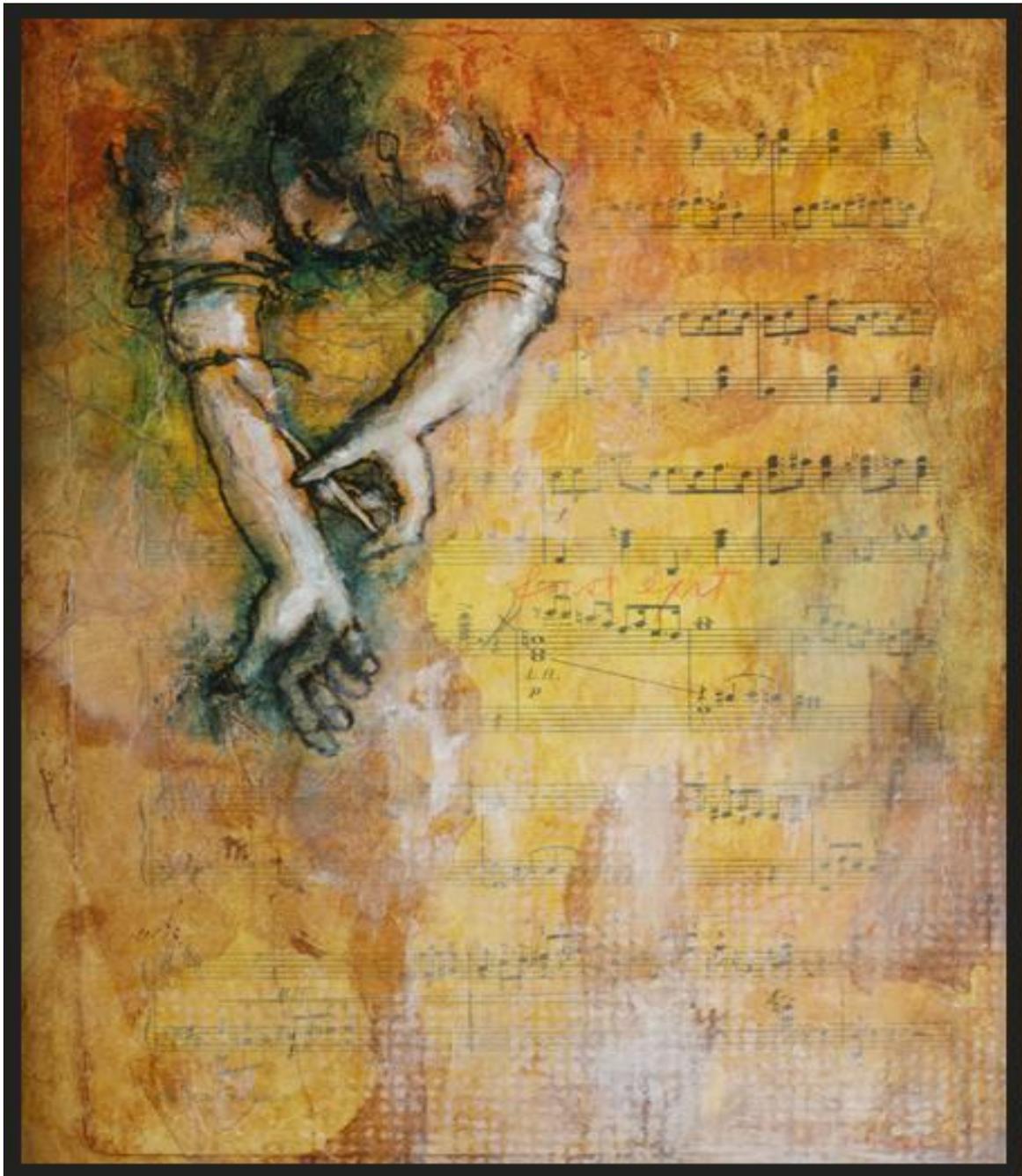


*Guidelines for Organizing Art Exhibitions
on Addiction and Recovery*

Innovators Combating Substance Abuse

**A National Program Office of The Robert Wood Johnson Foundation at
The Johns Hopkins University School of Medicine**



Fast Exit by Carol Russell
Prescott, Arizona

Addiction Art Advisory Board, Innovators Program



Seated (left to right): Denise Smith, Financial Manager, Innovators Program; **Dennis Tartaglia**, Senior Vice President, M Booth & Associates; **Anita Boles, MPA**, Executive Director, Society for the Arts in Healthcare; **C. Everett Koop, MD, ScD**, Senior Scholar and Elizabeth DeCamp McInerny Professor of Surgery, Dartmouth Medical School, and U.S. Surgeon General 1981-1989; **Lillian Fitzgerald**, Curator, Clinical Research Center Art Program, the National Institutes of Health; **Bette Crigger, PhD**, Director, Ethics Policy, the American Medical Association; **Lor Moua**, invited guest; **F. Lennox Campello**, Director, Mid-Atlantic Art News.

Standing (left to right): Pat Santora, PhD, Deputy Director, Innovators Program, Assistant Professor, Psychiatry, Johns Hopkins School of Medicine; **Terrance Keenan**, Artist and Author; **Mark H. Ward**, Deputy Director, the American Visionary Art Museum; **Patrick C. Coggins, PhD, JD**, Professor, Stetson University; **Sheryl Bailey**, invited guest; **Sharon Walsh, PhD**, Executive Director, Center on Drug & Alcohol Research, University of Kentucky College of Medicine; **Peter Bruun**, Artist/Director, Art on Purpose; **Kima J. Taylor, MD, MPH**, Director, Alcohol/Drug Programs, Open Society Institute-Baltimore; **Dennis O. Romero**, Deputy Center Director, Center for Substance Abuse Prevention, Substance Abuse and Mental Health Services Administration; **Edward G. Singleton, PhD**, Senior Clinical Associate, Center for Prevention & Treatment Research, the Maya Tech Corporation; **Margaret L. Dowell, PhD**, Artist and Adjunct Professor, Maryland's Mount St. Mary's University and Carroll Community College; **Jack E. Henningfield, PhD**, Director, Innovators Program, Professor of Behavioral Biology, Johns Hopkins School of Medicine, and Vice President, Research and Health Policy, Pinney Associates, Bethesda, MD; **Travis Henningfield**, college student, the Pratt Institute, New York; and **Fred Lazarus, IV**, President, the Maryland Institute College of Art.

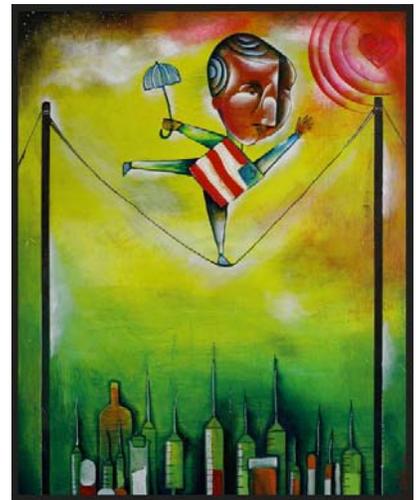
Guidelines for Organizing Art Exhibitions on Addiction and Recovery

Innovators Combating Substance Abuse A National Program Office of The Robert Wood Johnson Foundation at The Johns Hopkins University School of Medicine

Executive Summary

The Innovators Program developed the addiction art project because of its pivotal role in the education and prevention of substance use disorders (abuse and addiction). We believe that creativity and artistic expression can play a significant role in raising awareness not only of the personal toll caused by substance use disorders but also of the new life born in recovery. The Innovators Program promotes the use of addiction art to complement addiction science in understanding, preventing and treating substance use disorders.

This booklet's purpose is to share the Innovators Program's successful model of addiction art exhibitions with those interested in preventing and controlling substance use disorders in our families and communities. Written exhibition guidelines can be an important tool to ensure that all planning aspects are included and executed in a timely manner. Virtually every aspect described in this booklet's "how to" sections can be modified to reduce costs for organizing exhibitions in local communities. These guidelines are presented in trust that you will use, expand and modify this model. Use cost-saving approaches to organize an exhibition that meets the education and prevention needs of *your* community. We begin by sharing information about our experience in developing this model.



Recovery by Pedro de Valdivia
Seattle, Washington



My Pill Girl by Jamie Fales
East Islip, New York

WHAT WE DID

Substance abuse and addiction to alcohol, tobacco, illegal and/or prescription drugs are leading public health problems in our country.

Drawing on the visual arts to provide insights into addiction and recovery is an integral component of the National Program Office of Innovators Combating Substance Abuse. This program is supported by the Robert Wood Johnson Foundation and is based in the Department of Psychiatry and Behavioral Sciences at the Johns Hopkins University School of Medicine. The program's goal is to foster innovation in reducing and controlling substance abuse and addiction by conferring the Foundation's prestigious "Innovators Award" on individuals who have made outstanding contributions to the substance abuse field, and by organizing strategically planned initiatives such as the Innovators' addiction art program.

The Innovators Program promotes addiction art to complement addiction science in understanding, preventing and treating substance use disorders.

We developed the addiction art program because of its pivotal role in the education and prevention of substance use disorders. Creativity and artistic expression can play a significant role in raising awareness not only of the personal toll caused by substance use disorders but also of the new life born in recovery. The Innovators Program promotes the use of addiction art to complement addiction science in understanding, preventing and treating substance use disorders.

Addiction science tells us that substance abuse and addiction to alcohol, tobacco, illegal and/or prescription drugs are leading public health problems that are prevalent, deadly, and costly. Substance abuse and addiction:

- are major contributors to heart disease, cancer and stroke, the three main causes of death in our country
- account for one in five deaths annually -- 500,000 persons
- cost over one-half trillion U.S. dollars annually with
 - tobacco dependence: \$170 billion dollars
 - alcohol abuse and alcoholism: \$180 billion dollars
 - illegal drug abuse: \$185 billion dollars

Addiction art conveys the human experience of addiction that lies hidden behind the statistics of addiction science. Where science analyzes and explains addiction with images of data displayed in pie charts and bar graphs, art reveals the tangled complexity of addiction with images of paint and other materials to enhance our understanding of this treatable chronic illness. Addiction art reveals the many faceted struggles of those entrapped in a life ruled by addiction. Undiagnosed and untreated substance use disorders have reached epidemic status. Addiction science can benefit from the visual arts, which can draw attention to our country's unmet need for accessible addiction treatment, prevention and education to control and reduce substance use disorders.

With this perspective, the Innovators Program organized several juried *Art & Addiction Exhibitions* over the past five years (2004-2008). The primary goal of these exhibitions is to reveal the human experience of addiction that will promote a new understanding of addiction as a chronic medical illness requiring treatment, similar to the way other chronic illnesses such as diabetes or hypertension are treated. Our intent is to help everyone recognize first and foremost that addiction is never only about “alcoholics” or “addicts”; it is also about the families and communities whose lives intertwine those of persons with addiction in myriad ways.

Talented visual artists provide valuable insight through their art by capturing both the destructive power of addiction and the new life born in recovery. The addiction art featured at the Innovators' exhibitions displayed a broad spectrum of artists' perspectives on the consequences of drug use and abuse, addiction, altered states of consciousness, and recovery from addiction. Their stories were told through a variety of media: oil paintings, bronze and marble sculptures, needlepoint, photography, lithographs, charcoal sketches, ceramics, decorative arts, video art, and other artifacts.



Prison by Brian Kelly
Fort Collins, Colorado

Addiction art exhibitions reveal the human experience of addiction that will help individuals reach a new understanding of addiction as a chronic medical illness requiring treatment.

Addiction Art Exhibitions for Substance Abuse Professionals and our Communities



River of Tears by Carmen Beecher
Satellite Beach, Florida

The Innovators Program has organized addiction art exhibitions for professionals in the substance abuse field at the invitation of national substance abuse conferences such as the College on Problems of Drug Dependence and the Dr. Lonnie Mitchell National Substance Abuse Conference for Historically Black Colleges and Universities. These exhibitions are considered essential components or as one professional commented “a perfect match to the ongoing scientific discussions” at these professional meetings. The growing consensus among substance abuse professionals confirms that addiction art complements addiction science and is a “remarkable contribution to the field of substance abuse prevention and treatment.”

With this endorsement, the Innovators Program extended their addiction art exhibitions to the next level using the community college network. We collaborated with the leadership of Carroll Community College in Westminster, Maryland with the goal of educating the broader community about preventing and treating addiction using our model of addiction art exhibitions. We expanded our model to include art created not only by established artists but also by emerging student artists in high school and college. Response to the community college exhibitions on addiction art resulted in a tremendous groundswell of interest from the community, making it the most popular art exhibition in the college’s twenty year history. The college experienced unprecedented crowds, constant media interest, and diverse community groups of all ages visiting campus on a daily basis to see the addiction art exhibitions during the six-week exhibition period.



Art & Addiction Exhibition at
Carroll Community College
Westminster, Maryland

Lessons Learned

Based on our experience of the past five years, addiction art exhibitions have struck a vital and responsive chord in our communities and among substance abuse professionals. Four lessons are noteworthy:

- Addiction art can change the way individuals understand substance abuse and addiction from being seen as a “moral failing” or unlawful act to being accepted as a chronic medical illness requiring treatment. Understanding addiction as a treatable medical illness is critical in preventing and controlling this prevalent public health problem.
- The educational component of addiction art complements addiction science. Addiction art exhibitions present riveting personal stories and stamp lasting images on audiences of all ages. When people learn addiction is an illness, it can then be treated and prevented.
- Addiction science can benefit from the visual arts, which can draw attention to our country’s unmet need for accessible addiction treatment, prevention and education to control and reduce substance use disorders.
- Addiction art exhibitions need to be rooted in neighborhood communities as well as professional substance abuse conferences to augment education and prevention strategies.

Addiction art teaches. It plays a practical educational role in health communications designed to prevent and control substance abuse and addiction.



Art & Addiction Exhibition at Carroll Community College Westminster, Maryland

In summary, addiction art teaches. It plays a key educational role in health communications designed to prevent and control substance abuse and addiction.

HOW WE DID IT

Guidelines for Organizing Addiction Art Exhibitions

Suggested Guidelines for Exhibition Organizers

In the second part of this document (Sections I-VII), we describe the model designed and followed by the Innovators Program when it was generously funded by the Robert Wood Johnson Foundation. We recognize that many organizations will not have the financial resources to manage large national exhibitions as we have, but virtually every component described below can be modified to reduce costs for organizing addiction art exhibitions in local communities. For example, honoraria for jurors may not be necessary, utilizing existing space in your organization may be used for your “gallery” instead of renting space off-site, and electronic mail can replace hard mailings of materials. We encourage creative and cost-saving approaches to organize addiction art exhibitions that will meet the education and prevention needs of *your* community.

I. Criteria for Art Submissions

Your invitation or “Call to Artists” will describe your exhibition’s overall purpose, namely, to educate individuals about substance abuse and addiction through addiction art. Understanding addiction as a treatable medical illness is critical in preventing and controlling this prevalent public health problem. Your “Call” will include pertinent information on art submission guidelines and entry submission forms.

Art Submission Guidelines

- *Theme.* The exhibition’s theme is drug addiction and recovery. The content of artwork should be a narrative of, reflection upon or expression about some aspect of this theme. Jurors will be particularly interested in seeing the human side of addiction and recovery. Artworks will be judged based upon how effectively, clearly and expressively this theme is explored.
- *Eligibility.* Art in all media will be accepted, including video. Art may be of any size but extreme size may limit it for inclusion in the exhibition. Submissions may have been completed in any year.
- *Deadline for receipt of art.* Allocate 4-5 months between the time you release the “Call” and your deadline for receipt of art entries. Artists will need sufficient time if starting a fresh work specifically for the addiction art exhibition.
- *Entry requirements.* Artists may submit up to three artworks for consideration in slide or digital format as follows:
 - Slides:* label each slide with your name and title of work on the front of the slide. Please indicate the top of the slide. Put slides in a clear vinyl slide sheet holder (8.5" x 11"). Write your name on the sheet holder.

Sample exhibition forms (*Call to Artists*, announcements and invitations) can be downloaded from the Innovators’ website (innovatorsawards.org)

CDs: submit images in .jpeg format, resolution 72dpi; file size should not exceed 1mb. Label each file with your name and title of work. Write your name on the CD case.

Digital images submitted by email: submit images in .jpeg format, resolution 72dpi; file size should not exceed 1mb. Label each image with your name and title of work. Email digital submissions to (provide your organization's email address).



Boils by Abbey Aichinger
Avon, Indiana

- *Exclusions.* The exhibition's organizers reserve the right to exclude art that does not address the exhibition's theme of addiction and recovery. Furthermore, while images of sexuality and violence may be necessary in some instances to convey meaningful content, jurors will not look favorably upon their gratuitous use in addressing the exhibition's theme.
- *Artist statement.* Request participating artists to provide a brief, typewritten statement (100-200 words) intended to make explicit the meaning of their artwork to enhance the audience's understanding of it.
- *Honorarium.* An honorarium is not necessary but if your organization plans to award prizes, consider including a statement in the "Call" such as: "The top five finalists, whose art best exemplifies the theme of addiction and recovery, will be awarded \$500 each."
- *Exhibition calendar.* Provide the following information: deadline for receipt of art submissions; date when participants will be notified of artworks accepted for exhibition; participants' deadline for delivery of actual artwork(s) to your organization's office; exhibition's location, dates, and gallery hours; date of exhibition's opening reception; and date when art will be returned to artists.
- *Your organization's address.* Include mail and email addresses, telephone number, and contact person (if participants have questions).

Entry Submission Form

- *Participant's contact information.* Request participants to provide their name, mailing address, email address and telephone number. They may also include their website address (optional).
- *Artwork details.* Request participants to label all submitted entries with their name, title of each entry, year artwork was completed, artwork's dimensions, and medium.
- *Conditions of participation.* If your organization cannot provide insurance to cover the cost of damaged or lost art, it will be necessary to request that all participants sign a statement on *Conditions of Participation*. We suggest that your organization include a statement to that effect on your

Virtually every aspect described in these “how to” sections can be modified to reduce costs for organizing addiction art exhibitions in local communities. Modify our model; use cost-saving approaches to organize an exhibition that will meet the education and prevention needs of your community.

required entry form, for example: “I understand that any damage or loss of artwork from its inclusion in the Art & Addiction Exhibition is not the responsibility of any party involved with the exhibition, including but not limited to (insert your organization’s name). As the artist and lender of the artwork(s), I assume all risk of damage or loss. Furthermore, if my artwork is selected for the exhibition, I hereby give my permission to (insert your organization’s name) to publish my artwork in their newsletter (if your organization has one), on their website (if you have one), in their 2010 Art & Addiction calendar (if you choose to publish one), as well as to publicize my artwork through the media at no charge.” Require all participants to sign and date your organization’s statement.

- *Conditions of participation for students under 18 years.* If you are organizing an exhibition with art submitted by students under the age of 18 years, you will need to obtain written parental (or guardian) permission for the student’s art, if selected, to appear in the exhibition. Request that the visual arts instructor at participating schools ask student artists to submit a signed permission statement. We suggest that your organization include the parental permission statement form with your required entry materials, for example: “I give my permission for artwork and accompanying artist’s statement created by (insert student’s name) to appear in the student Art & Addiction Exhibition at (insert your organization’s name and provide exhibition’s dates), and to be photographed by the school or the press for media-related purposes.” Require parent or guardian to sign and date your organization’s statement and include with the student’s art entry.

II. Planning the Exhibition

This section reviews basic organizational aspects in planning for a successful exhibition, from suggestions on organizations and suitable locations to host such an exhibition, methods to catalogue submitted art entries, to needed equipment and other pertinent resources to be considered as you plan your exhibition.

- *Advertise your “Call to Artists.”* If your organization is hosting a local exhibition, advertise your “Call” in local newspapers and art association newsletters, and at art centers, college art departments, public and private school art departments, local art blogs, local health centers, and addiction treatment and prevention organizations. If your organization is planning a regional or national exhibition, consider all of the previous suggestions as well as advertising your “Call” in leading art magazines and websites such as *Art Calendar*, *Art in America*, *American Artist*, *College Art Association*, *Mid-Atlantic Art News*, *Society for the Arts in Healthcare*, *Art Deadlines*, etc.
- *Host Organizations and Venues.* Several organizations would have the capability to host an Art & Addiction Exhibition for their community such as universities and community colleges, public and private schools, art galleries, libraries, community centers, cultural centers, substance abuse treatment and prevention centers, local hospitals, etc.

Addiction science can benefit from the visual arts, which can draw attention to the unmet need for accessible addiction treatment, prevention and education to reduce substance use.

- *Exhibition space and needed equipment.* Utilize your organization’s existing space to display the art. If you do not have access to necessary space and depending on the amount of art to be displayed in your exhibition, your organization may need to rent a secure room to display it properly. The Innovators’ exhibitions displayed approximately 75 pieces of art in a room of 2500-3000 square feet. If your exhibition contains fewer pieces of art, room size can be reduced accordingly. The exhibition room, your “gallery,” must be secure space that can be locked after hours since you will be responsible for the art while it is in your hands. Make arrangements to rent easels and tables needed to properly display the art.
- *Cataloging art entries.* Create both an electronic file of art entries (labeled with artist’s name and title of art) as well as a paper file that includes the following information: artist’s name, contact information, state, title of art, dimensions of art, date received, whether the artist’s statement was received and finally, a “notes” column. When art entries are received from participants, reproduce a color copy of each art entry; label the back of each copy with artist’s name, title of work, dimensions, and year completed; place each participant’s entry materials (labeled copy of entries, artist statement, and artist’s signed entry form) in individual sheet protectors and place them in a three-ring binder. The information in this binder will grow to become your *Catalogue of Art Submissions*, organized alphabetically by participants’ last name. Send a confirmation letter to each participating artist stating that you received their art entry.
- *Edit artists’ statements.* Each piece of displayed art will bear the title of the work, artist’s name and residence (city and state) on the edited artist statement that should be printed on appropriate paper and affixed to the wall adjacent to the artwork or, if appropriate, to the display easel.
- *Selecting your organization’s Addiction Art Advisory Board.* See Section III below.
- *Criteria for selecting artwork for exhibition.* See Section IV below.
- *Retain curator to set-up your exhibition.* One of your jurors (e.g., professional artist) may also be willing to serve as curator.
- *Retain photographer.* When the art is installed at your exhibition, a photographer can shoot the art as well as provide installation photographs of your exhibition. These photographs can be used for several purposes, e.g., publicity and press, your organization’s newsletter, perhaps you may decide to publish a calendar of the top twelve artworks, etc.
- *Prevention and treatment resources.* The National Institute on Alcohol Abuse and Alcoholism (NIAAA) and the National Institute on Drug

Abuse (NIDA) have excellent published materials on alcohol/drug prevention and treatment that target audiences of wide-ranging ages. These resources can be provided free-of-charge to have available and displayed on tables for your guests to take home after visiting your exhibition. Write to NIAAA and NIDA to have these resources available for your guests during the exhibition (www.niaaa.nih.gov; www.nida.nih.gov).

- *Promotion.* Your organization will be responsible for publishing exhibition announcements, press releases and opening reception invitations, all of which should be released three weeks prior to your exhibition's opening.
- *Exhibition expenses.* For local exhibitions held in settings such as art galleries, community centers, libraries, schools, etc., exhibition expenses will be minimal (office supplies, duplication costs, and art show invitations). Exhibition expenses will increase for larger regional or national shows that may involve additional jurors.

III. Selecting your Organization's Addiction Art Advisory Board

A credible and relevant panel of jurors, composed of members from the art and addiction science communities, should be identified and invited to become members of your organization's Addiction Art Advisory Board. They will select the art for your organization's exhibition. These individuals may be professionals, local celebrities, and/or interested laypersons who have an appreciation of this art form and will be supportive of your exhibition's goal to educate, prevent and control substance abuse and addiction. Your advisory board should include at a minimum two to four members, representing both science and art disciplines. Additional jurors can be appointed but select a number sufficient to reach a consensus in reviewing and selecting your exhibition's artwork.

- *Invitation to potential jurors.* Your invitation to potential jurors to serve on your organization's Addiction Art Advisory Board should describe the purpose and rationale of your addiction art initiative, their responsibilities as a juror, meeting place and date to review, discuss and select the art for the exhibition. Your invitation should be sent to your prospective jurors three months prior to the meeting date for selecting your exhibition's art.
- *Initial Selection by Exhibition Organizers.* Submitted art should illustrate the theme of addiction and/or recovery, and meet stated submission guidelines. Exhibition organizers will have the authority to exclude from the jury process any work that does not comply with the main theme of drug addiction and recovery.



Innovators' Addiction Art Advisory Board Meeting

- *Catalogue of Art Submissions.* A color copy of each art entry, properly labeled on its reverse side with artist's name and title of work, will be reproduced along with the artist's statement and placed in a 3-ring binder for each member of your advisory board. In the front of each binder, create a "Table of Contents" that lists the artist's name, title of art, medium, dimension of art and year completed for each art entry.
- *Mail the Catalogue of Art Submissions to jurors.* We recommend you use Federal Express and ship your catalogue at least two weeks before your selection meeting to allow jurors sufficient time to review and make their preliminary selections for the exhibition.
- *Judging criteria and selection process.* This information (see following section) should be included in your covering letter to the jurors when you mail the *Catalogue of Art Submissions* to them.
- *Art selection meeting.* Request your jurors to email or fax their list of art selections to you a few days prior to the meeting. This will facilitate the selection process and discussions during the meeting
- *Honoraria for jurors.* Honoraria for jurors may not be necessary. If your organization's budget allows, consider compensating your jurors for their time spent reviewing the art submissions prior to the art selection meeting as well as for their time to attend and participate in the meeting.

IV. Criteria for Selecting Artwork for Exhibition (judging and selection process)

Your submission guidelines stated that the content of the artwork should be a narrative of, reflection upon or expression about some aspect of addiction and/or recovery. The art should therefore be judged based upon how effectively, clearly and expressively the theme of addiction and recovery is explored. Art selected for the exhibition will have attained a sufficiently high ranking based on two core criteria: the images selected are considered good works of art in that they demonstrate artistic sensitivity and technical skill, and/or the images convey powerful messages about addiction. When reviewing the art submissions, please consider the following criteria:

- *Visual impact.* Is the image distinctive? Does the image have power?
- *Content and creativity.* Does the image address the stated theme of addiction and/or recovery? Does the image present a clear message about addiction/recovery? Does the image enhance public understanding of addiction/recovery? Is the image artistically creative?
- *Quality and presentation of artwork.* Is the work's technical execution of high quality? Does the image provide an innovative approach in composition or technique?

- *Selection categories.* When jurors make their selections, anticipate three basic categories: art that jurors definitely want in the exhibition (“Yes”); art excluded as inappropriate (“No”); and art for which the jurors are uncertain to include (“Maybe”). These categories will facilitate discussion and the review process for making final art selections for the exhibition.
- *Recognition.* If your organization’s budget allows, for those artists whose work is judged “best of show,” consider providing monetary awards.

V. Notify Artists about Jury Selections

Artists whose work was selected for the exhibition will be notified by letter, which will contain the following information:

- *Deadline for receipt of art.* Provide a deadline for which their art must be received at your office. We suggest giving artists one month to do this from the time you notify them. Art may be hand-delivered, if feasible, or shipped.
- *Artworks must be “ready to be hung.”* Inform artists of the expectation that their artworks must be received “ready to be hung” (two dimensional works must have finished edges, be framed or framed under glass or plexiglass, wire attached).
- *Provide your organization’s mailing address* to which they can send or hand-deliver art.
- *Confirm received art.* When art arrives at your office, we suggest you email the artist to confirm that their artwork arrived safely.



Installation shot, Art & Addiction Exhibition, Puerto Rico, 2008

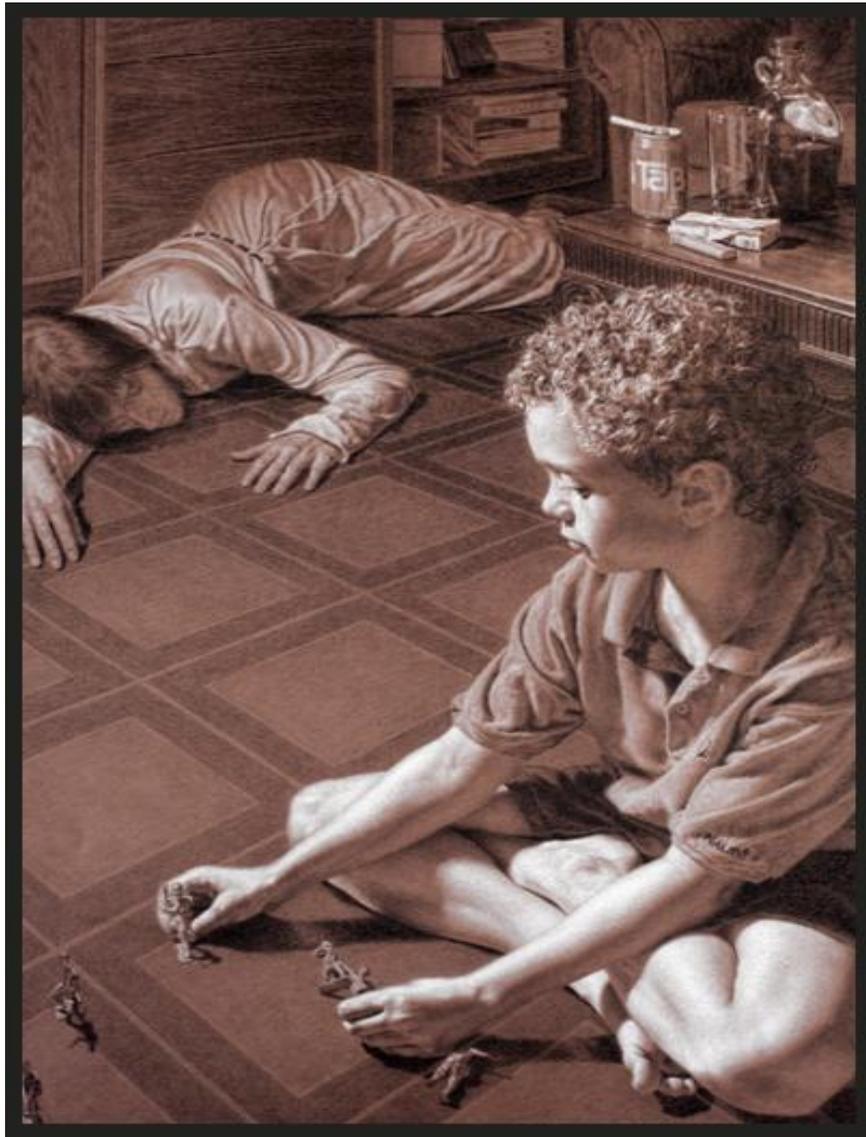
Artists whose work was not selected for the exhibition will also be notified by letter.

VI. Exhibition Installation

Depending on the amount of art to be displayed, allow 1-2 days to install the exhibition. For shows not held in a gallery setting, display art on easels and have tables available to display smaller pieces of art, as well as to display treatment and prevention resources for your guests.

- *Curator.* This individual will display the art to best advantage. Exhibit organizers will work with the curator to unpack and display art, affix labels and artists’ statements on easels. Volunteers to help with this process are always welcome.
- *Exhibition dates.* Post exhibition dates and daily viewing hours.
- *Staffing.* If feasible, make arrangements to have a staff member stationed in the exhibition room to answer questions during gallery hours.

- *Opening reception.* Consider hosting an opening reception (2-3 hours) to officially launch your exhibition; provide light refreshments if your budget allows. For local exhibitions, consider inviting the artists to be present at the opening reception to discuss their art. Artists wearing name tags that feature reproductions of their art can enhance communication about displayed works.
- *“Meet the Artists.”* Consider hosting such a session where selected artists can provide a brief lecture about their presented art.
- *Security.* Exhibition room must be kept locked after hours to keep art secure.



Toy Soldier by Deborah Feller
New York, New York

VII. Dismantling the Exhibition

Curator and exhibit organizers will dismantle the exhibition, which will require 1-2 days. For local shows, artists will pick up their art. For regional or national shows, have shipping materials available (boxes, bubble wrap, tape) to carefully wrap, pack and ship the art back to the artists. Send a “thank you” letter to each artist for allowing your organization the privilege of displaying their art.

Visit the Innovators Program’s website (www.innovatorsawards.org) for additional information on organizing your exhibition or to download sample exhibition materials.

Booklet written by:

Patricia B. Santora, PhD, Deputy Director, National Program Office, Innovators Combating Substance Abuse, and Assistant Professor of Psychiatry, The Johns Hopkins University School of Medicine, Baltimore, Maryland

Margaret L. Dowell, PhD, Artist and Adjunct Professor, Mount St. Mary’s University, Emmitsburg, Maryland and Carroll Community College, Westminster, Maryland

Jack E. Henningfield, PhD, Director, National Program Office, Innovators Combating Substance Abuse and Professor of Psychiatry, The Johns Hopkins University School of Medicine, Baltimore, Maryland, and Vice President, Research and Health Policy, Pinney Associates, Bethesda, Maryland

Acknowledgement: The authors acknowledge with gratitude the capable assistance of Denise A. Smith, financial manager of the Innovators Program

Photography: Keith Weller, Consulting Photographer, the Johns Hopkins Office of Communications and Public Affairs.

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