local Asset Mapping* Presented by Bill O'Brien, NEA Creative Forces Project Director



Bill O'Brien

NEA Creative Forces Project Director Bill O'Brien introduced participants to the Creative Forces Network Registry, an asset-mapping tool that gathers and highlights information about the organizations and resources in specific communities that support the Creative Forces Program. This tool will be used in the development of a digital resource center. The resource center will allow Washington's Creative Forces program to develop its capacity and support

best practices by expanding its knowledge base, providing tools for collaboration, research, training, education, and reports.

e. Afternoon Panel Session | *Finding and Funding Community Resources*



Left to right: Ken Ristine, Debra Twersky, Huong Vu, Bill O'Brien, and Moderator Karen Hanan.

Karen Hanan, the executive director of ArtsWA, moderated the afternoon panel. Panelists included Ken Ristine, who serves as senior program officer for the Ben B. Cheney Foundation; Debra Twersky, who manages funding programs for 4Culture; Huong Vu, who oversees philanthropic programs for the Boeing Company; and Bill O'Brien, NEA Creative Forces project director. Comprising representatives from both private and public funders of the arts, this panel focused on the

funding opportunities open to Washington's Creative Forces network. Panelists each outlined the mission and philosophy that underscores their organization's funding focus, and discussed the content and metrics that characterize compelling applications.

4Culture is a semi-governmental, nonprofit funding agency that serves King County. They provide funding for arts, heritage, and preservation programs, and currently support 30 arts agencies throughout the county. Deborah Twersky emphasized that 4Culture's mission is to foster relationships and serve as a connector. They are interested in strengthening their focus on racial equity, and would be interested to see the cross-section of veterans healing programs that engaged equity. Funding decisions are made by public panels, and Twersky emphasized that applicants should remember that these grant-reviewing panels are their peers.

Boeing's philanthropic program began in 1917, and has recently evolved to a new model of giving. As of April 2017 there are now three pillars of giving, one pillar of which is "veterans and their families," working to fund programs that support mental health, physical rehabilitation, and workforce development. Huong Vu noted that Boeing's director is a Purple Heart Warrior. Although Boeing does not currently have a healing arts-specific strategy, Vu acknowledged that this may be where their funding focus can lead, and stated that the arts can be an important tool towards empowerment and recognition for veterans. Vu advised that organizations that are looking to fund arts healing should pursue a partnership with Veterans Affairs, and collaborate to build cultural competency.

The Ben B. Cheney Foundation is a private family foundation whose philanthropic grants program began in 1975 with a focus on giving back to lumber-served communities in California, Oregon, and Washington. They have supported 1,300 organizations since 1975. The Cheney Foundation does not set any advanced funding priorities; they accept proposal letters and look for organizations that are pursuing innovative work. Ken Ristine noted that they are looking for organizations that go out and say “here is an opportunity to make the community better, here is what we want to do, and this is the outcome we are looking for.” He agreed with Huong Vu of Boeing that collaborations with mental health organizations could benefit organizations looking to fund arts programs for veterans.

NEA’s Creative Forces Healing Network is not a grant program, but Bill O’Brien noted that the NEA does have other discipline-based programs that do provide project-based funding support, which follow artistic excellence and artistic merit when making funding decisions. For example, a program supporting arts opportunities for military populations and their families might focus on the effectiveness of the approach, quality of artists involved, and benefits and impacts for participants. O’Brien also mentioned the potential for looking at other funders at the federal and state level where there is interest in supporting these populations, such as that the National Institute of Health or state Veterans Affairs programs. Synthesizing disparate requirements and areas of focus, this panel shed light on the importance authentic stories and evidence-based programs can have in building a compelling application. There was an emphasis on the idea that funding bodies are interested in fostering a cross-sectional dialogue regarding racial equity and cultural competency.

f. Snapshot Presentations

The afternoon of the summit was dedicated to six 20-minute-long “snapshot” presentations, which provided practical demonstrations and personal stories about the benefits healing arts can offer service members, veterans, and their families suffering from trauma and pain. The presentations underscored a diverse breadth of healing arts practices, including art therapy, music therapy, dance therapy, therapy through drama, and the pursuit of creative enterprises.



John Selzler and bandmate perform songs written by veterans.

informs our understanding of how music stimulates parts of the brain that connect language, memory, and motor function. Azekawa profiled several of her veteran clients who have benefited from music therapy. Joining Azekawa on stage was John Leonard Selzler, program manager for Music Works 4 Veterans, who performed two powerful songs written by veterans and put to music through the program Music Works 4 Veterans.

Megumi Azekawa, founder of Puget Sound Music Therapy, LLC presented on ***Music as a Bridge: The Role of Music Therapy for Continuum of Care in Military Communities.***

Her work as a music therapist connects her with veterans suffering from TBI, PTSD, chronic pain, and substance abuse. Music therapy has served veterans since World War I, and is tied to an evidence-based practice that connects science and art. Neuroscience



Matthew Griffin

Matthew Griffin is the co-founder of Combat Flip Flops and presented on ***The Blessing of Creativity.*** He told the story of how, after serving three tours in Afghanistan and Iraq and leaving the military in 2006, he decided he wanted to give back to the communities in Afghanistan that were economically impacted by the war. Collaborating with an eager creative workforce in Afghanistan, Griffin co-

founded Combat Flip Flops and started manufacturing sandals created from the soles of combat boots. The model of this business emphasizes peace through trade, and empowering economic growth. Profits go to building communities further, and every pair of flip flops sold puts a girl in school for one day in Afghanistan.



Amy Erickson looks at a screenshot from her documentary.

Amy Erickson is the producer and director of *Visceral*, a documentary that follows two veterans who use drama and the works of Shakespeare to heal their PTSD. Her presentation ***Shakespeare for Veterans*** outlined the transformative power of theater. The documentary profiles veteran participants with a nonprofit organization, Feast of Crispian, which brings together professional actors and veterans using

Shakespeare as an immersive therapy to confront trauma and approach issue of reintegration. The methods of this therapy are based on the premise that drama allows the participant to experience someone else's perspective while still being themselves, and provides a contained social engagement system that allows for movement and vocalization. Participants in the immersive therapy program perform a "feeding and dropping" method of reading lines that allows the performer to bypass thinking processes and access a visceral response.



Left to right: Shannon Burnside and Debbie Simpson

Debbie Simpson is the founder and CEO of Battlefield to Ballroom, an organization that provides veterans living with PTSD the opportunity to learn ballroom dancing through a partnership with the Arthur Murray Dance franchise. Simpson presented on ***Battling PTSD with Dance***. She served in the Army for 30 years in active and reserve status as a trauma, critical care, and nurse practitioner, and served in two combat

deployments. She was suffering from a cumulative experience of PTSD, and found that dance allowed her to manage her anxiety easier and on a more consistent basis. Not only did it allow for shared connection with a spouse or loved one in a safe space, Simpson noted that the body connection and the combination of music and movement acted as a therapeutic modality. She founded Battlefield to Ballroom in collaboration with Arthur Murray because their curriculum and syllabus are consistent internationally. Over 70 percent of their Tacoma students are connected to the military.

Dan Overton, traumatic brain specialist for the Washington Department of Veterans Affairs presented ***The Telling Project in Your Community***. The Telling Project is a national performing arts nonprofit that investigates the military and veteran experience through original performances by veterans and family members. Since 2008, the Telling Project has collaborated with local communities, veteran's organizations, and theater groups in 16 states in the production of more than 40 performances. The methodology establishes person-to-person connections and puts veterans in front of their families and communities to tell their stories, allowing veterans to form emotional and community connections.



Steven Markussen

Steven Markussen is a Seattle-based artist and veteran who served in the Vietnam War. His presentation ***Finding My Voice*** profiled his artistic process and the creation of a body of work that directly addressed staggering statistics about veteran suicide rates, as well as how this data impacted him as a veteran. He noted that this work is introspective and not attempting to speak for all veterans. He allowed materials and textures to “make

statements about the post war-challenges.” He hopes that his work will be part of a larger conversation about the stigmatization of veterans. Markussen earned his BFA from Cornish College of the Arts in Seattle.

VI. List of Action Steps

- i. Creative Forces should continue to expand clinical research supporting an integrative, interdisciplinary approach to PTSD and TBI that includes arts therapy as an integral part of a model of care.
- ii. Military and arts communities in Washington and the South Sound region should begin to build better understanding and cultural competency through respectful, unbiased communication.
- iii. Washington's Creative Forces network should proactively advocate and work to secure funding to aid in capacity development, access to resources, and avenues of referral for the veterans and service members that are not active duty or do not live on the JBLM base.
- iv. Members of Washington's Creative Forces network should provide feedback on the ease of use of the Creative Forces Network Registry and use the NEA's Digital Resource Center for capacity building as content becomes available.
- v. Arts healing programs that are seeking public and private funding should seek out mental health and VA collaborative support. Applications for funding should present authentic stories, evidence-based programs, and reinforce a dialogue between arts and the military.
- vi. Washington's Creative Forces network should continue development of an "innovation project" around the concept of arts and healing. The project will aim to expand the impact of this work initially in and around JBLM and Madigan Hospital, but eventually statewide.

Appendix A: National, State and Local Leadership

National Leadership

- Americans for the Arts
- Association of the US Army
- Creative Forces National Resource Center
- Leader Six, Inc.
- National Endowment for the Arts

State Leadership

- Washington State Arts Commission
- Evergreen Art Therapy Association
- Washington Department of Veterans Affairs

Local Leadership

- 4Culture
- Ben B. Cheney Foundation
- Boeing Company
- City of Tacoma
- Madigan Army Medical Center, JBLM
- Museum of Glass: Hot Shop Heroes
- Music Works 4 Veterans
- Puget Sound Music Therapy
- Snohomish Music Project
- South Sound Military and Communities Partnership
- VetsRestore

Appendix B: List of Key Speakers and Performers

- Alfie Alvarado-Ramos, Director, Washington Department of Veteran Affairs
- Megumi Azekawa, Founder, Puget Sound Music Therapy, LLC
- Nolen V. Bivens, Brigadier General, US Army (Retired)
- Amy Erickson, Producer and Director, *Visceral* Documentary
- Matthew “Griff” Griffin, Co-Founder and CEO, Combat Flip-Flops
- Karen Hanan, Executive Director, ArtsWA
- Brenda Maltz, Arts Therapist, Madigan Army Medical Center
- Steven Markussen, Artist and Veteran
- Amy McBride, Arts Administrator, City of Tacoma
- Patty Morgan, Director of Family Programs, Association of the US Army, (AUSA)
- Music YoU Jam: Vets
- Bill O’Brien, Senior Advisor for Innovation, NEA
- Dan Overton, Traumatic Brain Injury Specialist, Washington Dept. of Veterans Affairs
- Greg Owens, Emcee Coordinator and Project Manager, Museum of Glass
- Ken Ristine, Senior Program Officer, Ben B. Cheney Foundation
- John Selzler, Program Manager, Music Works 4 Veterans
- Col. Beverly Scott, Director, Intrepid Spirit Program, Madigan Army Medical Center, Joint Base Lewis-McChord (JBLM)
- Debbie Simpson, Founder and CEO, Battlefield to Ballroom
- Jeffery Stenbom, Sculptor and Veteran
- Debra Twersky, Manager, Funding Programs, 4Culture
- Huong Vu, Boeing Company

Appendix C: Key Sponsors

The Creative Forces Summit was made possible by the sponsorship and support of the following organizations:

- National Endowment for the Arts
- Americans for the Arts
- Museum of Glass
- Washington State Arts Commission (ArtsWA)

The Creative Forces Summit was organized by the following local planning committee:

- Megumi Azekawa, Founder, Puget Sound Music Therapy, LLC
- Nolen V. Bivens, Brigadier General, US Army (Ret), President/CEO of Leader Six, Inc.
- Glenda Carino, Communications Manager, Washington State Arts Commission (ArtsWA)
- Candice Corey, Social Worker, King County Veterans' Program, Department of Community and Human Services
- Heather Dwyer, Program Manager, 4Culture
- Karen Hanan, Executive Director, Washington State Arts Commission (ArtsWA)
- Rick E. Johnson, Commissioner, ArtsWA
- Debbie Lenk, Executive Director, Museum of Glass
- Sarah Luna, Program Coordinator, South Sound Military and Communities Partnership
- Brenda Maltz, Arts Therapist, Madigan Army Medical Center
- Dan Overton, Traumatic Brain Injury Specialist, Washington Dept. of Veterans Affairs
- Greg Owen, Hot Shop Heroes Project Manager, Emcee Coordinator, Museum of Glass
- Valli Rebsamen, President, Evergreen Art Therapy Association
- Hillary Ryan, Creative Forces Organizing Team Coordinator
- Col. Beverly Scott MD, Director, Intrepid Spirit Program, Madigan Army Medical Center

Appendix D: Summary of Summit Evaluations

Of the approximately 75 participants in the Washington State Creative Forces Summit, 20 participants submitted evaluations. Evaluations were made by participants affiliated with 12 different organizations, and a majority of evaluations (8 of 20), were submitted by members of the Washington State Arts Commission (ArtsWA).

Evaluation Questions:

Main Affiliations of Summit Attendees (respondents could choose more than one affiliation.)

| Arts | Community | Government | Health | Higher-Ed | Military | Veterans |
|------|-----------|------------|--------|-----------|----------|----------|
| 70% | 30% | 35% | 15% | 5% | 25% | 25% |

The Summit registration process was simple.

| Strongly Disagree | Disagree | Neither | Agree | Strongly Agree | No Answer |
|-------------------|----------|---------|-------|----------------|-----------|
| 5% | 10% | 0 | 25% | 50% | 10% |

The Summit increased my awareness / knowledge for potential participation in programs with the state's Creative Forces Innovation project.

| Strongly Disagree | Disagree | Neither | Agree | Strongly Agree | No Answer |
|-------------------|----------|---------|-------|----------------|-----------|
| 0 | 10% | 0 | 40% | 45% | 5% |

The presentation "Beyond the MIST Program Transitioning from Clinical to Community" was relevant to my interests and /or job responsibilities.

| Strongly Disagree | Disagree | Neither | Agree | Strongly Agree | No Answer |
|-------------------|----------|---------|-------|----------------|-----------|
| 0 | 0 | 5% | 45% | 35% | 15% |

The panel "Building Capacity Getting from Clinical to Community" was relevant to my interests and /or job responsibilities.

| Strongly Disagree | Disagree | Neither | Agree | Strongly Agree | No Answer |
|-------------------|----------|---------|-------|----------------|-----------|
| 0 | 5% | 5% | 45% | 30% | 15% |

The presentation "Creative Forces Capacity: Building Support and Local Asset Mapping" was relevant to my interests and /or job responsibilities.

| Strongly Disagree | Disagree | Neither | Agree | Strongly Agree | No Answer |
|-------------------|----------|---------|-------|----------------|-----------|
| 0 | 0 | 10% | 45% | 30% | 15% |

The panel "Finding and Funding Community Resources" was relevant to my interests and /or job responsibilities.

| Strongly Disagree | Disagree | Neither | Agree | Strongly Agree | No Answer |
|-------------------|----------|---------|-------|----------------|-----------|
| 0 | 0 | 5% | 70% | 10% | 15% |

The snapshots presentations were relevant to my interests and /or job responsibilities.

| Strongly Disagree | Disagree | Neither | Agree | Strongly Agree | No Answer |
|-------------------|----------|---------|-------|----------------|-----------|
| 0 | 0 | 5% | 45% | 35% | 15% |

Based on the September 26th Creative Forces Summit, I would consider attending another event for arts and health in the military in the future.

| Strongly Disagree | Disagree | Neither | Agree | Strongly Agree | No Answer |
|-------------------|----------|---------|-------|----------------|-----------|
| 0 | 0 | 0 | 35% | 65% | 0 |

Based on the September 26th Summit, I or my organization is more likely to support / participate in a local Creative Forces initiative.

| Strongly Disagree | Disagree | Neither | Agree | Strongly Agree | No Answer |
|-------------------|----------|---------|-------|----------------|-----------|
| 0 | 0 | 5% | 30% | 65% | 0 |

**What was the main thing you learned or took away from the Creative Forces Washington Summit?
(Responses are summarized based on common themes)**

- The dynamic and vital role diverse arts therapies can play in mental health healing.
- Increased knowledge of the assets present in our community.
- The importance and potential of partnerships and collaboration.
- How community outreach and communication allow disparate groups working to improve the lives of veterans and service members an opportunity to break out of silos and isolated modalities.
- Because the Summit registration was restricted, and focused mostly on JBLM and Tacoma, the conversation remained confined to active military rather than the larger WA veteran population.

What topics would you like to see addressed at future Washington Creative Forces Summits and training sessions? (Responses are summarized based on common themes)

- How to increase community support for veterans.
- Cultural competency and awareness between military/veteran communities and arts communities.
- Learning about other successful Creative Forces programs, and implementing concepts into real action.
- Hearing about more success stories from service members and vets who have used art therapy in their healing process.
- Specifics on evidence-based research.

Would you like to receive further information about future Washington summits or the Creative Forces: NEA Military Healing Arts Network?

- 100% Yes

What information would you find valuable to learn about? Check all that apply.

- Links to other people/organizations doing arts and health in the military work across the country and/or in your region: **80%**
- Program profiles, promising practices or case studies: **70%**
- Opportunities to create conversations with and between peers and/or to share ideas and best practices: **65%**
- Resources for funding this work: **60%**
- Examples of current and promising research: **60%**
- Professional development tools : **45%**

What is your preferred method of accessing/receiving information about future Washington summits or Creative Forces: NEA Military Healing Arts Network? Check all that apply.

- Centralized Website: **75%**
- E-Newsletter/Updates: **60%**
- Listserv subscription: **45%**
- Social Media (Facebook, Twitter, etc.): **25%**

What do you perceive to be the needs of the military service members, veterans, their families and care givers in regards to TBI, PTSD and resiliency? (Responses are summarized based on common themes)

- Awareness of arts communities and arts healing opportunities.
- Increasing access and capacity of holistic healing resources.
- Providing links between clinical resources and creative art therapy programs.
- Compassionate human interaction and person to person specialized care.
- Support from family, community, and culture.

What is the capacity of the arts community in Washington to engage in meeting these needs? (Responses are summarized based on common themes)

- Washington's capacity has a lot of work to do, but it is growing.
- Growth of capacity is largely dependent on funding, building connections and competency, and reinforcing structured, systematic programming.

What are the opportunities and challenges for engagement in the Washington Creative Forces initiative for you and your organization based on what you have heard today? (Responses are summarized based on common themes)

- Expanding understanding, support, knowledge, and resources.
- Building meaningful partnerships.
- Securing reliable funding.

Moving forward, what concrete action steps do you recommend for deploying resources to support the Washington initiative and the Creative Forces program? (Responses are summarized based on common themes)

- Utilize the Creative Forces Registry asset mapping results to plan next development steps.
- Pursue funding opportunities.
- Promote and publish information about Creative Forces and respective programs.
- Advocate for support among other agencies and organizations.
- Educate disparate communities and pursue cultural competency training.
- Perform research and gather metrics.

How can we connect to and amplify existing arts programs serving military service members, veterans, their families and care givers in the Tacoma/Seattle community? (Responses are summarized based on common themes)

- Encourage organizations and professionals to join the Creative Forces registry.
- Pursue outreach and promotion via word-of-mouth referral, social media, mainstream media, business support, and a dedicated website.
- Connect arts programs with college campuses and military-based programs and events.
- Provide training opportunities, offer scholarships and funding opportunities, and revise policies and regulations to stimulate programs.

If a civilian organization/individual: Are you currently working with a project or program with military or veterans at this time? Please explain.

- 45% Yes, including:
 - Wounded Warrior Project Independence Program
 - Hot Shop Heroes' collaboration with JBLM and American Lake VA
 - A healing garden and musical instrument lending program
 - Snohomish County Music Project
 - Created Forces CAT
 - Veterans Appreciation Program with Buffalo Soldiers Museum

If a military or medical organization: Do you currently have a clinical or community based arts therapy or wellness program? Please explain.

- 0% Yes (respondents either did not answer or indicated that the question was not applicable.)

What do you think are the key issues for the Washington Creative Forces initiative to address in the short term? The longer term? (Responses are summarized based on common themes)

- Short Term:
 - Increase outreach, awareness, connections, and participation
 - Identify barriers to care
- Long Term:
 - Programmatic growth, funding, promotion
 - Continued research
 - Initiate and foster robust relationships

How can we connect to and serve military, veterans and their family members at Washington military sites outside the Seattle-Tacoma area?

- Reach out to art therapy associations, music therapy associations, and arts healing practitioners, cultural funding agencies, colleges, school districts, and military hospitals across the state.
- Build partnerships with the USO, National Guard and Reserves, veteran's services and social services across the state.
- Conduct more summits and create opportunities for statewide military leaders to connect and collaborate.