

Chapter 10: Core Elements of the Lovewell Method

Mission

The first statement I actually wrote down describing Lovewell Institute's (1989) mission was for the *Articles of Incorporation* required as part of the standard application to become a federal not-for-profit entity. It stated that the principal purpose of the corporation was as follows:

To engage in any lawful act or activity for which corporations may be organized under the Kansas Corporation Code, specifically including, but not limited to educating, encouraging and promoting the development and advancement of young musical theatre student artists by conducting workshops, creating and producing musical theatre productions by and with the artists, and providing practical experience in the musical theatre field. (Cover page)

Even at the time I wrote these *Articles of Incorporation*, I knew this was not the complete or final description of Lovewell's purpose. I was speculating and only beginning to feel the challenge of articulating verbally and intellectually the vision I was intuitively struggling to manifest. This description was, however, enough to get the organization up and running. It was also the first step of my metacognitive journey.

At the request of the original board of directors, I wrote a short mission statement that encompassed a broader view of what I believed Lovewell Institute had the capacity to accomplish:

Lovewell is a not-for-profit cultural arts organization that is dedicated to providing professional training and life-changing experiences for kids by using a multi-disciplinary spectrum of the arts to guide them in the creation and performance of original stage worthy musical theatre that reflects as well as

expands our social, environmental and cultural community. (Lovewell Institute, 1988, p. 1)

This mission statement represented a step in the right direction; however, it still lacked the comprehensive nature of the concept I envisioned. The evidence I gathered in the field indicated that the Lovewell idea was bigger than simply musical theatre and professional training.

As Lovewell continued to deliver programs, the board took some interest in our mission and vision. The following vision/mission statement is the product of a group effort and another step forward in our evolution:

The Lovewell vision is simple: To nurture and unlock the unlimited possibilities in children through the creative arts. The mission is to build an institute where teachers and children of all ages can experience personal growth, empowerment, an enhanced self-concept, and successful communication skills, taking them across all boundaries. This powerful mission is to be accomplished by Lovewell's unique method of "growing the kids" with theatre, music, writing, dance, and design as the soil of choice. (Lovewell Institute, 1996b, p. 2)

As hopeful and poetically ambiguous as this attempt was, it carried us through a few more years of steady progress in programmatic areas. It did not, however, articulate with clarity and confidence Lovewell Institute's ultimate potential for personal and social transformation. I began to learn the importance of maintaining a judicious balance between the anticipated social and therapeutic benefits of Lovewell Institute's mission and the proven practical applications of good vocational training and academic skill building.

Although a mission statement is always a good place to start, it is important to

keep in mind that stagnancy is the antithesis of the creative process. Locking into one single immutable mission statement would not be wise for an organization dedicated to the pursuit of creative solutions to the constantly changing needs and challenges facing our society. With this in mind, I once again revised the mission statement to include all of the areas in which I had seen Lovewell make an impact. This, of course, resulted in a statement that is admittedly too long and detailed for an official mission statement but does offer an honest summary of the various aspects of Lovewell Institute's mission:

1. To create opportunities for artists to express their ideas, feelings, experiences, and wisdom through an interdisciplinary spectrum of the arts.

2. To create, develop, and produce new works by individual or collaborative artists for the stage, video, and any other medium that conveys ideas and information.

3. To provide education, training, research, curricula, and practical experience to artists, students, and teachers illuminating the relationship between the arts and education. Lovewell supports and advocates the arts as a unique and effective learning style and as a viable therapeutic and healing technique.

4. To build and nurture a "cultural community" of artists, students, teachers, and parents by creating innovative programs, workshops, and seminars.

5. To continue to develop the "Lovewell Method" as an applied arts education philosophy and as an effective self-improvement and life-enhancing technology.

6. To employ "social entrepreneurship" by creating, through the Lovewell process, marketable products and goods to help support the operations and expansion of the not-for-profit corporation.

7. To encourage creativity as a tool for personal and social transformation.

8. To utilize the arts and self-expression as a method of affirming our lives,

experiencing our joy, enriching our community, and celebrating our spirit.

This mission “overview” will no doubt eventually condense into a more compact and succinct statement. Until such time, we do have a clear understanding of what Lovewell Institute is creating and is capable of accomplishing given the philosophy, tools, resources and technology already developed. Like any living organism, Lovewell Institute grows and morphs as it continually adapts to resonate with its environment. As long as the integrity of the philosophy is maintained, the evolution of the mission is a healthy process. As I write this, the Lovewell board of directors is in the process of revising the mission statement once again. As our organization grows, so does our capacity for distillation and synthesis in defining Lovewell Institute’s Mission.

The Formats

Lovewell Institute presently conducts workshops in several formats, all of which incorporate the same basic elements of the Lovewell process, procedures, and training materials. The formats have been developed to meet the needs of the various schools and institutions that have requested a Lovewell program. These formats include intensive 3-week and 4-week summer sessions, afterschool programs lasting anywhere from 4 to 16 weeks, weekend workshops, 1-day seminars, and teacher training sessions of varying lengths.

Over the past years, Lovewell Institute has led several initiatives to start a school of its own. These initiatives have been lengthy and labor intensive, and the board of directors has since decided for the time being to focus on other issues. I still believe, however, that the best format in which to deliver the Lovewell Method would be a full-time school format featuring a comprehensive arts-based curriculum. One goal would be to teach core academics such as math, science, social studies, and history through the

arts. Lesson plans and syllabi would be structured around thematic units. The units would be coordinated throughout the curriculum so that all academic courses and arts courses are contributing to the theme as well as delivering the core content of each course. I hope to be a part of the planning and implementation of what I believe could be the most effective format for delivering the Lovewell Method, an accredited Lovewell School. Recent research in the relationship between academic learning, social development and the arts has contributed much to making this goal a reality (AEP, 2002).

Currently, meetings are being held between Lovewell board members and administrators from several schools interested in integrating a Lovewell-based interdisciplinary arts course into their standard curriculum. Lovewell is in the design stage of a format that would satisfy the needs of the schools and deliver a quality interdisciplinary arts course utilizing the Lovewell Method.

Phases of the Lovewell Process

Although terms like lesson plans, curriculum, and syllabi are helpful in a discussion like this, the best way in which to illustrate the Lovewell Method is to break the process down into four phases: (a) conceptualization, (b) creation, (c) production, and (d) evaluation. Specific learning events occur fluidly within each respective phase. Instead of a rigid daily class schedule, staff leaders determine how and when to move from one prescribed learning activity to another. There is very specific content to be covered during each phase of the process; however, it is up to the discretion of the director and artist/instructors how that content will be administered. This flexibility permits the leaders to respond to the energy and absorption levels of the students. The staff leaders develop a sense of goal-oriented feasibility in regard to the projected completion of each project. Each group of students moves through the process at a

different speed and yet the whole experience is unyieldingly framed by the first day of brainstorming to the closure exercises after the final performance.

The biggest challenge for me as I developed this method was summoning the trust I had to place in the process itself, that when the audience arrived, there would be a worthy product of the process to display. This challenge is constantly on the minds of all Lovewell program directors and artist/instructors. The process must be malleable in order to accommodate the group dynamics, the research time, the productivity level, and the general unpredictability of the creative process. Each phase is described below.

Phase 1: Conceptualization. The opening ceremony of all Lovewell workshops involves welcoming new arrivals and engaging in activities geared towards getting to know one another. This is followed by an orientation that informs the participants about the history and philosophy of Lovewell, most importantly, getting the message across that the Lovewell Method is dedicated to giving each student his or her authentic voice. After the orientation, there is a staff talent showcase. This establishes the credentials and authority of staff members and gives the students a chance to get to know the particular strengths and interest areas of the staff. The students are encouraged to ask the staff questions regarding their talent, training, resources, background, and future plans. The next activity involves the students and staff in an open discussion of any student material submitted prior to the first day of the workshop.

Early in the process, students present individual talent showcases wherein they perform any material they wish, from thespian and forensics competition entries to new and untried monologues, skits, poems, or songs. Some students display visual artwork or choreography that they have devised. The function of this showcase is to inform the other students and staff of the abilities and unique characteristics of each participant. Being

familiar with each student's talent, potential, and personality helps guide the writers toward creating a show that features "the best" of what each student can do. An objective eye often helps shape material that showcases the particular talent of a student to its best advantage as well as fitting that unique talent into the overall theme, plot, and style of the piece as the content emerges and the production evolves. These student talent showcases are interspersed throughout the first week of activities.

One of the Lovewell Method's most effective learning activities is what we call the minimusical exercise. This activity is usually conducted on the first or second day of a workshop session before the students fully comprehend the task at hand. First, the students are divided into groups consisting of no larger than six. The staff then gives each group a prop (a physical item), an opening line of dialogue, and a closing line. There are two rules: (a) each creation must include music, lyrics, dance, the two lines of dialogue, and the prop and (b) all the material must be original. The students are then given 20 minutes with the director of each of the four departments or disciplines (music, script, dance, and theatre). The director of each department rotates to each group. The only design elements utilized are the designated prop and any relevant found objects that the participants can put together easily and quickly. After the staff rotations are complete, the students are given another 10 or 15 minutes to stage the minimusical before they perform it for the whole group. This usually yields a healthy dose of humor and insightful glimpses of the students' individual talents. It also breaks the ice and affords the students the opportunity to participate in an encapsulated version of the unique process they are about to experience. In conventional performing arts activities at school, most students are handed a script that they are expected to memorize, musical notes or lyrics to learn, and dance steps to replicate, much more interpretive than creative. The minimusical

exercise is quite liberating for the true creative spirit.

Another standard learning activity is centered on visual design concepts. Students are given adhesive tape and sheets of newsprint and told to design as many costume ideas as possible in 20 minutes. They fashion hats, skirts, jewelry, shoes, pants, tunics, and a variety of unique body coverings that express basic costuming ideas. The group then discusses each design. Sometimes, this creative design exercise is conducted using simply a roll of toilet paper for each student instead of newspaper and tape. The objective of this exercise is to demonstrate conceptual design creativity.

Our daily routine begins with a vocal warm-up, a physically stimulating stage movement or dance exercise, followed by the Learning Meditations as described in chapter 9. Then, during the first several days, the students are introduced to the primary Lovewell strategy for constructing an interdisciplinary work of art: creating the content and concept through guided brainstorming exercises, researching the themes, then going to work to create characters and a storyline or narrative cohesive structure. I mentioned in chapter 1 that the “cornerstone of Lovewell Institute’s philosophy and mission is creating *content*.” The following paragraphs describe how the Lovewell curriculum achieves this content-generating objective.

The three fundamental goals of the intensive guided brainstorming sessions are (a) to select a theme (the core idea that unifies all elements of the creation); (b) to identify and describe the characters that will communicate, explore, and embody the theme; and (c) to design a plot, concept, or stylistic device (in all discipline areas) that will bring cohesion and structure to the thematic elements.

The goal is to create a high-quality piece of interdisciplinary art that communicates the students' thoughts, feelings, knowledge, and imagination. Within this

format, the challenge is that the collaborative interdisciplinary art piece must be conceived, written, rehearsed, and publicly performed within a tightly scheduled time frame (3 to 4 weeks working full-time or 3 to 4 months meeting several days a week in the afterschool format).

Guided Brainstorming is a procedure in which all students and staff sit in a circle and one by one articulate his or her particular areas of interest or expertise. The first several times around the circle, the staff is not permitted to give input related to content, only input related to procedure. Students are allowed to “pass” (give up their turn to speak) if they wish. There is a staff facilitator who keeps the ideas flowing and maintains an orderly dissemination of information. Everyone takes notes and the facilitator periodically updates a visual mind map or outline of the ideas (usually on a flip chart or chalkboard visible to all participants). This mind map tracks ideas as they develop in terms of emerging themes, structure, characters, plot points, song titles, lyric images, and design or visual concepts. After the students zero in on certain common interests, current issues and trends, and consensus ideas, the staff actively joins the brainstorming exercise and begins to inform the group on the feasibility of their ideas and how they will translate into the production realities of the various disciplines (dramaturgy, theatrical delivery styles, music and lyrics, dance and movement, and design and technical). Discussions begin on how to realize the artistic vision within the constraints of the available time and budget. This process continues until all three of the following criteria are met: (a) the students arrive at a consensus regarding the theme; (b) the main characters are established and defined; and (c) a general plot, story, narrative, or stylistic approach is agreed upon. Sometimes this phase requires research in order to determine if the theme, character, or plot are substantive enough to warrant a large-scale project.

Critical thinking escalates to a peak level during this exercise. This is a rare opportunity for the participants to contribute their ideas on the foundational level of a large project. If a vote is necessary, the facilitator conducts polls narrowing down the choices of which ideas will prevail. The staff is not permitted to vote. Periodic breaks are necessary to counterbalance the intense mental work. Occasionally, during these breaks, the staff conducts short physical awareness exercises or theatre games. Spolin (1986) remains the best source of improvisation exercises and theatre games that build trust, heighten awareness, and break the tension. Phase 1 is complete when there is a consensus concerning the theme, characters, and plot.

Phase 2: Creation. During this phase, the students establish the title of the show, solidify a continuously developing “spine” of the sequence of events, devise the poster design, and construct the initial songs and scenes. This is when a concept emerges of how to tie the disparate elements into a cohesive through-line. The Lovewell Method offers a clear distinction between the random nature of a standard “variety show” and a well-crafted meaningful piece of interdisciplinary art. The cohesion of a Lovewell production does not necessarily have to be chronological or even logically sequential, but it must be crafted with some cohesive element that reflects and examines the chosen theme being explored by the characters. Sondheim and Weidman (2004) achieved this kind of nonlinear weaving around a theme very successfully in their multiple Tony Award-winning musical *Assassins*.

Phase 2 begins by staff and students breaking off from the brainstorming circle into smaller groups based on either interest or discipline areas. The interest group may involve exploring thematic ideas, research ideas, or character development. One of the challenges of staffing a Lovewell Workshop is that the instructors, although almost

always cross trained, are hired to head one of the following departments based on skills and training in that one primary discipline. Interdisciplinary art requires familiarity and a working knowledge of as many of these domains as possible. The Lovewell process seems most effective when students begin the creative journey in the discipline wherein they have the highest comfort level, greatest skill, most confidence, and the most experience. The following paragraphs outline the principal departments essential to every Lovewell workshop. Each department corresponds to a specific intelligence as defined by Gardner (1983, 1993, 1999) in his theory of multiple intelligences:

1. Script Department. Led by the script director, the students gather around word processors creating outlines, dialogue, plot points, character analyses, and structural concepts. This department is also responsible for the press releases and the playbill. Skills emphasized in this department correspond to Gardner's (1999) definition of linguistic intelligence: "*Linguistic intelligence* involves sensitivity to spoken and written language, the ability to learn languages, and the capacity to use language to accomplish certain goals. Lawyers, speakers, writers, poets are among the people with high linguistic intelligence" (p. 41).

2. Music Department. Led by the music staff, students interested in songwriting, composing, and lyric writing gather around keyboards and other musical instruments working out melodies, lyrics, underscoring, and dance sequences. This department is also responsible for the notation and arrangements of the live music. All music in the show must be original, written by the students assisted by the staff. The emphasis in this department is on musical intelligence as defined by Gardner (1999):

Musical intelligence entails skill in the performance, composition, and appreciation of musical patterns. In my view, musical intelligence is almost

parallel structurally to linguistic intelligence, and it makes neither scientific nor logical sense to call one (usually linguistic) an intelligence and the other (usually musical) a talent. (p. 42)

3. Design and Technical Department. Led by design and technical staff, the student designers and technicians set up a studio where they can devise visual and technical aspects of the production in terms of sets, costumes, lighting, props, visuals, and special effects. This department is also responsible for the poster design and logo of the show. These activities correspond to Gardner's (1999) explanation of spatial intelligence:

Spatial intelligence features the potential to recognize and manipulate the patterns of wide space (those used, for instance, by navigators and pilots) as well as the patterns of more confined areas (such as those of importance to sculptors, surgeons, chess players, graphic artists, or architects). The wide-ranging ways in which spatial intelligence is deployed in different cultures clearly show how a biopsychological potential can be harnessed by domains that have evolved for a variety of purposes. (pp. 42-43)

4. Dance and Stage Movement Department. Led by the choreographer/dance director, physical learners and dancers explore the possibilities of narrative movement as it relates to the theme, plot, and visual style of the piece. This department must work closely with costume design and props to assure that the visual elements of the dance and movement sequences are functional and consistent with the style and content of the piece. This department's activities correspond to Gardner's (1999) description of bodily-kinesthetic intelligence:

Bodily-kinesthetic intelligence entails the potential of using one's whole body or parts of the body (like the hand or the mouth) to solve problems or fashion

products. Obviously, dancers, actors and athletes foreground bodily-kinesthetic intelligence. However, this form of intelligence is also important for craftspersons, surgeons, bench-top scientists, mechanics, and many other technically oriented professions. (p. 42)

Students are encouraged to switch groups if they wish as their interest and focus shifts. This creates an interdisciplinary atmosphere where students can rotate between various disciplines or interest groups as they explore different aspects of the arts. This gives them an opportunity to test the limits of their crossover potential to other discipline areas. The staff meets several times each day to assess and compare the progress being made in each department, assuring that they are all on the same track. They return again and again to the “spine” (visually enhanced outline) as they add modules of completed scenes, songs, and visual segments (dance, movement, or scenic) to the sequence. During this phase, the curriculum emphasizes the study of dramaturgy, organizational techniques, communication skills, collaboration, and flexibility. This phase continues with what has become known as the "vortex of chaos"--refining characters; researching background materials for details (e.g., historical data and context, periods of design and style, linguistic issues, etc.); rethinking relationships; crash courses in dramatic structure; and coaching in songwriting, lyric writing, playwriting, choreography, and design. The staff's goal during this phase is to guide the students through the rough waters of bringing order out of chaos, meaning out of raw data, and resolution out of random or loosely connected ideas. The fundamental elements of each discipline are being absorbed in an intensely problem-based (solution-based) educational setting (Boud & Feletti, 1991; Savin-Baden, 2000).

The activities during this phase afford students the opportunity to explore and

exercise their interpersonal intelligence. According to Gardner (1999), “*Interpersonal intelligence* denotes a person’s capacity to understand the intentions, motivations, and desires of other people and, consequently, to work effectively with others. Salespeople, teachers, clinicians, religious leaders, political leaders, and actors all need acute interpersonal intelligence” (p. 43). As the abstract concepts and ideas are embodied and brought to life through improvisation and the initial staging, relationships and psychological motivations of the characters are discussed. A clarity of intentions and desires emerges and transforms the words and music into living, breathing human dynamics. I would say this learning environment functions as a laboratory for the development of interpersonal intelligence.

An atmosphere of cooperation is essential during this delicate assembly process. The students’ fragile egos and hypersensitive personalities make this exercise a treacherous part of the staff’s responsibilities. There is the legendary pitfall of new and first-time writers falling in love with each and every note or word they write. This is not myth, it is an essential (and sometimes painful) part of the creative process. The Lovewell Method provides one-on-one conferences to help young writers become more amenable to constructive criticism and collaboration. The staff instructors help the students learn how to work together on a common goal through facilitated individual and group communication sessions and thoughtful idea exchanges.

During this phase, tension is commonplace and the potential for conflict is at an all-time high. As ideas, designs, songs, dialogue, and dance sequences are presented for approval, most students cannot help but keep track of whose material was accepted and whose material was rejected. These students have been raised in a culture of high competition wherein winning is more important than how they play the game. This is the

“teachable moment” where everyone can see each idea blend and merge into the collaborative soup--they can experience synergy at work as ideas are topped, morphed, and absorbed into a substance that is truly greater than the sum of its parts. This is an alchemical educational process where metaphorical base metal is turned into gold. The unity of content in the show is now mirrored by social unity within the group. The group dynamic is altered by the content generated by the group.

We have designed a social interaction activity for this stage of the process that has proven to be very valuable in setting the tone for moving into the production phase. This event has emerged as an essential activity in the curriculum and has been carefully designed to make the most of the intellectual and emotional momentum that is building. The purpose is to guide the students on a positive path into the intense period of technical rehearsals and actual performances. The activity is referred to as “Pillow Talk.” It is, if possible, conducted in the evening after rehearsal ends. Each student dresses comfortably and brings a pillow and a snack. The staff hands out cleverly-worded award certificates based on the unique strengths of each student. Everyone gets an award. Then a candle is passed around the circle and each student is encouraged to share a personal story with the group while holding the candle. The staff recommends that the stories not be related directly to the show but, instead, reveal a revelation, a fear, a triumph, a compliment, or a confidence. There are two rules: no harmful personal criticisms and confidentiality (nothing leaves the room). This exercise is carefully facilitated and always bonds the group and staff emotionally. The value of the unity and solidarity achieved during this exercise is palpable. Emotional bonding occurs during the rehearsal and performance almost every time a play or musical is produced. Imagine how powerful it is for a group of kids when facilitated by a group of compassionate staff artists who have just guided

them through the birth of their own brainchild.

Phase 3: Production. During the next phase, the focus turns to the performance itself, getting the scenes and songs blocked, staged, choreographed, and rehearsed; finishing the set, prop, and costume construction; and devising the technical production elements for performance. The staff offers coaching in performance skills, acting techniques, musical arranging, theatre technology, and all the practical aspects of getting a production on its feet. During this phase, staff and students deal with a wide range of issues including stage fright; completion of songs, scenes, staging and dances; promotion and publicity; and, most importantly, energy management. The Lovewell Method strives to balance the manic energy that often culminates at this point with the calm clear confidence of experienced performers. Once again, within this interdisciplinary “lab” environment, many fundamental skills and basic techniques from each individual discipline are being imparted and absorbed. Students are highly motivated at this point in the process.

This phase employs procedures and activities similar to the mounting of any theatrical production except for one essential distinction. In a Lovewell production, the participants are intimately familiar with and connected to all of the elements of the content of the production. They know the whole story, not just their scenes. They are familiar with all of the characters, not just their own. They know why the show was written and what it is intended to convey to the audience because they wrote it.

Many of the activities during this phase are designed to hone physiological communication skills such as voice production, enunciation, gesture, body positions, physicalization, pitch, volume, memorization, and clarity of movement and speech. Students receive crash-course training in singing techniques, acting techniques, dance and

movement techniques, and backstage training (quick costume changes, prop placement, interfacing with technical staff, and rehearsing efficient entrances and exits in the dark). The act of getting the technical elements such as lights, sound, scenery, props, and costumes all functioning together to enhance the artistic vision is always a formidable challenge.

Students who opt for technical jobs (techies) are familiarized with the lighting and sound systems of the venue. They establish working relationships with the house technicians and learn quickly how to operate or assist in the operation of the equipment. Until Lovewell acquires its own facility, the technical training factor will be subject to the various human and technical resources that are included with whatever venue is rented.

During Phase 3, the process depends heavily on the prior experience of the staff and instructors who must call the shots on a moment-to-moment basis as the production takes shape in a tightly controlled framework of time and space. At this point in the process, creativity surrenders to the traditional hierarchy and exigencies of standard production. The stage director becomes the final authority of all activities and procedures. Directing a Lovewell production is a tremendous responsibility and one reason why Lovewell directors must be so well trained in a variety of disciplines. Phase 3 ends when the audience enters the theatre and the house lights dim.

Phase 4: Evaluation. The audience adds the final ingredient. The energy coming back to the performers/creators from the audience is always an indescribable learning experience. Realizing that the reactions and emotions coming back to them from across the footlights are a direct result of their efforts and artistry, the students experience an exhilaration and a profound sense of accomplishment. Someone is not only watching

them perform but also listening to their ideas and appreciating their knowledge and skills on a deeper level. The students know that they have expressed themselves and articulated their ideas as never before. The respect and praise they earn becomes a priceless addition to their self-image and often takes them to a new paradigm of motivation to explore new areas, to take calculated risks, and to consciously expand their learning curve.

Methods of evaluation vary with each program. There are evaluation questionnaires for students and staff; informal group discussions; recaps of the performance; and input and reactions from parents, siblings, friends, educators, artists, social service providers, and loyal followers of the Lovewell productions. More effective evaluation tools will be developed when focused research and financial resources afford the opportunity to create and experiment with appropriate measurement instruments. Perhaps the most valuable evaluation activity is the thought process that takes place in the mind of each artist over the years following the Lovewell production and the accumulated assessment from fellow cast members, family members, and friends. I have observed numerous groups of alumni watching the DVD and listening to the CD of the shows that they have created. Reliving their creation is like opening a window on that particular moment in the life of each individual artist. It affords an opportunity to observe the issues that were important to them at the time. The show reflects each participant's creativity--it frames and celebrates a piece of their identity.

Each artist can observe how others interpret what they have created. Was the audience member entertained, enlightened, or emotionally involved? They think back on the process and how they have accomplished their personal goals and the rigorous challenges of achieving the group objectives. These students have achieved a balance of outer creativity and inner creativity. According to Goswami, Goswami, and Reed (1995),

Outer creativity involves discoveries external to oneself; the product of outer creativity is meant for the society at large. In contrast, inner creativity is inner-directed. Here the product is personal transformation of one's own context of living--a newer and newer *us*. In outer creativity, the product we create competes with the existing structures of the society. Thus we need raw talent or giftedness and knowledge (including early conditioning) of existing structures in addition to a creative engagement with the problem to be solved. . . . Inner creativity needs neither talent nor expertise. All it requires is a deep curiosity of an immediate, personal kind (What is the meaning of my own life?). (pp. 229-230)

The Lovewell Method addresses both outer and inner creativity and provides opportunities for exploration and experimentation in both realms. Phase 4 was designed to encourage ongoing scrutiny of the creative process and one's own creative output as a tool of personal (emotional and intellectual) development and social transformation through the multifaceted power of the arts. This phase of the Lovewell process also addresses Gardner's (1999) concept of intrapersonal intelligence: "Finally, *intrapersonal intelligence* involves the capacity to understand oneself, to have an effective working model of oneself--including one's own desires, fears, and capacities--and to use such information effectively in regulating one's own life" (p. 43).

Many of the core elements of the Lovewell Method are outlined in the descriptions above of the four phases of the process; however, there are other core elements beyond the pedagogy, curriculum, syllabus, learning activities, and events that distinguish the Lovewell Method. I believe that the integrity of an endeavor rests on vigilant adherence to a shared philosophy and aesthetic. Lovewell Institute has remained steadfast to its philosophy, aesthetic, and mission. It is not just the content or the activity

that matters, it is the spirit in which the content is delivered and the activity is conducted. The primary element in the social atmosphere of all phases of all Lovewell projects is that of acceptance. The primary element in the intellectual atmosphere of Lovewell Institute is the joy of rigorous creative-process-based learning. The primary element in the aesthetic atmosphere maintained within the Lovewell culture is meaningful and relevant content delivered with high-quality artistic standards.

A core element of the Lovewell Method that permeates all levels of activity is establishing and maintaining a culture of trust. Once Lovewell staff instructors have been interviewed, trained, and interned, they are given the freedom to teach *to the child* at the teachable moment. This is in contrast to the current trend in education of teaching *to the test* (Eisner, 1998, 2002). The Lovewell Method places a significant amount of trust in staff members to exercise their own creativity and judgment in the classroom (rehearsal room). Each instructor is given the freedom to determine how to negotiate the time allotments for completing the daily tasks. The instructors work together to keep a balance between the demands of the production and the time and energy needed to ensure the well-being of each student and each staff instructor. Empowering staff instructors to integrate their own creativity into the Lovewell process involves special training in sensitivity and awareness. The following chapter describes more about how this is achieved and why human resources play such an important role in defining the Lovewell Method.