

# Arts Network Manual

Reaching the community through arts programs to promote mental health education and stigma reduction



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Developed by NAMI California



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## INTRODUCTION

### WHAT IS NAMI

Founded in 1979, NAMI is the National Alliance on Mental Illness. NAMI is the nation's largest grassroots mental health organization dedicated to building better lives for the millions of Americans affected by mental illness. NAMI advocates for access to services, treatment, supports and research and is steadfast in its commitment to raise awareness and build a community for hope for all of those in need. Please visit NAMI online at [www.NAMI.org](http://www.NAMI.org)

NAMI is the foundation for hundreds of NAMI State Organizations and local NAMI affiliates. The local NAMI affiliates work in their communities across the country to raise mental health awareness and provide essential and free mental health (MH) education, advocacy and support group programs for the fifteen million Americans who live with serious mental illness today and their families.

Local affiliates and state organizations identify and work on issues most important to their community and state. Individual membership and the extraordinary work of hundreds of thousands of volunteer leaders is the lifeblood of NAMI. NAMI has more than 1,200 local affiliates spanning all 50 states, the District of Columbia, Puerto Rico, the Virgin Islands and Canada. The national office, under the direction of an elected Board of Directors, provides strategic direction to the entire organization, support to NAMI's state and affiliate members, governs the NAMI organization and engages in advocacy, education and leadership development nationally.

That goal is to free people with mental health challenges and their families from stigma and discrimination, and to assure their access to a world-class mental health treatment system to speed their recovery.

For NAMI state organizations and local affiliates, the national office also serves as a clearinghouse and coordinator of state and local activities, ideas, and products -- to provide resources and technical assistance when needed. In addition to supporting the other tiers of the NAMI organization, the national office maintains a strong presence on Capitol Hill in Washington, DC, by educating legislators and policymakers. NAMI staff work tirelessly on many issues involving serious mental illness, including insurance parity, affordable housing, increases in research appropriations, improved work incentives and income assistance, and access to medications, just to name a few. NAMI's advocacy efforts also extend to federal agencies and the White House.

## CALMHSA

In 2004, California voters approved Proposition 63, the Mental Health Services Act (MHSA) which levied an additional 1% tax on personal incomes greater than \$1,000,000. This proposition also provided that the state provide prevention and early intervention (PEI) services and education for those who experience mental illness. Once Proposition 63 went into effect, a coalition of California counties joined together to establish the California Mental Health Services Authority (CalMHSA) to provide economic and administrative support to the delivery of mental health services.

CalMHSA, at the recommendation of stakeholders from across the state, formed the Statewide PEI Implementation Program which is composed of three strategic initiatives focusing on:

- Reduction of stigma and discrimination towards those with mental illness
- Prevention of suicide
- Improvement in student mental health

Each of these initiatives is implemented with the assistance of a variety of private, public and non-profit organizations that serve as PEI Program Partners.

## THE ISSUE: THE STIGMA SURROUNDING MENTAL HEALTH

Mental health conditions can affect persons of any age, race, religion or income. Research indicates that one-in-four adults, approximately 61.5 million Americans, experience a mental health condition in a given year. Still, nearly two-thirds of all people with a diagnosable mental illness do not seek treatment for their condition for various reasons.

Some barriers to seeking mental health treatment can include reasons such as: fear of labeling, shame, rejection, discrimination, embarrassment, mistrust and denial. Stigma – which is often responsible for these barriers – is defined as a sign of disgrace or shame, which sets a person apart from others, and refers to the negative attitudes and beliefs that can exist within individuals, families, communities and institutions. The stigma surrounding mental illness is one of the most common barriers to mental wellness and is too often a key contributing factor as to why individuals and families avoid seeking help. Many of those with mental health challenges who are thinking about seeking help or want to reach out are discouraged to do so because of the fear and pain that stigma creates.

The roots of stigma can exist profoundly within individuals, families, cultures and communities and can be challenging to break. The lack of mental health awareness combined with negative misconceptions surrounding mental health challenges often play an overwhelming role in preventing those who are affected to seek treatment and moving forward to achieving mental health recovery. Mental health treatment and recovery are ongoing processes that happen over time and often vary in approach from one individual to another so the elimination of stigma is

crucial to the prevention, early intervention and support for those experiencing mental health challenges.

## THE VALUE OF ART AND ART ACTIVITIES FOR THE ELIMINATION OF STIGMA

One way to tackle the issue of stigma is through art, both as therapy for those experiencing mental health challenges and as a contact strategy which aims to encourage positive changes to combat stigma within the community. The arts are an effective and collaborative way to build understanding and community between individuals with mental health challenges and the public. Arts programming allows those within the mental health community to share their stories, make statements and raise awareness for mental health and the social issues that surround it.



Art activities are a way to showcase the inspiring accomplishments of individuals with mental health needs and help demonstrate that mental health challenges can be managed. Arts can promote the understanding that individuals with a diagnosable mental illness are not defined by the labels imposed on them but instead are talented members of the community who are artists, actors, musicians and dancers.

One artist is quoted as saying, “I always found a sense of peace when creating art. I used to feel



safe when I was drawing or painting. Art was my escape, my sanctuary. It was something I needed to do, that needed to be expressed, that I had to explore. I even loved the smell and feel of the oil paint, the oil pastels—all the materials I used.”

There is no doubt that the arts are a powerful technique to reach people on many levels, allowing important issues to stay with them in

a meaningful way. The arts reach the community directly and reduce the stigma which negatively obstructs the recovery and wellness of those who experience mental health challenges. The success of these arts events are seen on gallery walls and heard in the theaters, concert halls and classrooms throughout the state.

## NAMI CALIFORNIA INTRODUCES THE ANTI-STIGMA ARTS NETWORK PROJECT

NAMI California, with special funding, had the incredible opportunity to develop the Anti-Stigma Arts Network Project. The project consisted of the development and facilitation of an

Artist in Residency Program, where individuals living with a mental health condition had the unique opportunity to participate in a series of hands-on arts workshops.

The Artist in Residency Program was held in two separate facilities located in the Southern California region; one at an inpatient assisted-living center and the other at an outpatient mental healthcare facility that offers mental health and substance abuse counseling and early intervention services for children, adults and families. During a series of workshops, participants were invited to explore various techniques of creative expression in a safe, comfortable and welcoming environment. Some of these activities included: mixed media painting and drawing, sculpture techniques, collage, watercolor, functional art, self-portraiture, artist book making, music meets art, mask making and text in art.



Upon completion of the Artist in Residency workshop series, NAMI California hosted two community art exhibition events showcasing the vibrant artwork created during the Artist in Residency Programs. The art exhibitions were held at nearby galleries and entrance was free to the general public. The location of the exhibitions was carefully selected to allow for easy public accessibility and transportation options. NAMI California developed an extensive distribution list and utilized the assistance of CalMHSA program partners and stakeholders to disseminate invitations for the events. Both art exhibitions included an Artists' Reception event which introduced the artists to the community and honored their accomplishments.



The art exhibitions titled, "See and Be Seen" were inspired by the idea of "how we see ourselves," "how we think others see us," and "how we would like to be seen." The consumer artwork displayed at the exhibits gave visitors a unique opportunity to experience the real-life journey of those living with mental health challenges and their pathway towards recovery. One visitor, when asked about the exhibition, described it as an, "xtremely beautiful, heartfelt and professional exhibition."

The Anti-Stigma Arts Network Project was an empowering program that allowed those living with a mental health condition to make a courageous personal statement that they are defined by their strength, resilience and unique talents and not by their diagnoses.

## HERE'S HOW YOU CAN DO IT TOO

By using this Arts Network Manual, you can respond to the need for non-medical services that help individuals with mental health challenges alleviate stress and recover from traumatic experiences and combat the stigma surrounding mental health in our communities.

The use of art as a tool to combat stigma and discrimination and promote recovery for those experiencing mental health challenges should be utilized and encouraged. This manual provides a step-by-step guide to creating arts advocacy programs in your community, providing the guidance for you and your team to build the necessary infrastructure which facilitates the use of art and creative expression as a stigma and discrimination reduction tool.

Through the utilization and distribution of this manual, arts program access for underserved groups with mental illnesses will be increased. Arts workshops and classes can help those with mental health challenges alleviate feelings of stress and overcome traumatic experiences while art exhibitions showcasing consumer art work can be an effective contact strategy to combat stigma.

The stigma surrounding mental illness can be transformed through the use of arts, education and advocacy, to create new attitudes that replace shame and misinformation with knowledge and compassion. This manual is designed to guide, inform and inspire readers to use creative expression as a tool to promote a better understanding of mental health, encourage the reduction of stigma and discrimination and support recovery and resilience. Continue through the following pages to learn how you and your organization can use the arts to end stigma.



## KEY TERMS

**Advocate** – a group or individual that reaches out to others on behalf of those experiencing mental health challenges regarding community resources, policies, laws, treatments, counseling, etc. that impact the mentally ill.

**Arts Committee** – a group formed to utilize the arts for the benefit of consumers and family members.

**Arts Grant Organizations** – organizations that have a history and mission to provide monetary or in-kind grants for events and activities that provide arts education, training, exhibits, performances, facilities and the like in response to requests for support.

**Artist Mentor** – a person with knowledge and skills in one or more artistic disciplines that provides personal coaching, training, support, and encouragement.

**Consumer** – a person with a diagnosis of a serious mental illness, other terms used are client and patient. This term originated as a reference to a consumer of mental health services.

**Family Member** – a person having a consumer as part of family unit.

**MHSA** – Mental Health Services Act- a California statewide program that implements Proposition 63 which voters passed in 2004. It assesses a 1% income tax on personal income in excess of \$1 million. This revenue is administered separately from the State General Fund. Programs generally are locally defined and managed at the individual county level. The Act addresses a broad continuum of prevention, early intervention and service needs and the necessary infrastructure, technology and training elements that will effectively support this system.

**NAMI** – the National Alliance on Mental Illness, national headquarters in Arlington, VA. The term also often refers to local NAMI Affiliates. NAMI California has 71 local affiliates and represents 19,000 people to the California Legislature and Governor on mental illness issues.

**NARSAD** – formerly the National Alliance for Research on Schizophrenia and Affective Disorders, now named the Brain and Behavior Research Foundation. It awards many NARSAD Research grants annually. Refer also to NARSAD Artworks for programs that encourage and exhibit art by those affected by mental illness.

**Stakeholders** – A diverse group that includes those with involvement in the mental health service system by employment, advocacy, and relationship or via receiving mental health services.

**Stigma** - (related to mental illness or individuals with a diagnosable mental health condition) – an attitude, usually related to ignorance that leads to negative thoughts, words, or actions

regarding mental illness or towards those persons having mental illness. Stigma usually leads to discriminating actions towards those persons with a mental illness as individuals or as a group.

## CONTACTS

For more information:

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# CHAPTER 1: ESTABLISHING A STIGMA REDUCTION ARTS COMMITTEE

## WHY HAVE AN ARTS COMMITTEE?

The primary purpose of an Arts Committee is to eliminate the stigma of mental illness through art. The formation of an organization of artists, art advocates, and stakeholders is a proven way to better engage the community in education on mental illness through arts events.

Having an Art Committee means that time and energy will be shared in defining, planning and promoting arts events. These are not one-person efforts. It also identifies who wants to work on arts events. It is often surprising who may want to join and contribute.

It is assumed that this manual is for a NAMI Affiliate, or members of an affiliate that want to come together in some way to engage in stigma reduction utilizing the arts.

Alternatively, it may be some existing community arts group having members or leaders active in NAMI that would like to sponsor a stigma reduction arts activity. Finally, if the Arts Committee is sponsored or related to a formal organization it can be to have the Arts Committee on the agenda at each general meeting, or report in some other way, to inform the parent organization and its members on the art activities.

This manual is a step-by-step guide for you to use to minimize startup uncertainty but it emphasizes adapting to local situations and resources.

You can use an applicable model from another regional or local group, such as an active arts committee of a community museum or theatrical group as your model. Use existing community arts groups to mentor you as you establish your arts committee.

There is lots of support for you along the way if you seek it out. You can create arts activities/programs, use arts program models that already exist or join forces with another group. The goal is to widen your network and circle of participants in arts programs. You may have a member or stakeholder who is already involved in the arts and working together you can create an arts program using your new contacts.



## STEPS TO ORGANIZE AN ARTS COMMITTEE OR ARTS ORGANIZATION

1. Remember the purpose of this particular Arts Committee is to eliminate STIGMA and promote the positive and healing effects of art.
2. Develop a list of Artists and community members who work in the arts (at the local museum, arts council, etc.) from all disciplines of art. This group of artists can have a diagnosable mental health condition, be a family member, or have an interest in mental health stigma reduction, and understand why the arts are a positive outlet for individuals with mental health needs. Volunteers or staff members of related organizations can be included.
3. Invite the list of identified artists, community art leaders, and mental health advocates to a gathering to introduce them to your local advocacy group. Send formal invitations and follow-up with a phone call.
4. At the meeting include time for meet and greet, introduce them to your organization, explain what you would like them to get involved in and set the date for the next meeting. Hold the meeting at a place that is easy to access, such as a religious institution, a community center, a local school or meeting hall. At the meeting consider having refreshments and nametags.
5. Have a set agenda for the meeting. Include introductions of everyone present or those who could not make it. Ask participants to suggest other community members to invite to the next meeting. Present the mission and goals of the committee.
6. Elect leadership (even temporary leadership) to serve as the first board and suggest the possible committees that may be organized for members to join and contribute. Make an inventory of the members of your group and their areas of expertise from art to technology. Everyone has something to contribute.
7. Once the group is established the board can be responsible for defining the mission statement, and writing bylaws (if needed). Identify who will be the parent organization for the Art Committee. Do you need to be your own non-profit organization or can your committee be part of an existing NAMI or local group such as a community museum, gallery or other civic organization?
8. Create a roster of members and communicate with them on a regular basis. Who in the larger organization should get all or selected communications from the Arts Committee? Also, publicize your committee at local mental health meeting locations. Make sure that members of the mental health community know they are welcome to get involved in your Arts Committee.
9. Identify the arts activities/programs that the group wants to do and prioritize. Ensure success by starting small. Validate the first plans as supporting stigma reduction. The arts activities can be free-standing events that your arts committee plans and produces – an art exhibition, a family arts day or a poetry reading or, it can be an existing program in the

community where you sign-up to participate. This could be local arts fair or a county wide arts awareness day. Make sure that one member of your committee is designated as the community liaison to stay on top of opportunities in the community for members to get involved.

Chapter 3 is about planning a stigma reduction arts event in much more detail.

10. Fundraising, grant writing, and forming partnerships with outside sponsors can all be sources of funding. Fundraising can be accomplished through an art sale, talent show, dinner or other event. Grants can be submitted through local arts agencies, NAMI or other appropriate 501(c) 3 organizations. Partnerships can be in conjunction with a local business, non-profit organization, or city/county agency. Refer to Chapter 4 for more information on funding.

11. Promotion – Arts organizations of all types know that a significant amount of promotion is necessary to motivate people to attend or in other ways participate in their programs. As given in more detail in Chapter 3, ideas on strategies to get the word out about your group and its activities are given. Today, with the use social media, there are many opportunities to publicize your Arts Committee.

12. Some principles for fighting stigma

- Do use respectful language.
- Do emphasize abilities, not limitations.
- Do tell someone if they express a stigmatizing attitude.
- Don't portray successful persons with disabilities as super human.
- Don't use generic labels such as retarded, or the mentally ill.
- Don't use terms like crazy, lunatic, manic depressive, or slow functioning.

*Source: SAMHSA's National Mental Health Information Center*

## CHAPTER 2: THE CREATIVE ENVIRONMENT

### BRINGING OUT THE ARTIST IN ALL OF US

Why are the arts important? Research has shown that there is a positive connection between creativity and social wellbeing. Art provides a means for reducing stress, building empathy and community, and helping to break down stigma. Art promotes a healthy environment for the consumer and leads to greater sense of self-worth. It also, creates a means for connecting with the community. The arts, be they visual arts, music, literature, drama and dance, have been recognized for their power to bridge differences through the shared experience, thus healing communities as well as individuals.



We know that mental illness affects individuals from all demographic, family, education, and occupational groups. Most people say they have no “talent” to play an instrument, or paint a painting. Thus the challenge is to use art in ways that a large group of the population can be involved. We are spectators for plays, films, visual art exhibits and music and dance performances. By utilizing consumers with “talent” the community will note that one can have a mental illness diagnosis but be very functional. When this learning process occurs, stigma and discrimination will be reduced.

When the general public, consumers, and family members become participants in a common endeavor such as a workshop or class, another important stigma-reduction mechanism comes into play—dialogue regarding mental illness and its personal impacts. We all have stories to tell and these may be expressed in our speaking or writing. Even non-talented individuals of all backgrounds can be coached in a workshop setting to use basic line drawings to visually express their feelings on many subjects, including mental illness.

It is important to reconcile two somewhat conflicting matters in any event planning, i.e., combating the stigma of mental illness and having an enjoyable event for audience/participants. Discuss this a lot in your planning and your events will emerge as an unforgettable experience.

### EXAMPLE: ARTISTS ON THE EDGE

[http://www.thekimfoundation.org/html/edu\\_training/artists-edge.html](http://www.thekimfoundation.org/html/edu_training/artists-edge.html)

## CHAPTER 3: SHARING THE CREATIVE TALENTS OF THE MENTAL HEALTH COMMUNITY

### PLANNING A STIGMA REDUCTION ARTS EVENT - GENERAL CONSIDERATIONS

It may seem like an overwhelming task to plan a stigma reduction arts event but this guide outlines the process from experienced arts leaders. The goal is to have a consensus purpose for an event that will accomplish a role by using arts for education and familiarization with mental illness or, individuals with mental health needs, in order to motivate the broader community in finding acceptance and healing. This purpose is what differentiates stigma reduction from purely entertainment events. The purpose should not be so abstract that it will not guide in decision making but must be actionable by some means. Stigma reduction with the arts can be done utilizing many types or forms of the arts, but in this manual we will focus on performances, exhibits, and workshops.

**CONCEPT DEVELOPMENT** - Develop a concept for the event or activity that reflects the stated purpose, interests and capabilities of the Arts Committee as well. Consider your community size and traditions for public events. For example, many cities or areas have a once a month art walk like the City of Santa Ana which draws perhaps 2-3 thousand people to its Artists Village area downtown on the first Saturday of July and August. Other community art walks may only attract a few dozen participants. A natural audience simplifies promotion but may require a high visibility program to get attention. Art walks, community festivals and the like are not the best for sit-down events such as workshops or formal performances as people want to wander around. Is a one-day Festival with art exhibit, and/or musical performance, children's crafts or other events a likely draw for the community? Can you join with an established festival or group with an added event to leverage interest and perhaps reduce work and cost if a venue is easy to obtain? At first do not dismiss potential concepts with resource concerns. List potential event or activity ideas and estimate resource needs by parameters such as:

- Time: Is there enough time (weeks/months) for planning and conducting an activity?
- People: Numbers of leaders, volunteers, and staff needed?
- Expenses: Clear definition of funds needed for venues, performers, rentals, supplies and materials, equipment, and unforeseen expenses?
- Funding: How can the expenses be covered, what community funding opportunities exist?
- Knowledge: Do we have the expertise and knowledge needed and accessible?

Later sections of this chapter have specific information on each of the types of events and will help in determining resources for each. Lest we take our noble goals of reducing stigma too seriously, make sure the concept will appeal to people and include a fun factor in planning. The importance in carefully selecting an event concept is to be loyal to the purpose with an acceptable risk in securing needed resources.

**PROMOTION** – Promotion is a very important factor for any type of event. Once the concept is set and a planning committee has determined the appropriate program, selected a venue, and set event dates, promotion can be planned. Even in small communities there is a lot of competition for people’s time and attention. Multi-media promotion is usually necessary as the days are past when most people just read the local paper and watched TV. Further, addressing stigma is an act of social advocacy, thus more sophisticated promotion than what might be employed for other community events of just entertainment is needed.

The Arts Committee should invest in a website many months before events. Link this to the website of a sponsoring organization, if relevant, and other community-based websites. If possible avoid trying to save \$15-\$35 a month by having a few pages included somewhere on a sponsoring NAMI affiliates web site as this makes search engine optimization to find your event much more difficult.



As an arts related organization, find one or two graphic artists to do some high quality promotion graphics templates that can later be populated with specific text on the event particulars for web pages, posters, flyers, post cards, etc. Keep adding material to the website to encourage return visits. Make it personal with short blurbs on performers or other involved individuals. Have material on the stigma of mental illness and use the site as a means to help educate the community. Refer to Appendix C for some promotion graphics examples.

An accompaniment to a website is active email blasts to inform and motivate participation. Work has to be devoted to gaining access to email lists of the sponsoring organization, local art clubs, museum support groups, senior center groups and the like, or alternatively for them to send 2-3 email messages to their list on your behalf. It is helpful at about 8 -10 weeks out from the opening of performance(s) to get out a "hold the date" message to as many as possible. This should be followed by 2-3 emails with specific event program, dates, times, location information.

In parallel should be social media development particularly on Facebook® using the graphics templates. Evaluate others such as Twitter® carefully, as while effective, they may require daily

monitoring to answer tweets creating a staffing problem. Who else can help you get the word out about the performance? Are there local merchants who would put a flyer on their website? What local paper would do a story on the event and/or list in their calendar of events? What other NAMI chapters can you invite? Engage the leading local service clubs and non-profits in your immediate area as to your event and its purpose. Involve your county department of mental health and get their support with publicity to their employees, clinics, and recreation facilities.

Prepare and display in prominent places a purpose statement for the specific events planned that clearly outlines for the community the relationship between the event and mental illness stigma reduction. This can be in programs, posted art exhibit statement, or workshop handout.

### PLANNING A PLAY PRODUCTION, MUSICAL OR DANCE EVENT

If a music or play performance is involved, break the planning down into manageable steps so you can have an event to remember. Whether you are planning a musical performance or a play, it comes down to finding the leaders, volunteers, community stakeholders and setting a realistic timeframe to accomplish your goal. The major factors to be identified or planned are (note that many of these tasks run concurrently):

**LEAD PLANNING TEAM** - Concept (refer to prior paragraph in Section A of this Chapter) - take the concept and if not done prior, plan musical performance type, or theatrical event and source of a script. Develop first estimates for performance audience size. (e.g., 50, 100, 500, etc.)

Begin identifying your talent needs, including positions such as producer, director, musical director, choreographer, or conductor. A local theater group or college producer may be willing to spend a couple of hours to help identify the job types needed and offer advice on some in the community qualified to fill the jobs. Identify any positions that will likely need to be paid.

Identify venue needs relative to scale of event size, i.e., space attributes, seating size, performance needs for stage, lighting, sound, location & parking, use limitations (Does it meet ADA requirements), number of performances, and is it within cost limit.

Be creative when thinking about a venue for the event. Is there a home you can use for a salon performance or yard music performance by a jazz band, a local religious institution or a community center? Is there a theatre/auditorium at a local school that can be used?

**SECURE DATES**- some venues may require a year to reserve and a deposit.

Develop a timeline that reflects everything to be accomplished before the first performance, during the performance(s) and after the performances are done. If having a script for a play written or special music arranged, allow time for rewrites. Begin promotion activity as early as possible after type of event and venue place and date are set.

Prepare a budget for the event. Include all costs, even if some are covered by in-kind donations or by grants and other donations. Refer to Chapter 4 for money matters.

Hold an organizational meeting to assign jobs and to obtain what is needed to put on the event. (After the first face-to-face meetings additional meetings can be held as a conference call, or a Skype call. Follow-up each meeting with an email or mailed document to keep everyone up to date with decisions made.)

Communication is key for this type of event because changes do occur and you need everyone to know what is happening.

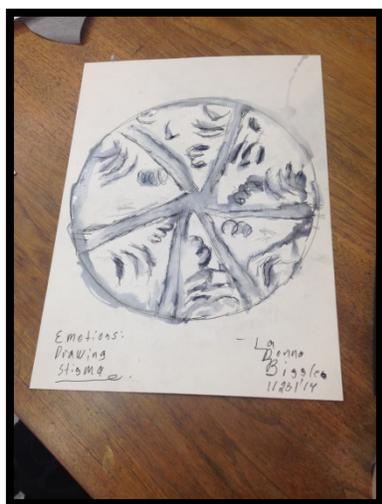
Do your performers have transportation to rehearsals? When can they make rehearsals? Make sure to include some clients on the organizing committee.

What equipment will you need to put on a performance? Do you need instruments, microphones, props, back drops, special lights?

Plan and organize day-of-event support for the performance such as box office, ushers, parking information, security and other audience focused necessities. Arrange for a photographer to document rehearsals and opening night (with photo releases signed by performers, director, etc.)

After the performance have a wrap-up event to congratulate the performers and review and evaluate the event. Prepare and save all the documentation suggested in Chapter 5 for the next year to put on another like event.

## PLANNING AN ARTS OR CRAFTS EXHIBIT



Develop a stigma reduction exhibit, such as mental health awareness or special client show, at a NAMI or community event. The purpose should be thought through from the perspective of attendees, not the organization. Not all exhibits work in all communities. Read through the paragraphs of sections A and B of this chapter for similarities in planning a play performance and an art exhibit. If an appropriate venue can be found art exhibits may require less of a planning and execution period of time than a performance.

**EXHIBIT TYPE** - Will it be an invitational exhibit, a juried exhibit or an exhibit open to the community? Identify your likely talent pool. Who will be asked to exhibit their artwork? A policy is needed with regards to allowing sale of exhibited

work. For example, a play would require a timeline that reflects everything to be accomplished before the exhibit can take place. Prepare a budget for the event. Include all costs, even if some are covered by in-kind donations or by grants and other donations.

**VENUE IDEAS** - Hold an exhibit in conjunction with a mental health conference, a community wide health fair, at a local college gallery or at a restaurant. Think about places in your community that show art and would give visibility to your artists. All large rooms may not be satisfactory for an exhibit due to poor lighting or lack of wall space for hanging.

Use the promotion guidelines in Section A above for the exhibit.

**EXHIBIT COORDINATION** - Appoint a committee to coordinate the exhibit entries, and installation and tear down of the exhibit. Develop a notification flyer on where to deliver art and date/time, and pick-up date/time at end of the exhibit. Include installation requirements. An art exhibit may need plans for transporting work if consumers are involved. Many do not drive so organizing a committee of drivers to pick up work may vastly increase the quantity and quality of art.

Assume your exhibit will get more work submitted than can be presented so be prepared to limit the number of pieces an artist may submit. A selection process is needed to determine the appropriateness of the submitted work and how many works will the space hold. An experienced person is needed for curator who often does the selection. Sources to find a curator might include a local gallery director, college gallery director, or art professor. An experienced professional exhibiting artist or two may also be appropriate. Do not overload the exhibit space with too much work, respect the curator's judgment.

Get each artist's information and have them sign a Release Form (see sample in Appendix D).

From the number of visual art works to be displayed determine how many standing easels, pedestals and tables are needed (to supplement wall space). Do this in advance of the installation day.

The curator should also design the exhibit space layout. This is a significant role as it will greatly optimize the visual appeal of the art if properly arranged. Layout arrangement must include safety factors for some types of art such as sculptures or 3D work to be wall hung. Following arrangement, the installation team takes over and hangs the work or arranges work on stands and easels. Use standard and uniform installation heights. Label all displayed work with artist name, title, and media.

For exhibits with a mental health theme such as stigma reduction and largely of consumer or family member artists, consider having statements by each artist that relate some aspect of their lived experience to their art or being an artist. While difficult or even painful for some to write, these artists' statements are immensely successful in stigma reduction.

## PLANNING AN ARTS OR CRAFTS WORKSHOP

Arts workshops for consumers, family members, and/or the community at large are significantly different from performances or art exhibits as they are a small-group activity that features participation. In the context of this manual, workshops are not necessarily art skill-building classes, but primarily an activity where participants bring the art skills they have and use it for expression and communication. The stigma reduction concept works largely in the process of doing. When a workshop leader skillfully engages people in a discussion on some aspect of mental illness and stories emerge, the stage is set for moving from verbal to artistic expression thru drawing, music, dance, poetry, or drama. Consumers expressing some aspect of their lived experience or feelings are known from workshop surveys to find significant increase in self-image and confidence. Workshops can break through certain ethnic customs and barriers to expression that many ethnic women experience.

**CONCEPT PLANNING** - The organizing committee needs to develop a workshop purpose and concept as part of a stigma reduction program. To reach and involve many people will require hosting a number of workshops since it is best to limit participation to about 15 persons. Workshops are often held in conjunction with an art exhibit to leverage on the exhibit planning, promotion and exhibit space. The primary workshop concept planning factors are:

- a. Workshop intended participants: consumers, family members, general public
- b. Types, number, and duration of workshops
- c. Selection of workshop leaders
- d. Workshop locations

What type of workshops do you want to have – visual art, music, dance or creative writing/poetry? This will in part be determined at by what artists/art educators in the community are qualified to do workshops. Develop a running list of artists and teachers who can run workshops. Think about hosting training session(s) for artists that express interest in doing a workshop but don't have experience with specific approaches to trauma and stigma reduction.

Mixing of consumers, family members and the general public in a workshop can educate the public member participants on aspects of mental illness and change attitudes regarding individuals with mental health challenges. This requires a skilled leader to conduct a workshop that can adapt to all the feelings and skills present in an upbeat manner.

**MANAGEMENT** – appoint a person to be the workshops coordinator. He or she will plan, organize, and control the many tasks in the following paragraphs. The Workshops Coordinator will have to hire the number and type of instructors needed.

**INSTRUCTORS** – engaging qualified persons to lead workshops is a very important task. A three-hour workshop has to be well organized to get underway quickly, get people to understand what and how things are to be done and then get all involved. There is not much time to develop arts skills so the instructor must be adept and creative to get people to use the skills and knowledge they have in a group setting. Attributes of successful instructors include;

- Professional education and experience. This may include artists, musicians, writers, etc., or professional educators in the arts,
- Sensitivity and compassionate personal attitudes and behaviors to others,
- Mental Health Stakeholder for familiarity with communicating with individuals with mental health needs,
- Flexible process approach to conducting a workshop.

**LOCATION FACTORS** - Many workshops are arranged at mental health facilities such as board and cares, recreation centers, or clinics. These are largely consumer attended, usually well attended and have positive outcomes. This gets around transportation issues that many consumers have. If your community has a resident ethnic group or groups, consideration should be given to hosting a workshop at a community center, church, mosque or other organization facility that is recognized by the ethnic group as one supporting them. This may take extra effort to plan and arrange but can make very significant impacts on groups that by long-standing custom tend to suppress the existence of a mental illness diagnosis to within the family and avoid seeking treatment. In larger cities, workshops should be held in a location that is accessible to public transportation and has available parking. If it is held at night, make sure that the area is well lit and the location is well marked.

**PROMOTION** - The general promotion factors given in Section A should be included in planning. Workshops specifically intended for consumers will need much more targeted promotion. You will have to get the word out at board and cares or other consumer housing. Publicize the workshop(s) in multiple locations, especially for the first workshop. Think about where your consumers gather or get services from and put flyers at those locations. Is there a church, temple, community center nearby that you could put flyers at? Reaching out to the community often brings in new participants and new connections.

## OTHER WORKSHOP COORDINATION TASKS

Establish a day and time for the workshop(s) with participant convenience in mind. Check with your consumers when they would most likely attend a workshop and when they can get transportation. If you hold the workshop in the evening and your consumers use public transportation is it available when you are holding the workshop?

Develop a timeline that reflects everything to be accomplished before the first workshop, during each workshop and after the workshops are done. As workshops can be one-time events or take place over a series of weeks, the timeline plan should reflect the types (art, music, dance, etc.) and durations of each.



**Expenses** - Draw up a budget. You need to include the cost of the location, supplies, and honorarium for the instructor, publicity costs and any additional costs like refreshments, mailing costs, etc. Even if some of your expenses are covered as an in-kind donation your budget should reflect everything. Refer to Chapter 4 for financial matters.

Purchase any materials needed for the workshop. Usually the workshop instructor will supply a list of needed materials and supplies and, after

review, is authorized to purchase these and is reimbursed for the cost. Alternatively, if there are a number of art workshops a bulk buy might be made of needed materials and supplies.

Recruit workshop assistants. At the workshop have an assistant check in participants. An assistant is invaluable in helping participants follow the instructor's directions, get materials handed out and keeping participants involved. They can help as needed with set-up and cleanup.

Take some photographs of each workshop with participants involved, not posed. Be sure to have a photo release signed by each person visible including instructors. Get the digital files to the Workshop Coordinator or designee.

## CHAPTER 4: FINANCIAL AND OPERATIONAL MATTERS

### FUND DEVELOPMENT FOR ARTS ACTIVITIES

Fund development for non-profit organizations is a complex subject beyond the scope of this manual to broadly discuss. However the funding of smaller scale arts events happens in most communities all the time. For this discussion assume the “Stigma Arts Committee” has organized and is planning a stigma reduction art exhibit in 8 months to run for a month. The Committee is associated with a NAMI Affiliate that will act as a fiscal receiver but is not funding any of the Committee’s art events, i.e., the Committee must raise its own funds.

### EXPENSE MANAGEMENT

The proposed budget for the exhibit is \$6,000 with much of this going for rent of a gallery in the community and related costs. A hypothetical expense budget for the exhibit might be:

Expense	Amount	In- Kind	Comments
<b>Labor</b>			
Curator	\$250		
Graphic Artist	\$1,000	\$500	
<b>Sub-contractors</b>			
Musicians	\$400		
Videographer	\$500		
<b>Supplies and Materials</b>			
Printing	\$1,000		Promotion Items
Supplies	\$350	\$175	Decorations, Posters, paint, cleaning, mailing
Miscellaneous	\$100		Stamps
Food & Bev	\$400	\$400	Opening Reception, donated
Rents & Leases	\$2,000		Gallery rental, one month
<b>Total</b>	<b>\$6,000</b>	<b>\$1,075</b>	<b>\$6,000 cash, \$1,075 in-kind donations</b>

A local professor of art is being retained for \$250 to help establish a show theme, select art to be shown, and arrange art in gallery to be hung by volunteers under his/her supervision. Labor contributed (In-kind) by Committee/NAMI or other volunteers is not entered into the cash budget, but is estimated, listed and tracked separately.

The Committee has planned for three short (5-6 min.) videos on stigma and discrimination as told in interviews with local consumers and family members to be playing in the gallery. A videographer that will prepare these videos is entered into the budget as shown. A substantial amount is allocated to promotion, as shown, for a professional graphic artist and promotional printing of mailers, posters, and exhibit flyer. All public events take substantial promotion. The graphics designer is donating half of his time to the project. The supplies and materials are straightforward for an exhibit but more involved for an arts workshop or theatrical performance.

A reception for the artists can be a very significant stigma reduction success by mixing consumer artists with the general public. Also the participating artists will feel increased pride and self-worth in having their art exhibited publically. Be aware that if the exhibit plan is to feature consumer artists they may need financial help in order to participate, often many will have a body of work of quality but little of it is framed for public display. Framing is expensive for even modest size paintings so a few framing scholarships may have to be provided in the budget. This may have to be handled discretely with recommendations by the curator of the show for work of merit.

Our example gallery requires an up-front reservation payment of \$2,000 four months before the rental period of one month. Why might one use a gallery at significant expense instead of a community hall or church hall? The gallery will be better equipped for showing art to best advantage with adequate lighting, and walls that can have lots of nails or screws driven in for hanging to allow the curator to custom arrange the work. The gallery will likely have a number of stands for sculptures or ceramic pieces. Lacking wall space for hanging will require finding a large number of easels. The gallery will likely have its own constituency of regular attendees to its events and thus possibly help with promotion thru its emails and website announcements. A gallery may help in giving the exhibit some inferred recognition and reputation such that local organizations and media pay attention to the promotion. Public facilities often limit use for such events as an exhibit to a short period such as just a weekend.

In this example approximately \$1,075 is estimated to be donated in-kind goods or services. The Committee establishes a Fundraising Committee charged with securing cash donations of \$6,000. Supporting the expense estimates is a detailed budget and planned timelines of activities and cash expenditures. Cash flow is often a problem with arts events funding as many expenses, such as promotion, occur weeks in advance of the event. This requires some funding far in advance of the event. The exhibit treasurer should set up a budget as shown (but with probably more detail) in an Excel spreadsheet and then flow out the expenses by month of

expected payment in order to have a cash flow plan. This will be very valuable in the timing of fundraising, earlier donated funds are always preferred but the most difficult to secure.

The event treasurer should utilize some structured set of accounts for income and expenses and process all transactions with sound bookkeeping principles. Integrity and thoroughness in maintaining books is necessary for maintaining relationships with NAMI, donors, participants and volunteers. The event treasurer should be assisted by a volunteer bookkeeper if not experienced in recording financial transactions in a computer-based system such as QuickBooks.

### FIDUCIARY RESPONSIBILITY

An Arts Committee as an aggregate of individuals having a stated purpose will likely be viewed as a “club” by local banks. It may be a struggle to get a checking account set up if not incorporated or having equivalent organizational documentation such as by-laws, a business-like set of meeting minutes and formally elected officers. As the Arts Committee may grow with a number of events a year and significant funding needs it may seek a foundation or other donor organization for support of, for example, \$10,000.

Getting a grant of this amount or more may be problematic with respect to having adequate safeguard and accountability for funds. Having even a single employee entails a number of hurdles involving registration with both the State of California, and the US government. Fortunately, in California there is a way for an unregistered non-profit organization or individual(s) to get assistance on matters of fiduciary responsibility.

Fiscal receivers are used in the arts community for just such situations. For a fee, they take on responsibility to receive and disburse funds, providing safekeeping of funds, maintain records, and report regularly to both the grantor organization and associated arts organizations. The Fiscal Receiver acts through an agreement, such as a Memorandum of Understanding, with the art organization. Most NAMI Affiliates that have employees, bookkeeping capabilities including use of QuickBooks or other accounting software, and a bank account should have the financial capability to act as a fiscal receiver. The usual fee is 5-7% of funds handled.

For example, a notice of four available grants of up to \$2,500 each for arts projects by a small city in Los Angeles County had the following statement included in the notice: “It is recommended, however, that all those applying for the program who do not qualify as a tax-exempt non-profit under Section 501(c) (3) of the Internal Revenue Code, locate a 501(c) (3) organization that can serve as a fiscal receiver. A fiscal receiver is a nonprofit arts organization



or community organization that already holds a 501(c) (3) exemption. As a fiscal receiver, an organization agrees to accept City of xxx grant funds on your behalf and disburse those funds to/for you through their accounts. Fiscal receivers are generally better equipped to provide the necessary insurance and financial responsibilities that will be required of all grantees. Each applicant using a fiscal receiver must include a letter of agreement between the two parties outlining financial and legal obligations, as a MOU – Memorandum of Understanding, and the most recent Form 990, and audited financial statements from the fiscal receiver.”

Many non-profits are unaware that they can serve as a fiscal receiver for another non-profit without a 501(c) (3) such as an Arts Committee. A healthcare related foundation, such as one affiliated with a local hospital, may agree to serve as a fiscal receiver.

A model of community-based arts organization utilizing a fiscal receiver is the ICU Art in Venice, CA. Refer to <http://www.veniceartwalls.com/about-us/> for ideas on such cooperative arrangements.

Refer to this site for general information: <http://www.fracturedatlas.org/site/fiscal/>

## FUND RAISING - LOCAL COMMUNITY SUPPORT

The stigma reduction arts events envisioned in this manual are community focused in relatively small geographic areas of a county, city or entire mid-sized cities and towns. Areas typically would be served by a single NAMI Affiliate in California. For example, NAMI Orange County is the single affiliate in Orange County, a compact geographic area, but having a population of 3 million. It produced the Arts End Stigma events in the summer of 2013 for a 6 week period featuring an art exhibit that ran for 6 weeks, original play of 11 performances and 18 art workshops. Analysis of the outcomes measures surveys that collected participant’s residence zip code showed most of the 3,600 participants lived within 15 miles of the Santa Ana Artist’s Village where the events were held. Promotion was county-wide but the area of draw was a relatively small portion of the county. It is recommended to concentrate fundraising on the area your Committee defines to be “local”.

Local community support can come from many different places. Survey your mental health stakeholders and consumers. Where do they do business? Who in the community is a spokesperson for NAMI or who would lend their name to the event? Who could be a guest curator or juror who would bring attention to the event? Would a local restaurant donate the food for the reception or advertising space in the local newspaper? Identify what costs you will incur and see who in the community might contribute to the event. Research local arts events of scale similar to that planned at community libraries, museums, colleges, fairs, holidays to find sponsoring a group and do some research on leaders and support groups they may have. Contact people at these venues or organizations and establish a dialog about their plans. This can lead to key donors and business supporters from recognition lists on their websites.

Fundraising takes real knowledge of a community. Get help if necessary in drafting donation solicitation letters that may introduce your activity and event. Having professional-looking promotion flyers or cards can convey a well-planned event which can motivate donations. Support can be in the form of in-kind donations or financial contributions. Letters and emails will NOT bring in many donations; it takes personal calls following written materials to ask for donations. Document carefully what is donated and be sure to thank the donors and include their names in publicity and in printed materials.

Keep your donors informed of future activities of your group. Add them to your mailing list and invite them to future events. Cultivate them to become ongoing supporters for events of the Committee.

## FUND RAISING-SECURING MHSA GRANTS AND CONTRACTS

The passage of Proposition 63, the Mental Health Services Act, in November 2004 has brought additional funding to the mental health services (MHD) departments in the counties of California. Counties have various names for the department or agency responsible for MHSA projects and services so this document will use MHD as a generic name for the county agency responsible for planning and delivery of Prop 63 (MHSA) funded services. Funding and promoting stigma reduction to reduce the discrimination against those with a mental illness is an allowed MHSA activity. In general, in each county there will be in the MHSA project organization a sub-organization for Prevention and Intervention (P&I) projects.

Organizationally, MHSA planning and service delivery is by project. Clinics or housing may be continuous year-after year funded projects. The MHSA intent also was to do experimental or innovative mental health projects and activities as a one-time or occasional nature. Often these are managed by the MHD P&I activity so the first step in possibly pursuing county funding for a proposed stigma reduction activity is to become familiar with your county's mental health services organization, and in particular the MHSA project, its responsibilities, plans, current projects, funding levels, and leadership.

Attend MHSA stakeholder meetings in your area to gain knowledge of current projects and the project planning cycle. When appropriate, give input on the need for arts in the community for stigma reduction. Establish contact with a person or persons in your county agency that manages MHSA programs, and ask if any funding is available for stigma reduction through the arts. At this time have the committee establish some arts events ideas, perhaps 2 -3, and estimate how much time and funding you would need to produce the events.

Research Arts Grants and MHSA requests for proposals (RFP-may go by different names) put out by your county for one that would include the arts. Some counties may accept small unsolicited proposals. Find a finance/contracts person who will assist with grants or proposal pricing and general contracts administration. Usually this does not require a lawyer, a business person with purchasing department or contracts management experience should be able to

interpret contract requirements given in an RFP. At this time also establish who will be the actual organization submitting a proposal and fiscally able to accept a contract from a government agency. Refer to the Fiscal Responsibility section earlier in this chapter.

Be cognizant of the July 1 thru June 30, MHSA fiscal year. Often MHSA funding is only for the current fiscal year ending on June 30. County agencies get turn-on with their annual budgets in July, this starts a cycle of planning of projects and release of RFP's beginning in late summer and continuing for many months. Many arts projects are long-cycle activities requiring a year or more, particularly to reserve a gallery or theater. One cannot execute a contract for your desired August event, if it must be completed by June 30. The more advance planning done from January to June will increase the possibility of MHSA funding being usable in the next fiscal year. Early dialog with P&I and MHD officials on their fiscal year funding policies is important. Some, if asked, may provide contract completion in the next fiscal year if the funds are under some threshold amount.

### Proposal Response for MHSA Funding

As an example, your county releases a Request for Proposal (generic contracting term, may be an RFA, SOI, etc.) on September 1 for Arts Events for MH Stigma Reduction for up to \$20,000 with completion of services by the end of the fiscal year, the coming June 30 of next calendar year. Organizations must meet certain financial and non-profit status, and the RFP Response must be within 30 days. This is an open RFP announced publically and distributed to many non-profit organizations in the county. The county estimates contract award by November 30.

The Arts Committee is prepared for this RFP as they have been following MHSA planning for over 6 months with their NAMI Affiliate and have knowledge of the intent and particulars of the arts event desired from attending MHSA Steering and other planning meetings, and discussions with P&I Project personnel as discussed above. The Arts Committee has determined a one-day Stigma Reduction Festival in mid-May that will accompany another well-known and attended community event on the same date will best accommodate the \$20K funding limit, fiscal timing, and intent for this contract. The NAMI Affiliate in the community has agreed to be the fiscal receiver. Two proposal teams have been defined, Festival Production, and Business and Contracts.

The Festival Production Team will define the one-day Festival in terms of the arts contents of an art exhibit, music performances by consumers and/or family members at a plaza, and



children’s and adult art workshops. This team will define the stigma reduction approach for the events. It will produce a high-level plan for promotion of the festival. A very important document is a statement of work (SOW) for the festival done jointly with the Business and Contracts Team. This has the major tasks for the festival in a format that costs can be estimated. The SOW is the linkage to the project events and their costs and the overall budget. The RFP requires that both a SOW and budget be submitted in the proposal.

Reply to the RFP using the successful “answer the mail” approach if possible. The Festival Production team should carefully list any RFP paragraph that explicitly asks for information on proposed activity, such as specifics on types of events proposed and why selected, location, anticipated audiences, minimum participation requirements by consumers and family members, experience in producing like events, key personnel, etc. The Business and Contracts Team will do likewise for such required things as insurance, employee use, licenses and permits needed, financial information for the proposal and later, contract reports. Proposal evaluators will likely have every requirement in a list and note the compliance of each specific requirement for each proposal submitted. Make their job easier by answering each requirement in order given in the RFP. This may make for a choppy reading proposal as compared to one done with a “marketing” approach organized and presented to facilitate understanding and motivate acceptance but glossing over very specific requirements or making the compliance hard to find. Use an Executive Summary to describe the approach to the festival and a high-level description of each event and noting compliance to key requirements. Many such proposals are page limited to prevent overly verbose descriptions or excessive graphical and photographic presentations.

There are likely to be some desires or intents not explicitly asked to respond to such as involvement of unserved or underserved people with a diagnosable mental illness, broad geographic participation, and ethnic and minority participation. Addressing these may enhance the proposal in the eyes of the evaluators. Do not ignore the specified surveys for evaluation of the events and other reports, particularly in the SOW and budget.

The Business and Contracts Team will probably have some background information to submit on the contracting entity (fiscal receiver), such as IRS 501(c)(3) documents, board of directors and key personnel, insurance description and coverage, and possibly other risk mitigation, and compliance with certain laws and regulations. It will have to prepare the submitted SOW and budget, often in formats specified in the RFP, and other business and financial data as requested.

At some future date the county contracts organization will contact the lead contractor or fiscal receiver such as a NAMI CA Affiliate organization with a date for a kick-off meeting for any negotiations necessary to finalize the contract. The contract is finally awarded to our fiscal receiver and its production partner- the well prepared Arts Committee.

Success on creating the proposed stigma reduction festival requires substantial participation by members of the proposal teams to carry forward with their knowledge of the proposed events and finances and the important decisions made and their reasons. Proposals are demanding and work-intensive and continuity of leadership from proposal to contract is key to having a worthwhile community event that will improve lives. A contract or grant only supplies money, not the passion and creativity necessary to have a successful arts activity.

## CHAPTER 5: DOCUMENT THE ARTS EVENTS

### WHY, WHAT, AND HOW OF EVENT DOCUMENTATION

Documentation starts as an important part of the planning stage. Documentation in the context of arts events is primarily capturing the decisions being made as the event organization, planning, presentation and wrap-up progresses over many months. It captures the outcomes of verbal discussions at meetings, phone conversations and emails. Documentation of arts events is likely to involve photographs, audio and video recordings. The role of appropriate documentation is to facilitate common communication and understanding of the many facets of a dynamic project in real time as it is being planned which will be a learning experience for the organizing leaders and participants. We have wonderful technology to distribute all sorts of documents, but the planners must take time to write down discussions, decisions, arrangements and the like so the planning teams are all informed. Reliance on monthly committee meetings to be the primary means to distribute communications will cripple a project involved in planning an event. Monthly project committee meetings are likely to be needed but early agreement needs to be set on a protocol for preferred communications such as email as messages are written and easy to comment on, print, and re-distribute to others. Many projects now have a person designated as the one responsible to capture the daily and weekly progress from other committee members and make regular email blasts to all with current activity. Evaluation of the event is another facet of documentation and this is discussed later.

As the Event Committee is formed record the participants and roles they will play. Record organization structure, functions and responsibilities of committees and individuals. Minutes of meetings are very important for communicating amongst the participants and recording of actions decided provided they are distributed in a timely manner. Minutes of meetings do not have to record all the elements of discussion, just major issues and decisions. These can provide history to make later events easier to plan. For funded events by grant or contract be cognizant of required reports to the supporting organization. Contracts, in particular may require a number of reports over the period of the contract, requiring gathering of certain information as the project proceeds. Without report planning, certain capture points may be missed. For example, it is not possible to photograph scenes from a play or workshop after the event is over.

Keep records of all event timelines planned and accomplished, financial budgets, income & expenses, contacts, locations, forms, and publicity. Utilize computer-based documentation as much as possible and establish some repository for various types of files such as Word and Excel, photos, etc. Consider creating an electronic notebook that is a current reference and a guidebook for future events.

Use photographs and video documentation in several ways; records of in-process activities such as play rehearsals, workshops, musicians, etc. Records of events, openings, full or partial

performances, gallery scenes, all the art in an exhibit, and award ceremonies are important. Often an exhibit catalogue or festival highlights are published in print or video.

A photo of consumers in a play or musical performance, or their art, when given to them authenticates their participation in a public activity and augments their self-esteem.

Maintain an accurate list of funding sources – donations, grants, in-kind donations and cash contributions.

In the event wrap-up period document suggestions for the best practices and for what didn't work.

## EVALUATE YOUR EVENT - ESTABLISH OUTCOME MEASUREMENTS

Early project planning should clearly identify event goals, objectives, and activities, in light of desired results of stigma reduction. These events should be entertaining, but entertainment is secondary to education on mental health and stigma conditions.

Set clear goals for the event - how many participants are expected, how many visitors/audience members, and desired participant/audience attitude change with regard to mental illness. Clarify assumptions and relationships between program efforts and expected outcomes.

Specify what to measure in an evaluation survey. This is difficult to get usable results. Traditionally event surveys were “process” oriented, measuring such things as adequacy of the room, availability of parking, organization of the event, quality of speakers, or did participants “like the event”, etc. In recent years Outcomes Measures that attempt to measure attendee or participant personal change have been increasingly utilized. For stigma reduction events, a survey instrument that measures attitude change or knowledge gained regarding various attributes of mental illness or the mentally ill is in order. Refer to Appendix B for an example survey that has been used for a play, art exhibit and art, music, and dance workshops. The Appendix has references to help in evaluating your event. MHSA funded events may require outcome measurements as do some foundations that provide grants. It may be important for the future to document your event with objective evaluation data that can be used in writing grants, going back to funders for more money and to use when planning future events.

## APPENDIX

### REFERENCE PROGRAMS

1. The pdf file listed below has a number of workshop examples from Los Angeles County compiled by a group from UCLA.

[http://histpubmh.semel.ucla.edu/sites/default/files/story-flipbooks/ARTS\\_AND\\_MUSIC/ARTS\\_AND\\_MUSIC.pdf](http://histpubmh.semel.ucla.edu/sites/default/files/story-flipbooks/ARTS_AND_MUSIC/ARTS_AND_MUSIC.pdf)

2. "Mental Illness Facts and Numbers." *nami.org*. The National Alliance on Mental Illness (NAMI). Reviewed March 2013. Web. 14 July 2014.



OUTCOME MEASURES EXAMPLE



## Art Exhibit Evaluation Survey

Please check the box of the responses that best describes you:

Age: 16-17 18-25 26-39 40-59 60+ Sex: Male Female Other\_\_\_\_\_

Race/Ethnicity (Please check all that apply): Hispanic/Latino/Spanish Origin White/Caucasian Black/African American

American Indian/Alaska Natives Vietnamese Korean Chinese Filipino Japanese Guamanian/Chamorro

Native Hawaiian Samoan Arab Iranian/Persian Multi-race Unknown Other (Please specify): \_\_\_\_\_

Zip Code: \_\_\_\_\_

What language do you prefer to speak? Arabic American Sign Language (ASL) Cambodian Cantonese

English Farsi Korean Mandarin Russian Spanish Vietnamese Other: \_\_\_\_\_

Please check all that apply:

Mental Health Issue Family Member of a Person with a Mental Health Issue Deaf/Hard-of-Hearing

Physically Disabled Veteran/Immediate family member of a Veteran LGBTQI Blind/Visually Impaired

None of the above

If you are a consumer of mental health services, please answer the following questions:

1) This art exhibit made me feel proud. Yes ( ) No ( )

2) I realized that I can do better in my life. Yes ( ) No ( )

3) I would like more activities in my life that include artistic expressions. Yes ( ) No ( )

Please complete this part of the survey after you have viewed the art exhibits.

Thank you!

For each statement below, please check one of the boxes to rate how much you agree or disagree:



- 1) The art exhibits helped me become more aware of the importance of mental health:  
1. Strongly Disagree ( ) 2. Disagree ( ) 3. Same as before ( ) 4. Agree ( ) 5. Strongly Agree ( )
  
- 2) I learned that people with mental illness can be successful in life:  
1. Strongly Disagree ( ) 2. Disagree ( ) 3. Same as before ( ) 4. Agree ( ) 5. Strongly Agree ( )
  
- 3) In the future, I will feel more comfortable when I meet people who have a mental illness:  
1. Strongly Disagree ( ) 2. Disagree ( ) 3. Same as before ( ) 4. Agree ( ) 5. Strongly Agree ( )
  
- 4) I feel that I know more about the emotions experienced by someone who has a mental illness:  
1. Strongly Disagree ( ) 2. Disagree ( ) 3. Same as before ( ) 4. Agree ( ) 5. Strongly Agree ( )
  
- 5) Overall, viewing the art exhibits today positively changed my view of people who have a mental illness:  
1. Strongly Disagree ( ) 2. Disagree ( ) 3. Same as before ( ) 4. Agree ( ) 5. Strongly Agree ( )

(Please continue on the next page)

- 6) Please indicate how viewing the art exhibits today changed your view about mental health or illness, people with mental illness, or family members of a person who have a mental illness:

7) Additional Comments:

THANK YOU FOR TAKING THE TIME TO FILL OUT THIS SURVEY!

This form was used for art exhibit, workshops, and a play just by changing appropriate words for type of event.



PROMOTION EXAMPLES



# July 6 - August 17, 2013

All events are **FREE** and open to the public  
For more information please goto [OCCCA.org](http://OCCCA.org)



**EXHIBITS**

**"Connect Heal End Stigma" Celebrates mental health awareness and community** through connection, featuring original artwork by professional artists, who are also: mental health advocates, community builders, arts educators, and/or family members and/or are persons diagnosed with a mental illness. *Through the observation of these courageous and honest works of art, which reveal personal stories and experiences, exhibition viewers will learn about persons with mental illnesses, the stigma they have faced and the many roads of advocacy, wellness and recovery.*

Orange County Center for Contemporary Art: 117 N Sycamore St., Santa Ana, CA. 92701 • [OCCCA.org](http://OCCCA.org)



**WORKSHOPS**

**Free hands-on workshops in fine art; creative writing / poetry; dance and music** will be offered at OCCCA. Workshops will be facilitated by professional artists and include the discussion and creation of artworks reflecting on themes of stigma, wellness and recovery. *This experience will enhance the lives of participants, helping to reduce stigma, anxiety and stress and raise self-esteem, while providing a sense of joy and productivity derived from a positive access to their imagination and the healing process of creativity.*

Orange County Center for Contemporary Art: 117 N Sycamore St., Santa Ana, CA. 92701 • [OCCCA.org](http://OCCCA.org)



**THEATRE**

**The feeling of separateness for those diagnosed with any level of mental illness** can be acute and the thought that one is entirely alone can be difficult, and at times extreme. *Through a compelling script of deeply moving vignettes, the raw, honest and poetic tone of "I Live In Your World" gives voice to a marginalized population of persons with mental illness, communicating personal stories and messages that engage the audience on an intimate and universal level*

Grand Central Art Center, Theater: 125 N Broadway, Santa Ana, CA. 92701 • [grandcentralartcenter.com](http://grandcentralartcenter.com)

These events are dedicated to the service and memory of Artist- Educator- Mental Health Advocate Janice DeLoof

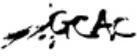
Events will promote a message of community building and stigma reduction, serving as a catalyst to enrich the lives of all participants

Funded by the County of Orange Health Care Agency, Behavioral Health Services, Prevention and Intervention Division, Mental Health Services Act /Prop. 63







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125 N Broadway, Santa Ana, CA. 92701 [grandcentralartcenter.com](http://grandcentralartcenter.com)

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	S	M	T	W	T	F	S
July		1	2	3	4	5	6
	7	8	9	10	11	12	13
	14	15	16	17	18	19	20
	21	22	23	24	25	26	27
	28	29	30	31	1	2	3
Aug	4	5	6	7	8	9	10
	11	12	13	14	15	16	17

## I Live in Your World

by Vanessa Espino

**Director:** Maria Cominis  
**Producer:** Bruce Goodrich  
**Stage Manager:** Jonathan Castanien  
**Playwright:** Vanessa Espino  
**Scenic/Costume Designer:** Amy Shuffield  
**Lighting Designer:** Harrison Haug  
**Sound Designer:** Kyle Swafford  
**Technical Director:** Raul Miranda

**Cast:**  
 Jonathan Fahn  
 Carole Anne Johnson  
 Thom Rivera  
 Donald Russell  
 Selene Perez

Performances are FREE and open to the public on a first come first served basis: Limited Seating

- Saturday July 6 at 4 p.m. & 6:30 p.m. OPEN
- Sunday July 7 at 4:30 p.m.
- Saturday July 13 at 4 p.m.
- Sunday July 14 at 4:30 p.m.
- Saturday July 20 at 6:30 p.m.
- Saturday July 27 at 4 p.m. & 6:30 p.m.
- Saturday August 3 at 4 p.m. & 6:30 p.m.  
(During 1st Saturday Santa Ana Artwalk)

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Graphics Design by Stephen Anderson



## MODEL PHOTO AND EXHIBIT LIABILITY RELEASE FORMS

“Organization”

Photo Release Form

Event: \_\_\_\_\_

Date: \_\_\_\_\_

I give permission for photographs of the persons and/or their art listed below to be used by \_\_\_\_\_ for purposes of promotion of arts events. Promotion may include printed material and digital methods, including websites, email, and social media.

I understand that these photos can be viewed by anyone in the world, but no personal identifying information will be displayed.

Person \_\_\_\_\_ Art #1 \_\_\_\_\_ Art #2 \_\_\_\_\_

I am over 18, and I give permission for my image to be published.

Print name: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Received by: \_\_\_\_\_ Date \_\_\_\_\_

## EXHIBIT ENTRY & RELEASE FORM

### OPEN CALL ENTRY FORM Paintings, Drawings, or Photos

For consideration, please complete this entry form and include an 8 ½" x 11" paper photo copy or print of one (1) of your art work. On the back of photocopy, print or type artist name, address, phone number, e-mail address, title of the art, medium/materials, size and year. Please provide a brief typed Artist Statement about the art work.

DEADLINE: ENTRY FORM DUE ON OR BEFORE **FRIDAY, JUNE 10, 2013**

Send entry form by **JUNE 10, 2013** to:

**Organization**

**Address**

I have read and agree to the conditions set forth. Permission is granted to Organization to photograph any accepted entry or use

Name	(First)	(Last)
Phone Number	( )	E-mail
Mailing Address		
City, State, Zip		
Title of Art Piece		
Media : materials/medium		
Size (Inches): Vertical: Horizontal:	Price/Value: \$	For Sale NFS
Framed/ Matted		
<p><b>SALES:</b> If your Artwork is selected, you can choose to put it up for sale. Any and all donations to Organization are greatly appreciated to support the work of the organization. Organization will take every precaution in the care and maintenance of all artwork represented but Organization will not be responsible for any damages to work and work will not be insured. If your piece is not for sale, please label it "NFS." Otherwise, works will be considered for sale at the price listed on your entry form.</p> <p><b>RETURN OF ART:</b> Organization, 1:30- 6:30 pm M-F and 9 am- 4:00 pm on Sat. All work must be picked up by July 2, 2010.</p>		

the submitted materials for publicity purposes. I hereby release and discharge representatives, employees and assistants of Organization from any and all claims occasioned by loss or damages of said work while in Organization's possession. Out of respect for the overall quality of the exhibition, works which do not match the print in content or quality or do not adhere to the conditions of entry as listed on this entry form may be declined when received.

BY SUBMITTING AN ENTRY, YOU ARE MAKING A COMMITMENT, IF SELECTED, TO PARTICIPATE AND TO DELIVER YOUR FRAMED OR MATTED WORK TO: **Address by Date:**

Artist's Signature \_\_\_\_\_ Date \_\_\_\_\_

For additional information or questions, please contact:

**Exhibit Coordinator, Organization**

**Phone/email**