

Infusing Creativity into Your Mentoring Program

Web Seminar Transcript

Presenter: Sarah Kremer, Director, Mentoring Institute, Friends for Youth
Host: Patti MacRae, Mentoring Resource Center



This event was held April 7, 2009. A recording of the presentation, along with slides, handouts, and other readings, can be found here: <http://www.edmentoring.org/seminar10.html>



Patti: I'd like to welcome to you the Web seminar, *Infusing Creativity into Your Mentoring Program*. My name is Patti MacRae, and I'm with the Mentoring Resource Center here at the Northwest Regional Educational Laboratory in Portland, Oregon. I'm joined here today by my colleague, Erich Stiefvater, who is handling the technical aspects of the Webinar for us today. We also have observing with us Amy Cannata and Nicole Martin, who are my colleagues here at Northwest Labs. And we're very excited to be joined remotely by our presenter, Sarah Kremer, who's in her offices at Friends for Youth in Redwood City, California. And I'll be introducing her more formally in just a minute.

I also wanted to mention that we have about 25 programs and probably twice as many individuals from all over the country joining us from various grantee sites. So we're very pleased to have you all and I would like to welcome you at this time.



And so let's get started with today's presentation. Youth mentoring programs are always looking for new and meaningful ways to help mentors and mentees get to know each other and develop positive relationships. And many of the programs that we work with are working with young people who may be more difficult for mentors to engage in—to engage with for a variety of reasons. Sometimes it's just because they're a little shy and other times they may have experienced some trauma in their life that makes it hard for them to connect with people. Our presenter today is going to discuss how and why infusing the creative arts into mentoring can help matches thrive and can encourage young people to become more self-confident.

Our presenter, Sarah Kremer, is the Program Director for the Mentoring Institute Friends For Youth Consulting Program that provides training and resources for mentoring programs. She has a Masters in Art Therapy from the School of the Art Institute of Chicago and a Bachelor's in Visual Arts from UC-San Diego. She's used the creative arts in working with youth in a variety of settings during her career and she's also the author of the "Mentoring Journal," a tool for mentors and mentees to work on creative activities together. She's going to be showing some of that later in the presentation today. So I would like to welcome Sarah to our session. Thank you, Sarah.

Sarah: Great, thank you, Patti. And thank you, everyone, for joining me on this Webinar. I'm very excited today, not only because this is my first Webinar that I'm presenting on, but I'm also excited to talk about creativity, which is very important to me. So if we could go to the next slide and we'll talk a little bit about another brief introduction about myself.



One of the reasons why I've gotten into mentoring is that there have been a lot of important people in my life, including one of my earliest mentors. She's an artist named Esmé Bradbury and she lived up the street from where I grew up and she used to let a couple of us neighborhood kids come into her backyard studio and just kind of do whatever we wanted to do in art. And she never once said, "That's wrong, don't do it like this, try it this other way." She really just encouraged us to keep doing different things and to explore our creativity.

So as a first tool that we'll be using, and maybe if we can get a little more technical help on this, I'm hoping that everyone could take a look at the two images here. One was made by my mentor, Esthme, the professional artist, and the other was made by me when I was in grade school. So I'd like everyone to point to the art created by my mentor and perhaps we need a little more instruction on how to do that.

Erich: Sure, and this is Erich with Patti in Portland. And, just real quick to show you where the pointer button is, oops, some of you have figured it out. Okay, I just drew an arrow to it. It's the button that looks like a blue arrow pointing to the right. If you click on that button, you can then click on the screen. And then, as Sarah asked you to do, point to the piece of artwork that—I'm sorry, Sarah, that you created or that your mentor created?


Sarah: That my mentor created.

Erich: Okay.

Sarah: The one that was done by the professional artist. Here we go. I'm very flattered. Looks like everybody's really, really got different opinions about this one. There we go. Okay, well yes, I am very flattered that everyone thinks that my little cup, created when I was in probably about the fourth grade, was created by a professional artist. But actually the piece is on the left. It's a beautiful woodworking—or woodworked carving that was—it's probably about five feet high and it's absolutely incredible. And that was created by my mentor. Great use of the—great practice with our tools.



And let's go onto the next slide. And so I just wanted to tell you that there are about probably eight to ten slides at the beginning that really are about building the foundation. And most of this, most of this information, people should already know about mentoring. It's really to build a foundation for why bringing in the creative arts is important, so I'm not going to spend a lot of time in this. I'd rather spend more time at the end talking to you specifically about creative activities. So we're not going to read through these. We're not going to go through them very much, but just know that they're here for your information. And whenever you need to use information to back up your decisions and your choices and what you're doing with your program, there is a lot of research out there. I know that the Mentoring Resource Center has a lot of that as well. But take the time to get to know the basics here so that you can make the leap to what you're doing. So some basics on what a mentor is, it's really about the relationship. That's really the key that we're going to be emphasizing today.



Theories: Relationship

- Higher relationship satisfaction through **strong emotional connection**
 - "Positive relationships are seen as the **primary way** that mentoring leads to improved outcomes for youth who are mentored." *Nelson, M., Kocier, D., Wandersman, A., & Oudis, G. (2008)*
 - Rhodes' model of youth mentoring: "a close mentoring relationship characterized by mutuality, trust, and empathy is the **catalyst** for several intertwined developmental processes pertaining to the social-emotional, cognitive, and identity development of youth." *Rhodes, J. (2006)*

If we could go to the next slide please. Some other bits of research, also supporting that. It's about the relationship that helps to bring about the outcomes that you're looking for.

Theories: Relationship

- Mentoring research: Using relational processes & approaches
 - "The presence of a **strong emotional connection** has been found to be a distinguishing feature of those mentoring relationships that are associated with better outcomes such as improvements in perceptions of scholastic competence and feelings of self-worth."
 - Relational processes underpinning successful mentoring relationships: **Authenticity, Empathy, Collaboration, Companionship** *Spencer, R. (2006)*



If we can go to the next slide please. And I wanted to highlight some research by Renee Spencer. And she has done some really great stuff with qualitative information and really pulled out four different pieces of successful mentoring relationships that you can see at the bottom of the slide: authenticity, empathy, collaboration and companionship. And those are really key concepts for mentors to understand when they're connecting with their mentees.

So let's try—let's try a quick use of the Chat panel. And if people can just type in what exactly do I mean by authenticity as a concept within a mentoring relationship. So if you just want to type in a really brief explanation kind of in real world terms about what does authenticity mean.

Erich: And this is Erich, just jumping in real quick, for folks when you type in a response to Sarah's question in the Chat panel, before you click Send, if you could just make sure that the drop-down menu where it says "Send to" says "All Participants," that way all of use in WebEx will see it. It may have defaulted to something where on the host and—only we and Sarah can see it. So make sure that that says "All Participants." Thank you.

Sarah: Excellent, so great, we're getting in some responses. I think everyone can see. Excellent. These are all exactly right. We're talking about being real with yourself, being real with your mentee. And that's of particular importance when we talk about using creative arts activities because if you are acting like you know more than you do or you have more experience than you do, it becomes pretty clear and once you're in the activity that you don't. And that can lead to more problems in the relationship. So just being real is very, very important.

Great, let's move onto the next slide.

Theories: Activities

- Choosing **developmental activities** instead of instrumental/prescriptive activities
 - For mentees: "Academic discussion about kid's behavior, attendance, dropping out, and importance of future; tutoring/homework lowered connectedness to teachers and parents. Discussion of relationships, casual conversation, playing sports, games, and **creative activities** increased connectedness to teachers and parents."
 - For mentors: "Instrumental discussions were associated with lower levels of mentor satisfaction; whereas, developmental discussions and activities predicted higher satisfaction among mentors." Karcher, M. (2008)

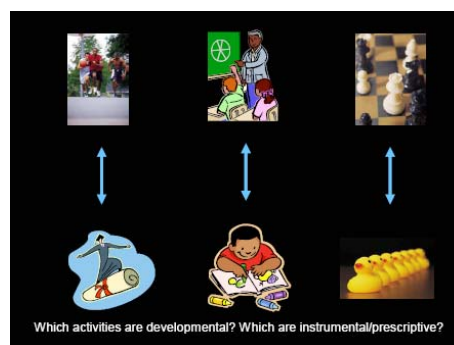


A little bit of research about the kinds of activities that people, that mentors and mentees are choosing to do together really can make a difference in building their relationship as well. Here's some research from Michael Karcher talking about the difference between developmental activities and instrumental, or prescriptive, activities. And I believe that there was another Webinar not so long ago on some information about this.

Patti: Yeah, we have actually, if you all are interested, on the Web site—and we'll send you that link afterwards, there's a recording of Dr. Karcher's presentation, I think it was a little more than a year ago now, on this topic. So we'll send that along as well.

Sarah: Great, thank you. So just in case you're not familiar, developmental activities, you can see from his research, this is the impact on mentees: academic discussion about the kid's behavior, attendance, dropping out and importance of the future, tutoring and homework, lowered connectedness to teaches and parents. So that's what we're—these are instrumental or prescriptive activities: discussion of relationships, casual conversation, playing sports, games and creative activities, increased connectedness to teachers and parents. So those are the developmental activities that he's talking about, and these had the same impact on mentors. The developmental activities were far more—led to a far more satisfying relationship than instrumental or prescriptive activities.


So just as an explanation, we're going to do—take another quick quiz. If we can go to the next slide, so I have up here three sets of activities paired vertically.



For the first set, from the left side, if everyone could use your pointer again, and point to the developmental activity. And this is the one that leads to better outcomes. Excellent. Okay, looks like everyone—almost everyone has chimed in. Perfect. This also has the advantage of mass popularity with answers, so everyone has chosen a developmental activity up at the top, which is playing basketball. And the activity at the bottom is the idea of talking about graduation. Mentors might say, "What are your plans? How many more classes do you have? What do you need to graduate?" So great, everyone did beautifully up at the top.

And for the next set in the middle, if everyone could now point to the developmental activity again. Excellent. And unfortunately I couldn't find a little clip art picture of two people coloring, but that's the idea is that drawing, having fun while coloring and just being together like that is much more of a developmental activity than perhaps tutoring or homework, which is illustrated at the top.

Okay, now for the last set, maybe a little bit tricky, but if everyone can again point to the developmental activity from the pairs that we have. Okay, excellent. So we have the majority who are pointing to the chess match up top and we have a couple of people on the bottom. What I was intending to do was have the bottom slide represent having your ducks in a row, which is another way of saying perhaps the mentor is questioning or encouraging the mentee to gather his ducks, his or her ducks, in a row which may be more instrumental or prescriptive. So for those of you who chose the chess game at the top, great job. That is what's considered more of a developmental activity, just engaging in games and being creative like that. Okay, and great use of the WebEx tools too.




Theories: Activities

- Youth Development & 41 Assets
 - #17 **Creative Activities** (*Constructive Use of Time*) on Search Institute's 41 Developmental Assets
 - "Sparks" as instrumental in Thriving
 - Passion for and action to grow a self-identified interest, skill, capacity
 - **Creative arts** ranked highest for girls and boys
 - Creative arts activities are **21 out of 45** examples of how parents can ignite the hidden strengths of teenagers

Merrill, P., & Scaler, P. (2007)

If we go to the next slide please. Another piece of research on activities come from these development theories. The Search Institute has developed 41 developmental assets that they believe all young people need in order to become healthy and successful young adults. If you go to their Web plate, you can download a lot of information for free on the 41 developmental assets. And it's a really great model to use as you're planning not only your activities to do with mentees but also mentor training. And I just wanted to briefly highlight that creative activities are included in the 41 developmental assets. And they also have a new concept, it's also a book titled "Sparks," which is a way of identifying what sparks a young person, something that they become interested in that may eventually help them decide what they want to do in their future. And also when they did a survey of what—asking young people themselves what is a spark to them, creative arts ranked highest for both girls and boys. So creative arts is still very important to young people.



Theories: Arts Approach

- Creative arts applications
 - Accessible, especially for youth
 - May be uncomfortable for adults; allows youth to take lead and model creativity
 - Positive activity to do together
 - Successful outcomes (product and/or process) helps build self-esteem
 - Enjoyable or not, becomes activity that fosters connection
 - Possibility of addressing difficult issues without having to "talk it out"
 - Many materials/activities can be adapted for different developmental levels

Okay, this next slide has some information about creative arts and some reasons why you would want to include it in you program. Again, I know that you all can read this slide, so come back to

this. I want to pull out a couple of things that we'll talk about later, including that creative activities are very accessible. It's nothing that most people haven't done before. It's a positive activity to do together and even if people don't enjoy it right at the time, it's something that they do together and that can foster a connection between the two of them. So I see many mentors and mentees who at least try something and then later on they can both say, you know, we really didn't enjoy that but we tried it, we did it, we can laugh about it now. And it's another way of building that relationship. And at the very bottom you can see that materials and activities can be adapted for many different developmental levels.

Theories: Arts Approach



- Improve kids' overall **academic performance**
- Show that kids actively engaged in arts education are likely to have **higher test scores** than those with little to no involvement
- Develop **skills** needed by the 21st century workforce: critical thinking, creative problem solving, effective communication, teamwork and more
- Teach kids to be more **tolerant and open**
- Allow kids to express themselves creatively and bolster their **self-confidence**
- Keep students engaged in school and less likely to drop out

<http://www.americansforthearts.org/publications/default.asp>

This is information from a Web site called Americans for the Arts. They have a lot of great research on how the arts are incorporated into everyday life for, not only young people, but all Americans. And these are some of the statistics I wanted to pull out to show you that this is why they're saying, and from their research, why bringing the arts back into not only education but everyone's life is important. So for young people it increases their overall academic performance. Young people engaged with arts education are likely to have higher test scores, and it gives them the skills that everyone needs for the 21st Century workforce. Young people become more tolerant and open, they're able to express themselves, greater self-esteem and they're really more engaged in school and less likely to drop out. So we'll be talking about funding ideas later, but these are great, great reasons that you can put into your proposals to say, "This is why we need to include these kinds of activities." And the Web site is there if you want to go pull out more information.

Theories: Approach



- Creative arts therapies applications
 - Adolescence issues
 - Identity formation
 - Competence & autonomy tasks
 - Highly non-verbal
 - Trauma/adverse experiences
 - Safety in expression
 - Non-threatening interactions
 - Art is transitional object & reminder of experience
 - Art is container for overwhelming feelings
 - Positive risk-taking experiences
 - Phelan, J. (1998)
 - Right-brained and left-brained activities **stimulate different parts of mind**, creating different experiences and outcomes
 - Edwards, B. (1979)


And, as Patti mentioned at the beginning, I have a Master's degree in art therapy, and I do have experience as an art therapist with adolescents. And I find it a very, very effective tool for a couple of reasons I'm going to talk about. But before I say that, I do want to put out a reminder that the mentors are not there to be therapists or counselors. And staff is not supposed to do that either unless they have the training. But what everyone can do is apply some of these general approaches into mentoring if they feel comfortable because it can be very effective. So when you're working with creative arts therapies applications, you have a great kind of tie-in to a lot of adolescent issues, including how they work on becoming who they are, trying things on their own.

It's a great way to become engaged with a young person without having to talk all the time. Many young people just really aren't interested in talking. And if you work with mentees, you know that when you ask them how things are going, they generally say, "Fine." And you say, "Well, what are you doing with your mentor?" "Oh, stuff." So this is a way to get more information and to help them express themselves better. It's especially effective if you're working with young people who've had trauma in their past life or have had adverse experiences. There's safety in the expression and what that really means is that they can put things down on paper or through an art form that they may not want to say and it becomes a way for them to express it without everyone knowing exactly what it is they're talking about.

Making art is also non-threatening. And the art object becomes transitional. It's a reminder of the experience and it also is a container for overwhelming feelings. Engaging in creative arts is also a positive risk-taking experience and there is more and more research coming out in terms of neuropsychology that different parts of your brains are stimulated when you're using different kinds of—when you're doing different kinds of creative activities. There's left brain, there's right brain but now they're finding that it's actually a combination of both sides of your brain that you use when you do more linear, concrete activities like math versus creative activities like painting.


Theories: Summary

- Successful mentoring relationships are characterized by **meaningful interactions** that help **build relationship**
 - Trust-building
 - Maintaining boundaries
 - Good communication
 - Realistic expectations
- **Meaningful interactions** come from **meaningful activities**



Okay, so there's a lot of information there and I hope you'll take some time to go back and read through everything. But in general, we're looking at what makes a successful mentoring relationship. We know that it comes from meaningful interactions that help build a relationship. Four key concepts here: building trust, maintaining great boundaries, good communication and both mentors and mentees having realistic expectations. I hope that everyone is including these kinds of concepts in their mentor training as well. But these are things you want to emphasize to ongoing matches as they're going through their time together. And one way that you can build meaningful interactions is to have meaningful activities.

One possibility for meaningful activities: **engaging in creative activities**



So the whole concept of what we're talking about today is that one possibility for meaningful activities is to engage in creative activities. This is a picture of a mentor and mentee from our program who were working on a project I'm going to be talking about a little bit later. And I wanted everyone to note that it is a male mentor and mentee working on art. Okay, next slide please.



And so I'm going to go through a couple of different activities that we've been able to incorporate into the Friends for Youth mentoring services program. And if you're interested in a greater description of each of these, please e-mail me by Thursday and I'll make sure to e-mail you a list of, in more detail, about what these activities are and what's involved. And my e-mail address again is sarah@mentoringinstitute.org and it's on the first slide as well.

So this first activity is a mask-making workshop and that's me in the upper left hand picture, working on a demonstration to let everyone see how they can go through and build masks. This is something in terms of staff time, since I did have this background I have done lot of mask-making workshops, I was the attending staff person and also the facilitator. But this is something that could be led by a special volunteer, a paid artist or if you have some staff who has experience doing this kind of activity.

Oh, yes, thank you, Patti. That's an arrow pointing to me right there. So generally, the plaster craft is the material that they put on each other's faces to create an exact model of what their face looks like. And you can see some of the results. You have the picture in the lower left of a mentor and mentee working together having a great time, as you can see. And in the upper right is we had a male and—I'm sorry, husband and wife team who were mentoring a young boy and they worked together, the three of them worked together on their masks. And the last one on the bottom right is a mentee working on his mentor. So it's a great trust-building activity as well. Okay, next slide.



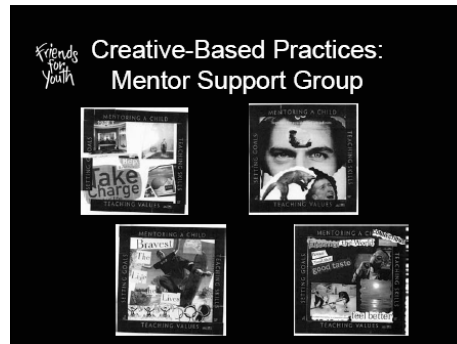
Okay, this is another activity that we've brought to our mentoring services program which, by the way, is a community-based one-to-one mentoring program. We match young people who are between the ages of eight and 17 with adult volunteers for a one-to-one relationship. And the commitment is one year. We have many mentors and mentees who go on beyond that. We've had people—this is our 30th year now—so we've had people we're still in touch with who've known each other for 26 years, for 15 years, 20 years, ten years. It's a great structure and we have about a 90 percent success rate of our mentors and mentees reaching their year together. So I happen to think it's because of a lot of the support we provide, but we also give them some great activities.

Patti: Sarah, I was just going to jump in here and ask the cost is for this kind of activity. I know a lot of people are on a shoestring, so can you talk a little bit about that?

Sarah: Absolutely. Cost is really important and I'd have to say if you have the right connections to some great special volunteers, a lot of these activities don't have to cost anything. So this activity we've done now once a year for eight years. We have a photographer who happens to be a very good friend of mine. He's a professional photographer who works for the GAP. He takes photographs of products that you see online when you go to their Web sites. And what he also does is open up their studio once a year and have—we allow our mentors and mentees to come in and have their portraits made by a professional photographer. So he's volunteering his time. The studio is volunteering their space and their equipment. And you know, when he's holding up his \$15,000 camera, I know that we could never possibly afford anything like that if it weren't for volunteering. But in addition to the time and the space that they're giving us, GAP also has a policy where if their employees volunteer with a non-profit, they will donate money back to that non-profit according to how many hours that employee is volunteering with them. So it actually ends up costing us pretty much zero. In fact, I think we make a little money. We subtract out costs for—we give the mentors and mentees CDs with their images on there and also a couple of prints. So once you subtract that out, we've actually made a little bit of money from that activity. And I know that not everyone has access to a professional photographer or a professional photography studio. But there are different ways you can do something like this.



This next slide is an activity that we call Friendship Tiles. And this, you can see a couple of the tiles sprinkled throughout this presentation. And this activity came about because we have another special volunteer who wanted to use her expertise as an artist to bring a meaningful activity to our mentors and mentees. So she started off when was interested in becoming a mentor, she didn't have the time for that so and then decided to come in and she got a grant through a local foundation for an art intervention and brought in wet clay tiles, tile forms, all kinds of instruments and tools. And it was two-part process that allowed mentors and mentees would make one tile together and then they could each make their own tile to keep. And we, of course, got the really beautiful ones that you see on here that they made together. Sometimes you can see, sometimes they did the same image. Sometimes they divided it in half, but it was really up to them to decide. And all the materials were paid for with a grant that the artist, Carla Brooke, was able to get.



Okay, now this slide shows a couple of images from a mentor support group collage that I created. And you can see—some of the images are not quite clear—but if you have ongoing mentor training, this can be a different way of helping them identify really what's going right with their mentors. And if you notice, on the outside all the frames are the same. This was from the mentor stamp that was issued probably about six years ago, six or seven years ago. And as an agency we, you know, bought hundreds of those mentor stamps so that we could send all of our mail out with them and support the cause. And so we ended up with a lot of frames that I kept. And so this gave mentors a frame to think about their mentees and the idea was for them to go through a lot of collage materials and think about all of the positive kinds of ideas that—positive ideas, positive thoughts – they have towards their mentee. A lot of times mentors will focus on, you know, this isn't going right for my mentee, he's having issues here, she's having problems in school. And they focus a lot on what they're not doing right and this is an opportunity for them to think about what is going right. So you can see the bottom right says, experience the world, trend alert, good taste, feel better. I can't read some of the smaller ones but it's just a chance to refocus their thoughts.

Patti: Sarah, this is Patti again, I was going to ask about how you gathered all these materials that were obviously used for these collages. Was that kind of a nightmare for staff or how did that happen?

Sarah: Fortunately, not a nightmare for staff because I do keep a lot of collage materials but it's pretty easy to have about 20 to 30 different kinds of magazines on hand. And just have them out and available. And you can use any kind of paper, you can use regular 8-1/2 x 11, you can create your own frame. You don't have to have the stamp but have—you just have collage materials from magazines, scissors and glue sticks.

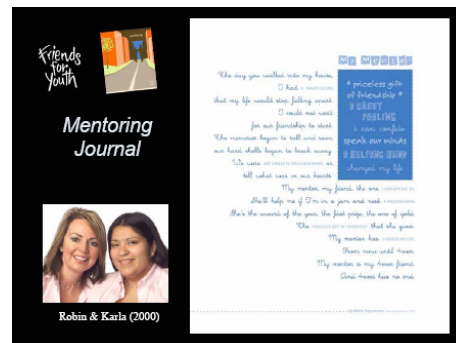


And this is also another creative-based practice that we've brought to Friends for Youth, a mentoring journal that we've had available to our program through a special grant. And this is a special project that I created, the mentoring journal. All of our mentors and mentees each get their own copies. And it really takes them through a year's worth of activities that really are designed to help build their friendship. So as the time increases, the connections that they build

through the activities are heightened. So we'll look at a couple of those pages from mentors and mentees. And I will have some ordering information at the end in the resources section. And Patti, I believe you have copies in your library to loan out.

Patti: Yes, we do. And I can send that link out. I think it's in our handout that we're going to be sending along later. So if you are interested in buying the journal but you're not sure you want to invest in it, please contact us and we will be able to loan you a copy for your review.

Sarah: Okay, great. Next slide, please.



And this is a poem that we have inside of our mentoring journal that was—that came from an activity, a poetry workshop that was led by one of our staff people just from some prompt exercises that she has. And Patti, if you wouldn't mind reading this poem aloud.

Patti: I will, thank you. It's called "My Mentor." "The day you walked into my house, I had a great feeling that my life would stop falling apart. I could not wait for our friendship to start. The memories began to roll and soon our hard shells began to break away. We were not afraid to speak our minds or tell what was in our hearts. My mentor, my friend, the one I can confide in, she'll help me if I'm in a jam and need a helping hand. She's the award of the year, the first prize, the one of gold, the priceless gift of friendship that she gives. My mentor has changed my life from now until forever. My mentor is my forever friend and forever has no end." It's a great poem.

Sarah: Thank you. And I asked Patti to read it because I actually get a little choked up every time I read it aloud. This is a mentor and mentee that I worked with way back when and that's a picture of them together. And this was written by the mentee, Karla. And she was able to really express the connection she felt to her mentor through poetry.



So this next slide shows another mentoring journal page. And that's the comic strip pages. And this was actually our—the graphic designers who worked with us, this was their idea. The got all excited and said, "Oh, Sarah, can we include something about a comic strip page?" And I said, "Sure, let's throw it in." So this is a chance for mentors and mentees to kind of visually represent

how things are going in their friendship and maybe touch on some significant events or even incidents that have happened throughout their time together. And this was what we sent out to willing participants who wanted to try their hand at what it meant to do a comic strip about a relationship. And Patti, do you want to show some of those examples?

Patti: yes, we'll show—we have got three entries and this is the first one from Juie from Schenectady, New York. And then shall I just show all three, Sarah?

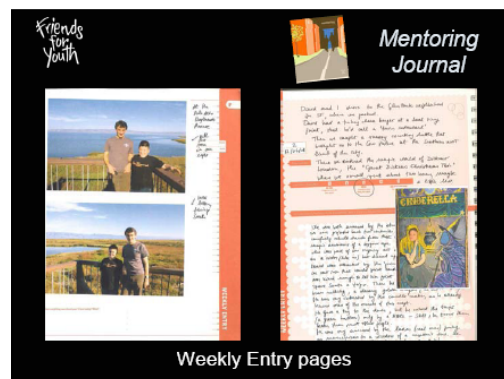
Sarah: Yeah, let's look at all three.

Patti: All right. And the second one is from Gail in Casper, Wyoming and it's coming up in a minute here. It takes a little while to load some of these, so you have to have a little patience. Here it comes.

Yeah, very colorful, very different from the first one. And then the third one is from Tiffany in Des Moines, Iowa. Hers has a little text to go along with it so you can kind of follow along.

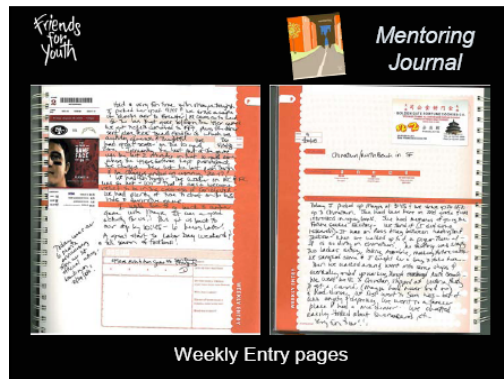
It was really fun to get all three of these and see how different they were. And I'm certainly no art critic, but I'm sure Sarah will have some interesting things to say for us.

Sarah: Well, what's great about this—and thank you so much to the three attendees who decided to take a chance and take a positive risk here and share their work—you can see that they're all really different and that's okay. There's no wrong way to do any of these activities except if you don't try it at all. There's no art skill involved. There's no need to be completely representational. This is something that can be done with stick figures. But the whole idea is that you just—you try to get the concept down. You try to get the most significant kinds of things that have happened and you express it how you want to express it and that's completely the right way. So I think what we'll do at the end, we'll un-mute, when we un-mute the phones for the Q&A we'll give these three very brave people a chance to talk a little bit about what it was like to do these, to do these drawings for us. Okay, great, so thank you very much again for all that and let's go back to the slides.



Here's some examples from a mentor and a mentee from our program and note, again, it's another male match that we have here. And they were using the weekly entry pages just to document where they've been together, the kinds of things they've done. This is clearly the mentor's journal where he's really kept track of what they did together. You can see in the middle there there's a chance for them to kind of circle how much fun they had that day to know if it's something they want to go back to.

If we can move to the next slide please.



This is another example from weekly entry pages. You can see this mentor is using this as a scrapbook as well, keeping track of they want to a 49'ers game, went to the Golden Gate Fortune Cookie Company for some kind of lunch up in San Francisco.



Okay, and then I wanted to talk a little bit about some other programs that are using creative kinds of activities or are creatively based. The first one is First Exposures, which is in San Francisco. This is a great program, something that I've been involved in since about 1994, first as a mentor, co-director. I was a consultant for a while and now I do their mentor trainings. But it's a mentoring program that uses photography, so the emphasis is really on building the relationship and then they use photography as an add-on. And I asked the program director just for a brief statement about why he felt like this was a really important kind of program to young people, and he says, "Programs like 'First Exposures' are great because we put creative tools in kids' hands. Most youth don't get creative outlets and a way to have a voice otherwise, and by providing the tools to express themselves, they get to have that voice and share with others in a way they might not normally do. Programs like these empower youths in ways that go beyond traditional mentoring, in some cases by using the arts as a means to relate and communicate. A student/mentee can go from a super-shy wallflower to being totally open to read a very personal poem to the entire class after six months in the program. This fact says so much about empowerment and confidence to me." So there's a link to their Web site if you wanted to get more information. The bottom left image is in the book, "First Exposures," which has a collection of student work, some essays including one that I got in there and some more information about their program. And on the right, bottom right side, you see that this is an invitation for a show called "The Way I See It," that was done back when I was a mentor in the program. So I think this was like '96 or '97 and in the bottom right hand corner of that image is my mentee.

Okay, next slide please.

Creative-Based Mentoring Programs

Create Now!

Los Angeles, CA

Helping to transform the lives of high-risk and at-risk youth through creative arts mentoring, education, resources, and opportunities since 1996

www.createnow.org



Each One Reach One

South San Francisco, CA

Diverting incarcerated youth from a life in prison to become productive community members through mentor-based performing arts and academic tutoring programs.

www.eoro.org



And these are two other examples of programs. I didn't want to spend a lot of time on them because you can go explore their Websites. They have great Websites. Create Now, which is based in Los Angeles and Each One Reach One, which is based in south San Francisco. They're both using the concept of mentoring and creative arts to have an impact on young people.

Okay, next slide please.

Creative-Based Mentoring Programs


Other Examples:

- Space of Her Own (SOHO) - Alexandria, VA (*arts/design program*)
<http://www3.alexandriava.gov/soho/index.html>
- Portable Vision - St. Cloud MN (*arts program*)
<http://www.portablevision.org/nv/files/about.html>
- Mentor Arts - Burlington VT (*arts program*)
http://www.mobiusmentors.org/programs/mentor_arts.shtml
- p.e.ar - Portland, OR (*arts/education program*)
<http://www.pearmentor.org/home.html>
- Art with Heart - Seattle, WA (*arts/health program*)
<http://arwithheart.org/>

And here's a list of some other programs that I found. I'm not personally familiar with them but you can go and explore, see what they've done, probably contact them. It does appear, from what I've been reading on their websites, that they have different focus areas. So mentoring may not be the main component of what they're talking about. For example, the first one, Space of Her Own, in Alexandria, Virginia, it appears to be a program where mentors work with young women and they've been influenced by the "Trading Spaces" show, so they design a room together. So you certainly do build a relationship at that point but there's also kind of a product at the end. Some of the others are mainly arts programs or arts education. The last, Art With Heart, is an arts and health program that uses volunteers as well.

Creativity Considerations

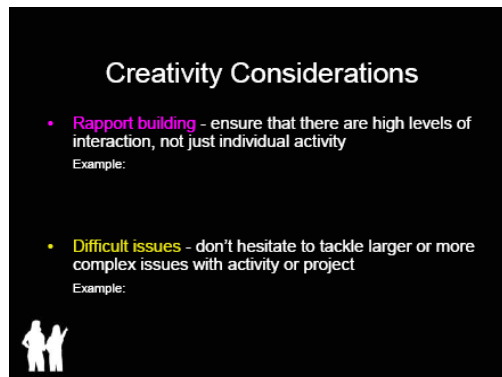
- **Success** - choose projects or activities that will result in successful products to encourage positive feelings about engaging in art activity
Example:
- **Skill transference** - think creatively about how skills needed or processes involved could be applied toward academic or learning-based curriculum or outcomes
Example:



Okay, now here's the important part that everyone wants to talk about. When you're wanting to include some kind of creativity in your program, I came up with a list of some considerations that are especially important. So we're going to be using another—well we'll be using the Chat tool in a second. But I wanted everyone to start thinking about the idea of success. You want to have some kind of activity that does result in success so that both participants, both the mentor and the mentee, really feel good about engaging in this kind of art activity. So if you could think really quickly, just think about an activity or a project you could use in your mentoring program that would end in a very successful kind of result. And if you have an idea, if you could put that in the Chat panel please. Thank you, Erich.

Okay, so we've got scrap booking, we have a joint collage. Anybody else have any ideas? Any of the projects that we mentioned before, any kind of clay work of the tiles end up being incredibly beautiful even if people have never done anything before. I see making jewelry, photography, making t-shirts, stained glass, identify flag, watercolor painting—excellent suggestions. Make sure that these are—that they do have successful activities. I would say about watercolor painting that if people are not very familiar with the process, it may take some time before they become comfortable. Watercolor can become very messy and a lot of people then may not want to—may not feel very good about their results. So making sure that it's set up in a way that people can do this. Volunteering for a humanitarian cause—excellent. This is a way to incorporate that. Cooking—excellent. Cooking something really good is really important. Knitting, crochet, abstract painting—excellent. So make sure that there's a way to get to success at the end of all these.

And let's move down to the next consideration, the idea of skill transference. So think creatively about how the skills needed or the processes involved could be applied toward academic or learning-based curriculum or outcomes. So what are some examples of a way to use skill transference in a creative activity with your mentors and mentees? And if you have an answer, if you could type it in the Chat board please. So it may be a little more complicated to think about. Think about math, think about science, writing together, excellent. Creative writing is good. Social studies, cooking, learning to use fractions, that's excellent. Any kind of baking even if you do—even just making cookies. Emailing mentors, excellent. Camera calculations and math, art used to depict historical event, excellent, organizing materials. Oh, I love that - that's one of my favorites. Gardening, jewelry—plan in advance how you want the jewelry to look, organize beads, be patient, working at making it, goal-setting, excellent. And you can apply that idea of goal setting to any of these activities. Hand-eye coordination in sculpting or painting, excellent. Creating a joint savings fund for mentoring activities, great. Building projects, excellent ideas. 3-D models, there's another one.



Patti: Sarah, I just wanted to jump in real quick again. All these chat ideas, which are so great, are going to show up on the recorded version that will be on the Web site. So if people want to go back and review them, they'll be there for you.

Sarah: Excellent, thank you for that. And okay, rapport building, the idea that you want the activity to have high levels of interaction, not just two people working independently. So what are some

examples of highly interactive creative activities? Let's see if anyone can come up with this. Board games, great, great idea. Map-making, mural painting, perfect. Playing catch, excellent. It's hard to play catch by yourself so that's a great suggestion there. Anything else? Playing cards, perfect. Okay, we'll see if anything else comes up.

But let's move now to the next consideration, the idea of difficult issues. And don't be afraid to really tackle or address complex issues that mentees may be having within the activity or project that you choose. This can be a great way for the young person to start to express how they're feeling about something or a situation that they're in without having to directly say something about it and feel like they're unsure about how their mentor is going to react. So any ideas about how you could incorporate expression of a difficult issue into a creative activity? Does anyone have any ideas for that? And if you do, please put it in the Chat message box. Okay, write or rap a short story, excellent idea. This could be a way to—you can also depersonalize it and ask them to write about someone else who may be going through an issue. Draw how you feel, that's one of my favorites as well. Collage about who you are on the inside and what people see on the outside, that's an excellent one to do. You can do that with a silhouette of a body or a body tracing and you can start to do inside and outside. Excellent things for mentors and mentees to do together. And the other thing too that I just want to mention, while people are thinking about some other ideas, this isn't—these are not just activities for the mentees to do on their own. This is for mentors to do as well. So there's a real reciprocal-ness of sharing of life experiences. So it's not just focus on mentees needs to be engaged in this so that they can express themselves, it's both people doing it at the same time. Okay, we've got role-plays or skits, excellent. Feelings fish bowl—pick a feeling chit from the bowl and write about it or you could draw about it or you could sign about it—lots of different kinds of things. So great suggestions there.

Creativity Considerations

- **Safety** - know safety concerns ahead of time, including toxicity, space, sharps, heat or cold, special clothing and equipment needs
- **Appropriateness** - match age, gender, interests, and skill level necessary to activity or project, though it's good to stretch boundaries, too
- **Time** - target completion of activity or project within time frame; scale down or continue to more sessions if necessary
- **Modality** - consider using more than just visual arts - guidelines apply equally to music, dance, drama, and poetry/writing

And these are a couple of other considerations that I just wanted to put quickly on a list that you're probably already thinking about. The idea of safety, knowing what kind of safety concerns you need to have ahead of time. And most important of those, besides basic safety, if you need any kind of clothing for mentors to wear if they're coming in from work and they need to go back to work to make sure they don't walk out of there with paint-splattered suits. Think about appropriateness. It's good to stretch some boundaries but make sure you're at least paying attention to what would be—what would work for your mentee population. Timing is important, making sure that they can complete a project within the time that they have or at least have plans to carry it over to the next session or a couple more sessions as necessary, but making sure they know what to expect they will be able to get done during the time they have together. And lastly, modality. Some people have brought up some other really great kind of suggestions: music, dance, drama, poetry writing, playing games, doing sports. You can apply any of these to those concepts as well. I just happen to be a stronger visual artist than probably anything else and those are the examples that I'm sharing with you today.

Practical Considerations: Incorporating In-House

- **Supplies from donations and funding**
 - Create a **wish list** on web site/materials
 - Work with **school** art program
 - Contact local **art suppliers** for donations
 - Seek out **arts funding or grant** opportunities



Really quickly, we're going to talk about some practical considerations. So I really conceptualize this in terms of if you wanted to do all of these things in-house within your own program without having to seek outside sources for the support and then if you did want to go outside of our program. So we'll start with in-house ideas. Where do you get supplies and donations from? Create a wish list on your Web site for materials. Work—if you're already in a school, work with your school art program. You can contact local art suppliers for donations or you can also seek out arts funding or grant opportunities. Think beyond just mentoring in thinking about ways to include the community building, community arts kinds of opportunities within your program.

Practical Considerations: Incorporating In-House

- **Environment and organization**
 - Keep materials **organized**
 - Abundance vs. scarcity vs. overwhelming - **having just enough**
 - Make art-making space **clean** and **safe** for adult mentors in business clothes
 - Allow **prep time** before and after so that activity time is uninterrupted and as long as possible
 - Easy access to **water source**, if needed, and have plenty of **cleaning supplies** on hand



Still with in-house, thinking about the environment and organization. It's really important to keep your materials organized so that when mentors and mentees come in, they feel like this is something they can do pretty easily. And also with those materials is thinking about how to have just enough. There is a difference between having too much and having too little. So you may have to practice a couple of times to get that. Making sure the art-making space is clean and safe, having some prep time beforehand so that when mentors and mentees are engaged in the activity, that's pretty much what they're doing the whole time. It is good to have them help clean up as well. That helps to kind of close an activity for all participants. Access to water sources and cleaning supplies are also important.



Practical Considerations: Incorporating In-House

- **Special volunteers/training staff**
 - Good use of **"other" volunteers**, i.e., those who will not be mentors
 - Examine **qualifications** for those who wish to facilitate (trial-basis or test run first)
 - Explore **hidden skills** of existing staff - many have creative experiences and might be willing to share their talents
 - Minimum - expectations for non-facilitating staff are low: **support** mentors and mentees with materials, provide **encouragement**, keep **time** if needed, **summarize** experience at end

Still looking at in-house considerations. These are the people who really want to bring the—who can bring the activities to you. So this is where you have special volunteers, people who may not become mentors but do have some other talents to share with you. If you decide to do that, really make sure that they know how to do this well before you start. Make sure that they know how to work with young people, especially. Take a look at hidden skills of existing staff. There are a lot of creative people out there and they may be willing to share some of their talents with you. And at minimum, if you have staff who are not there facilitating, they just need to support mentors and mentees, provide encouragement, keep time and help to summarize the experience at the end.

**Practical Considerations:
Using External Resources**


- **Collaborating with local artists**
 - Local **arts guilds** or organizations, art studios, art training programs
 - Minimum - **pay for materials**
 - Consider **paying for time** - even artists have to make a living!
 - Seek out **arts funding or grants** for special projects from local community foundations or arts organizations



Collaborating with local artists. Many, many sources, resources out in the community including mobile art skills. At the minimum I hope that you will at least pay for the materials but really make an effort to pay for time because artists do need to make a living as well. And they do get hit up on for donating a lot of what they do. So I consider it very respectful to help contribute a little bit back to them. And again, you can seek out this arts funding or grants for special projects.

**Practical Considerations:
Using External Resources**


- **Working with school art programs**
 - Use of space or materials in **art room** during meeting times (reminder - offer art teacher something in return)
 - Materials include **resources about art** - books, posters, videos - to look at together
 - Mentors and mentees **contribute** to school-wide project



And again, if you are within a school art program, see if you can negotiate use of space or materials in the art room when mentors and mentees are meeting together. Maybe give something back to the art teacher in exchange for this arrangement. Maybe have some other resources about art like books or posters or videos for the to look at together or maybe have them contribute to a school-wide project.

Practical Considerations: Using External Resources

- Using local, existing resources
 - Call out to volunteers, board members, special volunteers, supporters for hidden talents
 - Contact art-based non-profits and art centers to explore partnerships
 - Seek out funding for collaborative projects



And also think about using local and existing resources. Contact everyone, every kind of supporter to your program and ask them to help out. We had a board member who was a docent at an Egyptian museum and she gave us a special tour, no cost to us, and I think we even got lunch out of that as well. Contact art-based non-profits and art centers for partnership. And a lot of funders really like collaboration these days so there is definitely a way to get that funded.

Program Benefits



- Increased match success and longevity
 - Theoretical and anecdotal at this point
- Publicity/Visibility
 - More opportunities for press releases, exhibition of work, use of art in materials
- Connecting with new audiences
 - Already-established audience of collaborating artist or group are potential supporters (donors and/or volunteers)

Program benefits: I really feel that here is increased match success and longevity, although it is somewhat theoretical and anecdotal at this point. And Patti, I don't know if you wanted to add anything about that.

Patti: I think that you expressed that pretty well. I'm not sure than anyone's done any longitudinal tests on strictly this topic, but know that there are Web sites out there in the art community that indicate that certainly using the creative arts in the school settings can be very beneficial so you might be able to extrapolate from that.

Sarah: So one day soon we'll have a longitudinal study about using creative arts within mentoring programs but not yet. There's also the idea of publicity and visibility. Any kind of work that's created within—between mentors and mentees, if you have their permission, you can use them for press releases. Maybe you can have a show at the end of the year of work that they've done together and use their art that they've made in your own materials. If you go to our Web site, Friendsforyouth.org, you'll see all of the photos created by—created with the portrait sessions. We put them all over our Web site because they're just so amazing. And another benefit is that you get to connect with a new audience. You're already—you're connecting to an already established audience of people connected to the art world and these could be your donors and/or volunteers.

Obstacles & Solutions

- Adults intimidated to be creative/not willing to take risk to fail
 - Support adults in taking risks; use group activities to normalize experience
- Youth unlikely to instigate any activities, even if interested
 - Support mentors to try select activities and then pay attention to youth's responses for follow-up activities
- Specific activities can become group activities, but may need to be facilitated by outside artists
 - Seek funding for art-focused workshops led by artists in community or ask them to donate services and materials

Okay, some obstacles and solutions, and since we're running a little bit short on time, I think we'll just—these are things that you can come back to later and read through. But these are ideas that—or things that have come up before when I've talked to other programs about why they would not be able to incorporate any kind of creative arts into their program. So we'll just run through them really quick. So Erich, if you can just advance through. Really some general ideas for solutions. You may have some of your own that you can come up with later, but the idea of adults not wanting to connect and try it, so definitely support them to do it. Young people who may not be interested in instigating any activities, even if they're interested, so there's some solutions. And if you're interested in having something that's facilitated by an outside artist, we've talked a lot about some of those solutions.

Obstacles & Solutions

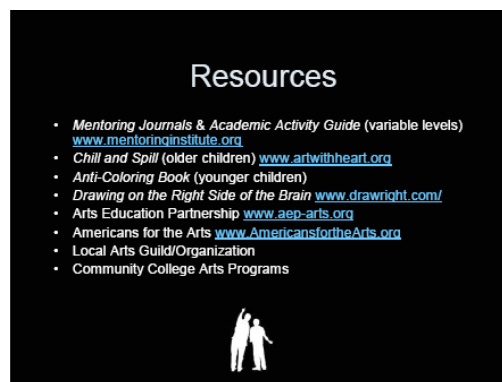
- May be viewed as childish, uninteresting, gender-specific
 - Support mentors to try select activities; encourage males to focus on "doing" parts, less on "talking" pieces
- Program is SB or already have curriculum to follow
 - Integrate creativity in academic-based program without having to reinvent wheel
- Program is not structured
 - Tools like Mentoring Journal supports building of relationship by stages, but not necessary to follow exactly
- Not appropriate for all matches
 - Have activities on hand for those pairs/matches who would really benefit from use

And about being gender-specific—sometimes we hear from program staff that, you know, maybe only the women in their program or the girls will be interested. I do want to say that we have had equal participation from men and women in a lot of our arts activities. And in terms of being sort of girly or it's too emotional, that from work done by Renee Spencer, she's seen that young boys are really looking for men to show that they can do this. So role modeling, emotional connections, being involved in other kinds of things is important. If you already have a curriculum to follow, some of those ideas we talked about, skill transference, do it again. If it's not structured, just try to add it in when you can. Just not appropriate for all matches, just have them available for those who can use them.

Okay, next slide please.



Okay, so really in summary, we're talking about having successful mentoring relationships. Those come from meaningful interactions and, as I believe, including engaging in creative activities into your structure will help build those relationships.



Here's a list of resources, different kinds of things. If you wanted to get started with different either direct resources you can use with your mentors and mentees or some Web sites you can go to to get help with some of these things.



Okay, this last bit, I wanted to play a really quick audio. This is from an interview I did in January for National Mentoring Month with Bay Area Mentoring, another program that we're involved with. And this is an interview with a mentor and mentee from the First Exposures Program. So I'll go ahead and play that now.

From Audio File: Bay Area Mentoring is what we're talking about. Sarah Kremer is the Program Director. Let's talk to Zoe Christopher, First Exposures mentor. Hey Zoe, how long have you been a mentor?

Oh, going on five years.

Okay, and why did you become a mentor?

Well, I had spent many years in crisis intervention work with different populations. A lot of the work was done with teenagers and kids that were considered at risk. And when I moved to San Francisco about 4-1/2, 5 years ago, I was interested in doing that kind of support work but I wanted to do more with a creative expression or creative arts bent to it. So I started looking around for mentoring programs that focused on the arts.

All right, so you specifically work with the arts. Any particular— painting, photography?

First Exposures is a photography program, specifically.

All right and is that your—the thing that you know about?

It's what I love. I've been taking photography classes and taking pictures probably for almost 40 years.

Okay, so you know a little something.

It's something that I really love doing.

Do you still use film?

Absolutely.

Okay, I do too.

Both.

I do both, yeah. But it took me a while to kind of move off the film but I still use a dark room.

We teach dark room, we teach dark room work.

Love dark room, yes. Oh, it's so much fun. Okay, better talk to Francesca for a moment here. Francesca, you're a high school student and are you the person being mentored by Zoe?

Yes.

And how did the two of you get connected?

Well, my mentor left a while ago because things aren't working out really well, so Eric decided to put Zoe and me together, saying that we'd probably make a good pair, which four years going on five years, we're still mentor and mentee. So it's been a really good time.

Okay, so sometimes a mentor/mentee may or, you know, may not work out but then there's always someone else in the wings, you know, trial and error. So are you particularly interested in photography or after you met Zoe did you get interested in photography?

Oh, I was interested in photography before. I met Zoe like half a year after I was already in the program. I was—I got interested by a friend. She invited me to go to a show and I seen all these pretty pictures. Well, I was 11 back then. And they were really interesting and I loved taking pictures before and I seen what the program was about and how everyone was really close. And I like having a lot of close family friends and I just loved it.

Okay, so you thought—now how did you specifically get involved with a mentor? Was this something your parents got you involved, through school? How did you even find out about the program?

My brother's friend, she was a photographer and her wall is full of pictures. I went to her show, I met Eric and one of the other program directors that were there.

At First Exposures?

Yeah. And I was ten, like about to be 11, so I couldn't join yet because it was 11 to 18. But when I was 11, I turned in my slip and I was able to become a mentee.

And how has this changed your life or tell me all the good things that have happened.

Well, our program, I see things differently now with a different perspective. We've gone to places that you wouldn't naturally go to if you're a regular teenager. You get to meet a lot of cool people from around the world, recently. And it's just a wonderful thing. Like I can't see how I would be without photography now. That's how involved I am with it.

Do you think that having a mentor helps you in other areas of your life? Like you certainly have worked on you photography. Do you find that maybe it helps you realize goal achievement in school or just interacting with other people?

Yeah, it's kind of like having a best friend. I would consider Zoe as one of my closest, best friends. I can --

That's nice and she's smiling big on that. Zoe likes that. She's just really made a difference in your life.

Yeah, like I can talk to her about anything and have support. And when there's something wrong, she's like one of the first people that can notice it. So it feels really good to have someone support you.

Bay Area Mentoring --

Sarah: Okay, so that was an interview that highlights some comments from a mentor and mentee from the First Exposures Program. And it is a little bit long but I wanted to play a little bit about from the mentor so that you can see she was really interested in getting involved with young people through a creative—through creative focus. That's really what brought her into the program. And once she got there, she found that the mentoring part was really exciting to her and the same thing from the mentee. And this image that you see up on the slide is from their book and this was a photograph taken by Francesca, who you heard on the interview. And it's matched with a quote from her mentor, Zoe.



Okay, and I think we're at our last slide, and so I think we're done with the presentation.

Patti: Thank you very much, Sarah. That was really, really interesting. And one of the things I was just thinking about as you were playing that clip was we don't ever get an opportunity to hear from mentees on these teleconferences, so this was a really new thing for us and I think it was great you were able to do that. So thank you for including that in the presentation. There's a lot of information here for us all to absorb and we're right at the top of the hour and I know a lot of you have questions, so we want to spend a little bit of time asking questions. And I understand that obviously some of you may have other commitments. You may have to log off. We understand. Just again remember that you can go and view this entire presentation, which probably should be up by next week onto our Web site and we'll be sure to send out an announcement when that's available to you. So as I said, we are going to open up the phone lines here for a brief session. And first, really quickly, I know Sarah had wanted—some of the participants who have submitted their journal entries that you saw earlier, so Sarah, do you want to ask them a couple of questions?

Sarah: Sure and if one of the—if any of the three brave souls who sent in their work wanted to talk a little bit about what it was like to go through that activity.

Come on, brave souls.

Gail: This is Gail Eastridge Revere in Wyoming;

Sarah: Hi, Gail.

Gail: Hi. It came at a perfect time. Our mentoring program is very—it's a baby. We're at the end of our second year. So we're still kind of finding our place. And so we've done a lot of group mentoring and I am housed at a middle school and I have a group of kids that I meet with, well several different groups a couple—at least one day a week. And one of the issues we've really been looking at is peer interactions, friendships because it's a very—the school has about 300 students in it is all. And there's—it's got a high conflict level versus some of the other schools in town just because of the area of town it's in. And so when we—I sat down with the kids and did this. And it was—I wanted to pick a friendship that had had conflict and resolution. And so that was my sort of focus. And it was—it was—I should have probably sent you some of the kids, but I would have needed their parental permission.

Sarah: Oh, no, no, we were hoping to have participants do it, try it on their own first.

Erich: If I can just jump in real quick with a technical note, so you can see that all Gail's work. You should see a scroll bar on the right hand side of the screen. So you can use that to see all of her artwork.

Gail: And the spelling error was a mix-up. That was embarrassing. I didn't even realize that I didn't finish the word "solstice" until after I'd already sent it.

Sarah: That's okay. I didn't even look at it because what comes across is the emotion of the friendship. You really get a chance to see that in here. And if I can ask you, like was it—did it help you think about different kinds of things involved in relationships or did it make you think about the relationship any differently?

Gail: As you can see, it's been a 20-year friendship. And so—and we've been through a lot and we're still—I would say this gal is probably my best friend, you know, in the kid's terms. And it didn't but it did make me realize the value of my friendships to these kids, you know, the understanding I guess is what I'm trying to say.

Sarah: Great.

Gail: There was a period of time where I was in a wheelchair and my friend could not handle it, just could not handle it. And so we had to understand that with each other. And so we didn't spend a lot of time together during that period of time. But we did have to understand where each other were coming from. And that was really helpful with the kids that I've worked with too, you know, for them to look at the relationship sort of in an all-encompassing way.

Sarah: Excellent. Thanks Gail. Thank you very much for doing that.

Okay. Thank you and how about any of the other—one of the other people interested in talking about what they did?

Tiffany, is Tiffany still here?

Tiffany: Yes, this is Tiffany.

Sarah: Hi, Tiffany.

Tiffany: Yes, and I had done a relationship that started about 15 years ago for me as an early high school student, had a new pastor come on board at our church right, that we didn't really relate to. And we, as a group, as a youth group we really pushed his buttons. We egged his house and, as the comic strip says, we put plastic forks in his lawn. We really tried to get rid of him. We didn't want him around. And so, you know, as the comic strip says, that he loved us anyway, that tough love that we encourage our mentors to have. You know, that he said, "I'm going to be here no matter what," which really proved that he was there, he was keeping it real. He was being a genuine, true mentor, that true friend that most students need in this life. And now 15 years later he is still very much a part of my life, very much a mentor in my life. And that just, thinking back to what moments were defining moments in our relationship or when I was probably the worst to him of being those rebellious teenager and, you know, putting toilet paper on his car, at his house. And he put up with it anyway and he loved us anyway.

Excellent. Well, it really comes clear, comes though in your drawing about how strong the relationship is, so thank you for participating and sharing that. Okay, and I think—are we scheduled to end at about 11:15?

Patti: Yeah, we probably should go to questions.

Participant: Hello, hi, this Juie.

I had a question, like we have about a two-year-old program and we have about 13 to 14 locations where mentors meet. And like my head is going like, okay I don't know how I can reach

all these programs. Just any suggestions or solutions? That's what kept on going in my head when I was listening to the Web seminar whole time.

Sarah: And so you're wondering about how to reach out to all the different programs?

Juie: And so you could you suggest activities, ideas to mentors just mostly over e-mail? You're not able to reach to all these 14 sites every time the mentors meet. So just looking for more creative solutions in terms of sharing these activity ideas with mentors when they meet on their own at different times.

Sarah: Okay, so they're not meeting at a site specifically.

Juie: Well, they're meeting at 14 different sites and they meet at all sorts of different times, right.

Sarah: Well, what you could do, I've also included in one of the handouts is kind of a sampling from the academic activity guide that Friends for Youth produced probably about ten years ago.

And it has lots of different kinds of activities that mentors and mentees can do together, everything from really simple solutions to really listed out curriculum of different kinds of things to do. And I included some pages on creative kind of arts and learning activities. So that's something you could have at each site or you could prepare, kind of gather some suggestion from mentors and mentees who have already worked on some really successful projects and just have those available at each site or send them out to each of the mentors.

Juie: Okay. You got me thinking. That's kind of what I needed, okay. Thanks.

Patti: Are there some other questions out there for Sarah? Now's your chance. Hello?

You might have muted your own phone as well. So just a reminder if you have done that.

If you have a question and we're not hearing it, go ahead and do it in the Chat box as well. That works too.

Well, it looks like you answered all their questions, Sarah.

Sarah: Wow that's great. That's the first time I've ever done that.

Patti: Okay, well, I think we'll just go ahead and draw to a close. It's just about 11:15 and everybody's been hanging in there for the full time and I really appreciate your patience with the fact that we ran over a tiny bit. But it was a wonderful presentation. We're really, really excited about this one. We're actually hoping that we can offer it again in the future because it certainly was popular. You 25 folks are among the lucky few that actually were able to get onto this call today.

So I want to thank all of you for participating. I want to remind you that if you do have any additional questions, please e-mail either Sarah or myself and we'll be glad to help you out. And I want to thank Sarah very much for a wonderful presentation and to Erich for making things run smoothly here today. And we hope you all have a great day and a great week. Thank you!

[Webinar ends.]