



THE KENNETH A. PICERNE FOUNDATION

Artist Outreach Project Final Program Evaluation & Results – 2012 Artists

Number of AOP Grants: 12 Minority Artists: 23% Artist Hours Contributed: 3,372

Nonprofits Artists Served: 15 People Artists Served: 2,087 Projects Sustained: 66%

PART 1 – Artist AOP Program and Self Evaluation

Please check the appropriate responses to the following questions.

	Strongly Disagree	Disagree	Undecided or No Response	Agree	Strongly Agree
The Artist Outreach Project created an opportunity for me to pass along my years of knowledge and experience, in a way I would not have previously been able to pursue on my own.				1 8%	11 92%
The Artist Outreach Project created a unique opportunity to do something of value for myself.				1 8%	11 92%
I plan to pursue work similar to my Artist Outreach Project now that the grant is complete.				5 42%	7 58%
My current project provided an <u>important</u> therapeutic, educational, or meaningful opportunity for the people I served.				2 17%	10 83%
My current project provided a <u>unique</u> therapeutic, educational, or meaningful opportunity for the people I served.				1 8%	11 92%

1. Over the past year, how has the Artist Outreach Project been personally important to you? Describe how it has been important both in ways you expected, and in ways you might not have expected.

- 1) Although I had given classes utilizing this program for weekend workshops, applying the technique and principals of Expressive Art for a whole year brought forth a greater depth of understanding the importance of art in a therapeutic sense. Many participants who did not do art making prior had expressed a desire to continue, not necessarily to make pretty objects of art but for emotional calming, safely express strong emotions and to continue learning more about self. It was the “ah ha” moments that was the most precious – when people surprised themselves. The joy at those moments for the

participants to repeatedly discover they could do what they thought they could not do gave greater self-esteem and courage. My goal was to give opportunity for people to be in touch within themselves that place where creativity is birthed. I have decided to publish my thesis: Self as Creator, The Importance of Image Making in Therapy. I have realized, within this year, the importance of the thesis was not only for me personally but that continued effort should be made to implement this program into schools, health facilities for the young, elders, teenagers, anyone and everyone going through transition, healing from trauma or a chronic health condition. Unexpectedly, this program gave to me what I intended for others...belief in myself, and an unwavering drive to pursue dreams.

- 2) This experience has reminded me of the reasons that I first went into teaching visual arts. I was able to share my love and excitement of creating art while at the same time getting to know a new group of young people. Their excitement, their passion, and their thought processes are always exciting to watch. I still teach art at CSUF, but it is not the same as teaching high school and middle school students.

What I had forgotten was how important these young people become to me. I enjoy being with them, hearing their ideas, listening to them relate to one another (most of the time, sometimes it was intense and I was grateful for the staff in the room!) This may have become a therapeutic experience for these young men, but I am sure that I experienced even more release and enjoyment. There is nothing better than being able to open the eyes of a young person to what they are able to create if only they will believe in themselves and try.

- 3) Reflecting back on this past year I am most grateful to the Kenneth A. Picerno Foundation for being a recipient of a grant to create and teach art to young people in our community. Being provided the opportunity by the Foundation to teach "Art Adventures" has truly been a huge gift, both personally and professionally. When I first began writing the grant, it was my hope to provide art to students, as there have been so many budget cuts in the arts in our community schools over the past few years. It was also my goal to bring together children from different countries and cultural backgrounds to work together in creating their art projects, and to develop lifelong friendships. All total my students spoke about eleven different languages and several children did not speak English, which I had not expected. However, this did not stop the children from creating art or working together to help interpret for non-English speaking students. The Children's parents were so wonderful and even though many families were from different countries, they all shared a common thread...a love for their children and a desire for them to be involved in the arts. Each monthly session of "Art Adventures", parents registered their children for art classes held at the library and most classes filled up a month in advance, especially for students in grades 1-4.
- 4) I was surprised and gratified with my experience carrying out my proposal for the AOP. I valued especially the relationships I forged with my students and the staff. Some students surprised me with their interest and appreciation of what I offered but some of the projects that I expected to share ended up not appropriate for the situation. I met the challenge and was able to switch gears and find activities of common interest. It was a stimulating and creative experience for me.

I also experienced new connections with members of my community by meeting the parents of my students and seeing them around town. The children at the Boys and Girls Club also were able to see me in different contexts when I substituted at their schools and performed at the local farmers market. This enriched my sense of being valued in my community and encouraged me to apply for public art projects and exhibits which I was able to share with my students.

- 5) On the one hand, I have had relatively few people die in my immediate circle of friends and family. My family background is fairly stoic and matter-of-fact about the process of grieving. This is not to say it's the correct way to think, it's just been my experience.

I expected the people who decided to participate in the journaling groups to have lingering pain with regards to their loss. Through our time writing together, and then our subsequent discussions, I think we all came to the table with the ability to help each other understand how very "individual" the grieving process is for everyone.

Personally, I did not expect to touch some raw emotions of my own. Perhaps, stoicism isn't the best way to deal with the death of a loved one. And then there's always the ah-ha moment when your writing mines an emotion or thought that had never occurred to you before that very moment when pen scratches across the page. I had several of those moments in these two writing groups regarding my father's, and mother-in-law's passing. There were emotions unexpressed and things left unsaid, from both sides. It's surprising how things percolate to the surface, in the most unsuspecting of ways. (This is probably very atypical for a grant recipient to experience.)

It was also interesting and educational to work with MFTs who were able to add an educated perspective to the conversation. I learned so much from observing Jim, Emily, and Annie in action; all great therapists in their own right. I feel a close-ness to all of them.

- 6) I have quite literally touched the lives of thousands of people throughout the community, not just the kids in the program I served but in the senior centers, the Veterans and cancer patients and others we have met and interacted with. We have done things I would not have thought about doing that have enriched the lives of so many and used art to open communication to various people who would never have come together, through the simple process of having them sit down and paint something together. I cannot stress enough what a wonderful experience this has been. When I went to the Oak View campus, on an unscheduled day to pick something up, I was bombarded by the Kids asking what we were going to be doing in art that day. The other kids at GOALS are always asking about the new art events and I have amassed quite a list of requests from groups and individuals asking to be included in future art events.
- 7) This has been a very positive and important experience for me personally, thank you! I really did not know what to expect with this program, which was really just a dream and a "good idea" 15 months ago. I knew that I would LOVE working with preschool children and experiencing the wonders and joy of trying new things with new eyes...and was very impressed, and a bit intimidated by the great creativity, expertise and enthusiasm, of the teaching staff at the Thunder NSSC Preschool. I began my work with NCCS at this location and did not initially expect to meet so many children at one location.

I spent my several first months of my grant working at this location where there were six different classrooms of 20 to 25 children. The Preschool had some specific guidelines for art instruction that were different than I expected. The requirement was that each project be designed to be very experiential and not prescriptive. The use of outlines, copies and previously created art was discouraged, encouraging children to create their own individual expression and response to the project concept. I was excited to go to each classroom each day as the children were eager to work with "Ms. Ann" and would crowd around to see what our project was. These children helped to remind me about the excitement and joy of learning new and rewarding project. An unexpected surprise was the number of colds, viruses and flus I contracted in working with these children.

I do not have one of the three immune systems that most people have and the one I am lacking (IgA) means I have little defense for these types of illnesses. I was sick a large portion of the time I worked with these children and had to stop working with the children to get healthy again. I was saddened that my time had to be limited in working with this age group, but I have plans to go back to NCCS and volunteer to do some garden mosaics (outdoors in the fresh air!) with families and children this year. I was very excited to see the response to the Art in the Garden classes that I began to offer at Alta Vista Gardens in March. The initial classes on Saturday's introduced me to a whole group of families that have become new friends. The support and dedication of a core group of families has been

amazing and I feel blessed to have gotten the opportunity to meet these families. The Botanical Garden environment was an AMAZING place to hold classes and very inspirational. I knew that nature would inspire creativity and provide options for every interest and age. Initially the parents would come up for a morning of art and nature. Parents would drop off the children, and after learning that the program was available for all ages, entire families would stay to participate. Many of these moms and dads had not taking the time to enjoy the peace and relaxation that would result from observing nature and drawing, painting and trying new media. One weekend we had 3 generations of one family when the grandparents visiting from Germany came with their family. The results created in these art classes were impressive. We will have an art show at the culminating celebration with many of the pieces completed by the participants which range in age from 4 to 82.

When we began the summer camp and started learning the mosaic process it was interesting to see the new excitement and interest that was created by the introduction of a new media and process. I am truly impressed and proud of the work that was done and the end products by the children and the families. It became a welcome respite for many of the many moms who looked forward the hours in the gardens where they focused on something they enjoyed and provided a sense of accomplishment. The pride and dedication that these families shared in creating the human Sundial and the Garden signs was inspirational.

The experience at the Senior Center was an extremely rewarding experience for me. This is something I have wanted to do for many years. While the number of participants were small the experience was very meaningful for the participants and me. Several of the seniors had never tried their hand at art and were very tentative but willing to try the projects. One of my longtime friends DT donated some small glass tiles that changed the way we approached the Alta Vista Garden signs. Ivy Bodin very generously donated many hundreds of dollars of beautiful glass sheets, tools, and supplies for the classes to use. This generous donation allows the various classes to create beautiful signs that would not have been possible otherwise. I looked forward each week to the class at the Senior Center. It was a joy to listen to the conversations between the participants, and to see the pride and ownership they demonstrated in the creation of signs for the gardens. The final products are beautiful and will be a great addition to Alta Vista Gardens.

There were several unexpected elements throughout the program. One area was that I did not factor or plan for the amount of time and physical labor required to get the mosaic classes set up. Most days it took me 2 hours to load my car 30 to 45 minutes to unload in preparation for the class and two to three hours to reload my car and unpack for the week in addition to the class time. Another interesting unexpected area for me was the important role of facilitation and being of service to the people in class. The amount of support and logistics required to make sure everyone had the correct materials, tools, supplies and attention kept me hopping even with small class sizes.

- 8) I was able to take a concept and prove that we could take trash and make art sell exhibits and give money back to the senior center and the school.
- 9) First of all, the Artist Outreach Project brought to my life a unique experience due to I worked closer to students whose age were from 6-9-years old, 10-22-years old and older. I teach them to play instruments such as harp, guitarron, vihuela, guitar and vocals. Second, my goal was to spend as much as I could teaching the harp, but I was required to perform other duties like to teach other instruments that I really enjoyed working with kids and adults. I discovered that each person has special necessities and I made modifications in my study plan to cover those necessities of my students. Finally, I teach them how to breath when singing, and I correct them their writing and singing of the song's lyrics such a correct pronunciation and diction.
- 10) The Artist Outreach Project has been extremely important to me for the reasons mentioned as follows. This project has allowed me the opportunity to expand my drumming experiences to troubled teens, Latino Women and practicing therapists who service the low income communities of Orange County.

Many educators were initially unsure if drumming would have any impact on how teens would interact in the class. Some people felt they would not be innately be interested in sitting down for more than one hour beating on a hollow instrument and making rhythm sounds. These were kids that were incorrigible and had shown very little interested in extracurricular activities. Well, as it turned out they really got into the rhythm and beats. Some of them danced and chanted with exultation and without remorse. Their classmates gave them thumbs up as they passed by the room for taking the challenge and getting into the jam sessions. It was amazing seeing what the students brought to the experience. They came with energy and excitement. It was incredible! Staff and the students themselves were totally surprised on how jamming could produce such elation and texture to their lives.

I was hopeful but not too certain if the class would have the impact it had on the women groups as well. I had not held a female Hispanic drum group in the past. To my surprised they loved it and connected with the melody. They played the “tambor” and “bailaron” (drum and dance) in procession. The women were really into the gathering and being able to be in communion with each other, in harmony and in celebration. Each week they would come back for more and more...the drum and the “ritmo” (rhythm) did all the work, they just could not get enough.

In fact, we had to separate the women’s group into two groupings because of the popularity. To this day, I still receive calls regarding the drumming class. I am convinced this is a wonderful tool for the community to find the inner expression of their soul. It has been proven that it is something unique and personal.

I had a chance to hold a group session for the administrators of the Cost Mesa School District and they were ecstatic with the playing, dancing and fun loving chants. We got nothing but raves from them. It was a onetime lovely experience for the entire group of mostly women educators.

Of course, the interns and staff at Hoag took an afternoon off to also join in on the fun and we actually held approximately three separate sessions for them on drumming. Most of them drummed for the first time and were intrigued with the exposure.

- 11) Well, it has kept me on my toes. Preparing a lesson every week that is not only fun and easy to do, but meaningful in some way, has been a challenge, but a good one. Teaching is not new to me, but teaching art is. I wanted my lessons to be effective, so it took a lot of time to prepare and create sample pages for the girls each week. In putting this all together, I now have a full curriculum of ideas that I can use for others in the future.

It gave me an opportunity to utilize and share a wide variety of ideas. I was able to use skills I already have, like photography and creating PowerPoints; and also to learned new ones in various mediums of art. I often picked a theme that related to something I was experiencing in my own life, so it gave me an outlet for self-discovery as well. I was able to feel as if I was making a difference. There were less woman than I had anticipated, but that wasn’t necessarily a bad thing.

- 12) In these hard times, the Artist Outreach Project has enabled me to survive as an artist.

2. Did you accomplish your project goals – for the people you served and for yourself? Give examples that demonstrate your success, positive impact, and/or any challenges you encountered while implementing your project.

- 1) Indian Health Council agreed with me that expressive art would be an important contribution to health and emotional well-being to the communities they serve. Providing an enjoyable and safe means to express, release tension and to have a means to therapeutically calm through art making was one of the main goals.

At first, there was resistance to do something that was not familiar. I introduced materials and asked the participants to dive in with experimentation and play. There was insecurity and great hesitation as many said, "I can't draw, I can't paint." Seldom did I give them objects to look at but directed the participants into the landscape of their inner world. This was a challenge for me as they struggled to participate. But it mimics life. We have ways and means to accomplish and yet easily go to, "I've never done this before, and therefore I can't". Even when we have great ideas, often people talk themselves out of pursuing dreams. Often seeing other's success seem to diminish our own self-esteem.

The last project I had asked for was a collaborative effort in writing a play that would express characteristics of their tribe or reservation and would impart some wisdom to the viewer. Each play was profoundly open and honest. Participants, staff, family and friends were all pleasantly surprised and touched by the heartfelt stories. The participants took over; they were becoming familiar with how to create as the program entered the last quarter. I minimally providing my own ideas but gave encouraging support. I watched the unfolding, the dynamics of creative collaboration blossoming into something that would have seemed impossible a year ago. They made costumes, created props, rehearsed, wrote and rewrote scripts. The enthusiasm and effort was over and beyond my expectations

There were abstract paintings from a few participants that couldn't understand why they could not make a flower to look like a flower. They learned the value of abstract art and to love their own work. There were realists that had no idea they had that particular talent. There were sculptures and paintings that brought tears to the viewer's eyes and cathartic in the making. In all these ways, my goals were accomplished.

- 2) Yes, I do feel that I have accomplished the goals that I had at the beginning of the year, but I would have to say that those goals were slightly altered. I wanted to show these young men the value of creating art and the joy that it can bring. I ended up showing them a way to express themselves, make pieces of art that they were proud of, and show them ways of finding a release and sense of peace.

The largest, most daunting problem that I encountered was continually hearing that, "It's too hard – I can't do it." And this was followed up by the attitude, "And you can't make me." I continually asked them to give me a chance to show them what we could accomplish together. At times I would spend most of a period sitting between two or three young men and just being a cheerleader. Probably my greatest experience was when the young men came into the room, the staff released them, and they went to work willingly and were self-motivated. I was merely the facilitator. The population continually changed and new young men would come in, tell me how bad they were in art, and the cycle would start over again – but with one change. I would have several others telling the new person how they felt the same, but I could help them.

Another challenge that I faced was having the young men become frustrated and lash out normally destroying their art. Several times I would take the art away before too much damage was done; sadly I was not able to "fix" the problem while they were there since they would be removed by the staff. But I would try some alternate solution and was allowed by staff to show the young man what could be done. I was often able to discuss this with the young man later with a staff member there.

Finally, one last challenge that I faced was the fact that I was not allowed to speak to the young men about anything other than art. I feel that creating art often allows people to connect and open up in new, more relaxed ways. I do feel that Joplin was correct in this though since I have not had the proper training to deal with young men in this situation.

- 3) Children and their parents, I believe who have been involved in art classes, Art Adventures at our community library have really enjoyed this incredible opportunity to learn art techniques and styles to create original works of art and to work together with many young people from different countries. It has made a positive impact both socially and creatively on all of us involved in the Artist Outreach Project. As a teacher, one of the challenges I faced the first month was developing an efficient registration and attendance system as there was such an overwhelming response from families requesting to register their children for art classes. The library staff was extremely helpful and instrumental in registering students for art classes. They have been such a great group of people to work with.
- 4) One of my project goals was to have a performance for the community with my students performing the music and dance they had learned. I also had hoped that the students would perform a puppet show and make up their own stories. I thought that I might be able to involve seniors from a nearby center to interact with the children.

I was able to organize a special show with the help of The Center for World Music. We brought a special Zimbabwean Musician, Papa Masuka, and his son to perform at the Boys and Girls Club. The event celebrating “Zimbabwe Day” was open to the public but it was difficult to get a wide audience. The students were able to perform for him and he brought drums and shakers and we involved all of the children in a very enjoyable time.

I was not able to involve the seniors at all and we were only able to do a very modest puppet show for each other.

- 5) Writing about loved ones who have died is understandably difficult. Our two journaling groups wrote and shared together. We laughed and cried together. Many meetings were emotionally difficult. Sometimes we focused on just the pain of one person. At other meetings we collectively shared our common emotions about death and the injustice of it all. Passing the box of Kleenex or a hug was a common expression of compassion between members of the group.

One participant in particular was very guarded at the beginning of the year. He was suspicious of my motives, private, and obviously very loyal to his family. His essays were short, brief, and expressed little emotional connection to the subject. However, he also had a determination to move positively through his grief and the betrayal that he had experienced in his life. Eventually, he arrived each week at the meeting with an essay that he had written at home. He was eager to share it. He could be seen taking notes of other topics he wanted to write about, and sure enough, the following week, he'd have a new essay to share. When asked, he revealed that he shared these stories with his wife who was supportive and had also shared his grief.

The gentleman, one who I can only describe as setting very high standards for personal conduct and commitment, became a poster child of sorts for the journaling classes. On the last night he read a letter that expressed his appreciation for the class. I'd hoped to get a copy of that essay, but he hesitated sharing beyond the group. It would have been self-serving to ask for more. His essay tugged at my heart. That was enough.

As for challenges...there were a few. Some participants have other issues beyond just the grief for a loved one. Some can be very manipulative of the time spent in class. This seemed to be more of a personality trait, than a symptom of grief. The challenge was to redirect the comments to include the thoughts of everyone else. One person always wanted to just start talking in response to the writing

prompt. It took some gently training, but eventually he wrote first, and then shared with the group. This was more productive and less distracting for everyone.

Some people think that there will be a quick fix to their grieving pain. A few participants came and left the group within a few weeks stating that they we're getting anything out of the methods. Well, that happens. Sometimes you just have to trust the process will lead you in the direction you are intended to go. For the people that participated for the majority of the year, I believe they benefitted from the journaling process and from the discussions and compassion that came from the other participants.

- 6) My goal was simply to bring art as a positive creative force to children who would not otherwise have had that exposure in their lives. I have done that and so much more. From the totem Pole project, the egg painting, the pumpkin painting and so on the kids have met and assisted the American cancer society, the Parkinson's foundation. Working and having fun at the Senior centers has been so much more than just doing an art project, it goes a long way towards creating a sense of community and social responsibility in not just the Kids in the program but also the seniors that where involved and they are all asking for more. The main issue I have had is that the actual numbers of people involved has at times grown beyond my ability to cope with by myself.

The Art Events have been so much more than my original thought of promoting the GOALS art program and bring the kids out into the community that they would not normally experience. I seem to have developed a quite large network of people supporting my art program. Michael Buss, president of the Anaheim arts council, came and spoke about the need for our program at the meeting for the new GOALS Charter school. I met him from the Anaheim Children's events and we are applying for a grant from them. There are so many reporters from the register and other publications I talk with on a regular basis. Los Angeles Zoo Artist Michelle Leveille, contacted me about one of the American Cancer Society Relay for Life art events and I got her to do an art event with my Kids at the Orange senior center, where she brought her Emu and talked about her art and life and background in both neurosurgery and exotic Avian anatomy at Davis. We will do another event in the spring with her. There are so many people that I could mention here and some many more I am sure we will get to know as the project moves forward.

- 7) Yes, I am very pleased with the outcomes of the different programs. While I had expected to do quite a bit more time with North County Community Services, my time shifted to the Gardens and Senior Center.

I had planned to move on the other NCCS facilities, however after spending a 7 to 8 hours per week for several months learning the system and working with each of the seven different classes at the Thunder facility I moved on to the classes at the Gardens and the Senior Center. I was able to spend XX hours with NCCS. The preschool teachers had a very structured and complete art offering designed for the 4 year olds. During my time at NCCS I was continually reminded of the amazing capacity within children and their desire to soak up information, experience and that children are born with. Due to my compromised immune system, I decided it would be better to focus my time on the other two partners. I had intended to begin the preschool classes again moving to other NCCS locations, but after the projects began at the Gardens and Senior Center it seemed to me that the best use of my time and contribution were best applied to those two organizations. I believe that the time I spent at NCCS was beneficial to the children, the staff and me. It was interesting to develop projects that brought a sense of accomplishment to the children. My favorite project was the several week long creation of a 6 foot paper mache Beluga Whale that each child got to help create, build, shape and paint. The pride and joy of each of the children was extremely rewarding for me.

My time at Alta Vista Gardens just kept getting better with each week and with each new family that came to the classes. I am looking forward to the culminating celebration where we will show all the wide variety of art work that was created in the drawing and nature art session. Once we began the mosaics during the summer camp programs the project took on a life of it's own. I am extremely proud

of the signs we created and how the quality and final products evolved over time. The Board of Trustees at Alta Vista Gardens became more interested and as they started to see the results and the growing classes. The Human Sundial will be an attraction for the gardens for years to come and the signs will be a beautiful and enduring contribution to the Botanical Gardens.

The Alta Vista Gardens and the Senior Center were the most rewarding experiences in reaching my original goals. The idea of collaborative work was an interesting concept for many. Most of the individual signs and the human sundial components we completed by a number of people working together. One person would get started, a second would pick up the project the next week, a third might grout it and a fourth put the sealer on. The concept of a "progressive" project with multiple contributors was a real learning experience for everyone. We were able to complete 35 signs for the gardens and there are 36 pieces that make up the human sign dial. These pieces were some of the earliest ones completed and many people worked on the two series of numbers and the months of the years. They turned out great. This is a final product that will be around for a long time and will serve as a fun educational experience for visitors to Alta Vista Gardens for years to come. The garden signs have taken on a kind of pride of legacy for many of the participants. Ivy Bodin has been a special friend of Alta Vista Gardens for many years. After recovering from a long illness Ivy jumped in to the creation of the directional signs, completing or working on 10 of the 35 signs. His incredible donation of beautiful sheets of colored glass brought the level of professionalism up many notches! The final challenge will be raising the money needed to frame and install the signs around the Gardens.

- 8) Yes. Kids and seniors made incredible art, learned the process and hopefully will be inspired to continue on.
- 9) In my opinion, I did accomplish my project goals because people who I interacted with learned the basis of playing an instrument like harp, singing, guitar, vihuela and guitarron. Besides that, they learned to pronounce Spanish words and talking and singing song in the proper way. Also, I noticed that students felt more confident with themselves while their learning was growing. I noticed a great change in their personality because they interacted with each other friendlier and respectfully.
- 10) My goal was to make a positive difference in the lives of people being served by Hoag Hospital. The demand has been positive since its inception as cited by the various entities; Back Bay High School, Costa Mesa Latino Women's group and the Soy Youth Program. These three organizations have invited me to continue providing drumming sessions to their students. By popular demand the students at Soy have asked their leadership for more sessions. The principal at Back Bay High School also wants the project to return. This is a project that has provided these students with an alternative method of learning and relating with each other. The principal recognizes that there are not too many things like drumming which draws their attention. The organizational leaders pledge to continue offering the classes. Success was built on the satisfaction levels of the participants and their willingness to return. This was witnessed repeatedly as the classes were held.

One of the challenges in the formation of the class has been identifying the appropriate facility to conduct the drumming classes. One of the big problems is the sound factor. Because of the percussion sound waves it is hard to find a place that does not disturb what's going on with the neighboring operations. Drums permeate through the walls and are heard in the surrounding environment. Unfortunately, it is hard to play quietly all the time. Part of the drumming is to raise the level of playing as to pump up the volume at time. This made things a little challenging but we were able to secure a few sites that accommodated our drumming classes such as the Girls Club and Back Bay High School. We even played a couple of times out in the grass area away from the classroom in order to mitigate the intrusion of sound to other classrooms.

The consensus overall by group leaders is that the drumming classes were favorably received and valued by the participants. This is a good indication of how the class impacted the groups positively

11) For the most part, yes. I was able to create new lessons each week and present them to the girls. They were very receptive to art journaling. After a little reminding, they understood the idea that it's all about them and doesn't have to meet any standard or look "pretty" or like anyone else's. They shared freely and really enjoyed the opportunity to play with the art supplies and create something that was uniquely theirs. They were very proud of their journals and regularly made comments that reinforced the value of the program in their lives.

The challenges had to do with the constantly changing population and lack of continuity. I did not know each week who or how many would be there. We would start something and often not have a chance to finish. So many girls started in the program, only to be gone within a week or a few weeks' time.

One of my goals was to spark some means of longer term creative expression outside of class. This was difficult in this situation. I left materials, journals and ideas for the girls to use, but many of them were very preoccupied with their life situations and their use was not consistent.

12) My initial project changed somewhat. The kids advanced a bit slower than I thought. Eventually, however, they all improved at their own rate.

3a.) In what ways did your participants benefit or change during the course of your project?

- 1) Every participant that saw the program to the end realized that they were creative beings. Whether they returned to knitting or sewing, beadwork or embraced a new found medium that was introduced in class, they have an experiential understanding of their own ability to create.

The participants had fun. It was a year of joy in self-discovery. Throughout the year, people strengthened in their self-esteem. They began to acknowledge and accept their positive characteristics; I pointed wonderful aspects of their art and showed how it mirrored who they are. I encouraged people to not erase or start over but to work with what appeared, that they could improve the situation and often it came out wonderful in the end, a kind of “make lemonade” theory that works well in Expressive Art. Do this enough times and people begin to apply it in life; makes being human easier to embrace.

They are more likely to dive into new territory, try new things. This became evident with almost every participant.

- 2) When I went to Joplin the first week, the young men were suspicious and slightly aggressive. They were more than ready to question me, my motives, and my abilities. Thankfully we all kept trying and this proved to be a wonderful release for most of these young men. They began completing the projects that I had presented willingly, but it soon became apparent that they had ideas of their own. Rather than force them to do a project that I had in mind, we began to have two or three projects going on at one time. It then evolved into the young men talking to me about an idea and the two of us coming to an agreement on what was to be accomplished. At all times we had to have the permission and approval of the administration of Joplin, but this only caused one or two problems throughout the year.

The young men expressed doubt about my sincerity at the beginning, but soon realized that I was not there to judge them – merely to share my love of the arts. They were always glad to see me and have the opportunity for the release that creating art could bring them. This was more therapeutic than I ever imagined it would be for these young men. Throughout the entire year, I only had two young men refuse to participate. I am sure that I have benefited much more than these youth, but I am glad to say that most went away realizing that they were capable of creating something that they could be proud of.

- 3) Students taking Art Adventures classes learned many different art techniques: drawing, designing, shading, coloration, painting and sculpting, and developed skills in the creative process in creating their own original works of art. Every art lesson focused on a new and creative theme, and involved using a wide variety of media: drawing pencils, colored pencils, colored markers, charcoal, pastels, paints, and clay. Students who registered for several sessions became very good at drawing, designing, and creating original works of art.
- 4) Some students were very young but they did write and perform their own stories and make their own puppets. I had some students that really enjoyed learning the music I offered and became quite accomplished. A couple even started teaching their parents what they had learned and many wanted their parents to see what they were doing.

I feel a lot of the children responded to the attention that I gave them and we enjoyed working together. They began asking if we could do certain thing like drawing familiar characters and I was happy to do what they wanted. Then they became more receptive to my suggestions as well. They would look forward to my being there.

- 5) I think what I noticed the most was the bond that the participants had for each other. Grief is certainly a unifying factor, but beyond that, the groups felt empathy for the two participants who were going through their own illnesses/treatments. There was some serious stuff going on with two of them.

One mother crystalized her desire to do something important to remember her son's life and spirit. She is just beginning to explore those avenues through her faith.

One woman took a proactive stance towards how "she" wanted to spend the holidays. This appeared to be a big step for her. (We spent the final six weeks of the class, writing about and discussing holiday traditions, how they will be different, and how to make small adjustments if desired.)

Another man decided to "skip" the holidays all together. He's had a very difficult year. We talked about having alternate plans, a safety net, and making choices for ourselves.

Another woman spent the year reaching out to change through the ministry of her church. She spent the summer in Guatemala and wrote a beautiful essay about a lake their that her late husband was especially fond of.

These are the moments of growth. It may have happened anyway, without my writing prompts and subsequent discussions, but I'd like to think that it all came together at the right time, in the right way for these individuals. There is no "control group" to know if it was the journaling or just the natural progression of things, but for those who stayed the course, I believe they were enriched by their writing and reflections, as well as they enriched the others in the groups by showing support and empathy. It was really great.

- 6) They have seen and experienced so much. For the GOALS kids besides learning about ways and means to express their creativity in a positive manor they see the value they have just by reaching out and touching the lives of others. Simply as an example a telling event was at the Egg Painting Event at the senior center in Orange where some of the Kids took the eggs they had painted and gave them to the seniors in the senior who chose not to be involved.
- 7) Across the board, each group gained more confidence with the completion of every project. A new camaraderie was formed between the participants. Long term friendships were created.

The participants ranges from 4 years old to 87 years old and I can honestly say that each person either tried something new or picked an untried past skill and were pleasantly surprised by the outcome. It was fun to see families come together to spend time together and learn new things. Many of the mothers began to come to the Saturday and Sunday classes at the Gardens whether their children could come with them or not. It became a place that they could focus on something outside of family needs and provided them with a creative outlet that they rarely get to explore. They are some of the most vocal participants about wanting to continue the classes at the Gardens.

It has been very rewarding to watch friendships being formed among participants that had not met prior to my classes. This is especially true of the group of Seniors that grew over time. Almost all of the seniors had never done mosaics before and they got very interested in perfecting their skills, trying new materials and coaching new members techniques and tools.

- 8) The senior center and the middle school received \$1,800 each and they really got the importance of recycled art.
- 9) My students were impacted in a positive way because music helps them to be aware of the importance of learning to play an instrument. Also, to perform in front of an audience is a unique experience that gave them more security and confidence to be in control of themselves because they were trained to gain those valuable tools to use in their daily life. Furthermore, we created together a classroom full of happiness based in the mutual respect not only to their music instructor but also with everyone. We had a diversity of cultures and people from different parts of the world united together with the magic of

music. I feel proud of being part of the team of Capistrano Community Mariachi Program, thanks for your support in benefit of the young people of San Juan Capistrano.

- 10)** The majority of students expressed that drumming helps reduce stress and tension in their daily lives. It provides an avenue to release the anxiety from the day-to-day pressures. One would think these young people would not have lots of stress but they do since many come from dysfunctional and broken homes.

This class has given wellness a new meaning. The drumming proved to provide a sense of 'being well' which results in helping people maintain good health. The classes were enjoyable and central to a time of self discovery. It provided an experience of collectiveness and trust. After all, they received exercise, spiritual nourishment and intellectual stimulation. In many cases drumming stimulated creative expressions which help the participants to relax, reflect and share a common bond while playing. It is the kind of experience which no spoken language took place which only allows them to communication through vibrationally enhanced music. Everyone including an intellectually challenged student was able to feel comfortable and free in the drumming circle without consternation and fear of rejection. One student recounted to the instructor that the drumming eased his anxiety every time he played. It served as an elixir in calming his nerves. Overall the students appeared to be less anxious, less distressed and exhibited higher levels of self-confidence with each session as observed by the group leaders and drum facilitator.

- 11)** One of the girls that I had for the longest term initially declared over and over that she was not “artsy-fartsy”. During the course of the lessons, she was able to make some pages that she was really proud of and that also had personal meaning for her. When I left, she said “You brought out the artist in me.” Those few words were tremendously meaningful for me.

Another girl who was in the program fairly long-term was quite creative and “crafty”. She would take each week’s lesson and bring it in her own direction, which I encouraged. She expressed that the weekly prompts were just what she needed to fuel her imagination and get her creating again.

Another (diagnosed schizophrenic) would always seem moody and depressed when I arrived, but would usually end up saying “I’m really glad I did art today. I feel so much better.”

Although I never used this word, the girls called our sessions “art therapy” and me their “art therapist”. I believe that they really benefitted from the time we spent together creating, with no stress or pressure.

- 12)** No Comments

3b.) In what ways did you benefit or change over the past year?

- 1) It was a year of following instincts. I have a greater trust in my own instincts. I was also challenged with the many personalities and differences in tribal customs; I grew in diplomacy and deeper love of people. I was so deeply moved by the people in this program, the participants and the staff that supported me. A relationship was created; to the project itself, with everyone who was involved, to the various cultures (each tribe individually), one on one during challenging times whether with the art or with their personal lives. I am a different person because in order for them to trust, open and express, I had to trust, be open and express. This cannot be done without reaching deeply into my own sense of humanity and to be integrity, compassion and empathic. No matter the differences between people, if there is a reason to work through something, something like love and belief...in this case the belief in the value of the project and love of humanity, there is common ground to reach goals; differences become irrelevant or seen as positive beautiful contributions to the situation.

I respect and love that people are individuals; diversity is like the Creator's painting palette. Yet, I tend to walk away from collaboration when disagreement occurs or my own sense of humility will have me take an inactive roll, an injustice to my self. I have learned, through this program and from the participants as I encouraged not giving up on oneself, to speak-up, protect identity with pride and grow. I put in action what I believe in and began to walk my talk more. Also, I am less likely to shy away from creative collaborative projects.

- 2) First of all on a personal note, I have enjoyed getting to know a very diverse, unique group of young men. They have been very appreciative and made sure that I was respected and treated well by their peers.

Yet, the area that I have experienced change the most is as an educator. I have worked with at risk youth before and felt that I was aware and knowledgeable of the challenges that these young men face. I was naïve to say the least. My knowledge of the life that many of these young men experience has changed my outlook on education – especially the education and support of the parents – and the support system that needs to be created to help these children at a much earlier age. I went in with the belief that I was going to teach these young men about art. What I learned that they needed was an outlet for their emotions, a way to connect with the loved ones that were left at home, and a way to develop a self-confidence that is sadly lacking in many of these young men.

- 3) As a teacher it was very interesting to observe how differently students created their works of art as some children worked very independently on their creations, while other students wanted very clear steps and help from me in creating their art projects. The Children's parents were so wonderful and even though many families were from different countries they all shared a common thread... a love for their children and for Art Adventures classes at the library. It seemed that children raised in our American culture wanted to create art projects using their own thoughts and ideas. They weren't so interested in following steps or what the end result might be. They just wanted to jump right into the creative process. Many students raised in foreign countries were more interested in following steps to create their art projects and were focused on the end result. As the students art teacher it was very interesting to observe these differences in my students as they created their works of art. Personally, I benefited by listening to my students who talked a lot about their lives and shared their emergencies about living in different countries. Sometimes students would bring relics into class to share with the class and to teach us all about the country where they were raised.
- 4) I found the experience stimulating keeping the children involved and engaged. I learned to let go of some of my expectations and open myself up to the moment. It helped me be more present in my life in general and I felt myself opening up to more opportunities and possibilities. I also see myself more effective in my teaching and entertaining. Some of the preparation that I did for this project has come in handy for other more appropriate circumstances. An example is the storytelling that is so inspiring to the forth graders I am working with presently.

- 5) Well, I never would have imagined giving a class like this. I took the invitation to apply for the grant as a personal invitation to step out of my everyday life. This was an opportunity to become more comfortable with my own writing as well as with my ability to share the benefits of writing.

Oddly, I don't write every day. My life is full with family obligations, creative directions with my husband, and just the stuff of life. But when I do sit down with pen and paper, I'm lost for hours, and I usually end up with a kink in my fingers.

Jim, through his association with Dr. Don Handley at Mira Costa College, encouraged me to co-facilitate a journaling workshop for MFT interns. In November, he and I led a three-hour workshop on the benefits of journaling as a method of client therapy. I led the interns through a series of writing prompts. They then shared their written responses with the others. Beautiful, surprising, revealing stories came from these simple prompts of home. We laughed, nodded in agreement, and even cried. I've been told that several of the interns are now using journaling (or a form of) with some of their clients.

I went into this professional experience wondering if I knew enough, was good enough, could help enough. I came away from it feeling confident and comfortable with my contribution. That was great.

The support of the participants in the journaling classes has been very rewarding. I feel such compassion for their heartache and journey.

One woman forewarned me that she would not be coming to the class the following week because it was on her son's birthday. Of course we understood. And then...the next week, she walked into the room. We were surprised. She said that her husband was dealing with his grief that morning his way, and that she wanted to deal with it by writing with the group. That was reward enough.

As a result of this class, I'm taking an online journaling class. I'm a bit behind because of my fall and neck injury, but I'm determined to continue with my self-discovery through journaling. No matter how busy I am, I seem to keep coming back to what makes me the happiest, and that's being creative in one form or another. I'd like to find a way to combine my thoughts with visual expression. Well, this creative life is just all unfolding...one page at a time. I'm not sure what will happen next.

- 6) Most of my career has been me working by myself. I have never thought of myself as a people person but I seem to meet so many from this work that speak so highly of me. Just seeing the impact that I have been able to make is wonderful.
- 7) This opportunity has allowed me to focus a portion of my time, attention and interests to the world of art, remembering how to teach and provided me with a creative outlet. As a young girl the arts became my refuge and way to a future. I received the Masons' Benevolent fund scholarship providing a 4 year – full ride paid scholarship to go to college. I had originally intended to become an Art teacher in a public school system. I graduated with a Bachelor of Fine Arts with a focus in Graphic Design and quickly entered the cyclone of the corporate world. 21 years later, 17 jobs/promotions and working my way up to a 6 figure salary I had completely lost touch with my creative spirit. After leaving the corporate world The Kid's College became a wonderful program I could apply my energy, talent and belief in arts education for children. The program I have helped to craft provides a wide variety of creative options for children to try and learn. We have been very successful in making enrichment opportunities available to over 60,000 children. I am very proud of that and it has helped to "fill me soul".

For over 36 years, I have not taken the time to actually think about doing, or teaching art, on a personal basis. This grant program has allowed me to spend time thinking about art, sharing my knowledge and has helped me remember my love of serendipitous surprises always present in the creation process.

Carving out time to focus on creating a plan for the next class or the supplies needed for the next step was a fun process.

I have learned how to partition out time for personal projects and plan to continue to do that on a continual basis. I am very interested in developing another collaborative project with the Gardens and Ivy Bodin to design and install mosaic benches around the *Tail Spin* Sculpture in the Children's Garden. I was really pleasantly surprised at the generosity of individuals and tile companies. We still have a lot of ceramic tiles that can be incorporated into future projects.

I am looking forward to the culminating art show, human sundial and sign dedication. Once the project is cleared by the Vista Arts Commission, we will have a fun event celebrating all the great work, contributions and talents of all the many, many people that participated in my grant project.

- 8) I learned that my ideas worked.
- 9) I have been blessed because I learned that our young students may be able to be out of the gangs, streets and drugs just attending after school programs such as a Capistrano Community Mariachi Program. In my opinion, this is an amazing program that makes the difference in the life of our community. Also, the parents have a great impact in their children education due to their contribution helping to set up the classrooms, cleaning it, taking active part as much as they can donating their time to be close to their children and involved 100 % in their education. It is a unique community and I am proud of knowing them, I have learned a lot in the past year just watching the passion and effort they make to see their children successful in their after school program.
- 10) I became more knowledgeable in being able to run the drum circles tailored to each group. In each session I was able to make adjustments to accommodate the issues and needs of the groups. Sometimes a group would be unruly and I had to on the next occasional review class expectations and explain why it was important to pay attention and not to be using personal cell phones. In some cases some of the students kept talking and seemed to be distracted. Once I was able to make it known regarding the seriousness and importance of following the norms of the group things seemed to settle them down.

I also received insight into how each group member viewed playing an instrument and allowed them to find the one that resonated with their personal preferences. For instance, one student had a difficult time picking out an instrument and I offered a very simple but yet important instrument like the chime instead of a "dejembe" drum. Everyone always wanted to play the drum but after showing how to play other percussion instruments, their appreciation for the instrument started to increase.

The lessons learned this year offered me the benefit of the exposure and experience in accommodating these various groups in a new way. It made me aware of the importance of paying attention to every group member and giving them encouragement. They were able to gain confidence and became part of the harmonic experience of group drumming. In fact, some of the participants want to buy instruments and continue practicing. Incredible things happened and people's lives were being influenced by the process of drumming. As the facilitator these findings gave me a feeling of elation and comfort that I was making a difference in a positive way. My initial goals were being met.

- 11) I learned a lot from the girls. They have all dealt with a lot of hardship in one form or another, partly because of circumstances and partly because of poor choices. It was good for me to see how this population lives and attempts to cope, sometimes successfully and often times not. I had to scale the lessons to their level, which was similar in most cases to working with special ed. students. I was always amazed though, to see what they would share and what they would come up with for finished products. I definitely got an inside look at life on the edge – a great education for anyone who has not

been there. I also got to see firsthand the true healing powers of art in pretty much any situation. Also, I have so many great pictures of the girls working and sharing their art.

12) No Comments

4. Check the box below that best describes your plans.

4a.	4 33%	I will continue volunteering after the grant ends and I am not planning on receiving a grant or funding for my contribution.
4b.	4 33%	I will continue my project and I will be paid by a nonprofit for my work as an employee or consultant.
4c.		I will continue my project and I have obtained grant funding from an individual or foundation for my contribution
4d.	4 33%	I will use my AOP experience in another way after the grant ends (for example, to write a book etc.).
4e.		I do not have plans to sustain the work I started after the grant funding from the Kenneth A. Picerne Foundation ends.

4f. Describe some of the specifics about your plans to sustain your project after your grant funding from the Kenneth A. Picerne Foundation ends.

- 1) The four plays became the closing highlight. They were performed along side the artwork in November's exhibit, a night to celebrate the artists. Friends, family and local public were invited. There has been talk about creating a children's book out of the plays. I want to support this with one of the writer's. Also, I plan to take the plays to various venues in hope to find an acting group to perform them in a theater, I am thinking UCSD, San Diego State University, or possibly a theater downtown San Diego. I will begin to look for a grant to do this.

Presently, I have been notified that the TANF (temporary assistance for needy families) group in Pala are interested in presenting the plays in a program with 200 people. The subject matter: Bullying, Speaking up for yourself, never forgetting where you come from (about leaving the reservation and keeping cultural roots), wiiwish making (a traditional food from acorns) all are subjects of great importance to this population.

I would like to continue working with the plays. There is an interest from others. I will follow the cues and provide as much support as I can voluntarily; however, I would like to get a grant so I can give more time. I am sure these plays will provide a positive impact on all who experience them; whether in book form or performed on stage. Already, the Native American community in the North County has expressed a great love for the stories. The writers have also expressed a desire for the plays to move forward and are not quite ready to let the stories to recede into being a good memory if they can stay alive.

- 2) Describe some of the specifics about your plans to sustain your project after your grant funding from the Kenneth A. Picerne Foundation ends.

Although Joplin is unable to provide me personally with funding, they are more than willing to pay for the art supplies until I can find further funding. I have contacted the Orange County Community

Foundation/Arts Orange County and am presently working with the Office of Research Development at CSUF and remain hopeful.

- 3) The North University Library Branch Manager, Trevor Jones has asked me to continue teaching “Art Adventures” classes to children in grades 1 to 6 one day a week. Parents will continue to register their children for art classes at the library. January classes are already full. I am very much looking forward to continuing teaching art classes to young people in our community.
- 4) I am volunteering for now one day a week at the Boys and Girls Club and they are attempting to find funding for more of my time. The Center for World Music has hired me to teach African music and dance to forth grade classes at several elementary schools.
- 5) Hospice of the North Coast has witnessed the benefits of the journaling classes. This non-profit has decided to assign an MFT intern to the program. The groups will meet twice a month. They hope to grow the number of participants. (Of course, it’s hoped that the participants “graduate” from the classes as they become comfortable with their losses. There will always be people coming and going from the groups. Hopefully some will seek out other writing groups as they discover the self-reflection that comes from writing.)
- 6) We have not yet obtained another grant but are hoping to do so in the coming months.
- 7) I am continuing to offer classes for the Seniors at the Gloria McClelland Senior Center. I am volunteering my time and we will meet every other Friday and are currently scheduled through March 2014. I am considering this as a beta project for me to see what kinds of projects are well received and what I like to teach/learn. This group has been a real delight for my personal life. It will be interesting to see where this leads.

I am continuing the Saturday Mosaics classes at the Gardens. Main of the people that contributed all their time, talent and energy to create the Sundial and Garden signs want to continue on to do their own projects for their home or gifts. We will continue to meet until everyone feels they got their project done or I run out of materials. I have been discussing continuing on with the Gardens in free classes to complete a large mosaic bench project on the circular benches in the Children’s garden. Ivy Bodin has offered to provide most of the materials, the artist of the Kite sculpture called *Tail Spin* has agreed to draw up her ideas on the design. I will most likely donate my time to Saturday family sessions where we work together to complete the mosaic.

I have been toying with the idea of creating a source of income by developing sundial projects for organizations, schools, facilities. This could be a fun, rewarding and possible additional source of income for me.

A very positive but unexpected outcome of the Grant was an increase in my compensation from the Non-profit I manage. My Board of Trustees at Kid’s College knew that I was committed to my Picerne Grant for the last year and has increased my salary beginning in January to match the Picerne stipend so that I can be focused more on the my role at Kid’s College as Executive Director. A very pleasant outcome. (Of course it comes with the caveat that I now will have more time to raise funds to cover my increase! (...the ongoing dilemma of the non-profit world!)

I fully expect that I will create an expressive outlet and potential source of income for me to work, teach and explore the world of art again for myself. This grant allowed me the opportunity to reconnect with the creative side of myself and focus on how to create the environment for others to become absorbed in their creative outlets.

- 8) I am working with other schools already.

- 9) Now, I have finished my harp-project with Kenneth A. Picerne Foundation, I am planning to continue my teaching at Capistrano Community Mariachi Program until June 2014. I want to implant the learning of music instruments and vocals and also teach how to learn the Spanish language. I believe that music and language are very close related. For example, we may be able to include music in poetry, second language acquisition, literature, and linguistics. I would like to do something different based in my education, I held MA in Literature, Civilization and Linguistics from the University of California San Bernardino. I am sure that my plan will work and it will give the community of Capistrano the tools to rescue their culture through the music.
- 10) I plan on continuing providing drumming sessions to the community in Costa Mesa in tandem with Hoag Hospital. It is my hope that I will be able to secure funding from them. I have requested their financial support and they will let me know if this is possible.
- 11) As we discussed, I am offering a free art journaling class for the community at ArtBeat on Main Street in Vista, beginning in February. I would not have had the confidence before to teach an ongoing class like this. I don't know how long it will continue. That depends on the level of participation, but it continues to further my goal of reaching ordinary women and involving them in creative pursuits.
- 12) No Comments

5. In what ways, if any, did your Artist Outreach Project experience influence the following?

- Your desire to work with people in need
- Your ability to teach people
- Your self-confidence
- Your understanding of your capabilities
- Your effectiveness in other life areas

- 1) I was not involved in remedying any specific need if any of the groups that I worked with had an identifying marker as such. What is beautiful about the Expressive Art Program is that no matter what the need is, people are more equipped to go forth in life when they have greater confidence in self. Understanding creativity and having hands on experience empowers people to have greater ideas and make changes in their lives. My experience in providing an opportunity for people to grow in this way was profound. I want to continue to do this work because I have been given greater reason to believe in myself. Expressive art whether in art making or teaching does for me what it does for others. I can see how it makes a difference in lives.

I definitely became better with teaching. With having a whole year, challenges were presented that I did not have in a few hours or weekend seminar. Four groups meant more individuals doing something different than other participants. Keeping cohesiveness, direction, and sensitivity was a teacher developing opportunity.

I am going to pat myself on the back. I executed a complex program that asked a lot from others and myself. The experience has given me more confidence in working with groups.

Before this program, I was never aware I could have such loving patience. Not that I questioned this, just that I never examined the characteristic. Definitely I have had bouts of being loving and patient, after all, I am a mother. I say this because I have walked away with memories of interactive teaching that were long moments of sustained genuine caring for their success in “getting it” – a technique, a perspective, an awareness of their growth in art making. I can access this memory (many moments with different individuals) and ‘loving patience’ is the best way to express the feeling – this is when words fail and a painting would better express.

And this leads me to the last point on the above list. Knowing about my ability to have loving patience, having greater confidence in self, improves my quality of life and my relationships. Often, when I learn something and grow in unexpected ways life presents unexpected opportunities. I feel this is the case here and a door will open in which I am now qualified to walk through.

- 2)
- Your desire to work with people in need: I have been blessed in many ways and have always enjoyed serving others. This just forced me to look at a different population and broaden my experiences.
 - Your ability to teach people: I am an educated teacher, but this reminded me how to connect to those who do not have the confidence to achieve, how to stand up and push someone, and how to do it with love and compassion.
 - Your self-confidence: This is an area that I still need to work on, but I am very sure that these young men appreciated me and enjoyed learning with me. They were very good for my self-confidence.
 - Your understanding of your capabilities: I still could work on this area.
 - Your effectiveness in other life areas: I am a people person – I enjoy working with people in many different situations. I am thankful that I have a media – the arts – in which to reach out and relate to others. The visual arts can and are a wonderful form of communication.
- 3) The Artist Outreach Project has been just an incredible experience that I feel fortunate to have been a part of. There is such an important need for the arts in our lives and in our communities as it touches our souls and brings us together as human beings no matter what part of the world we are from. This art grant gave me the opportunity to provide this much-needed creative experience to young people. It was also a great advantage to have so many students from around the world that were brought together to learn to create, to understand different cultures, and to develop hopefully lifelong friendship with their classmates. Personally, it also increased my understanding of different cultures and to truly appreciate how parents around the world share love for their children and a desire to enrich their children's lives.
- 4) This year's experience has reinforced my commitment to work with all kind of people and accept the challenge of being the most effective person that I can be to meet the situation at hand. It gave me the opportunity to try new strategies to reach this audience and I feel that I was mostly successful in my efforts. I surprised myself at time in the ways I was able to adapt and I am a better teacher for it. I do have more confidence and am using my time more efficiently. It has been a positive influence for me.
- 5) I have always wanted to teach, and in one form or another I have always taught, whether as a Girl Scout camp counselor, with the LA Co. Outdoor School, as an elementary teacher, through my other volunteer work. I have always felt capable of doing the "work" and accomplishing my goals. But let's face it. There are times in life when you wonder if you have just been patting yourself on the back while no one else was looking.

My teaching career has been abbreviated because of tax reform, marriage, children, etc. Most of these reasons occurred by decision, rather than by circumstance. And being a traditional teacher just never seemed to fit the mold. I seem to have been destined to live an eclectic life with many opportunities for personal growth and exposure to many sidelines.

So at this point in life, when my husband and I are "retiring" from formal careers, it came as a surprise to step forward and say, "I can share the benefits of journal writing. I can do this."

I never doubted it, although I must admit I started most meetings with a sinking feeling that I wouldn't be able to provide the emotional support the participants needed. I was earnest in my mission to help them through their grief, if only in this one way.

Thankfully, by the close of each meeting, I felt good about what had transpired between the participants. The development and depth of each member became obvious as the weeks and months went by. My self-confidence grew, and was reinforced by the members, and most especially by the MFTs who also attended the meetings. It is perhaps my own insecurities to want to always provide a strong program that reaches everyone. This is not always possible, but it's something to work towards.

This program was more of an emotional stretch for me, rather than a technical stretch. And that was just what I needed at the moment the application arrived in my InBox.

Thank you for the opportunity to do something so different. I hope this small success encourages the foundation to consider more writers as the "artists" for their grant programs. This type of art is accessible to all who can put a thought to paper.

- 6) I think it effected them all.
- 7) Evaluation Not Completed
- 8) I learned that focus and hard work often pay off. I can confidently apply myself to all upcoming classes with a new level of confidence. So much human good was shared and seeing all groups come together was truly rewarding for all.
- 9) No Comments
- 10)
 - o Your desire to work with people in need – The project certainly gave me the impetus to keep providing the community and the underserved populations with drumming experiences. This class was new for these groups and offered them an experience like none other. It was personally very rewarding.
 - o Your ability to teach people – Every time I ran a group it afforded me the learning from the previous class. I was able to build on what took place from the previous session. It confirmed my ability to teach and run drumming groups.
 - o Your self-confidence – My self-confidence increase due to the exposure and learning experience made possible by the grant. I gained value practice at playing music and showing others how to perform.
 - o Your understanding of your capabilities – This project increased my ability to facilitate successfully to various types of community groups i.e. teens and parents.
 - o Your effectiveness in other life area – My drumming skills definitely increased; it is said practice makes perfect.
- 11)
 - o Your desire to work with people in need – I had this desire before and it will continue after
 - o Your ability to teach people – I went in with more confidence in that regard than the specifics of the art projects, but I would say working with this population successfully has increased my confidence and skill.
 - o Your self-confidence – I have gained confidence in regards to being able to devise and execute lessons that are simple yet meaningful and flexible for different capabilities.
 - o Your understanding of your capabilities – My desire has always been to work with ordinary women who do not have artistic experience and to help them discover the benefits of creative expression. I was unsure of my abilities in this regard, but I now feel that I can continue to pursue this passion with new confidence.
 - o Your effectiveness in other life areas – Committing to this project and following through for a whole year has been a boost for me.

12) Some of my students were reluctant at first, but became my best students when they came out of their shells. I was amazed when someone would listen and use the knowledge I gave them. This gave me more confidence when teaching. Through trial and error, I became more understanding of my capabilities and effectiveness. This has carried over to my on work as well as the students.

PART 2 – Artist Evaluation of the Kenneth A. Picerne Foundation

Please check the responses that most reflect your opinion about the following questions.

	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	No Resp.
The Foundation staff was helpful and responsive during the application process.				1 8%	9 75%	2 17%
The Foundation staff was quick to respond to my phone calls, questions and needs.					10 83%	2 17%
The Foundation staff communicated in an honest, open and productive manner.					10 83%	2 17%
The Foundation staff paid attention, listened and made an effort to understand my point of view.				1 8%	9 75%	2 17%
The Foundation staff worked effectively on my behalf to make my art program a success.				1 8%	9 75%	2 17%
I would recommend the Artist Outreach Project to other artists.					10 83%	2 17%
The Artist Outreach Project met my expectations.				1 8%	9 75%	2 17%

Comments:

- 1) In reference to understanding my point of view, there were no situations where a point of view was in question or an effort necessary. I felt that the value of my project and its details were understood and that The Foundation and its staff and I were having the same goals. It was a good fit from the beginning.
- 2) This was a wonderful experience – one that I am not willing to give up at this time. I want to personally thank Victor for his encouragement, his advice, and his openness to working with a diverse population. Artists are a unique group. I want to also thank the Foundation for creating and funding this type of activity. I was excited to see all the different programs that the artists created and all of the wonderful experiences these communities were able to experience. Thank you.
- 3) The Foundation has been highly effective in establishing and supporting me as a teaching artist. At the beginning of the art grant process, Executive Director, Victor Nelson, clearly explained the business logistics of keeping and submitting attendance records in addition to holding artists’ meetings throughout the year. It was also very easy to contact and speak with Victor about ordering art supplies,

keeping track of students registered for classes and communicating with my library sponsor. Victor was readily available to answer questions by email or phone. Thank you very much Victor for helping make this an incredible creative opportunity for my students, their families the library staff and myself.

4) No Comments

5) This program exceeded my expectations. I found the program to be so inclusive of a variety of artists. I was especially surprised to see that the criteria included “over the age of 55”. Well, that was exciting. For me, I’m just hitting my personal stride, as I have always been a contributor to my family’s success, not focused on my personal development and success. That one line gave me a moment to pause, and research what this grant was all about.

I am very grateful for the opportunity to “spread my wings” and push myself into an area I knew I could do, but just never had had the opportunity to try. Thank you. You were all so supportive and encouraging. What a great job you have!

6) The Artist Outreach Project far more than met my expectations. I can honestly say it has been one of the most positive experiences of my life. I already have recommended the Artist Outreach Project to others and will continue to do so.

7) Victor Nelson is very professional, organized and helpful. He represents the intent and purpose of the Kenneth A. Picerne Foundation very well.

8) No Comments

9) Without of doubt, all the above mentioned were part of my goal, I took advantage of all of them due to I wanted to work in benefit of people’s needs. I performed my tasks using my ability to teach people and my background education, my self-confidence. I believe that all is possible, and everyone is in charge of getting their dreams come true. I have the experience of my music career which began when I was 18-years-old, my performing experience at different world’s stages and my capabilities that I have gained studying not only in a formal classroom but also in the life’s experience. Once again, thanks to you Artist Outreach Project, I am grateful and see you on the road.

10) No Comments

11) Victor was very responsive and helpful in dealing with some issues that arose during the course of the program. I always felt supported and comfortable bringing up questions and concerns.

12) No Comments

Please check the boxes that best fit how you would respond if the AOP grant amount and artist contribution expectations changed as shown below.

The grant would continue to have a one year limit and the process for reimbursement of materials would remain the same.

Structure of the Artist Outreach Grant	I Would <u>Not</u> Participate	I Would <u>Probably Not</u> Participate	I Would <u>Probably</u> Participate	I Would <u>Participate</u> For Sure
Average Contribution: 6 to 8 hours per week Grant Funding: \$1,000 per month	1 8%	2 17%	7 58%	2 17%
Average Contribution: 4 to 5 hours per week Grant Funding: \$ 750 per month	1 8%	4 33%	5 42%	2 17%
Average Contribution: 3 to 4 hours per week Grant Funding: \$500 per month	1 8%	3 25%	6 50%	2 17%
Average Contribution: 2 hours per week Grant Funding: \$250 per month	3 25%	3 25%	4 33%	2 17%

Comments:

- 1) Each scenario provides ample funding for doing something I love. However, two hours a week would not accomplish enough to make it worth the effort.
- 2) I think that the amount that you have offered is very fair. I am not sure that 2 hours a week would be as productive with the youth at Joplin. I think that the continuity of seeing the young men twice a week was very helpful, but realize that this was an exception. They were not able to continue on with their art on their own time.
- 3) No Comments
- 4) In general I think that it is hard for most artists to make ends meet so anything will potentially help.
- 5) The only reason I write “probably not” for the 2 hours/\$250 per month, is that regardless of how much actual time you have in the classes there is research time, prep time, and just “in-your-head” time. Teachers just do this. It was the same when I taught elementary school. It would be weeks into summer vacation before I could put aside the creative focus of what I could do in the classroom. Your students are always on your minds...always. I found myself not taking or wanting to schedule any time away from the scheduled classes because I felt the participants depended on me to be there. It seemed as though I was a bit of a life-line to their well-being. This wasn’t a personal thing, just that they came to regard the class as theirs. It was important to them.
- 6) No Comments
- 7) I think having the various options is a great option. The 6 to 8 hours of direct contact with students can be challenging when the preparation, packing, set up, packing up and unloading added another 5 to 7

hours each week on my project. I think by scaling the amount of contribution time artists can really define and refine their class offering. I think many more artists would be able to serve a wider variety of people

8) No Comments

9) No Comments

10) No Comments

11) It was not as easy to put in my required hours as I had anticipated. Any scheduling outside of our regular weekly time was difficult to set up. I always had an array of projects to keep the girls busy for several hours, but some of them had very short attention spans and would finish early so I often felt pressured to put in more time. Sometimes I stayed after with one or two girls and we chatted while picking things up. For me personally, this was just the right level of commitment because I have other things that I am involved in.

12) No Comments

Please check the responses that most reflect your opinion about the following questions.

1. How effective was The Foundation in implementing and supporting the Artist Outreach Project and its grantees? Please consider issues such as artist nonprofit placements, artist support, logistics, communication, etc.

1) I chose my nonprofit placement and The Foundation agreed, by acceptance, to the possible value to Indian Health Council's participating groups—which proved to be a good decision on everyone's part. I did not think about how the other grantees arrived at their location. So, I cannot speak for them.

There were some things The Foundation staff/executive director did which appeared to be policy that was very helpful. The periodic meetings provided additional helpful information. The information was both general as artists working under a grant as well as specific information due to our individual interests. I felt seen and heard as an individual. The e-mail contact and reminders worked well to keep a flow and so complications did not arrive. Any question or need I had was addressed immediately. E-mail was responded with e-mail, with a phone call, I got a phone call back. This showed sensitivity to how I needed to communicate.

The one visit to the sight with a photographer was very effective in providing for my participants concrete evidence that The Kenneth A. Picerne Foundation really cared about them. Abstract information became an organization of people who are helpful and want to make a difference in the world. The Executive Director wanting to meet them, see what they were doing and checking that my program was running smoothly was important to them. This also had the same value for me.

2) Very Effective. You allowed us to find our own venue, gave out your personal phone number if we had an emergency, went out to speak with the administration beforehand to ensure that we were compatible, and had the funding set up in a straightforward manner. I cannot think of one thing that I would change – unless you would let me come back!!!! Seriously, it was an extremely strong program.

3) No Comments

4) I was very impressed with how The Foundation handled all aspects of the grant process. From the very first in the help and support in composing my application and refining my project, I felt understood and encouraged. The executive director, Victor Nelson, was extremely accessible and helpful whenever

issues or problems came up. He was encouraging when I explained how I had to modify my expectations and helpful in his suggestions. I really felt that I was appreciated for what I was able to do and I am impressed that we were able to accomplish so much that will have a lasting value.

5) I found Victor Nelson of The Kenneth A. Picerne Foundation to be especially kind, understanding, easy to communicate with, and unintimidating. He was a pleasure to work with. There was always a clear line of communication from him, and he was always easy to talk with about concerns for the grant, etc.

6) No Comments

7) Victor Nelson did a very good job of communicating, providing support, being available for questions, providing a venue for the artists to get together to share their programs and results. His genuine interest, rational and pragmatic approach made working with the Foundation a very positive and rewarding experience

It was particularly nice to have Mr. Picerne visit us on the last artist meeting. His generosity and dedication to providing opportunities to artists to extend their interests to others is admirable and sets the bar for other philanthropists.

It was a very professional and positive experience on every front. Thank you so much for the opportunity!

8) Every single thing went smoothly.

9) No Comments

10) The Foundation did a good job in working with me in supporting my project. I like the aspect of allowing the project to unfold with minor interruptions. The best part is being treated as a professional and having confidence on how things progressed. We are the artist and experts in the field and this is an acknowledgement of trust in our ability to manage the project.

I enjoy having time to meet with other of my colleagues in the program and learning about what they were doing. I would like to see this project being expanded to two years instead of one. I feel in my case that I could not take advantage of the hours offered because of my day job. I left on the table quite a bit of money which seemed to be unfortunate since there seemed to be a strong interest in the community to continue the project.

11) Everything worked well from my perspective.

12) The Foundation was quick in anything I needed. I could count on immediate support anytime I called.

2. Please use the space provided if you have any additional comments – particularly about strengths and suggestions for improvement of the Artist Outreach Project.

1) There was the right amount of involvement between The Foundation and the non-profit organization and between The Foundation and myself. It showed trust as well as a secure feeling that the Executive Director was close by if anything occurred which I would need help.

I would like The Foundation to reconsider funding art exhibiting. The value in having the artists celebrate the year's achievements and share it with family and friends was a huge highlight experience.

The excitement escalated as I discussed ways to best show their work. They learned about matting and framing and how to put the exhibit together. The plays would have only been performed for the group that created them. This had value in itself but having an audience enjoy their work was healing. With my groups being located at different Indian reservations, communities came together to laugh, care and learn what the thoughts and concerns that their members wanted to express. People were heard through their art. Witnessing their struggles occurred through their art. To be heard and to have pain as well as struggles witnessed by the important people in their lives was a priceless event. Expressing through art is a gentler yet effective way to tell our stories. Community support and love permeated the room.

- 2) I have no suggestions. It was a truly positive experience.
- 3) It has been such a positive and successful year in so many ways for the many people who have been involved in the Artist Outreach Project: Students, parents, library staff, and myself. If I had one wish it would be to have an opportunity in the future to apply for another grant with the Picerne Foundation. Thank you ever so much for this amazing opportunity you have created in keeping the arts alive and well in our communities.
- 4) One suggestion that I have is that The Foundation publicizes the program to a greater extent in the news media.
- 5) This isn't a comment on the grant program itself. I sincerely wish that privacy was not such an issue with the group I worked with at Hospice of the North Coast. I understand their need for confidentiality, but if opinions were more public, I could have shared with the Foundation more of the particular essays and thoughts of those who participated in the program. That however, was not meant to be. I'm just grateful that Mr. Nelson saw the value in this grant program, because it can't be measured. Frankly, it's even hard to talk about because of confidentiality. I appreciate his understanding of this matter.
- 6) No Comments
- 7) I think the only area I would offer as a suggestion is to provide PR support or an intern that come interview the non-profits, participants and the artists to get better local press coverage of the outcomes from the Kenneth A Picerne Artist Outreach Program. I know as artists it is difficult to get the attention of the media and a bigger story put together by communications or journalist majors would provide positive outcomes to all parties. I think there are several strengths of the program:
 1. The professional management and support provided by Victor Nelson. His knowledge, responsiveness and pragmatic approach makes the Artist Outreach program a very effective experience for all involved.
 2. The flexibility and structure of the program that allow artists the room to develop and focus on their own program and contribution; the availability of Victor for questions and clarifications, and the clear and systematic reporting process are all elements that made this a very professional and positive experience.
- 8) I have suggested AOP to 10 or more folks.
- 9) No Comments
- 10) I would recommend that you consider a group project displaying everyone's talents. It would also be in good taste to put together a nice booklet of all the artist and places where they work. This directory is a good resource for the community to tap on the wealth of artistic treasures. Thank you very much for the opportunity to share my energy and special skills.
- 11) I feel that it's really a wonderful win-win situation for all involved and have recommended the grant to several friends. I would have liked a bit more contact with other grantees – the facebook page didn't

seem to get off the ground. I think that might have been fun and rewarding if there had been more participation. I was only able to attend one of the meetings, but found it very enlightening and inspiring to see what everyone else was doing! Fortunately, I know a few of the other artists personally and enjoyed speaking with them about their experiences throughout the year.

12) It would help to see more videos on the Foundation and its projects.