

Appendix 5: Notes and Excerpts from Transcriptions from Culminating Gathering

“What Are the Essential Elements of Your/Our Practice?” from Visual Symbol Activity and Partner/Small Group Discussion led by Chrissie Orr and Michelle Otero

Notes from large group sharing (taken by Michelle)

Reflect nature – flow with nature

Reflection – by touching ourselves, we touch the world

Heart – love

Connecting through deep listening and shared understanding

Rest – maintain for ourselves and receiving

Enduring understanding

Mindfulness – what intention are we setting?

Generous listening with love, within context of faith and spirit

Learning

How do we slow down learning, create spaciousness, honor time, experience impact of events we're in contact with – mobilize around that impact to make change

Learning is to education what spirituality is to religion

Re-engage learning

Model learning

Seeing evolution of change

Intersecting of people - everybody has their own rippling outwards and then we find intersections with people

Intent – why is a group coming together? What are working toward? Intent is layered

Presence – rooted and leaving open space for things to happen and people to make connections

Ecology of connection – reciprocity and curiosity

Shared experience, making and feeling

Uniqueness of expression and of spirit

Searching and rooting

Honoring each other's (and our own) personal practice

Spontaneity

Timing – sometimes you feel out project, some things are serendipitous, how do you work backward?

Connecting – 2 sides of an individual unit, external/internal, with what's in the environment

Creating an inviting, safe container for exploration

How does seed invite?

How does circle hold space where people feel invited?

Meeting people where they are

Engage relationship

Allowing for unplanned, chaotic and beautiful

We don't know a connection is missing if we don't have it

Importance of coming together

**“Shared and/or Essential Language” from Loop Writing
Led by Hakim Bellamy and Shelle VanEtten de Sanchez**

“I feel like I must speak on behalf of the importance of not finding common language, because of the importance of difference and diversity. What isn’t commonality may BE the One thing that only you as a Facilitator can bring to the circle. The importance of diverse ways of doing things, of not all sharing same practices. I can love and respect without borrowing.”

“Connect to breath. Connect to Body. Connect to Spirit. Breath = Listening. Willingness to Fail. Willingness to Apologize. Stand in Exquisite Presence. Sing, Dance, Breathe.”

“We are vital, living, breathing systems. Independent, intradependent, interdependent systems. Observe, receive, absorb, respond, reciprocate, and shift accordingly.”

“Resilience in creativity is an essential part of my life and practice. It is essential to how I am in life and in my facilitation. I feel that creativity is what can and will make change as it takes us into a place that brings our whole being into service.”

“deep listening deep listening deep listening
generosity deep listening
reverence
earth, she, he, we, it, it, i
amoeba state
tenderness
deep listening generosity
beauty and chaos
beauty chaos
beauty chaos”

“I
we
art
make.”

“Connection and relationship with those around is an important place to being and end. Remembering we are connected through nature, the rest is illusion.”

“Dropping into the space and reaching outwards. There is an invisible thread between us that ignites and calls us toward one another. It is a trembling that is alive, magnetic...it is a grace we share.”

“What would a bundle of belonging look like? How can we collect our many parts, our many identities, and hold them within a bundle? Then what can we birth? Or nourish? What exists for life beyond the bundle?”

“Curiosity

A spark of life. A spark of aliveness.

A thread of aliveness.

Connecting with curiosity.

Curiosity as a portal to possibility, mystery,
discovery. To magic

Curiosity is a pathway for meaningful
participation. We come forward, we are
called forward.

Connecting curiosity within each of us.
Discovering who we are.”

“We call this practice, practice at being human. The songs that make us human. The dance that makes us human. The poem that makes us human. We practice being humans. Practice creating humanity.”

“Welcome. My mentor has this way of making *everyone* feel welcome in a formal classroom space. Welcome to speak, an encouraged to do so. Welcome to co-create the learning environment and facilitation practice. In fact, she creates classrooms where this is expected and nurtured.”

“Need. There is a need within all of us to be seen, heard, known, understood. How can we achieve this when we so often don’t even (or are afraid to) see, hear, know, understand ourselves? This work is essential to address this need. Both to give space and opportunity for it and to help people find courage to give these things to themselves.”

“Window/Ventana. Our shared stories, our process of sharing stories with people who are not blood-related, who might never invite us into their homes, who didn’t vote for Obama in the last election, or who maybe didn’t/couldn’t vote, puts windows in the walls around our house, windows in the walls around our neighborhoods, cities, countries. So we can see and even touch each other.”

“Clear intent is essential. All actions in the creative facilitation experience arise and are coherent with the intent. A good amount of time needs to be spent forming and distilling this intent and potentializing it.”

“relationship first”

How has this design process impacted you?

How Might We Cultivate, Deepen and Expand this work Into a Larger Network?

Small Groups Discussions led by Amy Lin, Daniel Banks, Gabrielle Uballez, Chris Jonas

Small Group (1) – Facilitated by Daniel Banks

How has this design process impacted you?

A lot of us are working all the time, we do not always get a chance to experience others. There was this spaciousness of time that I do not frequently get to experience, and that is not by my design, it is because of resources, so I appreciate more spaciousness of time.

It has given me the opportunity to be led and taught and facilitated rather than be the one to do that. With this it was nice on many levels, being able to trust that if I was going to an experience that was being facilitated by anyone in this group, that it was going to be a good experience.

I would love to get deeper into what keeps people from being able to respond to invitations that are outside of their cultural context. I think there is a whole lot that is not happening here in the state, which has to do with all of the wonderful work we are doing about creativity and the wonderful gift it is to our humanity into our place is literally on the backs of bones of people.

Even though at the very beginning I was still nervous about being in this group, I somehow felt a little more hopeful that A, people would be able to hear what I was saying without necessarily rejecting me as the messenger, and that B, that things might actually make a difference. So while I do not know if I will, as a human being, ever feel completely safe in challenging or speaking up, I would say I think this is the safest space I felt I have been in in a long time. I did not feel that there would be repercussions, which is not something I have felt in a while. So there was a kind of excitement to be here, walking in a room as we all have talked about, walking into this room there is almost a giddiness of being in that room because it feels like it is potentially A, an accepting space as well as hope, that there is a potential for hope in this space.

These have been learning spaces where people are bringing learning-selves, ready to learn, I think that has enabled some of the listening, or the sense that. It has been good playing together.

I think the fun and the play is a care taking of ourselves and others that we often do not get a chance to do as artist-leaders. I appreciated that there was a living wage attached to it so that we could carve out the time.

How Might We Cultivate, Deepen and Expand this work Into a Larger Network?

I want to point out that maybe it is not about us all finding common language, all of us are doing this so that we make this soup, sometimes I am going to be the one who holds the movement, and you are going to be the one that holds the French speaking poetry even of the 19th century. There is a point to us having these diverse colors and textures, and I think it is very easy to glom on to the commonality, but I just want to hold out for the diversity and distinctive practice.

What is a state? If it is for this state, who made it, when did it begin, how long will it last, how is it relevant to people and other living entities with whom we interact... Is it because of a funding model but ends in borders? Are we as artists in a position to question that? As artist-leaders, are we not in a position to question that?

New Mexico to me, and for me it is not a political, it is geographic and it is cultural, and the borders of it are defined by the people living in it, so there is watershed, there is linguistics, there is the history of cooperatives-

I think for me focus is a really important thing. I think there are things that happened in New Mexico that could happen no other place in the world or in the country, and I think some of that is just relationship to the land. We are one of the few places in the U.S. where people still live on their ancestral lands, and I think that is significant.

What does creative facilitation look like in that geographic location, and that might be a neighborhood in Albuquerque, or it could be the town where I grew up on the border, or it could be this Colonia right outside, or it could be Mesquite, New Mexico. I just feel like place is important.

I do not know if it is replication or cultivation or strengthening or whatever it is, but that it is not that we develop a curriculum and then go and train other people to do it, but it is something that is co-created with people in their particular place. It is just open-source or whatever. And that when we look to models, we look to culturally relevant historical models that are relevant to this place.

I think that clearly what needs to happen is that whoever at the planning table, or the dreaming table, or the whatever table, there have to be people representing the various perspectives because if they are not, it is going to become very ethno-culturally specific, in it is designations and language and invitation, and that will not forward this work in any way that is meaningful if only one side's language is being used, or employed.

Are we looking at the idea of what are organizations that are working statewide that maybe do not have a creative bent, and could benefit from this? This conversation is making me wonder, is this a growing collective or collaborative doing work about place, and as an essential stepping stone toward a larger project that has to do with reconciliation? Is a first step around facilitating experiences in which people can share a sense of place, learn about the sense of place that others are experiencing?

I think we have to nourish and care-take and cultivate artist-leaders, sort of that sense of reciprocity. What we are doing for the state, this region, how can artist-leaders be nourished so that they can keep doing the work?

Could the Academy be involved in some kind of scan of the field in this region of how well are people taking care of themselves, and what are people's needs... artists, facilitators, creative facilitators...

Whether it is inviting folks from different organizations et cetera to experience some of this, and then to imagine how it could be deployed in the context of their organization, but it seems to me there is kind of an education role that the Academy could play, giving people experiences and insights as to why this work works.

How this effort will be in relation with, or how will it complement other organizations or other groupings that do similar things.

And I feel that even having an artist or creative facilitator dinner once a month, a drop in dinner, where we just get to see each other more frequently, and similarly around the region, identifying an organization or a person, or somebody who could do the same.

I do appreciate the coming to other workshops although I feel like probably there needs to be more of them over a longer period of time So I would think it would need to be a four or five month period, but then when we do come together, not do more workshops, but actually either, if somebody is working on a project, do a charrette around that project, or a design charrette, so we are all helping, or just create, just start from scratch to come up with a project, go through the steps of it, question, push-back.

At least the notion of a design charrette is that it is not necessarily the final thing but the process of doing the collective design thing that you know the architect is going to learn something from the engineer about structure. Just when you have everyone around a table, you begin to see the project from different people's perspectives.

First is fertilizing or taking the pulse of us as connectors, connecting with people that we know in other places. We know some folks in Cruces, I know that we could say to them, would you be interested in a project like this? Do you have other people you would want to invite to the table?

Because I think part of our work is educating people about the value of this work. Everybody gets it. People get it if they are able to participate in a creative process, or in shared storytelling or shared meals.

One thing I was going to say is I am less in favor of a group from Santa Fe going in and giving a workshop, than encouraging people from a particular area identifying people with whom there would be a productive sharing. You know, the Academy says, we will provide, we will pay for the space, we will pay you to come in. You know, maybe we will send a couple members of our cohort down so that they can experience what is going on in your community, but really it is led by the community. It is not led by us.

I think there is a very important step which is after we have nominated people, or whatever, we have recommended people and they are at the table, is to have a step before moving ahead to say, "who is not at this table from your community? What is missing? Who is missing?"

Identifying language that could then be shared, so that people could self-identify and basically so. I just mapped out here, so step 1, is more about criteria, and step 2 is more about this mapping and it is relational mapping, it is who do we know? I think if we put up a state of New Mexico map, it would just get so rich as we started thinking who we think matches that criteria, but then they can identify other folks around them, and then it gets to this regional collective things like we just did. That could activate in those different regions, and then I see these two simultaneous tracks emerging from that, so they are kind of mapped and we start having these shared experiences in these different places. Then there is the okay, who are we as a wider community at practice, and what is the support being used, whether it is dinners or payroll, you know, from the many ways that we support a community at practice holding that space.

I feel like story, it can cut both ways. It could be something that is very user friendly, and really connects to people who are not coming from a specifically professionalized art or educational background, but then story can be one of those words like community, which is almost a euphemism for people of color.

It is hard to work in New Mexico because there is a lot, land holds a lot, and people hold a lot, of art history, and so I think sometimes because we do not want to be exclusive, or we do not want to be perceived as trying to impose, you know, trying to step on people's toes. We do not give enough structure to things, so I guess if I have a critique, I would have liked maybe just a little more tightness, or just a little more...

Small Group (2) – Facilitated by Gabrielle Uballez

How has this design process impacted you?

I think just with the provocation in general, when I talk to people about what we are doing, trying to get it down to the synthesis of what it is... When I say we are grappling with this question of whether or not we can go into a community, or if it is possible for people outside of community, go into community, and that community to uncover their own story without a story being imposed upon them. That in itself has been a huge revelation to me, that one, to have that intent, to be that deliberate is encouraging to me, because I do not know even in my work if that has been an intention that I have had.

This was not retreat. This was not let us get this all done in one day, and let us unpack everything, but there was the gathering and then the opportunity to go to different sessions, and look at how other people practice. I would like to have done more of that over a longer period of time. And the coming back together.

One of the things I am really struck by is the abundance. I feel so privileged to be paid for my thoughts, to be fed really good food, to be in such a beautiful space. We can talk about bringing this process to other places, but I think a part of what makes it possible, I know for me to be here, is the acknowledgment of my time, and the investment and my comfort. Everything from the quality of the food to having time for movement, to the creature comforts.,

I feel very nurtured in this process, and very lucky to be here among these people, being cared for so well. I think that is one of the challenges sometimes is how do we create a container that has that capacity.

It has come up for me in my reflections around creating space when I facilitate. We say the words, and the intent is there, but even in those creature comfort ways, what can we do? What can resources afford to do given the situation to really honor those present, and the capacity that they bring and the voice they bring? And I am extremely grateful, I feel privileged and so grateful for the opportunity to reflect. I mumbled when I got up this morning. You know. I have a lot to do. Then of course when I got here, and just entering the space. The space is such a gift and feeling my system shift, and recognizing that as an opportunity for self growth and in such a thoughtful circle. It is another tribal connection that I feel I have found, and where it goes from here I do not know, but I feel nurtured because I know my work will be strengthened from this experience. I know that I have culled new ideas, and I have been reminded and validated for what I know I do well as well, and it is important to take stock in that. This space and time has

allowed me to do that, and as practitioners we often do not do that for ourselves. I am so full from that delicious food. I had two Linzer tortes.

But the time to reflect, because I think even within my own organization, we go on from one thing to the next thing. We do not have time to talk about why are we doing this, and what does it matter, and who else is doing this and what can I learn from them to institute that in my own practice, and make that a valuable part of the work we do. So in this next year, thinking of how my specific work and my colleagues and co-workers in the organization I am in, how do you carve out time like this.

It felt good, yeah. It is not something I normally do, so it was nice to be -I really like being put into situations where I am a little bit anxious or uncomfortable, or where I am like "oh god, I do not know how -I do not do that". But I appreciated the variety of ways we were able to engage.

And the reflections after I think were really valuable too. I do not know, I found as much value to those, the reflections after the sessions.

How Might We Cultivate, Deepen and Expand this work Into a Larger Network?

What is important to me is that it be sensitive to the local where it is landing, and how we are invited or insert ourselves. What is that process? Is it a public invitation? Is it through connections, we know facilitators in Northern New Mexico and Southern New Mexico. You know, how we access the community, how we enter the community is one question, and then just remaining committed to that, allowing that story to reveal its needs, that place to reveal its needs and its interests, and that fluidity.

Why would we not start with what we just did here? Why not start with the provocation. Is it possible for a story or a solution to come out of that community with facilitation from people outside of that community. That was the proposition we were given, is it possible? Why not go into the community with that same proposition, is it possible for us, once a need is defined, if the need is about people convening, and getting a better sense of that place because of the convening. Why not start with the same practice? Why not do what we just did here, and then go further, go to the next steps after that once you have answered the question.

This process is fantastic, but is there time and space for this, or do we enter with at least an outline based on at least a product out of this process?

But there is an outline. It is what we did. We can take all the learnings from each one of those steps and go back, and it would inform what each one of those experiences was.

What are the frameworks for using some of these processes and facilitation methods that activate and engage the community in their own way? Do they need to know that it is creative facilitation from square one, or is that something they find out throughout the process, and then at the end they can use it and are trained to use it?

It is just hard for it not to feel exclusive. Do you know what I mean? There has to be... It is not going to be available to every single person, right? So what is the editing process?

So where do you start to find some outside voices who are doing the work but not in a sanctioned way? Because I think there are people who are doing the work but they do not have the buildings, or the grants or the boards.

Or are they someone who is telling their story? They are too busy working, so they are working all the time, they do not have any time to tell their own story.

In expanding this work, how do you identify partners who already work with people who could gain something, or learn something or contribute something to this work while doing what we are good at as artists? So maybe cultivated out of partnership, and I think it is what you are speaking about, you work with elders, so who in Mora is doing similar work but has nothing to do with creative facilitation, does not know what -has never heard that word before?

Is there a need that this could address to really bring to the specificity of the place and that particular group. But I think it is important to identify, where are these? Are they institutions, are they agencies? Where do we start? There is this meta stuff, it is great, but it is hard for me to conceptualize.

I almost wonder if it is an exponential, if it really starts with a core. Maybe it is that, maybe we brainstorm this expansive question, but maybe it comes back to, in each quadrant of the state, through already existing relationships, invitations. They may not span the spectrum of facilitation work, but this kind of process happens for a core group, and...

I think the piece about raising up the people in their own community and giving them tools, but awareness, we are talking about the awareness of their capacities. What we all talked about, that we work in a very deliberate practice that has to do with getting out of our comfort zone, so we got out of our comfort zone even more, having to do this work. How it feeds us all, and I know sometimes it is scary.

So raising people up within their own community to do this work, and then nurturing their group and giving them time to think and to reflect upon their work.

And to me it goes back to how am I nurtured, how am I strengthened by this opportunity/experience? Right? What is it that is nurturing for me, what is it that is strengthening? So there is the container, there is the abundance, there is the support, there is the nurturing. There is also that everybody is welcome, that everybody is given time to share something, right? So there is that circle, and the way that we create space for that authentic, creative facilitation.

It is really an incredible process that we have been held and invited to, and held and supported through. But I do not think that the intention is, we do not want to replicate this everywhere. I think being clear about what it is from the get go in the call to action, in the invitation, and it is enough to call it sharing and retreat, that is also enough.

But we can reinforce that message as institutions, and we play well together which is what this always goes back to for me. Bringing the best of what you have to the table, and not trying to be what you are not, and back to the whole mission creed thing too, that is critical too, and that is also critical in working with communities. We are not asking you to be something that you are not. We are asking what you need to be the best that you are.

Small Group (3) - Facilitated by Amy Lin

How has this design process impacted you?

The structure. That is the most succinct way I can say it, the structure. Because it is not like we are all in a class together, or we are all working or teaching in a program, or even an organization together, so to bring so many different practitioners in an ongoing basis across one season is rare. It has prompted me to think through different ways that I approach my own work.

I felt connected. You know, I knew everybody's name and I felt connected and I felt comfortable, and that was a key thing in feeling safe enough to just go within and dig out something deep and maybe even hidden.

For me the first thing is just being in the same space with a lot of awesome people, whose work I follow and admire and want to connect with, people I want to collaborate with. To me that is the most important thing, because for me everything is about deepening relationships

And I felt the same thing morning, like I just might fall apart this morning. I do not even know how to describe it, but there is something where I can be myself, and I am just trying to be myself a little bit more. In the company of all of you guys who are always working with people and care about people, and care about communities, I just feel like it allows me to let the walls fall down and I am finding more about myself.

And also I think, just as a participant, being facilitated, it makes me feel like I have permission then to look more deeply then into what I would like to put out into the world as well.

How Might We Cultivate, Deepen and Expand this work Into a Larger Network?

Talking about it in very practical ways, like bringing us together is just giving us the opportunity to just know who each other is and what exists. I feel it happens in the same way, it can happen in different towns, just finding out who is doing what kind of work, having them come together and share that in some way. Have a show and tell.

How nice it would be to have this continued opportunity to stay, to connect regularly. Whether it is one a month, or whatever we decide where one person's craft, or whatever it is, their creative practice is shared with the collective group, and people come if they have time or if they want to. So it is sort of a continued thing in that way.

Being exposed to something that I would not normally seek out. It was nice too, that you had a list for us to choose from, and we could make plans well ahead of time to prioritize those dates, and go do those events. Just to see the variety that is being offered, of all that. How similarly each subject could be facilitated, it is still all about drawing out in the participants something, and it does not necessarily matter what the subject is.

Do not start too early, make sure lunch is long, and that “find the way” if you are tending to people that you have invited because they are doing this work in community. You already know in this setting, and in other things that we were talking about, you are inviting in and you are connecting people that you know are working deeply in communities.

I think us receiving compensation, I think that is a huge care that you have given us. That is important work in it to you and you invest in it, you do not ask people who are generally doing work mostly out of passion and mostly out of belief then to continue to do that.

I just feel like there needs to be more time to continue to get to know each other. I feel like we have started, we cannot stop because there is this much, and there is so much more potential.

So I have a super basic question. I feel like it is overly simplistic, but do you think that just strengthening, -you know creating connections where there were not any, and creating these interactions among people whose work overlaps and intersects. Does that alone strengthen the impact or power or potential of our work as individuals? Is that enough? Or is just a commitment to strengthening those connections...?

I am more motivated by knowledge than financial means, compensation, so as long as I feel like I am learning something, I feel that can be just as valuable.

I feel a validation to the work that I am doing, so it is very nurturing. Sometimes I do not recognize the work I am doing, but you guys have brought me in,

Maybe on these monthly things, it is a group of people who have agreed upon that one month to collaborate and hold the space for everyone else, and it rotates, so whoever wants to take that on can do that.

Small Group (4) – Facilitated by Chris Jonas

(Some of this audio did not get captured)

How has this design process impacted you?

It is luxurious to have six hours to do anything.

It has made me really meditate on some of my own internalized prejudices.

That itself a little like working in Rulan's warm-ups, it puts me into a position where I have more agility. I have got more humility, I can interact more because I am not in a place of hardened reactivity myself, but I can be responsive. I can be a good ally, I can be a good partner. I can be changeable in who I am in that moment, and I can also bring the unique characteristics that are consistent with me in that moment. So I am sitting a lot with all that stuff, thinking a lot about

complexity and how we as artists, we have a mandate, a requirement to ensure that the world reflects the complexity that is there. That we do not oversimplify. So I am sitting with a lot of stuff.

One of the great potentials of this specific group is that there is the capability of being vulnerable, there is the capability of a feeling of the shame of the colonial history, the European expansion. For me to be cognizant of my own European-American shame, I think is a big part of it. And not wanting that to be something that pollutes the means by which I work in collaboration with people.

I feel like after you facilitate so many times, there is the danger of being detached, and there is a danger with it being mechanical, like in a facilitated workshop, and I am not being as vulnerable as I am asking the people in front of me to be because I am the guy who writes about race, and we are doing a race writing workshop. And so it is almost like I am loosing my fire for it, and I feel like I am just showing up, but the whole point of me showing up is trying to get other people to engage this fire.

How Might We Cultivate, Deepen and Expand this work Into a Larger Network?

Group Reporting from Small Group Discussion led Molly Sturges

Group I: So we started out trying to come from a pragmatic place because there has been so much beautiful, expansive more abstract stuff, so one of the things that we really wanted to talk about is who. Beginning with the first question, we were talking about what we got from the process, and a lot of what we were sharing was how nurtured we felt, how sustained we felt. Both in the creation of a container that is so beautiful by the food that we were offered, the time, the spaciousness, the opportunity to try a variety of workshops at different times and different locations, and also the stipends. There was a lot of intentionality that allowed us to participate fully and make time for this, and that that is really important to keep in mind. When we got to the who part, part of what we were trying to identify is: is one of the goals of what we are doing here trying to create a similar process in the state, in terms of nurturing people who are creative facilitators, in a similar way, or is this more looking at a systemic perspective of nurturing communities that these different creative facilitators are a part of? Or is it both? So, the question there, where is that...

Another thing we talked about is buy in, and what is the different buy in for these entities, whether they be individuals or groups who are participating in this. Are they being offered stipends? If so, where does that funding come from? Is this going to be through the same kind of grant process? Because that was part of what made it possible for all of us to be as present as we are in this.

We also talked about the importance, depending on what the mission is, what the specific mission is, developing some sort of assessment process, not to be super clinical, but a before and after. Are we fulfilling our mission by determining what is that we are hoping to share or support versus teach. So that before and after assessment and an evaluation process. And then, would you mind explaining the portfolio piece?

Group 2: Yeah, so we were talking about how do you grow and sustain this work, and the question we kept coming back to is who? Is it youth? Is it elders? Is it the community at large? Who are we working with? So just first stepping back in assessing where all of our expertise is, and our portfolio of creative facilitators, and seeing how we even break it down further and seeing how we can dig down deeper in those certain areas and find the intersections. Talking about maybe in expanding this work, adding a portion about cultural competency and how facilitators can bring that to their work. Then staying in our own missions and lanes, and how can partnerships allow us to do the work we are really good at, and work with other people who are good at other things, so building these bridges so we both work in the realms that we are good at, and do not try to have any creep in in our expertise. Then just trying to identify also our natural community partners. Maybe they are not creative or artistic entities, but centers for youth, elders, immigrants, just finding who those natural partners are, so we can have that invitation to come do this work wherever we go. That is it.

And then the cultural competency in the process. Are we imposing, are we being invited? What is it? Reiterating what you said, that it is just being culturally aware of how we are going about this.

Many echos with the first question around nourishment, space, care taking for each other, being in spaces where you do not have to lead and can have the epiphanies, and then that allows... mandatory was good.

This care taking of each other, of recognizing ourselves as a community at practice and nurturing that was the salient thing. A lot of questions around who was not here, who was not among the group. What does it mean that no Pueblo people are here? And, at the same time, appreciation that this is a space in which folks felt safe and heard in voicing some of those concerns right from the outset.

Moving into question two, again there were a lot of definitional questions upfront, of "state". What defines the state? How long is it going to be a state? Is the state relevant? Is it linguistics? Is it a different kind of sense of place that we might talk about versus a state? But, the conversation very rooted in New Mexico and its particularities, of the people who live here and the ways that we have come together or have not come together. This place is storied. How are we dealing with those stories.

Then we went on a journey of many ideas, and by the end, here is one potential pathway that we synthesized. Beginning with the question of language and how are we identifying creative facilitators. Let us spend more time there and finding language that a lot of people could potentially see themselves in. From that we could then engage in a mapping exercise. We all know folks in different parts of the state who may be engaged in similar work. They all know folks where they are, so just imagine that state, place, math, and how those nodes could start to ripple out, perhaps then in those nodes, we would then identify regions that could go through a process very similar to what we went through, with these local cohorts. Then from there, what got exciting and what we saw as the potential. It was kind of dual, this dual thing. One thing being the care taking element, how do we nurture a community of practice and that could range from food together, monthly dinners, phone calls where I am reading the same articles... It could also be the nitty-gritty stuff that folks talked about, like back office support, pay-roll and other things, where if there was an aggregate, a larger group, we could pool some of those ideas and resources. So there is that internal part, but there is also the question of what role do we play externally, and does this project have work to do in educating a broader public about this work and the value of this work? So, organizations that are not doing arts work, allowing them

to experience this, communities who may not have seen this before, to get a glimpse of it, so that then there is potential down the line for if we start talking more about embedded artists, artists in residence, active in organizations, things like that. With always check points along the way, places to ask: who is not at the table, how do we rectify that?

Group 3:We had an interesting... I feel like we had a conversation where the entirety of the universe was contained in one hour of conversation. I feel like a bag of birds, just ready to burst out, and I do not quite know how to make it linear, but I will do my best.

There was some beautiful things, Hakim reflected in an early way, I thought that was emblematic of some of the conversation we had in general. He said that there was a danger that he feels, in terms of as a facilitator, in which you ask the people around you to be vulnerable, but because you are using these tools that you have used over and over and over again, that you are now longer vulnerable yourself. So you are losing the fire, that you are asking of them to come forward with. That dialectic, in terms of Michael talked about, actually all of us talked about, the fact that as a creative facilitator, this is a job. We have been hired to do a job, and so we are in this position where we are artists on one hand, and choosing the stuff we are doing, there is creativity, but at the same time we are also doing a job. So we talked about, Michael brought up, he said one of the things is that if I am just going to make art, I am just going to make art, but if somebody is going to pay me to do it, then it is a business plan of sorts. We are bringing a service, we are bringing a business. I kind of like that duality, and we have played the whole conversation in this similar set of dualities.

Randall came forward talking about how the work that we are doing here, there is a lot of places, when he goes back home... He is not ready to go back home yet because, and I am probably speaking too much into it, but that he is not ready to go back home because he wants to have the practices and the process and everything else where he can tangibly bring that back to his home and he can ... But that these are processes and tools and skills that are worthy of being shared. This is an alternative to some of the means by which a lot of things take place.

We spoke actually pretty beautifully about working in Albuquerque, and the different kinds of places where we might work. I think that was an interesting thing. Rather than talking about this as a workshop, that we carry to other people and say, "hey, participate in our workshop and learn how to be a creative facilitator" it was more about where can we be working in collaboration with people and different settings throughout the area where we are bringing our skills, and we are creating an alternative to some of the traditional ways that there is public engagement done. So it is almost a work for hire scenario instead of a curriculum thing, and our internalized curriculum, it is a workbook that we can share with others. We can say, it is like the ropes course. You can go in and have this experience. We as a circle are going to have this experience, and maybe an entirely new set of experiences where the creativity itself infects the conversation, and it changes the frame, and we become vulnerable as a group of people, and as a consequence we can take that framework and say, "Here it is, do with it what you wish. Here is our curriculum and you can totally screw with it." So it is about sharing the curriculum by doing the curriculum.

Who? The question that we got to in terms of who was a really interesting one and it really took us into a very productive conversation. Randall asked, "who are we likely to be doing this work with?" And so similar kinds of conversations, the who, the where stuff I thought was pretty fascinating. Artists, are we taking this and working with people who are paid program staff from

different organizations. Do they have staff physicians? We are infusing with them some of the alternatives of the ways they usually behave on a day to day basis perhaps. But oftentimes those are folks who do not even know these tools are available, and that is probably one of the key things. We all know about this stuff, but we find ourselves working in settings where people do not. They have never had this experiences, so it is a nice alternative, but they do not know it is an alternative.

Then we got talking about subversion, whether this is subversive or not. We hope so. One of the things that I was saying is, I feel like subversive almost has a negative, outside-in approach. I feel like this has an epidemiological perspective, it has an implication on the world around us. That the creativity, if it is brought into the conversation, it has a chance of creating a flow that has not been there before. That is a healthy thing. We go through it, we have this experience, people say, "that was cool man" and we continue doing this work, and then we have a curriculum we can share and say, "here is the workbook, do with it as you wish." -Bag of birds.

Group 4:

Okay, we echo a lot of the things you have already heard, so mine is going to be really brief. How has the experience strengthened you and nourished you? The sustained reflection time and the structure to that reflection. One person said, "the ability to make connections or to share space with colleagues and like-minded individuals and potential collaborators" so to find potential collaborators. The safety of the space provided was really nourishing. It allowed people to bring down their walls, to be themselves in the company of other like-minded people. And just to be invited to participate was a great validation. The opportunity to bear witness, or to witness what everybody else was doing was very valuable.

How could it be strengthened? The number one thing was, in order to sustain the work, we need to sustain the people who are already committed to the work. To make sure that the program, before it even gets started, is adequately funded and that course includes that the participants are adequately compensated, and tended to and nurtured and cared for in a way that we have already talked about. Again, just to provide opportunities and space to meet one another, and to share what we do to find where we intersect. Maybe one dimension is the idea of a monthly pot-luck. Offering continued development and continued opportunity to stay connected. Lastly...Along that same vein, to not -it was really nice to be facilitated, to not have to lead. If we were to have something like this with regular gatherings, to have small groups of people who are willing to hold the space and to organize, and that that rotates with each subsequent event so that nobody gets burned out. Everyone gets to participate.