

# Eye to Eye



APRIL 2010

## ANOTHER TAKE ON PROFIT

The tsunami-like Great Recession has washed away an astonishing amount of personal and corporate wealth in the United States and abroad in the past two years. It will take time to restore this *financial capital* and the *economic profits* it generates, both of which are crucial to the standard of living to which we've become accustomed.

But the Great Recession has also depleted our *human capital* and the *social profits* it creates.

Each of us benefits enormously (and often unconsciously) when the human ties that bind us are strong – when each of us is part of a healthy network or community. The economy has had a debilitating effect on the web of families, neighborhoods and social organizations that are at the very core of our culture. It has decimated the state, county and city services that provide a safety net for so many, especially seniors.

This issue of Eye to Eye treats you to examples of the ways in which ELDERGIVERS and its many partners work together to build the Bay Area's *senior capital* and to generate the resulting social profits we all enjoy. If you are part of our efforts, thank you! If not, please consider joining us!

Brent Nettle  
Executive Director



This is where ELDERGIVERS' partnership with State Street Foundation started – the 14<sup>th</sup> Annual Art With Elders Exhibit shown here at One Market Street in San Francisco's Financial District.

## GENENTECH'S S.T.A.G.E.S.

Genentech and ELDERGIVERS work together through one of the company's employee diversity groups – S.T.A.G.E.S. (Strengthening Ties Across Generations). S.T.A.G.E.S is energetic in helping us access, develop and promote the unique Bay Area human capital represented by the senior artists of the Art With Elders program.



S.T.A.G.E.S. leadership and ELDERGIVERS representatives gather following a very successful presentation on AWE for about 50 employees at Genentech: (left to right) Ronald Niland, Jane Kuczma, Mark Campbell, Hardat Prashad, Julie Nishihara, Brent Nettle, Shirley Ortega, Kenneth Hillan and Rafael Viera.

Please turn to "DIVERSITY" on page 3 to learn more.

## STATE STREET FOUNDATION SHARES THE PROFITS

By Amanda Long

It was sort of hard to miss. Ninety pieces of art hung on a bright white wire grid system running smack down the middle of our soaring atrium here at One Market Street, where State Street Global Advisors has its offices.

We had all passed by it (usually in a hurry) on the way to the elevators, or to lunch. But Susan Raynes, Senior Managing Director, stopped to look at it more carefully one day and later asked if any of us had seen it.

Please turn to "STATE STREET" on the back page to read more.



*He who wishes to secure the good of others, has already secured his own.*

Confucius

## ACTIVITY DIRECTORS AND AWE: Observations from a Long-timer

By Lilli Antonoff  
Activity Director  
Western Park Apartments

I've been working as an Activity Director (AD) since 1994 – originally at Mercy Terrace Apartments in the north of the Panhandle area of the City, where I first introduced Art with Elders (AWE) to residents of this mainly Russian-speaking independent living community.

One of the key features of the AWE program is the Annual Exhibit. I've seen residents bloom as they express their creative talent, but they also blossom by having their art appreciated in a public setting.

I currently work at Western Park Apartments (WPA) and enjoy connecting with residents to discover their interests and talents. I like to plan activities to take advantage of these. This not only helps residents maintain an active, engaged and satisfying life, but also encourages community.

Our WPA resident artists have really embraced the AWE program. The Annual Exhibits are certainly one big reason, but another is the excellent instructors. We've had two of them since I started the program in 1995. Our current Artist-Instructor, Rafael Vieira, is a natural teacher, who pays special attention to each student and brings out their talent and medium of choice. He's full of energy, very good-natured and really knows his art.

I have been very proactive in promoting AWE among residents. It made a positive difference a couple of years ago, when we transformed a former beauty salon into a permanent art studio. On Wednesdays, Rafael teaches here, but residents, like Francis Li, also have the freedom to access the studio when they want to paint outside of class.



The AWE studio on WPA's second floor. Seated at the art tables from back to front are May Yamamoto, Yu Mei Liu, Ann Lin, Alice Gibbon and newcomer, Pearl Yue. Standing left to right are Lilli and Rafael with Juliana and Francis Li.

Since AWE has been part of my life for such a long time it has impelled me to think of myself as an artist. I started painting some years ago and currently focus on wood block printing. It's a real temptation to join the Wednesday AWE class right now! ❖

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*I long to accomplish a great and noble task, but it is my chief duty to accomplish small tasks as if they were great and noble.*

Helen Keller

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## ELDER ARTIST

### Francis Li – Blue Tree, Green Sky

His father was a famous athlete, a member of the Chinese team in the early 20<sup>th</sup> century Far East Olympics. Francis followed his father's example and became a softball coach in Shanghai. He recalls that art was definitely not a part of his life at that point!



Mr. Li has moved beyond Monsieur Monet but will never forget the lessons this French Master taught him. *Water's Edge, Florida*, is a recent example of his work.

But Francis chafed under communist rule and didn't want his children growing up in an environment where you were afraid to confide even in close friends. They emigrated to San Francisco in 1991.

He supported the family by odd jobs at first, including gas station attendant. He also coached the women's softball team for City College and was a softball slow-pitch umpire. Then he found a long-term temporary position with the Post Office. But, still no art!

He retired and with his wife, Juliana, moved to Western Park Apartments in 2005. He didn't quite know what to do with himself. Juliana urged him to join the Art With Elders class and with a little pushing, he did.

His first five paintings were, by his own description, "ugly." And then his AWE teacher at the time, Yolanda Lopez, showed him Monet. He was immediately captivated.

"There's a new energy to my life now. I see things so differently," Francis exclaims. "Monet would paint blue trees and green skies and I wondered how he could do that. But I began to observe nature more closely. I went to Golden Gate

Park one morning and was elated when I did see that there is actually blue in the foliage there.”

“Another day a sunrise surprised me when a thin line of green appeared between the blue of the sky and the sun’s mellow yellow. I laughed out loud when I remembered I had created green from mixing those two colors in class.”



*After Monet*, an oil pastel by Francis accepted for the 17<sup>th</sup> Annual Art With Elders Exhibit.

“I still have three friends from middle school days and I showed them what I was doing in class. Each asked me for a painting. They thought my work was gorgeous. My son-in-law in Kansas City proudly hung an American eagle I had painted right in the lobby of his office building.”

“And though my heart often races and I get short of breath, my mind is restless and there’s pain in my hands, all of that disappears when I’m in the studio. I calm down. I’m at peace. Nothing is more important than my artwork.”

Art has definitely found a permanent home in the life of Francis Li and the world – and not just *his* world – is the better for it. ❖

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*How beautifully the leaves grow old. How full of light and colour are their last days.*

**John Burroughs**

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## **DIVERSITY, IT’S IN OUR DNA**

By Shirley Ortega,  
Study Monitor, Development Sciences and member of  
STAGES affinity group at Genentech

### **INITIAL CONNECTION**

Kenneth Hillan, then Senior V.P. Development Sciences, made the company’s first connection with ELDERGIVERS when he came across an Annual Art With Elders Exhibit in Flax Art & Design store on Market Street in San Francisco several years ago.

He said he was drawn in by the art and then blown away by the photographs and the stories behind the artists. It was clear to him how much joy, grace, purpose and dignity the program had given to some of our Bay Area elders, and the paintings were pretty good, too. He told me he found himself being very connected to the artists through their artistic expression and the diversity and richness of their stories. Kenneth is the proud owner of two works by AWE artists.

Also, Kenneth asked Project Manager, Yuwen Kong, to contact ELDERGIVERS to host an exhibit. Yuwen quickly arranged to have a special selection of 20 pieces of AWE art displayed in Building 20 here on the Genentech South San Francisco campus. It was instantly a big hit!

### **AFFINITY GROUPS**

Genentech has always encouraged diversity in its staff, but Human Resources saw a need for organizing various employee groups in the early 1990s. The first was the “African-Americans in Biotechnology (AAIB)”, followed by several other groups including the Latinos’ group, “VIDA”, “Strengthening Ties Across Generations” (STAGES, formerly known as SAGES), and the LGBT “Out and Equal” group.

STAGES became AWE’s official host within the company in 2007, as we found our mission was complementary with ELDERGIVERS’.

Genentech is one of the few businesses I know that makes an intentional effort to transfer older workers’ knowledge to the next generation in ways that are beneficial to both the employee and the company.

### **FAVORITE ARTIST**

When I saw that first exhibit in Building 20, I was initially drawn to the biographical sketches. The artists’ stories provided so many connection points for me! John Cope’s story and his paintings especially appealed to me and I’ve since purchased three of them. I like them for their simplicity. And the photograph of him definitely shows a twinkle in his eye. This guy really loved life.

In the past couple of years we’ve had the whole Annual Exhibit displayed here, although because it’s so large, with up to 90 artworks, we’ve had to put it in two buildings. The nice thing is, although Genentech displays its own corporate art, too, there’s plenty of great wall space for AWE.

## EASIER TRANSITION

I must admit that as I approach retirement (May, 2010), I am more aware of the tendency of youth to discount age and to ignore those who are older. Art With Elders has made my own approaching retirement easier. It's provided me a bridge or connection that demonstrates how it is possible to grow old gracefully and find joy and beauty in old age.

The artists of the AWE program have had quite an impact on me, actually. My daughter has seen this and, to encourage my own creativity as I transition into retirement, she has given me the gift of painting classes. Kathleen Alexander is a professional artist who lives in my community. I'll be taking watercolor instruction from her and am really looking forward to it.



Shirley Ortega with John Cope's Blue Man, in her office. John was active in the AWE program at Laguna Honda Hospital for many years before his passing.

ELDERGIVERS and AWE illustrate the late stage joy that's possible as we grow older. And the program provides a rare and vital outlet for seniors to share their art and their personal stories with others. The impact or social profit that Genentech derives from its investment in this unique Bay Area initiative are priceless, and this program definitely strengthens ties across generations. ❖

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*How old would you be if you didn't know how old you are?*

Satchel Paige

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*I am long on ideas, but short on time. I expect to live only about a hundred years.*

Thomas A. Edison

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## STATE STREET *continued from page 1*



Susan (pictured to the left) thought the art – by local seniors living in long-term care facilities – was remarkable. We all agreed and then took some time to actually look at the paintings and especially to read the accompanying artists' biographical sketches. What a great diversity of elders and talent!

She then contacted ELDERGIVERS to invite the organization to apply for a grant from the State Street Foundation. That put into motion a relationship that has been mutually satisfying over the past four years.

## LOCAL COMMITTEE

As our name implies, State Street Global Advisors (and the Foundation, funded annually by State Street Global Advisors' parent company, State Street Corporation) operates world wide. But the Foundation – based in Boston – makes its grant decisions with the help of a local committee. Since I've been Chair of the San Francisco committee for four years (a volunteer position I thoroughly enjoy), I've been involved in the annual review of AWE's application.

Each of us on the committee has some experience in caring for elderly members of either our nuclear or extended families. We know how extremely important it is to keep them as connected with community as possible. This is certainly one reason we looked favorably on Art With Elders.

But, of course, the committee has guidelines and requirements that must be met, too, and AWE met those nicely. We support, for instance, health and human services, which extends beyond basic needs and addresses emotional and psychological needs of the community as well.

## RECOGNIZING A RECIPROCITY OF GIFTS

All of us at State Street realize that the strength and integrity of our business is linked inextricably to the strength and integrity of the communities in which we operate. Helping to build these communities is important to us. That's why the State Street Foundation dispersed more than \$15.8 million in 2009 to 300 nonprofit organizations – even at the bottom of a troubled economy.

The elder population is growing, worldwide. This is a good thing. Seniors have contributed in so many ways to the fabric of our societies, and will continue to. It's only fair that these elders should have some return in old age on the social investments they made when they were younger. Programs like Art With Elders are a good example of this reciprocity. ❖