

***Arte del Corazon del Pueblo*—Art from the Heart of the People**

**A Partnership Project of  
Memorial Hospital & South Bend Regional Museum of Art  
Spring, 1999**

**A Learning History**

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## ***Art from the Heart of the People—A Learning History*** “To do Something Great, Before the Paint Dries”

How do you create a “healthier community”? That was the question Reg Wagle and Rick Strickland, from Memorial Hospital and Health System (hereafter referred to as Memorial) were considering in the fall of 1997, as they and others discussed ways Memorial could use its *tithing* dollars in new and innovative ways to stimulate community change. How could the concept of “celebration” be used to “build community”?

This paper records “the story...the history” of a collaborative project that *nourished* the Michiana “community” by using the arts as a medium for communicating between cultures. The story of this project, a celebration of Hispanic culture, called ***Art from the Heart of the People*** is told below. The emphasis of the story is not so much on the project (a series of celebrations) per se, but rather on the *learnings* from the experience; what was learned through the process. How does a healthcare organization, in this case Memorial, make the leap from its *intellectual* understandings of how to nourish a community to *experiential* knowledge and learnings. The true test of tithing is personal and organizational involvement, not just financial involvement

**What we learned together was that the “creation of art” is an effective metaphor for the creation of a healthier community.**

### **Introduction**

Memorial had introduced the “Healthy Communities Movement” to the Michiana area in the early 1990's. This movement, fathered by Trevor Hancock and others, espouses the notion that the quality of a community’s “health” is not measured by the quality of its health care, but rather by the quality of its various parts. These systems and sub-systems include all aspects of the life of the community: education, government, social services, religious institutions, politics, housing, environment, etc.—and healthcare. The movement is built, in part, on some basic assumptions about community health:

- ✍ an abundance mentality...that a community wants to be the “best” it can be, and is not overwhelmed by negative attitudes; seeing a community as an array of strengths and assets, not an array of problems and needs.
- ✍ no fear of failure...what is most important is to try, to start.
- ✍ the healthiest community will be the community in which all the systems are best connected

- ✍ some individual, organization or event must be a catalyst for change.
- ✍ the total community must “own” not only its problems but also its solutions.
- ✍ “check-writing” alone will not change the face of a community.
- ✍ sub-systems within a community must be linked; many will look like “strange bedfellows”.

In the development of concepts that would eventually become HealthWorks! Kids Museum, Memorial had made an important discovery in Barrington, IL called JFK Health world. Memorial sponsored many bus tours to this facility and invited a diverse assortment of community representatives to share in this experience. The South Bend Regional Museum of Art (hereafter referred to as the Museum) sent a representative, Phil Shore. During the trip, Phil and Reg discussed the unique benefits that can rise from offering interactive learning and artistic expression to children and families of diverse cultures. Memorial was already the sponsor of a local “Kwanzaa” celebration of African-American culture held at the Museum. Could a cultural event like this, targeted, in part to children, become one such linkage?

### **The Concept**

At Memorial, the Community Health Action Group (CHAG), made up of hospital administrators and physicians discussed in a broad sense, ways the arts and creative expression could or would relate to community renewal or community health. They discussed ways that physical environment affects learning: color, space, dimension, visual, auditory and tactile attributes, etc. The art/health concept was debated in light of economic and community development, as a means of releasing human potential and building social capital.

They made some important observations: 1) The hospital needed to consider that the arts are assets that should be more fully connected to the broad public, offering opportunities to better understand the rich diversity of expression that enriches us as a community; 2) Memorial should be more than a “funder”—it should be a full participant in the development of linkages with the cultural community; 3) The hospital may need to try “outrageous” experiments in order to find the real breakthroughs.

The South Bend Regional Museum of Art was also interested in developing additional partnerships or increase ones already in place. Based on the success of Kwanzaa, Susan Visser and her staff considered whether a similar celebration involving the Hispanic/Latino culture could be equally successful. The premise of

hosting cultural celebrations was widely accepted as being an excellent way to demonstrate the diversity of a culture and its rich heritage and influence on a community. Displaying artistic expressions from a particular culture in a public venue can build pride, self-esteem and fellowship among its people. It can also enrich an entire community. Merely being held in a location that is recognized as the “keeper of the community’s art”, publicly acknowledges that a particular culture’s art is “good”. It also encourages cross-cultural exchanges of artistic expression and interpretation.

A perfect and timely opportunity to bring these ideas and notions to fruition presented itself in an announcement to the Museum regarding an international traveling exhibition entitled *Imagining the World through Naive Painting*. The Museum jumped at the opportunity to host this exhibit in the Spring of 1999.

This opportunity seemed like a perfect fit for the kind of project or activity they believed Memorial Hospital might be looking for, as well. Therefore, hoping to develop a linkage of art and health with a focus on the Hispanic/Latino culture, the Museum staff submitted a proposal to Memorial, requesting financial support to fund a staff position at the Museum. Memorial was interested in a “project” linkage--not just funding a staff position. (Remember, they were looking to experiment.)

Frequent informal discussions brought the two organizations into a fuller understanding of each other’s objectives and knowledge. Soon a common vision emerged around which both could commit resources.

This exhibit could become the cornerstone of an event that would provide the “project” concept that Memorial was looking for and launch both organizations’ reach into the Latino community. The Museum and Memorial collaborated on a revised proposal, incorporating this traveling exhibition. By this time, the decision was easy--“Let’s do it!”

## **The Project**

The proposal, centered around the traveling exhibition, was for a celebration of Latino culture that would include art, music, dance and food. The intentions of the celebration were to: convey and celebrate the rich traditions of the Latino community; demonstrate the variety of traditions within the community; and initiate a dialogue about the role of art in our everyday lives. The arts would provide an access point to greater understanding of one’s own culture and ethnicity. One of the long term goals of the celebration would be to build new and meaningful ties with the Latino community that could result in annual cultural celebrations.

Undeniably, the pivotal point to the success of this celebration would be forming

a diverse, well-connected planning committee. The Museum and Memorial felt competent to execute the exhibition, but knew the full celebration would be successful only if a diverse representation from the local Latino communities served on this planning committee. Realizing their limitations in even identifying appropriate representation from the local Latino community, Susan recruited certain Museum board members to meet with some Museum and Memorial staff to provide guidance in developing a planning committee and to make some initial decisions regarding the celebration. The Museum had also decided to host a companion exhibition featuring local artist, Ramiro Rodriguez and an exhibit of works by local Latino youth. Both of these additional exhibitions would add to and enhance the traveling exhibition since they would highlight a regional professional artist and local student art.

The pre-planning group suggested names of appropriate members of the Latino community who would make excellent contributions and should be invited to join a Planning Committee.

Recruitment for the Planning Committee came from several directions. Susan tapped a member of the Latino community who serves on the Museum board of directors and he, in turn, recruited several others. Maritza Robles, Bi-lingual coordinator for the South Bend Community School Corporation was asked by Rick Strickland to identify Latinos from the education community. Reg recruited Latino individuals from the surrounding areas where Memorial has a presence, particularly LaPorte, Elkhart and Goshen. Together, the sixteen Latinos on the committee represented diversity in geography, culture and ethnicity. In addition to the Latinos, four Museum staff and Reg and Rick from Memorial served on the committee. (A complete list of committee members may be found at the end of this paper.)

### **The Planning Committee**

Since the decision to proceed with the project only allowed about 2 ½ months for planning before the traveling exhibit was to open, the Planning Committee met twice a month at the beginning and weekly during the month preceding the opening celebration. Almost to a person, committee members expressed anxiety and even fear that there was not enough time to execute such an aggressive series of events. At times there was “nervous” laughter about ideas being discussed; skepticism was evident in members’ voices. When interviewed later, one member remarked that he was “Overwhelmed...no clue what to expect—a little suspect.” There seemed to be a unanimous yet unspoken feeling that the group was too diverse to ever reach agreement on everything in time to pull off a successful celebration.

Fred Thon, President of Thon Steel and Susan Visser served as informal co-chairs of the committee. Susan developed the agenda and led the discussions concerning arrangements and museum physical space while Fred took the lead on discussions relative to the culture.

Many of the Latinos seemed to know each other and the Anglos knew each other but Anglos did not know many Latinos. During the first few meetings, members were somewhat tentative. The committee makeup was out of the range of experience for most of them. The task of the committee was large and uncertain, and a comfort level needed to be established very quickly if the events were to be successful given such a short time frame. But everyone seemed genuinely committed to work together. It would take lots of trust, vision and energy to coordinate exhibitions, locate sources for authentic food, music and entertainment, coordinate publicity and translate written materials. This would have been a tall order even for an established committee with several months of lead time! Someone said later, after the events, that "...for once, everyone put bickering aside for the success of the event" and another remarked that, "self-ordering chaos became just-in-time implementation".

It was decided that the celebration would begin with the opening of the "Imagining the World" exhibition, on Saturday, March 27 from 6 to 8 p.m. followed by three additional celebrations to be held every two weeks thereafter until the exhibition closed, on May 8, 1999.

The Planning Committee decided the celebration, including the opening reception and all related events, needed a name.

### ***Arte del Corazon del Pueblo—Art from the Heart of the People***

This became the name of the series of events and celebrations.

- ***Imagining the World Through Naive Painting*** was the name of the traveling exhibit organized by the Meridian International Center in collaboration with the Ibero-American Association of Cultural Attaches, Washington, D.C. This stunning exhibition of paintings is from the naive tradition drawn from museums and private collections in Spain and sixteen Latin American countries, including: Argentina, Brazil, Costa Rica, Chile, Colombia, Cuba, the Dominican Republic, Guatemala, Honduras, Mexico, Nicaragua, Panama, Peru, Uruguay, Venezuela and guest country, Haiti. "Naive" refers to works by artists who are untrained in a formal sense. The depictions are generally of celebrations of life, including holiday celebrations, cultural rituals and marriages, dancing and singing, historic moments and the joys of the everyday.

- **Crossings** is the title of the exhibit by **Ramiro Rodriguez**, a resident of South Bend. A painter and printmaker, Rodriguez was guided by mythology, alchemy and Jungian psychology in his current body of work, which was created using an introspective and intuitive process. This process came about when the artist made a conscious effort to define the significance of the recurring elements of water in his earlier work. Water has been associated with the unconscious, the feminine, birth or renewal, healing and transformation. These are the associations that interested Rodriguez most while creating his large oil paintings. Rodriguez received his Master of Fine Arts degree from the University of Cincinnati and his Bachelors of Fine Arts degree from Kendall College of Art and Design, Grand Rapids, Michigan.
- Art from **La Casa de Amistad** and the **South Bend Community School Corporation** included samples of visual art produced by Latino and Hispanic youth at these institutions.
- **Open Gallery** featured works by adults and other children from the community.

In connection with these *Art from the Heart of the People* exhibitions, various countries were featured at each event. Food, music and dance were representative of each of the sub-cultures, after the March 27 Opening Celebration.

April 10, 1999: **Mexico.**

April 24, 1999: **South America and Spain.**

May 8, 1999: **Caribbean and Central America.**

### **Planning: The Process**

Planning began in earnest for the opening night celebration of the traveling exhibition set for March 27, 1999. From the very beginning, though somewhat timidly at first, the sharing of ideas flowed freely. Maybe because the members did not know a lot about each other, they listened to each other intently. To a person, they were open and accepting of all ideas and suggestions. And these ideas and suggestions were almost exclusively positive; there was not a naysayer in the bunch! But there was some anxiety too. Committee members were not altogether sure about what this opening celebration should look like. What was possible? What were the parameters? Were there rules that should be followed? Susan and Reg were open

from the beginning about the budget, which was generous but not unlimited. Susan was quite effective at communicating the notion that the committee was free to define the event and make the decisions with almost total flexibility. While this concept was embraced, it was also somewhat overwhelming. With the exception of Museum staff, the committee members were being asked to plan a series of four events that had not been done before in this area...in a venue they had little or no experience in...showcasing art which they had never seen! It was a formidable task—with not a lot of time to prepare.

Natural leaders within the committee began to emerge and others were nudged along to become leaders as well. It seemed the anxiety the members felt catalyzed the committee to immediate action. Virtually every decision which had to be made would challenge the committee to think...to visualize...in a dimension void of boundaries. *No one had gone there before.* It quickly became clear that the Museum staff, especially Leisa Rundquist and Bill Tourtillotte would need to nearly become “slaves” to the project! Coordinating the student/youth art, calling for adult art, designing the exhibition space, developing tour materials, and preparing publicity posters and brochures would be very challenging. Bill and Leisa would have to re-prioritize their respective workloads and add many more hours to already long days of work. Later, Bill remarked that the planning process “...affirmed for staff that outside participation is vital—not scary—that we shouldn’t be so afraid of criticism.”

At meetings, Susan, Fred, Reg, Rick and others would calmly provide assurance and coach ideas to emerge. As the date of the opening event neared, anxiety gave way to positive urgency—almost a metaphor for creating art...to “**do something great before the paint dries**”.

### **The Opening Celebration**

The big day came and the Opening Celebration was a resounding success! People came...they stayed...they ate...they danced...they smiled at the art of their children. The Planning Committee had hoped to attract 200 people, which is about exactly the number that attended. Many regular Museum patrons were among the attendees and expressed joy and enthusiasm about the exhibition and the participation from the Hispanic community. Print media coverage of the event was excellent and a lengthy article featuring Romero Rodriguez appeared the following week.

Committee members were thrilled by the attendance and by the spontaneity of the participants. The youth art exhibit drew many members of the Hispanic community to the celebration. The sense of pride that was displayed by parents seeing their

children's art on display was obvious. Some parents and other members of the Hispanic community had never been inside this or any other museum of art before; some had never even seen the inside of Century Center. But it seemed that any trepidation about coming into this unknown and potentially uncomfortable venue was quickly replaced by a sense of awe and excitement. Participants quickly became caught up in the "festival" atmosphere which provided a level of comfort within these new surroundings. The Museum space was warmly inviting and the exhibits were visually stimulating; one could not help but be swept up in this atmosphere of beauty and joy. One committee member described the event as a "**feast for all the senses!**"

The success of the opening celebration was more than a little "shocking" to some committee members and almost everyone felt a sense of "relief" when it was over. It most assuredly boosted everyone's confidence. The committee knew it had done something good—for the artistic world, the Hispanic community, the Museum and all of Michiana. One committee member said she thought the opening celebration "...opened up the mind of the community".

### **The Sub-Culture Events**

Thereafter, Planning Committee meetings almost became "events" in themselves. They now had history! Most importantly, they had learned a lot from the opening event. Members were anxious to share anecdotes about what they observed and heard. Emphasis on authenticity became paramount...the music and food must be the most representative of the country being featured. Ideas abounded...and disagreements surfaced. People got loud in their expression...almost frenzied at times. Dilemmas presented themselves too: Could they afford to get the "best" musicians? Could they get contracts signed in time? Did they have time to find people who would prepare authentic dishes in their own homes and bring them to the events? There was discussion—often lively—about how much emphasis should be placed on one country or culture over another. Susan's effectiveness as a leader was never more evident than during these moments of intense discussion. She provided ample rein, but administered carefully-measured "doses of reality" when appropriate. Fred displayed immeasurable talent in negotiating compromise in cultural differences of opinion.

Early in the planning process, *trust* had been an issue; could they trust people they didn't know, to do what they said they would do? But by this time the Planning Committee, while still a "work in progress" was nonetheless a group of people who had executed a highly successful event together. And they all shared a mission: To

produce the next three events in the most authentic and professional ways possible. Most importantly, they had become friends; you trust your friends.

As the Saturday event days approached and time became very limited, the committee often had to choose between making a final decision about some important issue during the meeting, or trusting an individual committee member to make a decision unilaterally, according to his best judgment. Without question, with the stakes high, the committee chose to trust each other. For some, it was still “a leap of faith”, but undoubtedly a risk worth taking.

### **Success, Success, and Success**

All the planning and trusting and executing resulted in three spectacular Saturday afternoon events, held two weeks apart. And, with the exception of a few minor hitches, were perfect! Attendance was good, by Hispanics and Anglos alike. They were truly family affairs. Generally, the adults chatted while the children danced to the music and entertained each other. Most people did not come to view the exhibits and leave, rather, they spent most of the afternoon participating in all aspects of the events. The Museum staff handled on-site arrangements very well. The Planning Committee had surely achieved its mission!

Probably the most obvious success of the events was the positive impact it had on the Hispanic/Latino community—to be part of an event that was planned by members of that community and held in a location rightly recognized as the keeper of the community’s artistic expressions. Feelings of *pride*...in their own culture and its art, and *acceptance*...by the larger community.

It is hard to describe all the measures of success the events themselves displayed, and harder still to describe their impact on Planning Committee members. At a dinner held about three weeks after the last event, members of the committee shared their feelings about the events themselves and the entire planning process. Emotions ran high as individuals described the intensity of their feelings about the entire experience. Words like “joy, pride, reverence, patience, trust, beauty, fellowship” and many more were spoken, in an attempt to describe something that, according to one member, was *indescribable*.

### **Learnings**

What *learnings* did the planning process and the execution of these events produce? One member summed it up this way: “We learned how to work with new

people, negotiating relationships, letting go of our *public face*". Someone else pointed out that the tight time frame "...made *obsessions* impossible". Another thought *chance* was an important element to the success of the events, that "each event's *learning* added to the success of subsequent events".

They also learned some things in hindsight, that might have made the experience better: Track attendees to see how Latino sub-cultures were represented; emphasize families a little more; and provide some form of evaluation vehicle to capture the opinion of attendees.

For the Anglos and the Hispanics involved in the project, an important learning, in order to better connect with all of the Hispanic community, was the distinct differences and more subtle nuances between the various "sub-cultures" within the larger group generally referred to as "Hispanic".

The arts—visual and performing—provided powerful understanding and fuller communication between peoples who now know each other better. This is..."**building community, by creating social capital**".

### **Analysis Interviews**

To fully understand *Art from the Heart of the People*, and in keeping with the full intent of assembling this *Learning History*, members of the Planning Committee were selected at random for "de-briefing" interviews. Many of the thoughts and feelings expressed by individual committee members have been recorded in this paper. However, it is difficult to paraphrase another person's words without risking some editorial alteration. Therefore, the questions which were posed and verbatim answers follow at the end of this paper. Please read them. Then you decide...was this community "nourished" by ***Art from the Heart of the People?***

To this writer, the very final comment sums it up best in just two words...

**"Good Vibrations!"**

## ***Art from the Heart of the People Community Planning Committee***

### Community Members:

Angel Chacon, South Bend, IN

Lyndian Chacon, South Bend, IN

Ludy Diaz, Goshen, IN

Silvia Garcia-Schweizer, South Bend, IN

Olga Larimer, South Bend, IN  
Michael Quintero, South Bend, IN  
Maritza Robles, South Bend, IN  
Jesusa Rodriguez, South Bend, IN  
Ramiro Rodriguez, South Bend, IN  
Geoffrey Samora, South Bend, IN  
Liliana Silvestry, South Bend, IN  
Olga Smith, Elkhart, IN  
Gloria Thode, LaPorte, IN  
Federico Thon, South Bend, IN

Memorial Hospital Staff:

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Rick Strickland  
Reg Wagle

South Bend Regional Museum of Art

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Rebecca Bonham, Consultant  
Leisa Rundquist, Curator  
Bill Tourtillotte, Curator of Education  
Susan Visser, Executive Director

## ***Art from the Heart of the People—A Learning History***

**At the conclusion of the exhibition/events, randomly selected members of the Planning Committee were interviewed. What follows are the questions and their verbatim answers:**

**Question 1 Please describe your feelings/experiences/observations about *Art from the Heart of the People*. (Including the planning process, the events themselves, and the exhibits)**

### **Verbatim Answers:**

–It was successful on three levels. I was one of the first people identified to serve on the planning committee. It was very collaborative. The committee identified others to add to the effort. Lots of bantering back and forth...real learning process...so much conversation.

–It was a great opportunity for everyone. Opened up the mind of the community. Latinos do not usually go to museums, unless they are professionals. Inferior feelings make them feel apart—but this made them proud...boosts self concept.

–Successful...learned how to work with new people...negotiating new relationships...letting go of own mind set/control...let go of *public face*. Tight time frame made obsessions impossible.

–Overwhelmed. No clue what to expect—a little suspect. Everything surpassed my expectations.

–Great...lots of participation

–Exciting...good for Hispanic community to display their talents.

–A great first step to more opportunities.

–Planning was an eye opener regarding the backgrounds of participants.

–Planning was a great experience. Energy, positive-relationships developed. Strength of process was the relationship building ...passion regarding the project...contagious.

Events were *made* by the people...fabulous art, music, food, dance. Cooperation excellent...great attendance made it all happen—come together.

–Very positive; liked Susan's procedure...went about it the right way. Great staff follow-through...classy...unique...brought people in that otherwise would not have been exposed to this kind of process.

**Question 2 In your opinion, what was the best thing(s) about the *planning***

## ***process***

### **Verbatim Answers:**

- Getting the right people together.
- Built from museum/hospital to wider community. Each meeting grew and grew. Core developed over time. Good word-of-mouth.
- Cooperation...commitment to larger goal...friendly...teasing. Spirit was positive.
- Open...inclusive...trust...bonding...new relationships.
- Sharing ideas...being together.
- Able to work together...reach consensus. Meetings lasted too long.
- Diplomacy...everyone kept an open mind—really listened to each other.
- Willing to trust other’s abilities and observations. Open and relaxed atmosphere really worked. Willingness to risk was good. Cultural overtones caused need to trust. No one dropped the ball.
- Well organized. Good representation from the Hispanic community. Different countries—good. Anglos became greater part of the culture.
- Great attitude about the whole thing. Want to share, not close the model. Could be a model for other ethnic events.
- Involved people who are part of the culture and have knowledge beyond *us*.

### **Question 3 What was the best thing(s) about the event?**

### **Verbatim Answers:**

- People from the community actually **came**. Physical space became a true public space. Intergenerational participation. Activities well planned. **A feast for all the senses!**
- Fascinated by variety of crowds at individual events...showed diversity of Latino culture. Slight “tweaks” brought great results. Bringing in the Latino community was essential...expectations changed on both sides.
- Coordination of music, food, painting.
- Chance was an important element to the success of the events. Each event’s *learning* added to the success of the subsequent events.
- The people...their attitudes. Unexpected results: standing ovations; people coming back to subsequent events; intense visual participation.
- Diversity was great.
- Turnout was terrific.

- Brought diverse peoples together...connected local artists and children with a national exhibition...noticeable pride and celebration for those cultures featured. Extended broader community ownership in the institution.
- Music and dancing...identified diversity of Latino culture.
- People who came. Events were truly festivals: food, art, music, etc.
- Achieved goals to: Expose the general population to Hispanic culture; expose different Latin cultures to each other and to the arts; and great selection of performers, food and music.
- They brought in people who had never been in a museum before. You could read surprise on their faces. The Mayor and others attended to show support—that made an impression on the participants.

#### **Question 4 What could have been improved about the *planning process*?**

##### **Verbatim Answers:**

- Nothing!
- Internally at the Regional Museum of Art, staff should have done pre-planning and included program staff in the planning process. Whole process should have started much earlier...typical committee workings.
- Didn't like weekly meetings but understood they were necessary.
- Greater geographic reach for attendees would have been good. Tracking or evaluation by participants would have been helpful.
- Nothing! We did well.
- Would have liked to see more focus on the local Latino majority—the Mexican community.
- Maybe better regular attendance at Planning Committee meetings.
- Museum planning staff didn't communicate well with other staff.
- Nothing to change, really...maybe add drinks typical to the featured cultures
- We should have called folks who did not attend meetings regularly. Internally, we didn't share enough.
- I think some of the younger Latinos learned a lot from the experience and the rest of us learned from them. I appreciated having the Afro-American/Hispanic point of view represented.

### Question 5 What could have been improved about the events?

#### Verbatim Answers:

- More variety in terms of drinks.
- More focus on Mexican culture.
- Wonderful experiences.
- Not sure how broadly the promotional invitation process reached...tracking and/or evaluation would have been helpful.
- Nothing!
- More lemonade!
- Yet more diversity...South America lacking variety of food...more/better attendance.
- Some logistics, such as better lighting and more food.

### Question 6 Tell me your feelings about the exhibit.

#### Verbatim Answers:

- Didn't really like the genre of naive painting personally...did like the way it was exhibited however.
- Felt a sense of pride about the naive exhibit...achieved the sense of the people in the expressions. Local exhibit was of high quality.
- Great show...strong...diversity of work reflected diversity of Latino culture...kids work was strong...the call for adult work didn't work.
- Exhibit was diverse...covered many years...represented works that were playful, represented family...were joyful...felt like a true festival.
- Loved it!
- Super. Kid's work was great...chance to show talent, provided encouragement.
- Initially troubled by naive show...thought it would be *looking down* on the culture...but exhibit was wonderful in person—very powerful and spirited. Ramiro's show was counterpoint to the naive show—it fused the gap between *trained and untrained*. Student show was important validation of family pride...built *community* among young artists...students could see results of Ramiro's hard work before becoming famous.
- Very well expressed. Some Hispanic people learned that art is *expression*—not needed to be understood fully. Wish some artists had explained their work.
- Professional exhibit not suitable for younger eyes.

–Artwork fit well into demographics we were targeting. Great Kids’ work...knocked down stereotypes.

–Some folks didn’t appreciate the nudity in Ramiro’s works, but I did.

**Question 7 How did the outcome of the planning process and the actual events meet your expectations?**

**Verbatim Answers:**

–Had no expectations at first. At early meetings, people were loud–talking over one another, etc. It was fun...dynamic...prioritized creativity over propriety...no autonomy of thought...high energy...saw loud process succeed. Very synergistic group.

–Excellent...anxious to move to next projects.

–Far exceeded my expectations.

–Exceeded expectations. Had initial trepidation about so much work for so much money. It was a growing experience for the museum staff. The “chance taking” was good.

–Exceeded my expectations.

–Surprised at how well the plans came together...surprised at the crowds.

**Question 8 How did the planning process get started and how did it change over time?**

**Verbatim answers:**

–As time went on, we got more comfortable and exchanged ideas more freely.

–The trust level was high at the beginning and got even better over time.

–The Regional Museum of Art was partnering with other organizations. Susan called Reg Wagle at Memorial Hospital to explore a partnership since Memorial already was the sponsor of Kwanzaa. The Museum is interested in cultural diversity and because the Latino/Hispanic Exhibit was available the planning started there. Memorial liked the idea of the Latino community being an integral part of the planning process. This became, in fact, the most important element of the partnership.

–Cooperation improved over time. Community people and Museum people listened to each other. There was good follow-through by everyone.

–The diversity achieved during this process was better than some other committees I have served on.

–Trust was built. For once, everyone put bickering aside for the success of the event.

- Joint invitation and convening by the Museum and hospital was valuable.
- Self-facilitation in conducting the dialogue worried some people at first. Self-ordering chaos became “just-in-time” implementation.
- The process improved as people became better acquainted.

**Question 9 What would you want to see happen differently if the events were repeated?**

**Verbatim Answers:**

- Emphasize families a little more. Promote the events more personally—really talk it up among friends, especially the prominent Hispanics...more buy-in from *ourselves*.
- Expand on *art*...get more from Latino community, especially more adult art.
- Look for next project right away that this group can be involved with.
- Do it exactly the same way.
- Have a series of cultural festivals.
- The process brought forth the direction—we let the process create the end result. The process gave us a perfect balance—nothing to add, nothing to take away.
- Track attendees so we know how well the various cultures were represented according to the geographic targets. Example: Did we pull Caribbeans when we celebrated the Caribbean?

**Question 10 What did you personally learn from the planning process and how do you know we did well?**

**Verbatim Answers:**

- I learned a great deal about the distinctions between sub cultures.
- We did well because the planning committee attended the events and brought their families.
- We learned how to better use or highlight Museum space.
- People who attended expressed interest in wanting to learn Spanish and know more about the culture.
- Hispanic “mixture” was largely unknown and not understood by Anglos in general...we showed that art is important to understanding this mixture.
- I developed a level of confidence to work with community groups and partner with a business—the hospital.
- Listening to a diverse group was a good learning experience for me.

**Question 11 How/In what ways do you think the local *Latino/Hispanic Community* benefitted from the event/exhibit?**

**Verbatim Answers:**

- The Latino people will want to see more art...they are proud that their culture was highlighted in this manner.
- Don't know...hope it gives young people the chance to get a taste of their own culture and other Latino cultures...great opportunity to access quality art and professional musical entertainment.
- Opportunity to participate...share common interests with Anglos.
- Latinos had opportunity to accept each culture.
- Expectations by both Latinos and Anglos changed, and this will benefit the Latino community.
- Pride in their children's art.
- Presence of a growing Latino community was acknowledged.
- Continuing effort for whole community to embrace the Latino community...healthy interest in this culture was stimulated.
- Kids really got into the art...felt comfortable...able to show their pride.

**Question 12 How/In what ways do you think the *community in general* benefitted?**

**Verbatim Answers:**

- Community has better understanding of Latinos as a people.
- Diversity in enjoyment of the arts...great achievement of diversity of cultures enjoying the arts, music, etc. together.
- Different cultures working together sets a good example.
- The community now understands there is a critical mass of Latino cultures in Michiana. The event/exhibit inspired newspaper follow up articles.
- The community should have a positive reaction...instead of being surprised at the success of the festival, it is now comfortable with the idea.
- Hope is that local citizens observed the richness and diversity of Latino culture...able to see the number of Latino people who contribute to our community.
- Opportunity to see positive side of cultural differences—family pride, energy, lack of sophistication not preventing enjoyment of the arts.
- Good for Anglos to see other cultures enjoying themselves in traditional Anglo

institutions...makes us a better community.

**Question 13 How/In what ways do you think the *Regional Museum of Art* benefitted?**

**Verbatim Answers:**

- Got a new audience that rarely goes to museums.
- Received exposure...new attendees.
- Built relationship with Latino community...could increase the comfort level of visiting the Museum and Century Center.
- Benefitted by exposure to a new market...will create word-of-mouth acceptance.
- Family involvement was enhanced...intergenerational programming is beneficial to the Museum's mission...young adults' interest was unexpected but is very positive.
- Presented opportunity for uninitiated to be *accepted*, not *overwhelmed* by museum atmosphere.
- Regular Museum patrons seemed surprised and pleased...they obviously wanted to be accepted to join in the celebration. The payoff to the Museum was greater than the effort. Affirmed for staff that outside participation is vital—not scary...we shouldn't be so afraid of criticism.
- Hopefully, the Museum will get new members. And hopefully, the Museum will consider diversity in its future programming.
- The Museum established itself as a true cultural entity in the community.

**Question 14 How/In what ways do you think *Memorial Hospital* benefitted?**

**Verbatim Answers:**

- Memorial staff that served on the Planning Committee will think about diversity issues as they plan other partnerships.
- Memorial will gain market share from Hispanic community.
- Hispanic people will be loyal to people who help them. This built awareness of what Memorial does for and in the community.
- Great *stretch* for the hospital to invest in the Museum...could lead to more partnerships/collaborations of the Museum with other potential sponsors.
- Good opportunity for Memorial to let Hispanic community know they are interested in them.
- Great example of *theory* being put into practice...healthcare and the arts can be

mutually beneficial. Memorial didn't exploit public relations opportunities like they could have.

- Hospital should have advertised this partnership so the Hispanic community would know how their financial support made this possible.
- Created an example of positive "warm fuzzies" for the hospital.
- A positive connection was established for the future.
- Don't know.

**Question 15 What happened that you did not expect?**

**Verbatim Answers:**

- Nudity in the art exhibit.
- Cooperation...no turf wars...no competitiveness...good spirited.
- Whole thing was a surprise...a great unfolding for me.
- Success...given the short time line.
- Meetings were energizing. I was relating to people in a new, positive way...the human interaction was great.
- We built trust easily.
- Trust came rapidly.
- People who came once, came back!

**Question 16 What is the one word or phrase which best describes your feelings about the entire experience?**

**Verbatim Answers:**

- Explosion! Everything came alive.
- Pride. Rich diversity was celebrated.
- Excitement.
- Fulfilling...open-ended feeling.
- Fun...to participate...to be there...to meet people.
- Wonderful.
- Magical...moving and exciting...*real*.
- Pride.
- Excellent.
- Exciting.
- Good Vibrations!

