

Congratulations to the Nursing Team in Receiving a \$71,000 Grant!



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Congratulations to the School of Nursing's team effort in securing a \$70,799 grant from the State of California for a Faculty Nurse Practitioner Program. This grant is one of the most successful efforts in the history of APU and has been funded since 1998 with Dr. Fely dela Cruz being the original Principal Investigator. Dr. Annie O'Dell is now the Project Director, and, for this year's submission, Fely provided valuable technical assistance. Dr. Aja Lesh worked on the budget and narrative sections. Special kudos are due for Annaliza Santos, Administrative Assistant. Given the tight

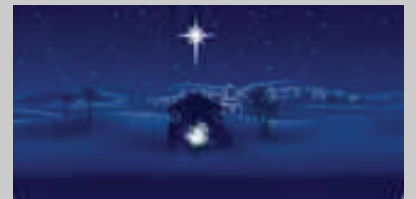
deadline for this grant, Annaliza was a key member of the team, working late into the night and personally delivering the proposal to Sacramento. This grant illustrates the importance of team work in preparing quality fundable proposals.

The Faculty Nurse Practitioner (FNP) Program helps students gain knowledge and clinical expertise in assisting underserved Hispanic populations. The new grant utilizes the skill laboratories at APU to videotape student performance and create CDs for student self-evaluations. The funding source is the Office of



Aja Lesh, Ph.D., R.N., N.P., Dean of School of Nursing

Statewide Health Planning and Development program (OSHDP). — Lou Hughes





“Budget Tips When Writing Grants” by Lou Hughes, Ph.D., Director of Sponsored Research & Grants

Many grant reviewers look at the budget and budget narrative sections of a grant proposal before reading any of the narrative. Many well written and fundable grants are rejected because of lack of attention to the budget section. Quite often, grant writers (especially at colleges and universities) make one of two errors: (1) lack of specifics (e.g., \$8,000 to attend a conference in Paris), or (2) convoluted detail (e.g., 50% position except during summers and special sessions, ranging from 10% to 90% time; salary depends on faculty steps, assume six through ten, COLA should be 4.0% but depends on current freeze). Readers tend to put both types of proposals in the “Nice try but...” or rejection letters pile. Budgets tend to have similar general categories (Personnel, Fringe Benefits, Travel, Equipment, Contractual Services, Supplies and Materials, Other Costs, and Indirect Costs).

Following are budget items and tips for a sample grant proposal to provide counseling services to underserved families in San Gabriel:

<i>Budget Line Item</i>	<i>Poor Responses</i>	<i>Better Responses</i>
Project Director	50-100% time - \$84,000 over the year	Full time position (FTE) – 12 months x \$7,000 mo.= \$84,000yr
Fringe Benefits	\$25,200 year	30% x \$84,000 = \$25,200 year
Travel	\$8,800 to attend a counseling conference in Paris	(2) staff – Project Director and Internal Evaluator to attend mandatory annual conference in Paris; airfare, hotel, and per diem - \$2,000 each x (2) staff = \$4,000 Local mileage: (2) staff x 400 miles mo. X 12 months x .50 mile = \$4,800
Equipment	(2) computers = \$1,200	(2) laptop computers with printer and monitor for tracking participants and program data: \$600 each x 2 = \$1,200
Contractual Services	Internal Evaluator = \$14,400	Internal Evaluator: 24 hours month x 12 month= 288 hours x \$50 hr = \$14,400
Supplies/ Materials	Office Supplies, counseling materials, publications, \$5,400	Counseling materials: 100 participants x \$40 each = \$4,000 Publications: (4) x \$200 ea. = \$800 Office Supplies: \$50 mo. X 12 = \$600
Other Costs	Telephone and Computer costs = \$2,700	Telephone: 12 month x \$125 month x 12 months = \$1,500 Computer maintenance agreement: (2) computers x \$600 year x 2 = \$1,200
Indirect Costs	\$20,000	Total Direct Costs less equipment = \$200,000 x 10% indirect costs = \$20,000 year



In the “Poor Responses” budget the reviewer would note the Paris Conference line item and be puzzled how these expenses would benefit a counseling program serving low income families in San Gabriel, California. Even if this grant was well written and fulfilled all grant guidelines, it would probably not be recommended for funding.





“Retrospective Meaning-Making in Adulthood: A Qualitative Study of Conservative Protestant Adults Who Experienced Parental Divorce as Adolescents” by Joshua J. Knabb, M.A., David Brokaw, Ph.D., ABPP, Robert Welsh, Ph.D., ABPP, and Kevin Reimer, Ph.D.

Joshua J. Knabb, M.A., doctoral student in the Department of Graduate Psychology; **David Brokaw, Ph.D., ABPP**, Professor of Graduate Psychology; **Robert Welsh, Ph.D., ABPP**, Chair and Associate Professor of Graduate Psychology; and **Kevin Reimer, Ph.D.**, Professor of Graduate Psychology, have combined the research domains of the effects of divorce and how it relates to religion, spirituality, and the church in their article, “Retrospective Meaning-Making in Adulthood: A Qualitative Study of Conservative Protestant Adults Who Experienced Parental Divorce as Adolescents” (*Journal of Psychology and Christianity*, 28. 1 [October 2009]: 44-56). There have been several studies which have focused on how a parental divorce can impact and affect children. The findings have been relatively consistent showing that divorce has a negative effect on children’s well-being as well as their relationship with their parents. The authors have taken the divorce research area and have combined it with a religious, spiritual, and

church component. They allege that this is minimal or missing from the scholarly literature and in their study seek to “examine the retrospective meaning-making of conservative Protestant adults who experienced parental divorce in their adolescent years.” First, a thorough review of the literature on the effects of divorce on children and retrospective meaning-making of adults who had experienced the divorce of parents as children is provided. The study utilizes a qualitative methodology of interviewing and qualitative data coding. The sample is comprised of twelve participants (men = 6; women = 6), from four conservative churches in southern California, and of varying denominations. The participants had experienced divorce between ages 11 and 18, and were selected based on being connected to and active in the church. Interviews were conducted with the individuals, which lasted approximately an hour. The two main questions each participant was asked were: “(a) what,

if anything, did your relationship with God provide for you in this interpersonal relationship [between you and God] during and after the divorce, and (b) how, if at all, did God allow you to make sense of this interpersonal relationship [between you and God] during and after the divorce?” The results of the interviews produced six meta-themes (three recalled during the divorce years and three during the post-divorce years). The themes for the divorce years are extrafamilial support (how the church met various needs not being met at home), divine support (how God met certain needs), and intrafamilial substitution (contrasting an earthly parent with God). The themes for the post-divorce years are divorce meaning making (drawing up attributes of God in order to make sense of the divorce, such as omnipotence and omniscience), intrafamilial reconciliation (reconciling with an estranged parent), and divorce deterrence (awareness and concern of not wanting to repeat

the mistakes of their parents). Several of the meta-themes relate directly to God or the church as being key support to understanding what was going on with the parental divorce. This exploratory research on retrospective meaning-making and the connection to God and the church is a valuable addition to the literature on the psychological effects of divorce, and hopefully we will see further studies in this area. —Abbylin Sellers



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“Redefining the Artist-Teacher” by G. James Daichendt, M.F.A., Ed.D.



G. James Daichendt, M.F.A., Ed.D., Associate Professor of Art, explores the meaning of “artist-teacher” in his “Redefining the Artist-Teacher” (*Art Education* 62.5 [Sept. 2009]: 33-38). He briefly and broadly traces the definitions and job descriptions of those who taught others about artistic endeavors from the ancient Greeks to the present. Ideally, creating art and teaching about it should support each other, delicately but effectively balanced. The term “artist-teacher” was first introduced by British artist and educator George Wallis (1811-1891) who graduated from the first teacher preparation course featuring the combination of the

two formerly disparate fields of art and education. Wallis went on to head a school of design and engage in innovative curriculum developments: “Educationally, he was involved in the reorganization of curricula to benefit student learning, development of teaching strategies based on artistic practice, and promotion of creativity amongst his students.” His theories and practices were innovative, given the history of art education up to his time. The ancient Greeks and Romans were more “artisans” than artists, their pottery, sculpture, and painting products viewed as a business offered to others. Young men were apprenticed to a trade, often within their own families, and, over many years, graduated from doing the most menial tasks to copying the chief artisan and maybe eventually becoming one worthy of emulation himself. During the

Middle Ages, monks preserved graphic and decorative arts when illuminating sacred manuscripts until craft guilds emerged where “masters” trained apprentices and journeymen who might evolve into masters, although the guilds controlled how many of these could practice their trade in a given community. Poor working conditions contributed to the growth of artist clubs and academies during the Renaissance particularly in Italy: “These alternative contexts for learning were a substitute to the restrictive guilds and represented a significant educational experience” which ultimately led to a focus on the student’s creativity, a shorter period of study, and, significantly, a new belief that “the fine arts were foremost an intellectual discipline and the artist was no longer a manual worker.” During the eighteenth century the French academy’s standards became the model

for all. One important twentieth century artist-teacher was Walter Gropius, founder of the Bauhaus in Germany, “a school that sought to overcome the division between art and craft and the divide between art and industry.” Other artist-teachers recognized the need to have practiced their art themselves in order to identify “teachable moments” their students might experience. Daichendt concludes his article by listing what George Wallis advocated which still makes for a creative artistic classroom today: (1) Teaching should be a direct extension of studio life. (2) Classrooms should be modeled on the practices of artist and designers. (3) Teaching is an aesthetic process. (4) Artist-teachers apply artistic aptitudes (drawing, painting, performance) in educational contexts. . . to enrich learning. His article describes a learning experience that his students are bound to enjoy!—
Carole J. Lambert

