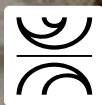


CREATIVE FACILITATION

Exploration & Discoveries



ACADEMY FOR THE LOVE OF LEARNING[®]





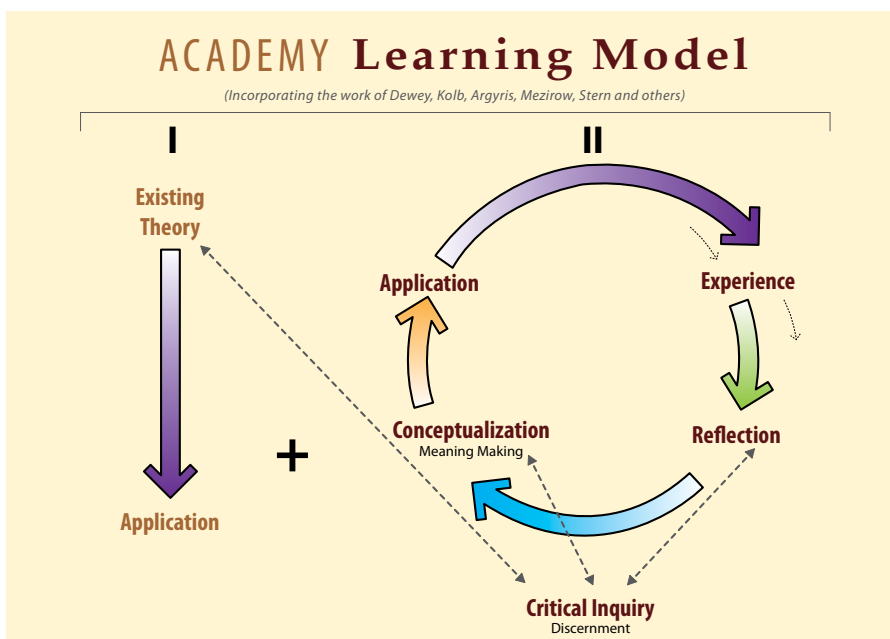
Academy for the Love of Learning

Exploration and Discoveries | Background and Purpose

The Academy for the Love of Learning established a Creative Facilitation Cohort to explore the question: *How can we develop a framework for creative facilitation and social change practice that strengthens the field statewide?*

The Academy invited select New Mexico artists, educators, and cultural workers who engage in community to participate in this inquiry. From February - December 2015, Academy faculty members Chrissie Orr, Molly Sturges and Aaron Stern led the cohort through a process that included small group gatherings and creative facilitation experiences, online surveys, and introductory and culminating large group gatherings held at the Academy. Dr. Shelle VanEtten de Sanchez provided logistical and organizational support. The work was supported by a grant from the McCune Charitable Foundation.

The overall unfolding process of the Creative Facilitation Cohort was designed based on our Academy learning model and facilitated in concert with our approaches to depth facilitation.



EXPERIENCE - members of the cohort design and lead an experience

REFLECTION - a facilitated reflection process was held immediately after each experience

MEANING-MAKING - This was brought into action at the day-long gathering in November, resulting in recommendations for application

Application - This is to be our next step in 2016

In this process the Academy was a leader and convener, animating this activity of shared learning.

The Creative Facilitation Cohort is a project of the Academy's Institute for Living Story whose mission is to engage story and its transformative powers, to cultivate connection and belonging, strengthen community capacity, and renew our guiding narratives in this time of radical transitions and cultural shifts. In participatory settings, we explore, practice and develop forms for unearthing the stories we live by—remembering stories conducive to life, letting go of those stories that are not, while learning to create renewed collaborative narratives that are consonant with health and wellbeing for ourselves, our communities and the planet.

The Creative Facilitation Cohort is a project of the Academy for the Love of Learning whose mission is to awaken, enliven, nurture and sustain the natural love of learning in people of all ages. We seek to encourage and cultivate the powers of critical thought, imagination, curiosity, innate sense of purpose, wonder and inspiration, and an ongoing awakening of the heart.


Phase One, February–December 2015: Activities, Findings and Recommendations

The intentions of the initial phase of the Creative Facilitation Cohort were to:

- Support a network of accomplished practitioners whose work is based in New Mexico
- Unearth shared language and purpose in their work
- Facilitate the direct sharing of practices and knowledge among cohort members
- Create opportunities for group and individual reflection about the intent, essence and impact of creative facilitation
- Support the emergence of ideas from the cohort about how best to expand creative facilitation practices around New Mexico

In collaboration with the project team, a subset of the cohort developed the following design parameters for this initial phase of the project:

- Host a cohort gathering to launch the practitioner network and the project
- Invite some members of the cohort to facilitate a creative experience, to be attended by other members of the cohort, and immediately followed by a reflection circle
- Host a culminating cohort gathering at the end of phase one to share learnings and to engage more deeply the guiding question: ***How can we develop a framework for creative facilitation and social change practice that strengthens the field statewide?***



“I would say this is the safest place I have felt I have been in for a long time. There was a kind of excitement to be here, walking into this room there is almost a giddiness because it feels that there is a potential for hope in this space.”

DANIEL BANKS



Intention 1: To Support a Network of Accomplished Practitioners Whose Work Is Based in New Mexico


Summary: For this initial phase, the project team focused cohort invitations on a diverse group of seasoned creative facilitators based in Albuquerque, Santa Fe and Northern New Mexico, whose work aligned with the purpose and mission of the project. Of the 30 individuals invited to the planning and reflection activities planned for August – November 2015, 22 accepted, including two Academy staff members. Of these, 22 participated in all or most of the following project activities:

- An online pre-survey on creative facilitation
- An initial cohort gathering at the Academy to
 - launch the new collaborative cohort
 - convey commitments and expectations
 - engage the guiding question
 - build and affirm connections among individuals in the group
 - set the context for the project
 - and develop shared language, common practices, and essential qualities
- At least two experiences facilitated by members of the cohort, followed by a guided reflection circle;
- A culminating reflection and planning day

Outcomes from initial gathering: Though many participants knew of each other and some had worked together, the group had never been in the same room together. The creative exchange and the time and space to co-design was a unique experience. As the three-hour gathering progressed, it became clear that more time was needed to accommodate relationship building among practitioners, complex discussions about practice, and to clarify the intent and anticipated outcomes of the project. The project team followed the gathering with an online survey and evaluation form. Survey respondents noted that the best part of the gathering was the opportunity to share space, conversation, and a healthy meal with an accomplished and talented group of peers committed to the same principles and community work.

** Appendices can be found online. See back page for appendix url.*



A man with short dark hair and a goatee, wearing a black button-down shirt over a black V-neck shirt, is seated and gesturing with his right hand while speaking. He is looking off-camera to the right. In the foreground, an open book with white pages is visible, with a pen resting on it. The background is a blurred indoor setting with a wooden wall and a modern chair.

“There is so much time that we spend as leaders and facilitators, puzzling these things out and trying to look at it from all angles. I am the facilitator that is constantly tweaking and trying to stay alive with the process so that I can make a shift or adjustment in a hair’s breadth, turn on a dime. To release into a process and just experience is such a gift.”

ELSA MENENDEZ



Intention 2: To Investigate Shared Language and Purpose in their Work

Summary: The project team prepared a list of 10 written reflection questions distributed via email. Participants responded in writing before the preliminary cohort gathering.

1. What are the guiding principles that inform your work?
2. Why do you do the work you do?
3. Who or what has influenced you and how (name three influences)?
4. Who are your key collaborators? Where are they located?
5. How do you define “creative facilitation”?
6. Please describe how the work you do is related to creative facilitation.
7. What is the potential of our work as creative facilitators in our state/region?
8. At the Academy for the Love of Learning, we distinguish between “transformation” and “change.” What does “transformation” mean in the context of your work?
9. Do you see your work as transformative? Please describe how.
10. What questions do you sit with at this time in your work?

Outcomes: This section shares highlights from the written responses: definitions of creative facilitation, considerations and suggestions for creative facilitators. Appendix 1 presents complete responses to all the questions.

Defining Creative Facilitation

- Cultivating inclusive, expressive, imaginative and authentic participation of individuals and groups in a journey toward realizing personal and collective dreams.
- Working with the people and the energy in the room to have a dialogue so that something new can be brought into being.
- Designing varied and compelling ways for individuals and groups to accomplish meaningful work with careful consideration of the materials we use, the movement we incorporate, the careful design of questions, the arrangement of the physical space, the energy we bring to the experience, held alongside a willingness to abandon all in a heartbeat if a need, opportunity, or possibility arises that is best served by moving in a different direction than you imagined or anticipated.
- Working outside of traditional models of teaching and learning and focusing on relationship building between human beings.
- Using arts-based/creative approaches to catalyze community dialogue.
- Leading a process that allows participants to be in contact with themselves and each other through an endless set of possible lenses that evoke and loosen blocks to communication.
- Employing a set of tools to (a) hold and define a safe and equitable space for a circle of people and (b) find creative/ artistic means to work and create together across human divides of class, culture, age, ability, power.
- Engaging communities into seeing, feeling and imagining their community in a new way, and holding space and intent in an expansive way to allow for a catalytic process.

A Guiding Vision for Creative Facilitation

Acknowledge body and movement as carriers of deep knowing
Appreciate life's beauty and grief, its complexity and calling
Aspire to true beauty, wonder, awe, magic, transformation
Balance knowledge and imagination, rigorous work and tenderness
Believe in the imperative of connectivity to achieve balance, peace, justice, equity
Build active creative participation as a gateway to ongoing civic engagement
Build pathways for inclusion of under-served/under-recognized populations
Cherish customs, languages, stories, celebrations, and artistry
Connect, re-connect, engage, re-engage
Create space for Dreams, Curiosity, Empathy, Gratitude, Hope, Beauty, Wonder, Spirit, Soul, Grief, Risk-taking, Laughter
Cultivate health and harmony
Cultivate "insight into soul action"
Dare to dream and scheme
Embed and nourish body, mind, spirit, emotion into creative work
Embrace the questions and dialogue
Embrace the biological imperative of creativity
Engage the visceral and ephemeral
Examine intention, need and authenticity
Find the least change for the greatest effect
Give thanks, forgive easily. This makes easier the work that matters.
Have reverence and awe for simplicity
Honor intention
Invite multiple perspectives, contributions, experiences, voices
Know that we are creatures of story
Listen more, speak less
Make creative space, Make meaning, Make art
Make things beautiful in order to honor people
Nourish both individual and collective
Offer collective and collaborative experiences
Plan but adapt (or even abandon the plan)
Pursue relentless creativity
Recognize our interdependence and connectedness
Remember that relationships matter
Respond with resilience
Rest and reflect
Shift underlying patterns
Share resources
Strengthen capacity for collaboration
Support diverse voices
Understand context
Understand the role of systems and individuals within those systems
Value equally process and product





Intention 3: Facilitate the Exchange of Practice and Knowledge among Cohort Members

Creative Facilitation Sessions and Reflection Dialogues

Summary: Cohort members committed to attending at least two of eight scheduled creative engagement sessions led by other members of the cohort between September 26th and November 5th, 2015. Sessions' topics, locations, organization, and engagement styles varied. The sessions created shared experiences and common platforms for reflection and dialogue, and enabled cohort members to learn from each other's practices and skills as creative facilitators. After each engagement session, cohort members participated in 30 – 60 minutes of reflective dialogue about the session. A complete list of experiences is at the end of this document.

Outcomes: Included below are highlights and identified themes from each facilitated reflection dialogue. Appendix 3 includes a complete transcription of all post-session reflective dialogues. Given the nature of the *Restorative Movement with Rulan Tangen* and its embedded inclusion in a larger community event, there was not a reflection dialogue and therefore no transcription or notes from this session.

Findings about organizing and planning creative facilitation sessions

- Being attentive to setup and materials is fundamental, but essential
- Openings and closings are critical to sessions and facilitation
- Intergenerational gatherings create a space of openness
- Co-facilitation takes practice, but it strengthens sessions and engagement
- Integration of different modalities (movement, writing, discussion, visuals, music. . .) strengthens all work

Reflection Themes from Facilitated Sessions:

Play for Change, led by Amy Lin

- Gracious space and sense of possibility
- Multidisciplinary approach (writing, conversation, drawing, construction, play)
- Great facilitator rhythm, tone, and manner
- Rejuvenating and encouraging participants to spend time together and explore playfully

Unearthing Hidden Stories, led by Michelle Otero & Chrissie Orr

- Power of physically connecting with the place and community in which we work
- The challenge for facilitators to constantly tweak and stay alive with the process, make a shift or adjustment in a hour's breadth.
- The gift of participating and being led – rather than leading
- The power and risk of integrating movement, silence, quiet, and some empty space into workshops and engagement sessions

Lost in Translation, led by Edie Tsong

- The power and impact of language — especially as a facilitator
- The role of discernment, distillation, interpretation, collaboration, relationship, questioning, and co-creation in creative engagement and facilitation
- Ability of creative facilitators to hold the space for deep complexity, reassess throughout engagement, and reflect in the moment on what is happening and what needs to happen
- Creative engagement is intimate, calls for crafted, careful spaces, and requires us to hold space so that we can explore our translations together in real time
- Power and impact of being a participant in a session and enjoying the process and learning that is led by someone else
- Importance to work with awareness of personal worldview and the ways that it unconsciously guides

Reflect. Innovate. Act, led by Sheryl Chard

- The power and impact of reflection
- The gift of learning and interacting meaningfully with peers
- Attention to how space, intent, atmosphere, and beauty impact participants
- Arranging space, time, and content is an act of respect, caregiving, and honoring.
- Giving attention to welcoming, setting the stage, and closing out the session — these things matter — “a thoughtful entry and a graceful exit”

Living Systems, led by Joel Glanzberg

- Power of direct and physical experience with warmth, nature, beauty, meaningful activity, and other people
- Appreciating the quality and luxury of space and time to work together and connect
- Power of doing together rather than just talking together
- Significance of sharing a meal together
- The gracious, centered, unrushed, vulnerable, thoughtful manner and intent of the facilitator
- Beauty

Lifesongs, led by Molly Sturges & Acushla Bastible

- Importance of opening the space and closing the space, the role of ceremony, and holding the space as people come and go
- Spaciousness and unrushed pace
- Power of intergenerational gatherings
- Seamless co-facilitation
- The magic of the work emerges when we can leave habitual ways of relating to each other — finding a metaphorical, non-linear, imaginal, magical pace
- Using story, music, visuals, and other creative modalities to connect with each other — letting go of the linear notion
- Reciprocal relationship building — to each other, to ourselves, to the space, to the work

Crowdsourcing Change, led by Daniel Banks & Adam McKinney

- Vulnerability
- Capacity for caring for the group, being careful about and responsible for where participants are
- Skill and ease of facilitators
- The arch of the session that was simple, concise, effective, but incredibly powerful
- The power of teaching through shared experience, apprenticeship
- Integrating body and movement and physical energy — even into a discussion-based workshop
- The power of leaving with an action item and going from big and abstract to small and real
- Power of beginnings and closures



Intention 4: Ideas from the Cohort about How Best to Expand Creative Facilitation Practices around New Mexico.

Summary: Cohort members attended a daylong Culminating Gathering on November 15, 2015 at the Academy for the Love of Learning. The intent of the gathering was to: reflect on what we have experienced; consider a vibrant shared framework/inquiry around our guiding question; identify common language; and discuss potential next steps. The design included the integration of creative practices, a mixture of reflection and visioning, and an expanded facilitation team.

Outcomes: Appendix 5 includes complete notes, written responses, and transcriptions from small group discussions. Themes, highlights, and excerpts from the activities and discussion are included here.

Themes: What Are the Essential Elements of Your/Our Practice

- Reflect, reflection, deep listening
- Mindfulness, intent, invitation, presence, heart, love
- Nature
- Connection, relationship, intersections, understanding, reciprocity
- Learning, searching, curiosity,
- Time, timing, spaciousness, spontaneity
- Shared experience and uniqueness

Excerpts: Building a Shared Vocabulary

"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."

"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."





“To bring so many practitioners together on an ongoing basis across one season is rare. It has prompted me to think through different ways that I can approach my own work.”

MI'JAN CELIE THO-BIAZ



Intention 5:

To Cultivate, Deepen and Expand this Work Into a Larger Network and Create Opportunities for Group and Individual Reflection about the Intent, Essence, and Impact of Creative Facilitation

Summary: Creating a community of practitioners was a key and valued outcome of this phase. Cohort members felt nurtured and sustained by learning from each other, working and reflecting with each other, sharing space, and participating in a caring atmosphere.

There are many remaining questions. Where is this project headed and who will it serve? How will it be evaluated and assessed moving forward? What are the most effective ways to share and promote the role of creative facilitation? Where is the best geographic focus for this project? How are we identifying creative facilitators? How can we connect meaningfully and naturally (not invasively) in other communities? Who is not at the table and why?

There was a general feeling in the cohort that the process we went through together is a potentially viable model for dissemination statewide. The group articulated value in the following elements of the process: having experiences together led by members of the cohort; having time to reflect together; being in a nurturing and supportive environment; simply having time together to connect and enjoy each other. It is important to note that this process follows the Academy Learning Model and the process of cultivating a learning field.

Recommendations or Possible Next Steps

Before Phase Two begins, internally clarify intent and desired primary outcome of the next phase of the project by considering all possibilities and identifying a clear, achievable focus. Some primary outcome possibilities include: creating a network focused on nurturing and connecting current practitioners; establishing and expanding a statewide network focused on developing and expanding the creative facilitation for change practices; collecting and disseminating knowledge and shared practice locally or regionally; and creating regular or annual gatherings which are open or invited. Clarifying intent and outcome, as a collective effort includes upcoming collaboration and coordination with McCune and other supporters as well as creating partnerships with other similarly committed institutions and hubs of aligned activities. As a multi-year, multi-phase effort, there may be multiple expected outcomes which need to be prioritized and thoughtfully planned across phases. One possibility is doing a multi-year planning and execution process with multiple statewide partners and regional/local hubs.

Build a Collective, Cohort, or Community

Consider and prioritize approaches to nurture and strengthen the emergent network of creative facilitators as this was an area of great interest and need. Approaches may include: focus on the existing cohort through regular (monthly, quarterly, semi-annual) gatherings—this cohort may serve as a type of “starter” for other regional hubs around the state; sponsor one workshop each quarter by a member of the cohort and invite other members to participate; plan one annual gathering for facilitators to build community and share practice, or schedule quarterly gatherings statewide for creative facilitators; and coordinate with other aligned potential partners to strengthen the network.

Communicating Current and Future Information

Consider multi-modal forms of sharing current and future information and findings. Written reports are easy, inexpensive, and relatively universal. However, it is not always the best way to engage people actively in the content. Consider and plan for audio files, short videos, very focused written documents (in story, poetic, or thoughtful essay formats), visual or graphic representations of information as well as musical or physical representations. Looking forward to future phases, consider the gifts, talents, and skills of the cohort members to refine, organize, and translate the collected knowledge and wisdom into different—multimodal and multimedia—ways of transmitting.

Share Practices, Experiences, and Knowledge

Consider and prioritize different approaches to sharing practices, experiences, and knowledge. Possibilities include: share knowledge through regular (monthly, quarterly, semi-annually) gatherings led by a different creative facilitator; share knowledge by building and nurturing an annual gathering for creative facilitators from throughout New Mexico; develop and populate an online resource of multimedia and multimodal resources from the cohort members; or organize mentoring and support network for existing and emerging creative facilitators to provide feedback, apprenticeship, and opportunities to build relationships which lead to co-facilitation.



Pearls of Wisdom offered by Cohort Members to future efforts

Sometimes we need poetry; sometimes we need corn; usually we need both

Base our work in this place, and allow this place and its many stories to guide us.

BE A STAR

What is the movement of the moment?

Keep asking hard questions.

Grace is what happens when we let go of what we think we know and give ourselves up to something

Embrace the challenge of position with heart, changeability

and generosity

Create circle of shared power that can embrace complexity. Take the time needed

Replenishing those wells

We create what we facilitate

Blessed tending for creatives

Create a very clear intent

the invitation matters greatly

Grain of sand:

Trust yourself, and seek support through shared reflection



Project Team

Chrissie Orr is the co-founder of El Otro Lado in the Schools, and the co-founder of Institute for Living Story both programs of the Academy for the Love of Learning. She is a visual artist, activist and facilitator.

Molly Sturges is the co-founder of Lifesongs, and the Institute for Living Story, programmes of the Academy for the Love of Learning. She is a composer, artistic director, performer and facilitator.

Aaron Stern, President and founder of the Academy for the Love of Learning, is a musician, teacher and consultant on learning.

Dr. Shelle VanEtten de Sanchez is a life-long educator and organizational planner. She is also a writer and educator.

Cohort Members (Phase One)

Acushla Bastible is a faculty member at the Academy for the Love of Learning. She is a performer and theater director. Acushla is based in Santa Fe.

Adam Horowitz is Chief Instigator of the U.S. Department of Arts and Culture (USDAC) He is an artist- in- residence at the Academy for the Love of Learning . He is a performer and activist. Adam is based in Santa Fe.

Amy Lin is an is an EL Otro Lado in the Schools teaching artist. She is a designer, builder, sustainability activist and educator. Amy is based in Santa Fe.

Andrea Fellows Walters is the Director of Education and Community Programs at The Santa Fe Opera She is an administrator, educator, producer, and librettist. Andrea is based in Santa Fe.

Anna Mara Rutins is the Director of Service Learning at Bosque School in Albuquerque. She is an educator. Anna is based in Albuquerque.

Chris Jonas is the co-founder and current Executive Director of Littlelobe. He is a composer, intermedia/video artist, conductor and instrumentalist . Chris is based in Santa Fe.



Daniel Banks, Ph.D., is the co-founder of DNAWORKS and Chair of Performing Arts at the Institute of American Indian Arts. He is a theatre director, choreographer, educator, and dialogue facilitator. Daniel is based in Santa Fe.

Edie Tsong is an EL Otro Lado in the Schools teaching artist /mentor. She is an artist-activist using interdisciplinary investigations through material, process, craft, language, and technology. Edie is based in Santa Fe.

Elsa Menendez is the Director of Education at the National Hispanic Cultural Center. She is a writer, director, producer and performer with Tricklock Company. Elsa is based In Albuquerque.

Gabrielle Uballes is Executive Director of Working Classroom in Albuquerque . She is an educator. Gabrielle is based in Albuquerque.

Hakim Bellamy is the inaugural Poet Laureate of a national and regional Slam Poetry Champion, a published poet, as well as an educator, activist, musician, actor, and journalist. Hakim is based in Albuquerque.

Joel Glanzberg is a builder, farmer, teacher, writer, storyteller, naturalist, and permaculturalist. Joel is based in Pojoaque.

Michael Lorenzo Lopez, co-founder of Vecinos artist collective, is an educator, filmmaker and a media coordinator/producer. Michael is based in Albuquerque.

Michelle Otero is a writer, actor, teacher, and facilitator. Michelle is based in Albuquerque.

Mi'Jan Celie Tho-Biaz, Ed.D., is an EL Otro Lado in the Schools teaching artist. She is a cultural worker, documentarian and visiting Research Scholar at Columbia University. Mi'jan is based In Santa Fe.

Patty Nagle is the Director of Programs at the Academy for the Love of Learning. Patty is based in Rio en Medio.

Randle Charles is the Project Manager for The City that Learns at the Academy for the Love of Learning. Randle is based in Santa Fe. (At the time of the Creative Facilitation Cohort, he was based at the Santa Fe Mountain Center)

Rulan Tangen is the Founding Artistic Director/Choreographer of DANCING EARTH. She is a dancer, educator and activist. Rulan is based in Santa Fe.

Sheryl Chard is the founding director of the Sofia Center for Professional Development at Bosque School. She is an educator and retreat and seminar leader. Sheryl is based in Albuquerque.

Vanessa Torres is a Lifesongs artist / facilitator. She is a singer-songwriter and musician . Vanessa is based in Santa Fe.





Creative Facilitation Session Descriptions

Restorative Movement, led by Rulan Tangen, Centered upon restorative movement and self-care. This session will be part of the Gathering for Mother Earth Summit, an annual event to celebrate cultural ways of sharing our love and gratitude for our Earth Mother.

Play for Change, led by Amy Lin, What does the word Play mean to you? What have you learned about life, the world or yourself through play? Why is it so delightful and how can you bring the general public into that sense of play? These are some of the questions we will ponder as we look for fresh new ways to engage our creativity through designing and model building. You will be limited only by your imagination - please come out and PLAY!

Unearthing the Hidden Stories, led by Chrissie Orr and Michelle Otero, How much do we really know about the place where we live? What memories and stories inhabit the ground we walk? What lies beneath it? How do we uncover the essence of a place? How does this place influence our creative practice? This experience will be a guided walk and journaling through known and unknown territories to open us to experience the land we live on in a new way.

Lost + Found in Translation, led by Edie Tsong, This session is grounded in creative and collaborative writing. We will explore the spaces and gaps between words and language presented to us, and our personal path to understanding. By beginning with a Chinese poem from the Tang Dynasty, participants will explore translation, iteration, and what happens as we construct meaning from someone else's intent.

Reflect: Innovate: Act, led by Sheryl Chard, *Reflect: Innovate: Act* is a monthly gathering open to all educators interested in rich conversation, reflective practice, shared expertise, and community connection. If you are in need of a deep breath, reconnection with your calling, and inspirational conversation, please join us. Topics for each gathering vary, and all gatherings offer great food and coffee.

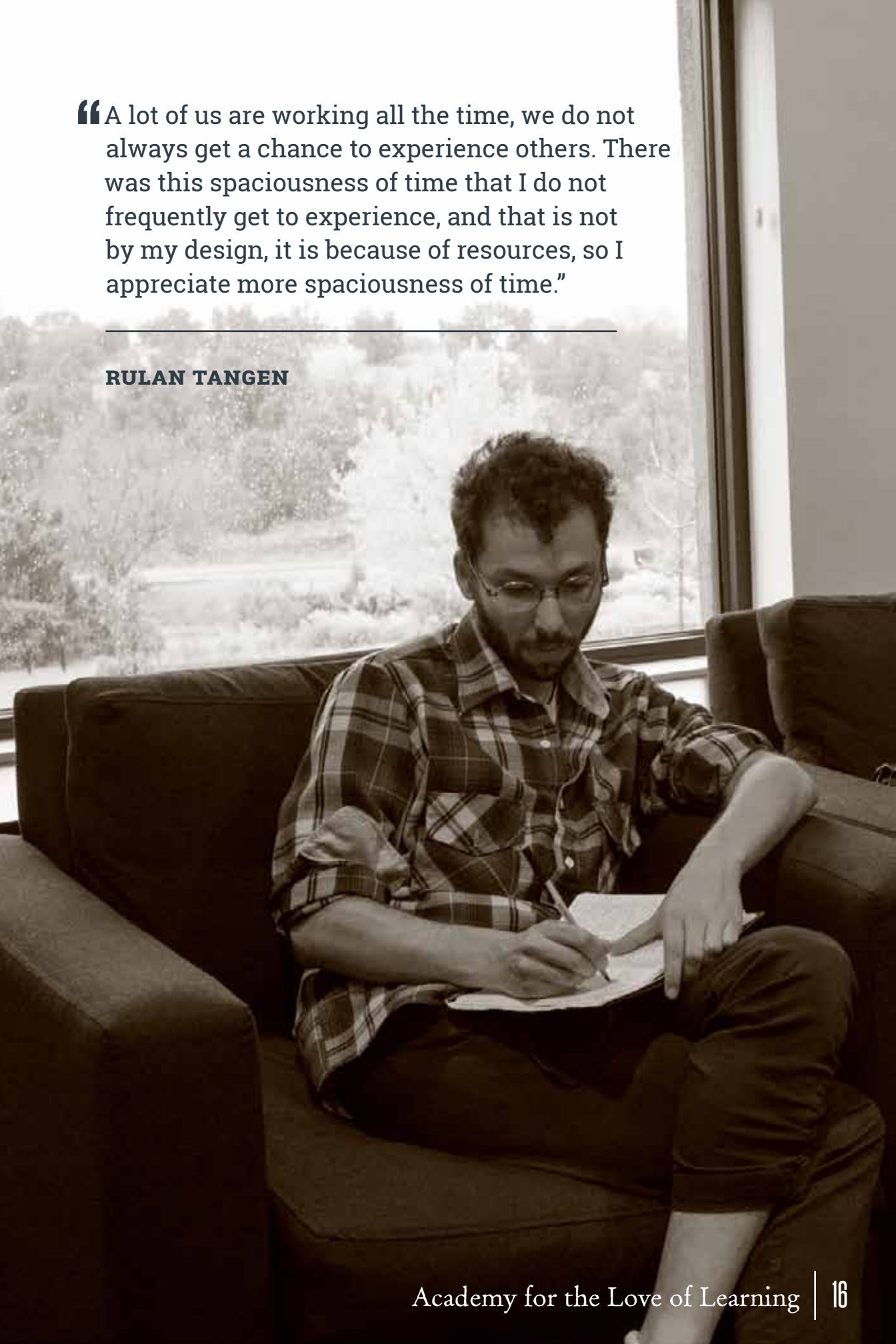
Living Patterns: Organisms & Organizations, Ecosystems & Economic systems, led by Joel Glanzberg, Living systems work differently than mechanical ones, yet we often treat them the same. This is the source of many of our problems. This session will grow our understanding of living systems and help us move beyond the stagnant dualistic debates that characterize so much of our public conversation. By broadening our perspective to a more inclusive and holistic view we will engage in exploratory dialogue to encourage the emergence of creative ideas that can shift patterns and lead to systemic change.

Lifesongs, led by Molly Sturges & Acushla Bastible with Vanessa Torres, Lifesongs is an intergenerational arts project promoting social inclusion and dignity for elders and people in hospice care. Lifesongs engages youth and community members in the interactive creative process and hosts public events to increase awareness and engagement with aging and dying.

Crowdsourcing Change, led by Daniel Banks and Adam McKinney, "Crowdsourcing Change" is a process to encourage productive, honest conversations about key issues of identity, equity, access, representation, and the language that surrounds these issues. In addition, the process is meant to move from open and courageous conversation into identifying action-steps.

“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.”

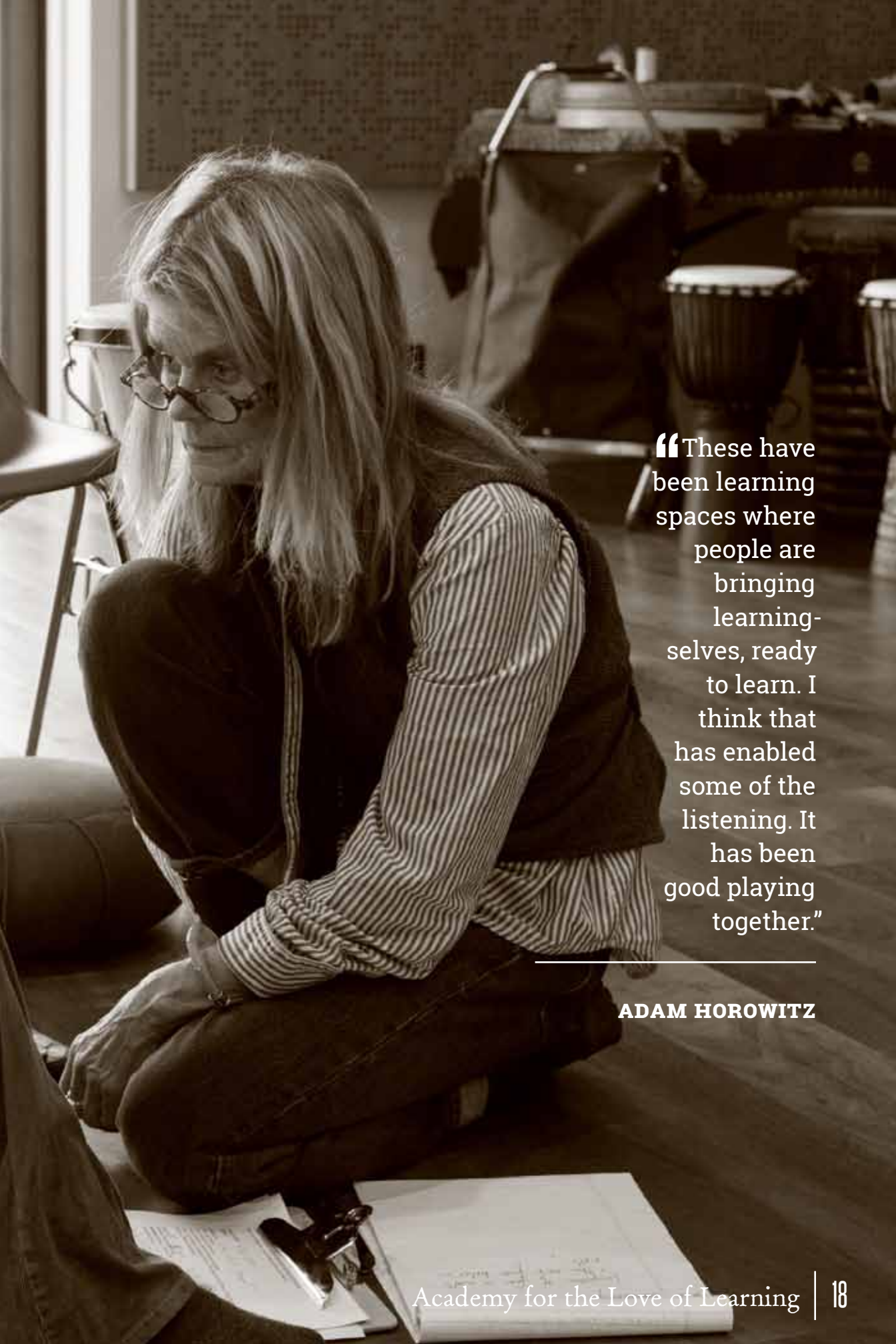
RULAN TANGEN





“When I sat down this morning in the circle I felt connected and I felt comfortable and that was key in feeling safe enough to go within and dig out something deep and maybe even hidden.”

AMY LIN



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

ADAM HOROWITZ



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