

Speaker 1: So it's me. So I'm going to, let's see, I'm going to put you on speaker phone, and I'll see if you can hear me, okay?

Kimberly: Yes, ma'am.

Speaker 1: All right. Can you hear me?

Kimberly: Yes, ma'am, I can.

Speaker 1: Okay.

Kimberly: Okay, my ... [crosstalk 00:00:17] Okay, perfect then. Can you hear me clearly?

Speaker 1: Oh yeah, I can hear you.

Kimberly: Okay, perfect. Perfect. Okay, well, I guess we'll just go right into it. Um, like I said before, my name is [Kimberly Gowens 00:00:29], and I'm a graduate student at Vanderbilt University, working on the Wisdom Working Group Project for Dr Nwankwo. Thank you so much for agreeing to talk about your role in conducting Wisdom of the Elders Workshop. As was mentioned, as was men- ... [crosstalk 00:00:45] Oh, I'm sorry.

Speaker 1: Oh no, you're fine.

Kimberly: Oh, okay. As was mentioned earlier, we will use the information you provide to us today to write a manual that will allow for the replication of the Wisdom of the Elders Program. We really appreciate your willingness to be interviewed, and as a reminder, I will be recording this session, and the recording will only be shared with the writers of the manual. So do you have any questions before we begin?

Speaker 1: Uh, no. I think I'm supposed to fill in some sort of invoice, so I can be, I guess, reimbursed for my time. So they, they'll send something out. So I will just ... uh, I'll send that in to who they have on the email and stuff.

Kimberly: Okay. Perfect, perfect. Um, so the first question. So now I'm going to ask you questions about how you prepared for the program. So how did you come to collaborate with Dr Nwankwo on the Wis- Wisdom of the Elders Program?

Speaker 1: Well, I think that, uh, we pa- ... we beca- ... we ... well, we became acquainted with Dr, uh, Ifeoma back in the fall of, uh, 2010. And this is when she was working with the Voices from Our America. And, um, so I think I ran into her ... I'm not sure where. Maybe over at the Bradley Academy Museum. And I think during the summer of 2011, uh, we approached her about, uh, our willingness to work with, uh, well, doing some visual art classes for the kids from Voices from our America. So we did do that.

Kimberly: Mm-hmm.

Speaker 1: Um, and then, probably in February 2012 ... Um, let's see. Hang on. I'm sorry. Now ...

Kimberly: Mm-hmm.

Speaker 1: ... [inaudible 00:02:27] we did the summer, and then, uh, in the fall, I think we started meeting, uh, with all of us possible facilitators during the fall. And ...

Kimberly: Mm-hmm.

Speaker 1: So then in February 2012 is when we actually started working as the visual arts facilitators for the Wisdom of the Elders. Um, but we met during that fall to discuss approaches with all the facilitators and Dr Ifeoma and things like that.

Kimberly: Mm-hmm.

Speaker 1: And at that time it was decided that each facilitator would kind of dictate how they wanted the, uh, module to go. But we had the, uh, the gist of what the program was, uh, supposed to be about.

Kimberly: Okay. Thank you. Um, so the second question, um, just asks, um, Describe the planning, the implementation process for the workshop.

Speaker 1: Okay. Um, so for the planning and implementation for the workshop, uh, basically you wanted to have a way that would allow your, uh, senior adults to tell their stories in a visual, uh, art form. Uh, we basically wanted to, uh, focus on what was more meaningful to them. So the question was, "How do you allow them to tell their stories visually?"

Kimberly: Mm-hmm.

Speaker 1: Uh, I know that we'll get into that, I guess, when you talk about each year. So basically the best way to do that is through a form of art which we call "memory painting." And hang on, I have different things that I'm looking at. Um, and memory painting, you know, why we picked that concept, it's a type of folk art.

Kimberly: Mm-hmm.

Speaker 1: And in memory painting, it's basically when you're painting from your memory. So it allows the artist to connect with the viewer through ... emotionally through memories that they share. And so this may allow that artist to paint things that may be about a particular time in their life or a place that they may recall, but other people will respond to that as well.

Kimberly: Mm-hmm.

Speaker 1: So when you do memory painting, it basically allows the artist to transcribe the values and traditions growing up, that they grew up with ... the concept of family and

church, strong work ethic, and whatever other important, uh, points that they may have in their life. So this was a very important and viable, uh, vehicle, that we could use in order to help those elders, um, get in touch with those special memories and have a way of actually depicting them. And so when we started that, that was the best way that we were going to use in order to do that.

Kimberly: Mm-hmm.

Speaker 1: So, now how far do you want me to go? You want me to go ... right? You just want an overview, right?

Kimberly: Um, sure. Whatever you feel most comfortable with. I know you looked over some of the questions already. So, I mean, if you feel you've adequately answered this one, that's fine. Whatever you feel most comfortable with, honestly.

Speaker 1: [inaudible 00:05:27] All right. So going with that concept, um, the elders, they were just coming up with the process subject matter. The bottom line is that everybody has a story to tell.

Kimberly: Mm-hmm.

Speaker 1: And everybody's story of their life is important. So in a gist, that is basically what ... we wanted these seniors to have that opportunity, uh, to basically be able, uh, to do. I mean, I'm sure I can tell you about, like, what we did as an example to give you an idea of the flow of it. Like, say for example, during the very first year, uh, we came up with the subject matter, thinking about, um, looking at, I guess the concept about family.

Kimberly: Mm-hmm.

Speaker 1: So, uh, it was all about creating a painting that we called "Legacy." And so we asked the participants to come up with three things about their family, uh, and our family history that we were going to use in creating this painting. So once they listed those three things, we started from the list, uh, on that subject matter pertaining to the family. Uh, they created the list. We asked them to narrow that list down and ask themselves, like, what was the most important thing to them.

Kimberly: Mm-hmm.

Speaker 1: Once they identified what that important thing was, the next thing we wanted them to do is think about how they were going to represent that visually.

Kimberly: Mm-hmm.

Speaker 1: And this [inaudible 00:06:56] throughout any of the workshops that we did for all subsequent years. So the goal goes back to the same thing ...

Kimberly: Mm-hmm.

Speaker 1: ... that you want them to paint a picture of that concept that was important to them, whether it was about themselves, whether it was about the family. So the concept here is you want them to pick something that they know something about ...

Kimberly: Mm-hmm.

Speaker 1: ... and something that they feel comfortable with. And so that's what we did, like, started that in the first year.

Kimberly: Mm-hmm.

Speaker 1: [crosstalk 00:07:25]. So all you're really trying to do, the goal was to basically get those senior adults to tell their stories, life lessons, things about community history, and do it through the visual arts. And because it's wonderful building with tools that you can use to represent life stories.

Kimberly: Mm-hmm.

Speaker 1: And it acts as a great impact, not just on the artist, but also on the observer.

Kimberly: Right.

Speaker 1: So we will be able to identify with some concept that, uh, may be there.

Kimberly: Okay, thank you. I think that sounds wonderful, very creative and fascinating. I mean, that's ... I think that's a wonderful mechanism to use. So on to the next question. Um, please describe your role as a facilitator of the Wisdom of the Elders Workshops from 2012 to 2015. Uh, describe in detail how you designed your workshop, the goals and objectives, the process you conducted to prepare for each weekly activity, supplies that were required for each activity and the funding for the supplies, room set-up, other staff involvement, et cetera. Sorry for this being a longer question. (laughs)

Speaker 1: It is quite a long question. (laughing) [inaudible 00:08:41] well, yes, [inaudible 00:08:42] had to write some notes (laughing) [crosstalk 00:08:43] my notes is we continue with that. Okay. All right. I'm just trying to make sure I'm at the right place here.

Kimberly: Yes, ma'am, that's Question Number Three.

Speaker 1: Okay. And then I have one that I wanted to use, because that's kind of helped me to, to get focused. Okay. So I guess we basically tried to start from, uh, like Year One, which would be like in, uh, 2012. Hang on, I'm looking for something here.

Kimberly: Mm-hmm (affirmative). No problem.

Speaker 1: Oh, okay. All right. So, so again, so the role ... basically the role as a facilitator for the workshop, the first role is you ... you know, you're dealing with people, number one, who are not artists. Most of them would tell you in, in, in a heartbeat, "Hey, I, I'm not an artist. I don't know anything about painting, and I don't know if I feel comfortable with this." So as a facilitator, one of the things you want to do is to make sure that they feel comfortable.

Kimberly: Mm-hmm.

Speaker 1: So one of the first things that we try to do when we work with them is we try to tell them that, number one, that they don't have to be an artist.

Kimberly: Mm-hmm.

Speaker 1: Uh, and number two is that we will help them to create their paintings by helping them to come up with the concept, and [inaudible 00:10:17] the best way that they can help, you know, aiding them in creating, uh, that, that particular, um, aspect of it. Um, so going with the first [inaudible 00:10:29], for example, we did Year One in 2012. The subject matter basically dealt with the family, uh, or some aspect, um, as a child, what was very important to them in their life that had a great influence on them.

Kimberly: Mm-hmm.

Speaker 1: So going with that concept, you realized that through all the modules, it was so important that any participant, they have to have hands-on experience. So that way, they, over time, can gain self-confidence and a sense of accomplishment. Um, so going from there, the first thing we did was, um, as we had mentioned before ... Um, I'm just looking here. I want to make sure ...

Kimberly: Mm-hmm.

Speaker 1: ... [crosstalk 00:11:16] this point. Okay. So we wanted to avoid turning people off. That's why we introduced and said, "Hey, uh, you know, you don't need to be able to draw. We'll help you, you know, get to that point and feel comfortable with it." Um, we also know that we have to have a way to go from an idea to a finished product without, uh, knowing how to draw. So some of the things we did were as follows. So as a participant, they were given a topic. We asked them to create a list, uh, up to like the top three.

Kimberly: Mm-hmm.

Speaker 1: [inaudible 00:11:49] list, they would determine one or two things that they felt most important from that list. So we focused on what the participant felt was important based on the subject matter for that year. So if it was family, it was some life lesson that their parents taught them, or it was ... or some event that they may have

experienced, uh, a great deal and profound, you know, emotions [crosstalk 00:12:16]
...

Kimberly: Mm-hmm.

Speaker 1: ... like Christmas dinner with the family and a lot of other things. Or maybe something at church, their baptism. So we get to get them to narrow it down, and we tell them what elements makes up that picture.

Kimberly: Mm-hmm.

Speaker 1: [inaudible 00:12:31] once you get that, the facilitator comes in, and they help them to create a balanced composition, which means you got to be able to balance negative spaces and positive spaces so you come up with a balanced picture ...

Kimberly: Mm-hmm.

Speaker 1: ... that flows right, okay? And that was one of the things we saw with many, because they were not artists, so they'll come in with little objects that are real small. They were microscopic, so we (laughing) [crosstalk 00:12:57]. And you'll do it in a way that you're not being critical. So we actually get these elders to actually go to the library and do research. So if their topic matter was something about ... Well, one lady said, "My dad was a carpenter. He built chairs and everything else." So she'll go into the library ... had help, too. The librarian girl was really helpful. And they would look up pictures. Uh, so they learned to get on and type in that ... you know, Google that topic and look for different things. And we taught them about perspective, so they understand that everything has to have a proper perspective in terms of how it looks
...

Kimberly: Mm-hmm.

Speaker 1: ... balance [inaudible 00:13:36]. Uh, so once we get the elements and get them to try to get an idea of how they want to arrange them ... and we correct them and we make suggestions ... the next step is, since they're not an artist, we uh, have them press the, the, the image, using carbon paper, to transfer the object image to the canvas. And again, you want to make sure you have the proper balance with your negative and positive spaces. Uh, and then the participants, we wanted to make sure they had hands-on. Many of them felt uncomfortable, because they said, "Oh, I don't to mess it up." I said, "No." And so we told them most of the time, "You can't hurt a painting. You let it dry, you paint right over it, and you keep going."

Kimberly: Mm-hmm.

Speaker 1: So this year, 2012, the subject matter was about the family. And so when we did that module ... I'm not going to go into it ... and we had a supply list, too. Uh, and this one was called ... with the information that we gave each of the seniors, they were going to create an artistic piece of artwork called "The Legacy."

Kimberly: Mm-hmm.

Speaker 1: That was going to be based on the elder's life. So one of the goals was, okay, create a ... create ... the end-product was supposed to be a completed painting. And also, you wanted to have a goal of creating an environment to enhance and open doors of creativity in the visual art to them.

So we posed ... uh, and we gave these people handouts, because that's very helpful. And sometimes they didn't always read those handouts, (laughing) I bet. Sometimes they'd get lost, so it was three or four times that you may wind up having to go back through it. But that's just the way it was. So for ... in February 2012, we gave them a series of seven question. (clears throat). The first question was, "Name the events in your life that you consider to be the most important." Number Two, "Based on those events in Question Number One, describe one event that you would consider to be the most important," for them to learn to narrow things down. I mean, they would be all over the place, because everything is important. And they want to get so much in, that you have [crosstalk 00:15:47] ...

Kimberly: Mm-hmm.

Speaker 1: .. focus and get it down to one key point. Question Number Three, "Based on the event in Question Number Two, what do you want your family to get from that event about your legacy?" Question Number Four, "As an African American senior, how did the events in your youth shape the person that you are today?" Question Number Five, "Because of those events in Question Number Four, did the impact of those events change your life for the better? Yes or No." And Number Six, "Briefly describe your expectation about this visual art project called 'The Legacy.'" And the last question was, "Who was the most important figure in your life?"

And so we also had each senior to bring in a three-by-five picture of their head and shoulder. And so we always know ... we always document with pictures and things, so we .. you know, we took pictures of ... in the end of that process of working through it from Step One to the, uh, completion and the end product. So in that particular artwork, you have a picture of the, of the elder there, and that could've been where ... the image of the photo was, uh, transferred in, uh, you know, things like that. So different ways.

We had ... I think we had about, oh, 22 to 25 elders during Year One. I'm just trying to make sure. So that was a key thing there. We did learn a lot. We had a lot of people who liked to procrastinate, so you had to (laughing) [crosstalk 00:17:18], uh, 'cause sometimes things happened. They may have been ill, have, whatever, travel, um, transportation. That was very hard because sometimes those people who would be out for two or three sessions, you had to try your best to make sure that the people who were coming, uh, in a timely fashion were not getting frustrated.

Kimberly: Mm-hmm.

Speaker 1: So, and keep going back. That's hard. And that's why I think having someone, uh, other volunteers, will help. And we did. We had some people actually came down from Vanderbilt, so when some people missed the first meeting, they were ... they, they would sit down with them and go through the points, write them down, assist them when they go to the library. And so that's how we kind of got help getting through with, with Year One. So the elders did that for, for the first year.

And so when you did that project, each project will dictate that you have some certain supplies that you may need. And as an artist, an artist would know what you need. Um, you want to build up on it. You want to have, um, some things you can recycle and not have to buy every year. So for example, in Year One, when we did that project, the artwork called "The Legacy," we had to get, uh, canvases. You had ... we usually ... you know, different places, Hobby Lobby. But you guys in Nashville, you got Plaza Art, you can order stuff from [inaudible 00:18:37], you got Jerry's Artarama in Antioch. But you need some canvases. Like we had a, a pack ... we'll have like two, uh, two packs. We use 15 by 20 canvases. We got your basic colors, so yellow, white, blue, red black, and we try to get at least two bottles of each color.

And the hard part is trying to decide how to deliver paint to these guys, uh, without everybody waiting. We tried it the first year, where we would try to give them about a quarter or a half-dollar size, uh, color. But that gets big to the point where it's almost running you ragged. But you can't let them go there and get the paint themselves, because they'll be very wasteful. So volunteers would be very helpful.

So we also ... you needed to get, um, paper plates. You got to have plastic which you can reuse, because you'll wipe it down and fold it up when you're at the end of the session. But you need a heavy-duty plastic to put on your tables because you don't want a mess on your tables. You need water pails for clean water and dirty wa- dirty water when they clean your brushes. Of course you need paint brushes, liners, flats, and those different types, red sable, which will work. And you got your work brushes that can take scrubbing, which are nylon and bristle. But your artists know. They know what brushes they need.

And of course you need, um, some drawing pencils. And so I think that was the basic thing that we need for that one. And you got to have white paper tiles. So there's a host of stuff that you normally need to, to, to have. But some of this can be recyclable, such as your brushes if you clean them, uh, properly. Uh, and, and usually you don't have any problem with them. So I'm trying to make sure I'm covering everything that you need.

Kimberly: Mm-hmm (affirmative). Yeah.

Speaker 1: Uh ...

Kimberly: You're doing excellently. Thank you so much for all these details. This is really helpful.

Speaker 1: And then, like you'll set up ... you want it where that you can easily get around to each participant. So what's helped now, like, for example, this year, uh, people like [Francis and Wilma 00:20:38] who work at Patterson's, they set the tables up, and they ... once they set up, they leave them. Because that got to be real hard for [Lee 00:20:45] and I to have to have to move the tables around everything you turned around, [inaudible 00:20:49] get started.

Kimberly: Mm-hmm.

Speaker 1: Because you want to have it set up that ... hopefully, people that work at that site, they'll set it up for you so you don't have to be bothered with doing that. All the staff was there, so what happened also was we had lunch provided, and that's good. Because these people coming to stay, I mean, almost all day. And nobody wants to home and have to prepare a meal. So they did some really nice decent lunch, and they enjoyed it. So that made it more enjoyable. And tables were set up so that people can sit down, particularly during lunch time and before. And they actually had time to talk to each other, and they, they socialized.

And so the other staff from the center, yeah, that's very important, volunteers, very important. And I think its important to have, uh, other people if you ... whatever the program who was sponsoring this, they needed to have people there. So that, that helped, so people get to, to know who they are and stuff.

So when we did do that project, I think we allowed at least about four weeks to, to do the project, okay? Now, we go to Year Two. That's 2013. Um, in that particular module, the question was, What impact was the Civil Rights movement? Uh, what, what impact did it have on their life? Um so with that particular one, we did a little bit more. Because you'll learn how to get a better feel for how to write a lesson plan. And yes, we did all that stuff about giving people a, a preview, you know, when you invite them to come in and [inaudible 00:22:25] the first time, um, participants to come in and talk about the project [inaudible 00:22:31]. But you know, what happened is that a lot of times, despite all the handouts you give your participants, some of them don't even read them. (laughing) [crosstalk 00:22:40]. They want you to tell that to them verbally.

Kimberly: Right.

Speaker 1: And sometimes you're doing it again and again and again, which, uh, gets hard sometimes. But what helped with volunteers, you can punt that off to them and let them do that. And that, that helps, and you [crosstalk 00:22:56] ...

Kimberly: That's good.

Speaker 1: ... and you can get to the people you need who already have ... you know, they, they, they've done that homework, they brought in their material, and you can do what you, what you need. We actually started ... uh, back in the fall when Mary would do genealogy, we would try to talk to them about the visual art part and what we were

going to be doing. Some people embraced it. Some people did not because they ... I guess they became so engrossed with whatever they were doing with genealogy and the project that they had.

So when we did, uh, 2013, the established goal was ... we did like Stage One, desired results. We did like a backward design. Desired results. The established goal was you wanted to create artists' interpretation of their understanding of how the 1950s impacted their personal lives. So far as understanding, we wanted ... the participants will understand that, hey, the influence of the events on the participant's personal life, what role did it play, and the social issue confronted by the African Americans, uh, during this time period.

So the essential questions to the participants would've been, What was the impact of artists and artwork, uh, in the 1950s? Because that helped to give the participant an idea to ... it kind of stimulated their, their creativity.

Kimberly: Mm-hmm.

Speaker 1: What major social issues were confronted by African Americans in the 1950s? Who were, who were were important figures from the art world of the 1950s? So they could see different styles. You always want them to be open to not just a one mode of thinking how art can be, but it's very hard to get them [crosstalk 00:24:36] out of that mode because they know very little about art, sometimes.

Uh, and then the last one was, How can interpretation of history be expressed artistically in the influence on their personal lives? And on the, uh, other part, we talk about understanding. We wanted each participant to be able to explain the artists, artwork, and social issues of the 1950s and how to create art from their understanding. So each participant would be able to discuss the artwork, the artists, and the social events and come up with how that has played a role in their life as it is today.

And then in Phase Two, uh, this particular module was [inaudible 00:25:22] assessment [inaudible 00:25:22]. So we talked about performance tests. So each participant should create a work of art based on interpretation of the 1950s, and in Phase Three, we talked about the learning plan. That's where each participant will review the artwork from the 1950s. They'll be, they'll presented with information about the social contexts influencing the works of art, and they will create an artistic creation based on their understanding. And they will share with the group what has been learned and complete an evalu- an evaluation.

And most of the time I did do some evaluation. I asked them, uh, to try to write me a summary. Yes, some people give you more detail, like Miss Nancy [Green 00:26:02], 'cause she was a, um, a teacher for many years, and, and she loved writing and journaling. And some people may just give you two or three sentences, 'cause maybe they felt a little bit shy about their, their ability for writing and stuff. So you took what you got from them, because you get an idea.

And so during 2013, the materials we needed were basically your 15 by 20 canvases. We had our paints, red, white, black, brown, green, yellow and blue. Uh, we like to do the finish once the artwork is completed. You want to preserve it, so you use an acrylic gel medium or varnish. Uh, we want you to get paper tiles, of course, and of course you get your paper plates, which you can get from wherever ... Family Dollar, at Dollar Tree, Dollar General. Sam's a great place we normally went, we, we did go.

And we did break the module up into different weeks. Like the Week One, or Phase One ... that would've been April 4, 2013 ... we allowed like about, uh, two hours at that time. And you know, over time, we went from two hours where they [inaudible 00:27:12] paint up to about three hours and [inaudible 00:27:14].

Kimberly: Uh-huh.

Speaker 1: So we had asked the question, How did the 1950s impact on their life? We gave them about 30 to 45 minutes [inaudible 00:27:22] idea [inaudible 00:27:23] a concept to build on. We asked them ... we, uh, we [inaudible 00:27:27] central theme or element and we had them to do one element only. And thirdly, under that Week One, or Phase One, we asked them to create a background with paint, texture, [inaudible 00:27:39], um, you know, found objects, bottle tops, paper, strings and whatever. Week Two, or Phase Two, we ... on this mixed media project, again, two hours was allowed. And they actually started working on the central element.

Kimberly: Mm-hmm.

Speaker 1: And then they continued working on the background, if they had not been completed. Now, you had to look at the picture, you guys who have pictures, and what they'd do [inaudible 00:28:04] in 2012, 2013. And Week Three, uh, we called it "putting the project together." So they continued with where they were at. And for Week Four, or Phase Four, we uh, wanted ... we, we, uh, the goal was for project completion. We asked them to write a short essay of what that painting means to them if the time allowed, and some of them did. And the painting was [inaudible 00:28:30].

And then I think the other supplies ... I have here on the back ... Let's see. They have the brushes, of course, which you should have from 2012, and it's good to have nylon brushes, uh, at least one inch, liner, short liners are good. And we also had, uh, uh, pencils, carbon, tracing paper. We had some stencils, like letter stencils, and Styrofoam plates, Elmer Glue for when we had to glue stuff on, paper tiles, and of course you got to have masking tape to help tape down your heavy-duty plastic.

Kimberly: Mm-hmm.

Speaker 1: And if they needed to have aid in completing like a straight line ...

Kimberly: Mm-hmm.

Speaker 1: ... [crosstalk 00:29:09] painting something, so they, they did not, um, go across that line and interfere with some other area. And, uh, we had some gel medium. So they did complete that area. And then we had ... Let's see, in Year Three, you had, uh ... which was 2014. Let's see. The, uh, the elders were asked to, to talk about their legacy, uh, more like passing it on. And we had them ... they did do a clay project. So, uh, wi ... hand-building with, uh, you know, with wet clay. Um, so in Year Three, uh, passing on. So we focused a lot on life lessons.

Kimberly: Mm-hmm.

Speaker 1: So in that module, participants created a memory painting of life lessons that they wanted to pass on to the next generation. Um, [inaudible 00:30:07]. Okay. So in that one, they did a couple of things, because a lot of people, people would have different impairments and different, uh, disabilities. So if they have a, say, problem with flexibility of joints, like, uh, rheumatoid arthritis, uh, there's even visually impaired, uh, they could do the clay [inaudible 00:30:34]. So that's why we did do that.

Kimberly: Mm-hmm.

Speaker 1: So the part of the module (clears throat) consisted of ... basically we, uh, uh, created, uh, mask-making.

Kimberly: Cool.

Speaker 1: And, um ...

Kimberly: Mm-hmm.

Speaker 1: ... this allowed them to have a hundred percent hands-on exercise ...

Kimberly: Mm-hmm.

Speaker 1: ... and that involved (clears throat) hand-building clay. And the reason you work with clay is because it ... and, and it's very meaningful to people of all ages, and I think it's because of the sensory pleasure that they derive from reconnecting with the earth. Just like when people garden ...

Kimberly: Mm-hmm.

Speaker 1: ... [crosstalk 00:31:11] the soil with your hands, there's a primal urge to create a three-dimensional work that is both stimulated and fulfilled in the [inaudible 00:31:19] of clay. So when your seniors connect with clay, their inhibitions are released, and the patty-cake impulse is awakened. The muscle memory of manipulating dough is prevalent in many senior females. Their joy is evident, um, and when present with their fire-glazed and completed work, language is usually conveyed to express the, uh, [crosstalk 00:31:44] real proud of all their, their masks.

So I sat down, I did an initial demo for them, which didn't take too long, because everybody wanted to get involved and start working with the clay. And people really enjoy- enjoyed it. It didn't matter whether you were male or female. So even people who might have like a language skill, uh, limitation, you could see on their face that they enjoyed the, the clay. It gave them a sense of ...

Kimberly: Mm-hmm.

Speaker 1: ... I think self-confidence and happiness.

Kimberly: Oh.

Speaker 1: So ...

Kimberly: That's amazing. Wow.

Speaker 1: And you guys get pictures of that one too. And so Phase One allowed the seniors to have some form of creative expression, and it did have a lot of health benefits, as I could see, because [crosstalk 00:32:28] health issues, like arthritis. And Miss Gracie Turner is one. Despite her rheumatoid arthritis, uh, she enjoyed working with the clay. Yes, her daughter did assist her some, but she quickly told her daughter, "Let me do it," and she created her mask, and to this day she's very proud of it.

So it helped. You could say, a form of art therapy, because it helped those with like depression, anxiety and working on unresolved issues, because that's a part of ... when you do the clay, (clears throat) you have to get the air out. And that's done by (clears throat) kneading and molding it. And so some of your elders had so much fun. They were pounding and making all kind of noise. So (laughing) [inaudible 00:33:09] get out. So that was good. They had fun. A lot of people were talking and laughing, and they had fun. So you could see the sense of self-confidence, self-expression, and overall sense of wellbeing that I think mentally and physically. Uh, so after the masks were created, you allowed a week for it to dry, and then they used the, uh, glaze for painting.

So as artists, we just assisted them as needed. Uh, once you showed them how to make it, the eyes, the nose, and ears, hey, they just ... they took it from that point. And we asked, uh, each of your elders to name, give a title, to the mask. So it was fine. When we brought them back, you could see the, uh, [inaudible 00:33:52] the wonderment in most of their faces when they, uh, actually saw, saw that.

And so for Part One, the Phase One, dealing with the clay mask-making, you need to get, uh, if you get 25 elders, you need to get two 50-pound boxes of red clay, Cone Six, and you go to [inaudible 00:34:10] if they have that. Uh, of course, you would buy a clay-cutting, cutting tool. You'll buy your glaze, you'll buy your, your colors of paint. And we actually learned ... I learned [inaudible 00:34:20] use for our students when we do our art camp with the non-profit I have. We learned from a master sculptor,

Sammie Nicely. He's the one with us right now. But he taught you how to create in two hours or less a clay mask using simply, um, newspaper, a plastic fork and knife, and a pencil, and that's it. Okay?

Kimberly: Mm-hmm (affirmative).

Speaker 1: And they, they made beau-, uh, beau- beautiful work. Um, and, and that one. And then like when you're getting it fired, um, I think, like, if, uh, if you get a whole kiln, one's about 50 bucks. And [inaudible 00:34:59] if you get a non-profit, uh, they'll give you a, a discount. So that was the Phase One. We allowed two weeks for that. But you had people straggling coming in for different reasons. And it got to be a little hard, because you had to keep going back and had to do demos, and you want to get to the people who already were still there. So getting a volunteer, and I can't stress that more than enough.

Uh, and in Phase Two, and this is where we allowed about four to six weeks for the painting. And this one was entitled, "Creative Liv-" ... "A Creative Living Legacy, Putting It all Together and Passing It On." So in Phase Two, uh, it pro- ... this ... that project provided participants opportunity to be creative and artistically create and impart that living legacy of what they want their family, community and society to learn and embrace from their life. Participants would pick three to four important points that characterize who they are and who they have become. So for example, a participant may feel their life lessons for the youth of today and tomorrow may be, Number One, dream big, or live your dream. Number Two, a can-do at- ... a can-do attitude. Number Three, education as a goal and Four, pass it on.

So each participant would create an artwork utilizing a mixed media concept, preferably in a gallery 15 by 20 canvas and various found objects and materials. So the background and central element, element, they needed to be developed first. The student will design and complete the artwork over the last five weeks, and [inaudible 00:36:33] artists to assist the seniors, and the participants will also learn how to set up [inaudible 00:36:38]. That was important, so they basically, particularly with the clay head, a hundred percent hands-on. With this one, a hundred percent hands-on. It was on them to define what were their life lessons. And they did. It took a while on some, and again, we had some volunteers from Vanderbilt, and that helped in order to keep things moving.

And supplies list, basically, as I said before, stencil letters, carbon tracing paper, you need your gallery canvas, you need a box of pencils, uh, different type of brushes, liners, paint, of course, acrylic paint because it's water-soluble, not toxic, and easy to clean up. And we get the basic stuff, the black, brown, white, red, blue, burnt umber, cadmium yellow. And of course you need your, um, Styrofoam plates, glue, paper tiles, masking tape, gel medium.

And well, again, as I said, when I did, did the clay pro- project in 2014, you need about two 50-pound boxes of red clay, [inaudible 00:37:34] paint, baby blue, light green, one 15-ounce, uh, bottle, black, one 15-ounce bottle intense yellow, [inaudible

00:37:42] glaze medium, one wire clay-cutter. And a source to purchase would be [inaudible 00:37:47], and a lady named Denise is the one that you would go to for assistance in getting your supplies.

And I think ... and also what happened, we had Mary. Mary is an artist too. She did genealogy. But she helped us when we, um, we did a lot of our module. But she also worked on doing it because she wanted to. And I had another person that helped me, uh, Jill. And she was from a non-profit, so she [inaudible 00:38:14] the project off, off and on. All right.

Kimberly: Mm-hmm.

Speaker 1: Uh, then let's see. Then the next one ... Okay, we'll go to Year Four. So Year Four, we, uh, asked the question ... is more focused on about passing it on. Uh, okay. And so in Year Four, so we talked ... uh, the concept was about, um, "Walk a Mile in My Shoes." So in that module, the participants ... uh, the goal was for them to illuminate, elevate and share their life story by using an interactive, trip- uh, triptych. The elders ... a trifold. The elders share and impart wisdom and knowledge to the viewer from it.

So that basically is like, pi- ... three pieces of wood connected together, and each, um, panel represents, uh, a segment of 20 years in their life. So somebody is 80, so they may break it down so there's Panel Number One, 20 years, next one's 40 year- ... up to 40 years; next one is 41 to 60, uh, years and so, so on and so on with that. So in that one, let me see ... I'm just getting my things here.

Kimberly: Mm-hmm (affirmative). Yeah, no problem.

Speaker 1: Um, [inaudible 00:39:43]. Uh, hang on. Okay, Year Three. And then in the [inaudible 00:39:50], so this one is about "Walk a Mile in My Shoes," so that's a [inaudible 00:39:53] to get some funding. So like this English department, so they also bought the, uh, what we call Voice Recognition Units, 'cause we wanted to make this unique by having voice recognition. The other part of it was that the elders needed to create the container or a base that held that unit. So they allowed them to do hand-building, again, with clay. Uh, so the, uh, funding from that event allowed us to buy the wood, hinges. We were able to also get the clay ... well, no, we need ... no, they bought that ... the clay came from Patterson Park Community Center.

But in this one about, um, "Walk a Mile in My Shoes," so [inaudible 00:40:38] project is that, uh, the project will be ... it was to be completed [child crying] over two years, it will be a continuation in 2015 to 2016 [inaudible 00:40:50]. The participant will create an interactive living sculpture [crosstalk 00:40:53] found object, [inaudible 00:40:57] or plywood and utilize voice recognition (child crying) to record their story.

Kimberly: Mm-hmm.

Speaker 1: The [inaudible 00:41:03] of this project would decrease during the 2016 [crosstalk 00:41:07]. Participants would work with the goal of completing the [crosstalk

00:41:11] of the trifold project in 2015, and the [crosstalk 00:41:15] in [crosstalk 00:41:18].

Kimberly: Mm-hmm.

Speaker 1: The project will illuminate the story of (child crying) "Walking a Mile" in, in their shoes.

Kimberly: Mm-hmm.

Speaker 1: So with that project ...

Child: [inaudible 00:41:30].

Speaker 1: .. yeah, we needed to get some [crosstalk 00:41:32] gel medium ...

Child: [inaudible 00:41:36].

Speaker 1: ... some brushes, to get some adhesive resin glue [crosstalk 00:41:39] bright paint. [crosstalk 00:41:42] some hinges from Home Depot. We bought the wood. Um, we also ... Let's see, we had to ... there's allowances for the printing [crosstalk 00:41:57], uh, of some of the materials that we needed, because there was a lot of printing that they needed.

Kimberly: Mm-hmm.

Speaker 1: So then we did (child screaming) this, uh, aspect of the art project module, create a living, interactive sculpture. Project name was "Walk a Mile in My Shoes." [Lee 00:42:12] and I were the facilitators and Mary [inaudible 00:42:14] and Jill did, too. (child crying) And the duration of that one was set initially for [crosstalk 00:42:19] first we decided for five weeks. The participant was allowed to work from 11 to noon. Of course, they had lunch from 12 to 1:00. But, um, [crosstalk 00:42:27] at that time, the center also allowed them [crosstalk 00:42:30] to work from 1:00 to 2:00.

Kimberly: [crosstalk 00:42:32] Mm-hmm.

Speaker 1: We had about 30 [crosstalk 00:42:34] African American seniors aged 55 and older, and again, the goal of that project was to illuminate [crosstalk 00:42:39], elevate, share, the elders' life story [crosstalk 00:42:43] sharing and imparting wisdom and knowledge [crosstalk 00:42:45] to the observers. So we talked about the design of the project [crosstalk 00:42:50], the interactive trifold stuff, [crosstalk 00:42:52] continuation [crosstalk 00:42:56]. Participants will work on completing the three interior panels in 2015, and the exterior panels in 2016 [crosstalk 00:43:07] represent [crosstalk 00:43:10] of the elder's life story, [crosstalk 00:43:14] plywood panel [crosstalk 00:43:16]. (child screaming)

Child: No. No.

Kimberly: Okay, um, [inaudible 00:43:27]. Hello? [crosstalk 00:43:29]. It's starting to go in and out, the phone. (child crying)

Speaker 1: Okay. And Panel Two, was based 21 to 40 years of age, Panel Three [crosstalk 00:43:37] aged 41 to to years of age.

Child: [inaudible 00:43:39].

Kimberly: Okay, I think I have to stop there for a moment. The phone [crosstalk 00:43:43] like the phone is going in and out.

Child: [inaudible 00:43:47].

Speaker 1: Oh. Can you hear me now?

Kimberly: Uh, (child crying) let's see. Let me ... let me get off for a minute and let you call me back and then ...

Speaker 1: [crosstalk 00:43:57] Okay, you mean call you back?

Kimberly: Yes, ma'am.

Speaker 1: [crosstalk 00:44:01] Okay, I will. [crosstalk 00:44:03] Call you in what? Five minutes, 10?

Kimberly: Yes, ma'am, that would be great.

Speaker 1: Okay, all right. (child screaming)

Kimberly: Okay. Sorry about that. Just technical difficulties. (child screaming)

Speaker 1: It's okay.

Kimberly: (child screaming) Okay. Thank you.

Speaker 1: All right. (child screaming)

Speaker 1: Let me make sure it's recording. (silence). Okay. So yeah. Or, we can actually, I think you have pretty much answered most of number three. And gave a lot of useful information. Do you want to go on to question four? Which I think relates a little bit to it, in terms of ...

Speaker 2: [crosstalk 00:00:43]

Speaker 1: Mm-hmm (affirmative)

Speaker 2: The only think I wanted to add, is that, for every project that we did, Lee and I actually had to create an example, or template. (baby cry)

Speaker 1: okay. I'm sorry. She's crying again, and this is not ... I'm sorry. I thought I'd be able to finish the whole thing before she woke up. And this is not gonna ... (laugh). I'm sorry.

Speaker 2: Well ... (cell phone ring) Oh Lord, somebody ... This is Jill. Take this for Jill. Oh, Leroy. I guess the other phone rings. I can ... is she quieting down now?

Speaker 1: Uh, she seems to be, yeah. (laugh)

Speaker 2: okay. So the only thing I was saying, is that basically that we had to ... for every project or what ... we had to create an example for it, so all that stuff takes, uh, extra time to do. And the only other thing, I think, that was ... 'cause you only wanted to go up to 2015, was that we went up to, like, from like eighty ... like from sixty to eighty ...

Speaker 1: Mm-hmm (affirmative)

Speaker 2: ... on the panel, and maybe 1 to 100. Because some our participants were like 82, 83, 84, 85. And, uh, then the other thing was, let me see ... when ... so we did that in 2016 is when the second side was done.

But, because of the lack of time, we ran out of time, because some of the participants, they procrastinated. And so, instead of them being able to do three individual ... three different scenes, you know, each panel had a different scene on it. We had to have them take one concept, one idea, and spread it across three, um, three panels. And that's, that's what happened. Okay?

Speaker 1: Mm-hmm (affirmative)

Speaker 2: And then hold on, I'm going to go to your question, other question that you had. (baby sound). Okay. So number four: basically I just also gave you a breakdown. So number four had ... because we talk about ... timelines and all that stuff in the week's sessions on that.

Now, are we ready for number five?

Speaker 1: Uh, sure. Yeah. What issues or, um ... what issues or challenges arose during the workshop's planning through implementation from 2012 through 2015. And I know, I think you kind of mentioned some of them just kinda along the way ... like, there's a procrastination and so forth, so ... um ...

Speaker 2: Mm-hmm (affirmative)

And only other thing I would add would be that, let's see. Um. Let's see, I wrote some down. The thing about, um ... you know, a lot of times the thing that would help us is that the participant would go ... because we tried to get stuff from them ahead of time. Get them to start thinking about it. But sometimes they just didn't.

So what would happen, like when we have the project, is getting a list from them in a timely fashion. Again, the procrastination was an issue (baby sound). Um. But with the volunteers it can kind of help, balance stuff out so that they can pick up those who procrastinate (baby sound) and we can simply work with those doing their job.

And the other thing is that consistency is an issue or challenge. So there's some things out of your control, and when people get sick ...

Speaker 1: Mm-hmm (affirmative)

Speaker 2: ... scheduling conflicts (baby cry) going on. So again, there's no artist help. And the other thing I took out is that, um, one is the ratio of the artist to the participant. Two artists aren't going to be even enough to cover like 20, 22 people. You've got to have additional artists, so funding is really important.

Speaker 1: Mm-hmm (affirmative)

Speaker 2: I think that, um ... 'cause each participant wants to have that personal attention. Um, you know, so its going to be important to have avenues to pay for additional artists. I prefer the ratio between the artists and the participants to be one artist for every five senior adults, okay?

And we have to have options to help those who have any kind of impairment, whether it be motor or visual. So, we're able to have somebody to sit down to work with ... they can get easily frustrated. And when you ...

Speaker 1: Mm-hmm (affirmative)

Speaker 2: ... have some that are visual impaired, so you try to create some project that they can do ...

Speaker 1: Yes.

Speaker 2: ... without having to have details when they can't see the details to paint. Or they may be color blind, okay? So, that would be the main thing for me. Okay?

Speaker 1: Mm-hmm (affirmative)

And so, going on to question six. Describe the purpose of exhibition at Patterson Park at the end of the year.

Speaker 2: Okay. The art exhibit is a two-fold thing. Number one, it allows the participants to showcase, uh, what they have accomplished that year, to the family and to the community. Number two, is it serves as a recruiting tool also for new participants. But the thing is, many participants who want to, uh, to join, they come throughout the year, because they see the work and they want to know what you're doing.

Speaker 1: Mm-hmm (affirmative)

Speaker 2: And certainly, I would say, gives the participant, uh, a sense of pride and self-confidence, and overall well-being. And that's why we do it. (baby sound) okay?

Speaker 1: Mm-hmm (affirmative)

Speaker 2: And it also helps enable you to obtain, you know, funding. Because you want to invite your City Council people, or whoever, you know. You want them to come out to see it. Okay?

Speaker 1: Mm-hmm (affirmative)

Speaker 2: So that's the basic thing there.

Speaker 1: Mm-hmm (affirmative). And let me see. Just looking over some of these questions, because some of them you might have already answered, so I don't want to make it be repetitive. (baby sound).

Speaker 2: Okay.

Speaker 1: So I'm going to kind of combine seven and eight, uh, just number seven (baby sound) kinda asks ... (baby cry) asks about the process for planning, and implementing the exhibition and number eight just asks if there any issues that arose during it.

Speaker 2: Okay. I'll put those together. So, basically for our overall planning, we do the exhibit ... 'cause most artists have done numerous shows. They have a feel for what you need to do for a set up and things. So basically, you want to determine the date and time of the exhibit; number two you want to look at the venue site. You need to have adequate space and ... to host that exhibit. You want to make sure you have labels for ... with names for the artwork and the participant's names on it, for display. You want to create a "flow sheet" for the City[Try arrangement inaudible 00:07:45]. Where the artists are going to be.

And also, for number five, you need to determine, uh, if you are going to have refreshments. Even if it's just cookies and soda or water. You need that sometimes because it helps draw people in ...

Speaker 1: Mm-hmm (affirmative)

Speaker 2: ... and they more than likely to want to hang around, sit around and talk. And also for your elderly because they're, you know, they're up in age. Then they have something to drink. Give them a little bit of, some energy as they sit there.

You want to determine your set-up and your break-down time. Okay? You want to utilize your Patteron Park Community Center staff. They play a big role. To set it up, and a lot of times, break-down ... they usually break it down themselves.

You want to ID who will help set up. And most times the artists will be. And the participants will help in setting up and arranging what they need on the table. To determine what items you want the participants to bring. So, you've got different groups. Some been there first year only, some been there, five, six years or whatever.

So in setting those things up, again as I stated, your artist participant would be involved in that. And you want to start about two to three weeks ahead of time to advertise the exhibit, with newspapers, fliers, uh. (baby sound) [inaudible 00:08:58] City Council, (baby cry)

And then ... you want to do ... (baby cry)

Speaker 1: Mm-hmm (affirmative)

Speaker 2: And then, if you're going to have like a short program, (baby cry) [inaudible 00:09:27] And lastly, you want to make sure you can document the event with pictures, video, whatever. And be ... I think it's so important to have an inter-generational component.

Speaker 1: Okay.

Speaker 2: And (baby cry) issues ... you want to be able to allow enough time for the exhibit ... (baby cry)

Speaker 1: Okay, I'm ...

Speaker 2: ... without overtaxing the senior participants, okay? Three to four hours is good. Um, providing chairs, something to eat, and you want to have applications and brochures in case someone wants to sign up for the fall programs, okay? And that's it on that, all right?

Speaker 1: Okay. And I'm going to combine the last two questions just for, uh, sake of time. Um, I guess, what are some things you can say about the demographics of the participants, in the exhibit and so forth?

Speaker 2: Well, we have about 25. Uh, most time you get more females than males, but you want to get those males in there 'cause males want some other males to talk to, identify with. We had about 22 females, three males. We had quite a few people with disabilities. Whether it was visual and/or motor. Uh, the age was about 85 or 86. Of course some of them have numerous physical, uh, problems, you know. I can pick those up because I'm a physician so I can kinda tell. Many of them were from the rural area. Definitely from that, as well as the city. And because the fact is, the program brought them out. And that's what's important. Um, and then you have here, talk about how people were recruited ...

A lot of it was through word of mouth, but you want to send fliers out. You want to go to Churches and do presentations. You want to put the fliers up in barbershops and beauty shops. You want to get it advertised in the paper.

Uh, Interest meeting is important, but you can tell them all you want about the upcoming projects, but they sometimes forget. They ... you still going tell them again. You want to do a follow-up meeting, and then have them sign up. So the first meeting I think you just want to have ... an interest meeting where you just move around room, talking to them about it. Having exhibits ... you want to have other elders there in the program, so that they can talk to them.

Speaker 1: Mm-hmm (affirmative)

Speaker 2: Peers talking to peers. Makes a big difference. Um, and some of the recruitment's going to happen while you're doing your program. We have people right now wanting sign up. They're new.

Speaker 1: Mm-hmm (affirmative)

Speaker 2: And the facilitators also play an important role in the recruiting of participants. Um, I think that's the main thing there. And, I think in question three you asked about them understanding the goals and objectives. Um, many times we go over that with them. Numerous times and then you go over it again with some of them, okay?

Speaker 1: Mm-hmm (affirmative)

Speaker 2: Some of them pick it up, some do not.

Speaker 1: Mm-hmm (affirmative)

Speaker 2: You just go back and give all the handouts you want, many times they come back lost, so ...

Speaker 1: (laughs)

Speaker 2: ... you just, it goes with the territory. So you just deal with that. But we do try to make sure they understand the goals in the simplest, you know, terminology as possible, and stuff.

Speaker 1: Well, I think ...

Speaker 2: ... and ...

Speaker 1: Oh, sorry.

Speaker 2: And to say number four: uh, what issues arose with the participants. There was concern for the facilitators in the 2012-15 and how did, uh, we or the sponsor address those? Let's see. Uh, the main thing we would say is procrastination among some of the participants, and some of them were great. They do just what you ask them to do. They deliver the information you need when you would like it. The only thing you can do is, do the best you can to try to help them to catch up without delaying the other participants. And I think that's where other people come in. So if you have some other people there to help, uh, be assigned to do that, that makes a big difference, okay?

Speaker 1: Mm-hmm (affirmative)

Speaker 2: And hang on. Number five. Uh, was there an evaluation of the workshop conducted with the participants each year, from 2012-15? If yes, tell about the evaluation. If not, why not?

Uh, I think Vanderbilt did a lot of the, most of the evaluations. We had an end of the year thing ... because they gave them surveys to fill out. Gave us surveys. I think we ... no, we didn't get any survey. We got a close-out meeting, and then they did a summary.

But, I would like to have more feedback. Particularly in understanding the overall health aspect that some of these participants may be getting ...

Speaker 1: Yeah.

Speaker 2: Excuse me ... from the program.

Speaker 1: Mm-hmm (affirmative)

Speaker 2: And I think that was one thing missing. That would be, uh, important to do. But I did ask some, best I could, if they're willing ...

Speaker 1: Mm-hmm (affirmative)

Speaker 2: ... give me a little short write-up, tell me about how they liked the program. And they'll tell you "Oh, I loved the program." They'll give you verbal feedback.

Speaker 1: Mm-hmm (affirmative)

Speaker 2: But I like it written sometime, too. Plus it will help in raising funds.

Speaker 1: Absolutely.

Speaker 2: Mm-hmm (affirmative)

And then, let's see. I think you got on your conclusion what are some lessons learned that you want to share with other communities, and may want to model a program like the Murfreesboro, Tennessee, with some of the Elder programs.

I just ... I'm thinking it's going to be important ... 'cause this takes a lot of time, sacrifice. I think it's very important, get your grants and then you can pay people. You can't expect people to keep doing it. Maybe one year, you said "maybe" but after that "No." Because you need to pay them.

Speaker 1: Mm-hmm (affirmative)

Speaker 2: Artists are just like any other profession. We want to know that our work and effort and sacrifice has been valued, too.

Speaker 1: Mm-hmm (affirmative)

Speaker 2: And so that's important to ...

Speaker 1: Absolutely.

Speaker 2: ... you pay them for their time. That's for all them. So, that way you're able to get more people to come in. You meant, like for example, the visual arts module. Once they say, "hey, I want to get somebody, different artists come in to show the elders how to do different styles ..." so it helps, okay. It does help.

Speaker 1: Mm-hmm (affirmative)

Speaker 2: And I think that would be, uh, one of the more important things that they need to do, and having the volunteers are very important. They can go a long way.

Speaker 1: Mm-hmm (affirmative)

Speaker 2: And I think that's it.

Speaker 1: Yeah. Thank you so much.

Speaker 2: [inaudible 00:16:14] Gone well. And I hope they pay me for this, 'cause they said they would because, yes ...

Speaker 1: Absolutely. And I'll ... I can definitely, um, email the um, supervisor or the person having to do interviews. I'll make sure to mention it to her, too, about the payment. For sure, I'll make sure to mention it to her.

Speaker 2: So you got any other questions you need to ask?

Speaker 1: Not that I can think of. Thank you so much for taking the time out of your busy schedule and thank you for understanding when my little one, who is still kind of crying right now (laughs).

Speaker 2: How old is she?

Speaker 1: She is two and a half.

Speaker 2: Oh, well, you know she wants your attention.

Speaker 1: Absolutely. So thank you so much for taking the time out of your schedule to answer these questions. Really appreciate it.

Speaker 2: Not a problem. And I hope you have a wonderful weekend.

Speaker 1: You too!

Speaker 2: Okay. And maybe we'll meet some time.

Speaker 1: Yes, ma'am. That'd be great. I can tell you all you're doing, you're doing some wonderful work. And it just sounds amazing. It was fascinating to me to just hear all the specifics. So thank you so much.

Speaker 2: Well, you guys will be doing some amazing stuff yourself.

Speaker 1: Thank you.

Speaker 2: So, I'm looking forward to you getting some other programs going.

Speaker 1: Yes, ma'am.

Speaker 2: All right.

Speaker 1: You have a good rest of the day.

Speaker 2: Yeah. You have a good, wonderful weekend, okay?

Speaker 1: Yes, ma'am. Bye bye.

Speaker 2: Okay dear. Take care, bye bye. (baby cry)

Speaker 1: Okay, this is [inaudible 00:17:38] (baby cry)