January 1980

There have been several requests for the HDTS curriculum that trains people in our foundational skills of charting, gridding, talk (lecture) building, event creation, art form conversation and workshops. These are done in the School as four sessions of a lab called Imaginal Leadership and the latter two skills are taught over lunch one in Week 1 and one in Week 2.

In an effort to equip every Religious House as a training center for our colleagues, we are enclosing the attached curriculum with a contextual talk and a workshop for training colleagues in these six foundational skills. As you can see the construct is created for a Week II beginning Friday evening with supper and ending Sunday evening with House Church. It could be used as separate sessions or over 2 or 3 Saturdays. Do note the Gridding Session requires the participants "walk the streets" during the daylight.

Please let us hear how you have used these constructs.

Grace and Peace,

Global Research Centrum:Chicago

GRC:Chicago

1979-80

IMAGINAL LEADERSHIP WEEKEND
BY THE HOUSE

Friday	Saturday	Sunday
WEEK I WORK	6:30 Daily Office 7:00 Journal/News/Bkfast 7:30 Talk: Space and Time 8:00 GRIDDING WORKSHOP World This Community My Community	7:00 Journal/News/Bkfast 7:30 Talk: Life Method-- Talk Creation 8:00 TALK CREATION WORKSHOP
	11:00 Break 12:00 Lunch 1:00 Talk: Life Method-- Art Form Conversation	11:00 Break 12:00 Lunch 1:00 Talk: Imaginal Education Curriculum
	1:30 ART FORM CONVERSATION CREATION WORKSHOP	1:30 EVENT CREATION WORKSHOP 4:30 Reflection Conversation
	5:00 Break	5:00 Break
6:30 Supper 7:00 Talk: The Times & Imaginal Education 7:30 CHARTING WORKSHOP Image Paper by Boulding 10:30	6:00 Supper 6:30 Talk: Life Method-- Basic Workshop 7:00 BASIC WORKSHOP CREATION 10:30	6:00 HOUSE CHURCH 7:00 Send out TRAVEL

IMAGINAL LEADERSHIP LAB

HDTS

TIMES & IMAGINAL EDUCATION
TALK #1

1979-80

RATIONAL OBJECTIVE: Grasp the situation of this Century and the image shifts this occasions.

GRC:Chicago

EXISTENTIAL AIM: Experience the personal participation in the shifts in our times.

TIMES OF CHANGE		RESPONSE TO CHANGE: FOUR-FOLD CURRICULUM		IMAGINAL LEADERSHIP SKILLS		IMAGES RELEASE COMMUNITY AS DECISION-MAKERS	
NEW IMAGE OF WORLD	One World	BASIS LEADER-SHIP TOOLS	Logical Thinking	OPERAT-ING OUT OF IMAGES	Every person operates out of images	NEW GRASP OF WORLD	Local community access to
	Since Man Walked on Moon		Communication--information		Needs image/map to operate in chaos		All Resources
	Relatedness		Language SKILLS				All Decisions
			Read/Write				
			Mathematics Skills				All Gifts
REVOLU-TIONS SHATTER OLD IMAGES	Scientific: Victims to Predictors	RELATION-AL LEADER-SHIP SKILLS	Situation in 20th Century	IMAGES DETER-MINE BEHAV-LOR	Out of Images a Person Does Act	NEW GRASP OF NATION	As built by Communities
	Urban:Rural to Urban Mindset		In relationship to Family				Responsibility to developing nations
	Secular: Religious poetry to secular		In relationship to Community				Responsibility to developed nations
	No Longer / Not Yet		In relationship to Nation & World				
MEANING CRISIS	Fixed Knowledge to grasping each situat	PSYCHO-LOGICAL LEADER-SHIP SKILLS	Individual's creative thrust	IMAGES CHANGE CONSTANT-LY	Messages Call Forth response	NEW GRASP OF COMMUN-ITY	As Sign of Hope
	Knowing to Effective Operation		Physical Needs		Uneffect Change in Pattern		As Demonstration
	External Authority to Own Authority		Social Relation-ships		Revolutionary Change		As Training Base
	Isolated Disciplines to Unified models		Meaning/The Unknown		Clarify Present Images		
REQUIRES ONE MODEL	Econ Life/Self-Sustenance	IMAGINAL LEADER-SHIP SKILLS	One's Relationships To	MESSAGES REQUIRE DECISION	Painful Happening	NEW GRASP OF SELF	Comprehensive
	Soc. Life/Self-Reliance		Limits		Requires Decision		Intentional
	Cult Life/Self-Confidence		Possibilities		Imaginal Leadership Allows		Corporate
	Depth/Unknown		Responsible Life Style		Embrace Change at Depth		Future Wildly Open

IMAGINAL LEADERSHIP LAB — CHARTING — 1979-80

HDTS — Workshop #1 — GRC:CHICAGO

INTENT

Rational Objective: Learn by doing the method for putting imaginal order on chaos of written material. Clarity on concept of messages change images.

Existential Aim: Experience the change of life occasioned by bleeding the depth meaning of a passage.

CONTEXT

(As 6 task forces)

1. Pass out paper The Image by Kenneth E. Boulding. Invite group to feel, smell, look at paper. Play a game - how's it feel, smell, etc.
2. We are going to chart this paper. Charting is a method for loving the mystery of life, ordering the chaos and quickly coming up with a picture of the prose (paper, article, book) without reading it. The charting method reveals the whole structure of the prose and permits dialogue with the whole rather than concentration on a part. The method requires you to make decisions about the article at every step and so enter into a give and take relationship rather than a passive reading - Charting is creating a visual picture. There is no right chart.
3. Draw a simple chart process on the board as a sample (Methods Manual p. 10).

PRODUCING FRUITS AND VEGETABLES					
FRUITS			VEGETABLES		
Apples	Oranges	Lemons	Carrots	Potatoes	Cabbage
1	2	3	4	5	6

THE WHOLE (INDIVIDUAL)

4. Now look at the paper, The Image. What do you notice: lines, heavy print, paragraphs, italics, words)?
5. Number the paragraphs. There are 18 paragraphs. (Wait until all participants have numbered their papers). There are 12 paragraphs on page #1.
6. Turn a fresh sheet of paper the long way and draw a line across it one-third the way down from the top.
7. Divide the line up so that there is one space for each paragraph.
8. Look quickly through all the paragraphs - what words catch your eye, what words are repeated - write them on your chart under the paragraph number (below the line).
9. Where are breaks in author's thought? Look for two kind of clues: Structural clues like paragraphs and word clues like first, second, but, so, therefore.

THE PARTS (INDIVIDUAL)

10. Quickly read the first sentence and last sentence of each paragraph. (Below the line) On the chart write 2 or 3 words that help you remember what the paragraph is about.
11. Which paragraphs go together? Mark them (above the line
12. Give a title to each group (what are these groups of paragraphs about)

CORPORATE CHART

13. On blackboard draw line one-third way down and divide in 18 sections
14. Where did you find structural clues? What are various paragraphs about? (get something for each paragraph)

CORPORATE CHART	15. Where are the major shifts? Consense on 3 or 4 main sections. 16. Now title each section (get out more than one set and consense on names). 17. What are subparts of these main sections? What names give them? 18. What title for the whole paper?
CORPORATE TEACHING PAPER	AT THIS POINT YOU HAVE TAUGHT CHARTING. NOW YOU ARE GOING TO TEACH KEY CONTENT OF PAPER. 19. What is the author saying? in first section? 20. Where have you experienced any of this? 21. What would you like to ask Mr. Boulding? What would you like to say to Mr. Boulding?
RFFLECTION	22. What did we do? 23. What were the steps? 24. What is helpful about charting? 25. How could your community use charting?

IMAGINAL LEADERSHIP LAB | THE IMAGE | 1979-80

By Kenneth E. Boulding

HDTS | (edited version) | GRC:CHICAGO

As I sit at my desk, I know where I am...I am not only located in space, I am located in time...I am not only located in space and time, I am located in a field of personal relations. I am not only located in space and in time and in personal relationship, I am also located in the world of nature, in a world of how things operate...Finally, I am located in the midst of a world of subtle intimations and emotions.

What I have been talking about is my Image of the world. It is this image that largely governs my behavior. The first proposition of this work, therefore, is that behavior depends on the image.

What, however, determines the image? The image is built as a result of all past experience of the possessor of the image. From the moment of birth, if not before, there is a constant stream of messages entering the organism from the senses. Every time a message reaches him, his image is likely to be changed in some degree by it, and as his image is changed his behavior patterns will be changed likewise.

The meaning of a message is the change which it produces in the image. When a message hits an image one of three things can happen. In the first place, the image may remain unaffected. The second possible effect or impact of a message on an image is that it may change the image in some rather regular and well-defined way that might be described as simple addition.

There is, however, a third type of change of the image which might be described as a revolutionary change. Sometimes a message hits some sort of nucleus or supporting structure in the image, and the whole thing changes in a quite radical way.

The sudden and dramatic nature of these reorganizations is perhaps a result of the fact that our image is in itself resistant to change. When it receives messages which conflict with it, its first impulse is to reject them as in some sense untrue.

One should perhaps add a fourth possible impact of the messages on the image. They may also have the effect of clarifying it, that is, of making something which previously was regarded as less certain, more certain, or something which was previously seen in a vague way, clearer.

Messages may also have the contrary effect. They may introduce doubt or uncertainty into the image.

The subjective knowledge structure or image of any individual or organization consists not only of images of "fact" but also images of "value."

The image of value is concerned with the rating of the various parts of our image of the world, according to some scale of betterness or worseness. We, all of us, possess one or more of these scales. Moreover, we change these scales of valuation in response to messages received much as we change our image of the world around us.

One of the most important propositions of this theory is that the value scales of any individual or organization are perhaps the most important single element determining the effect of the messages it receives on its image of the world. If a message is perceived that is neither good nor bad it may have little or no effect on the image. If it is perceived as bad or hostile to the image which is held,

there will be resistance to accepting it. This resistance is not usually infinite. An often repeated message or message which comes with unusual force or authority is able to penetrate the resistance and will be able to alter the image. A devout Moslem, for instance, whose whole life has been built around the observance of the precepts of the Koran will resist vigorously any message which tends to throw doubt on the authority of his sacred word. The resistance may take the form of simply ignoring the message, or it may take the form of emotive response: anger, hostility, indignation. In the same way, a "devout" psychologist will resist strongly any evidence presented in favor of extrasensory perception, because to accept it would overthrow his whole image of the universe. If the resistances are very strong, it may take very strong, or often repeated messages to penetrate them, and when they are penetrated, the effect is a realignment or reorganization of the whole knowledge structure.

On the other hand, messages which are favorable to the existing image of the world are received easily and even though they may make minor modifications of the knowledge structure, there will not be any fundamental reorganization. Such messages may also have the effect of increasing the stability, that is to say, the resistance to unfavorable messages which the knowledge structure or image possesses.

The stability or resistance to change of a knowledge structure also depends on its internal consistency and arrangement. There seems to be some kind of principle or minimization of internal strain at work which makes some images stable and others unstable for purely internal reasons.

Even at the level of simple or supposedly simple sense preception we are increasingly discovering that the message which comes through the senses is itself mediated through a value system, through a highly learned process of interpretation and acceptance.

What this means is that for any individual organism or organization there are no such things as "facts." There are only messages filtered through a changeable value system.

A group of individuals does not merely share messages which come to them from "nature." They also initiate and receive messages themselves. This is the characteristic which distinguishes man from the lower organisms--the art of conversation or discourse.

Knowledge grows also because of inward teachers as well as outward messages. As every good teacher knows, the business of teaching is not that of penetrating the student's defneses with the violence or loudness of the teacher's messages. It is, rather, that of cooperating with the student's own inward teacher whereby the student's image may grow in conformity with that of his outward teacher.

IMAGINAL LEADERSHIP LAB

SPACE AND TIME
TALK #2

1979-80

HDTS

GRC:Chicago

RATIONAL OBJECTIVE: Grasp practics of creating space that nurtures community and time rhythm that sustains community

EXISTENTIAL AIM: "I can create space and control time that releases motivity and changes community images"

INTENTIONALIZED SPACE		LOCAL DEMONSTRATION		INTENSIFIED TIME		CARE FOR SELF	
REVOLUTION OF CONSCIOUSNESS	Cosmic Permission	PRACTICAL ENVIRONMENTAL CHANGE	Artful Design	CALENDAR EVENTFULNESS	Orders Time	PERSONAL SPACE	Order/Design
			Continuity Surprise		Declares Victory		Decor/Statues
	All Earth Belongs to All the People		Visible Sign		Comprehensive/ Particular		Texture/Colours
	You Create your relationships		Order/Security		Pressure/ Relaxed		Sayings
WHOLE EARTH	Claim for my community	SYMBOLIC ENVIRONMENTAL CHANGE	Grid	PUNCTUATES TIME	Time Design	PERSONAL APPEARANCE	Intentional Dress and Style
	Grid is meaningful		Claims Space		Prioritizing		Poetry/Heros
	Creates Symbol		Slogan		Weekly Rhythm		Accessories
	Builds Story		Unifies Diversity		Celebrations		Rituals
COMMUNITY GRID	Historical Contradiction	IMPACTS	Impossible is Done	SOUNDS IN TIME	Songs	LIFE TIMELINE	Significant Over Whole Life
	Creates Boundaries		Unique Sacred Commonality		One Liners		Naming Phases
	Honors History		Everybody Community		Language Links		Key Events
	Future Direction		Profound Courage		Rituals		Origin-Struggle Destiny
INDOOR SPACE	Reveals Intentionality	SUSTAINING SPACE	Professional Courage	HISTORICAL SIGNIFICANCE	Written History	DEPTH LEADERSHIP	You Are Nobody
	Charts tell Journey		Professional Signs		Teams/Tasks		"Give the Totality"
	Image of Future		Maintaining Image		Destinal Resolve		Catalytic Servant
	Changes Lives		Serenity		Future in Moments		You Engage on behalf of

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IMAGINAL LEADERSHIP LAB HDTS	GRIDDING METHOD Workshop #2	1979-80 GRC:CHICAGO

INTENT	Rational Objective: Learn the values being held in creating a grid. Existential Aim: Experience that "I can relate space by gridding."
CONTEXT (as 6 task forces)	1. Imaginal education is methods <u>for visually organizing chaos</u>. We saw how to do this with something written this morning by charting. Now we are going to <u>visually organize space</u> into an image. Gridding is method which enables one to become familiar with a piece of <u>geography</u> and its sociality and to create an image which holds this reality. A grid enables a group to form a consensus about how it intends to relate to a particular area. A grid is the first symbolic and practical step in <u>taking responsibility</u> for space by organizing it into rational geographic patterns. Gridding is staking a claim on every inch of space, claiming every living being in that space.
GRIDDING EXPERIENCE (INDIVIDUAL)	2. We are all familiar with this <u>map of the world</u>. (point to the one on the wall) Take a clean piece of paper. Draw your grid of the world. Use more than one and less than ten pieces. 3. Have people bring their pictures up onto the board. What do you notice? Affirm the work. (Use masking tape.) 4. Another way to grid the world is like this picture of the continents (point to the decor and name the nine contients). 5. From your walks in this project, draw a grid with more than one and less than ten parts. Use map in participant's manual. 6. Have 2 or 3 hold up their grids. Affirm work.
TEAM GRID CREATION	7. Now we will divide into our teams and spend some time making up our teams consensus on their grid of the project. Here is a map of the project. 8. To make a grid the team will need to go out and identify and mark on the map: population centers, cultural or ethnic divisions, nodes, landmarks, natural boundaries, political boundaries, major streets (arteries) and minor streets (pathways). 9. A grid is out to create a picture that can be remembered and drawn by citizens. Some of the values that assist to make that happen are: a. Straight lines. b. Simple design (boundaries of 5 or 6 lines). c. Beautiful picture. Are there others you think of? 10. Each team makes one grid. That means the team will need to consider several initial pictures, discuss gifts and form a consensus. Symbolic power is the key.
PLENARY AS TOTAL SCHOOL	11. <u>Put all grids up and artform</u>. 12 grids. What similarities? Differences: What did you learn? 12. Each person draw his grid of his community (5 min.). 13. What did you learn about your community? 14. What did you learn about gridding today?
CONCLUSION	"The beginning of effective action is being able to chart and grid the information we have."

Imaginal Leadership

1979-80

IMAGINAL TOOLS: CONVERSATION FOR EFFECTIVE IMAGE CHANGE

LIFE METHOD		ROLE		METHOD		USES	
Structure of Life	Objective	Corporately Relate Experience	Experience the experience	Objective	Intent: build common mosaic	Experience	Tour
	Reflective		Allows to see whole		Bring consciousness to what is		Community Event
	Interpretive				there		Cultural: Trips
	Decisional				Sample ? What did you see		
Life Situation	Life Intrudes	Corporate Meaning	more than one set of eyes	Reflective	Intent: Disclose rela-ship to	Art	Movie
	Offense forces reflection		Combines relationships		consciousness informs group		Picture
	new decision required		reveals effectiveness of value		of their willingness to have		Poetry
	new you womb to tomb		screens		consciousness ?: Where struck		Prose
Three Tools	Art Form Conv	Create Corporate Resolve	Builds consensus	Interpretive	Intent: build a	Creating A Group	Allow Consensus
	Basic Workshop		relates present		a consensus		Provides common
	Structured Talk		to past & future		on situation		awareness
	All 3 vehicles same dynamics				?: What is most difficult?		allows group to see own gifts
Style	Trust Tools	Common Story	Mundane into	Decisional	Intent: allows each to look at	Daily Life	The daily context
	know procedures trust/honor		memorable experience		own value screens how would use		the daily reflection
	rehearse: until 2nd nature		allows group to appropriate		this consciousness		The daily discontinuity
	Deed: Responsib Care		fear/fascination		?: What did you learn for future		

IMAGINAL LEADERSHIP LAB — 1979-80

ART FORM CONVERSATION

HDTS — Workshop # 3 — GRC:CHICAGO

INTENT	Rational Objective: To learn by creating an art form conversation. Existential Aim: Experience an art form conversation.
CONTEXT	In this session we will each build an art form conversation but first listen to this bit of poetry.
MOVEMENT I DEMON-STRATION ART FORM CONVERSATION (15 mins.)	Read Poem - "I Am I" from Dr. Seuss Today is your birthday! Today you are you! If we didn't have birthdays, you wouldn't be you. If you'd never been born, well then what would you do? If you'd never been born, well then what would you Be? You might be a fish! or a toad in a tree! You might be a doorknob! Or three baked potatoes! You might be a bag full of hard green tomatoes. Or worse than all that...Why you might be a wasn't. A wasn't has no fun at all. No, he doesn't. A wasn't just isn't. He just isn't present. But you...YOU ARE YOU! And, now isn't that pleasant! So we'll go to the top of the toppest blue space, The Official Katroo Birthday Sounding-Off Place! Come on! Open your mouth and sound off at the sky! Shout loud at the top of your voice, "I AM I!" ME! I AM I! And I may not know why; But I know that I like it. THREE CHEERS! "I AM I!"
	What words do you remember? What lines do you remember? — OBJECTIVE QUESTIONS Read poem again. Where were you excited? Where were you offended? Where did you want to shout "Yes"? — REFLECTIVE QUESTIONS Someone say "I AM I" as you think it should be said (3 or 4 people) Why do we enjoy that so much? — INTERPRETATIVE QUESTION What does this poem say to us about our life? — DECISION QUESTION
MOVEMENT II REHEARSE THE STRUCTURE (30 mins.)	1. Walk through a conversation-building format and brainstorm possible questions for each level. Rehearsing from the talk the intent of each level. Use chalkboard so all can take notes. (And be sure students do!)
MOVEMENT III (75 mins.) PRACTICING SKILL PREPARATION (45 mins.) PRACTICE (30 mins.)	1. Give each person a piece of prose, poetry, song of large print and allow each to prepare his own art form conversation. 2. Walk from person-to-person and assist in deciding which questions he will best use with his particular piece. 3. Put all names in hat and draw or get volunteers to practice their conversation on the group. Three conversations each ten minutes (Make written critiques while these are going on for individual students).

IMAGINAL LEADERSHIP LAB

1979-80

HDTS

ART FORM CONVERSATION
Workshop # 3

GRC: CHICAGO

REFLECTION	1. What do you recall?	OBJECTIVE
	2. Where were you surprised? confused?	REFLECTIVE
	3. What was most helpful in these conversations?	INTERPRETIVE
	4. What questions do you want to remember and use? When can you use an art from conversation in your community?	DECISIONAL

HAND-OUT IN WORKSHOP #3

HDTS	CONVERSATION BUILDING FORMAT	1979-80

TITLE	
RATIONAL OBJECTIVE	EXISTENTIAL AIM

Opening Words/Context	Time
OBJECTIVE QUESTIONS	
REFLECTIVE QUESTIONS	
INTERPRETIVE QUESTIONS	
DECISIONAL QUESTIONS	

CONCLUSION/Reflective Statement

Send Out

Imaginal Leadership

1979-80

IMAGINAL TOOLS: WORKSHOP FOR EFFECTIVE IMAGE CHANGE

GRC: Chicago

LIFE METHOD		ROLE		METHOD		USES	
Structure Of Life	Objective	Releases Courage	to deal with	Brain-strom	get out inclusive intuitive	Planning	focuses concern
	Reflective		complex issues		data of whole group		establishes impor import
	Interpretive		locates issue in time		all wisdom counts everyone particip		
	Decisional		and space		List it		
Life Situation	life intrudes with data	Organises	turns random	Gestalt (Group)	explodes the meaning of B/S	Compre-hensive Thinking	using screens
	offense forces reflection (grp)		thoughts into new		significant data		for brainstorm
	new decision required		configuration		all wisdom is greater than part		and gestalt
	New You implic for futur		significantly engages group		Talk about it		
Three Tools	art form conv.	New Insight For Action	naming	Consensus	giving useable practical form	Forces Mind Into Intuition	forging new insight
	basic workshop		related items		to gestalt		releases partici-pation
	Structured Talk		creates assign-ments		the group's mind is key		
	All Three Same Dynamics		for action		Write it up		
Style	Trust tool	Corporate Thrust	creates doable things	Reflection	discerning implications	Creating A Group	allows consensus
	know procedure trust group						provides common awareness
	rehearse:practi until 2nd nature		builds resolve				allows group to
	deed: responsib planning		to engage		celebrate it		see its gifts

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HDTS

THE WORKSHOP METHOD

1979-80

the CONTEXT I clarify workshop focus establish workshop import		
the BRAINSTORM II getting out the inclusive intuitive data of the corporate body *everyone's wisdom counts LIST IT!	the GESTALT III exploding the meaning of the brainstorm data for history itself *all the wisdom is greater than the parts TALK ABOUT IT!	the CONSENSUS IV giving form to the gestalt which is useable and practical *the group's mind is key WRITE IT UP!
the REFLECTION V discussing what happened discerning the implications CELEBRATE IT!		

HAND OUT IN TALK #4

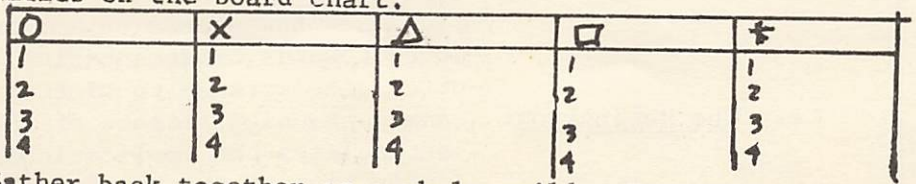
IMAGINAL LEADERSHIP LAB

HDTS

BASIC WORKSHOP

1979-80

GRC:CHICAGO

INTENT	Rational Objective: Learn to do a workshop by doing workshop preparation. Existial Aim: Experience a workshop.
CONTEXT	In this session we will work as teams to build a workshop. But first we are going to do a mini-workshop.
MOVEMENT I DEMON-STRATION BASIC WORKSHOP	1. <u>Demonstration workshop context</u>: We are going to do a mini-workshop on how to alter the images of your community toward their participation in the globe. Make sure all take notes - they will need them later on. *Begin by teaching them the "Universe Man" song. *Do a short contextual spin on the global is the local is the global. 2. Have the group individually write down three very concrete things they could do in their community to begin altering their images toward the global. After a couple of minutes have them star their best one. 3. Go around the table and have each person read their best while you write them on the board. No discussion here just write down their answers as long as they are answers to the question that you asked. 4. Now ask for other answers that they had that are not yet listed. Write these on the board. 5. Go through the brainstorm list and mark the similar responses with similar symbols (O, X, Δ, □, *). Have the group decide which goes together. Push them if they are not clear on the relationships. 6. Now corporately create holding titles for the various groupings of the brainstorm list. Make sure the titles honor the data in the list. 7. Divide the group into the number of groups as categories/holding titles you have. Have them quickly get into these groups. 8. Now have each smaller group discuss the data on their list. Do the titles adequately hold the data. If not change it. 9. Have each of the smaller groups now decide what the four parts of the major holding category/title will involve. Write these down and check to be sure that all of the wisdom of the brainstorm list has been honored. Now write a short paragraph describing the activity that is suggested by your four items. 10. While the groups are doing this draw the following chart on the board to hold their data. As each group finishes choosing their four implementaries have one member of the group come and write their titles on the board chart.  11. Gather back together as a whole guild. Have each group report by reading their master holding title and the four items underneath and then read their paragraph.

12. Quickly reflect on the board chart:
    a. What especially grabs your imagination here?
    b. What would be the easiest things to do?/the hardest?/the most impacting for your community?
    c. If all of these things were done, how would your community be changed?
    d. What title would you give this thrust? (the entire chart)
    e. What are the next steps towards implementation?

MOVEMENT II

WALK THROUGH

PROCEDURES

1. Quickly review Monday's workshop:
    a. What do you still remember from our demonstration workshop yesterday?
    b. Which part of the workshop method seems clearest to you as you think about the demonstration?
2. Have the group get out their notes from yesterday. Draw the method abstract on the board and then corporately plot the various parts of yesterday's workshop into the form in the appropriate boxes. (NOTE: check yesterday's procedures for accuracy here.)
3. What are your questions/reflections as you look at this?
4. Quickly spin on the foundational principles of each part of the method
    a. <u>The Context</u>: -states historical importance of the workshop
        -defines the limits of the workshop--clear focus
        -clarifies the particular issue of the workshop
        -catalyzes the spirit motivity of the group
    b. <u>The Brainstorm</u>: -gets wisdom of group objectified
        -sparks individual brooding/reflection
        -all answers within the context received
        -gets everyone participating
        -pushes group beyond its imagined limits
        -brief answers--no speeches
    c. <u>The Gestalt</u>: -rational/intuitive grouping of brainstrom data
        -creates holding titles for brainstorm data
        -pushes the brainstorm data until it "speaks"
        -recognizable connection to the brainstorm and and yet is mutation of the brainstorm (new insights revealed)
    d. <u>The Consensus</u>: -giving form to the corporate creativity represented by the gestalt
        -practicalizes the gestalt categories
        -announcing to group the decisions that have been made
        -clarifies the <u>necessary</u> ambiguity
        -moves towards implementation
        -offers the work up to history
    e. <u>The Reflection</u>: -names the significance of the work done
        -articulates the implications/next steps
        -reflection of the helpfulness of the methods used
        -states the depth address of the workshop to the group

	5. Pass out the workshop building formats. 6. Quickly walk through the use of the formats: a. Rational Objective: names the anticipated product of the workshop b. Existential Aim: articulates the hope-for resolve in the group c. Prelude/Postlude/Movements: lays out the flow of the workshop (give example from Monday's workshop) 7. Ask group for questions at the point of their unclarity on how to use the preparation form.
MOVEMENT III CORPORATE PREPARATION AND PRACTICE 60 MINS.	1. Divide the guild into two groups. Assign each group a topic: Group #1: creating a plan for a community workday in 5th City. Group #2: creating a plan for a 5th City Thanksgiving celebration. (Each group should have 5 people in it - so make as many groups as needed.) 2. Have the two groups work together in building the workshop plan that would come up with these plans/models. (****NOTE: It is crucial that the groups understand that they are only to create the plan which would release another group to come up with the plans- they are NOT to actually create the plan for the workday or the celebration-ONLY the workshop in which these plans could be created. This is crucial to grounding the fact that local man can be trusted to do his own planning!) (This can be tricky but is critical to human development) 3. The guild leader is to work with the groups as needed. Instruct them to use the workshop abstract method picture as the clue to building a good workshop, e.g. what should we do to context the workshop, how get out the brainstorm, etc. After they have done this, have them orchestrate their workshop using the preparation format. Each group is to then assign one of its members to lead each of the parts of the workshop. Each person will have 5 minutes to do his part. 4. Select one team to demonstrate their workshop. (Write a written critic for each person, emphasis on gifts/what do differently)
REFLECTION	1. Workshop Reflection: a. What do you remember from the workshop we just experienced? b. Where did you see a very creative/helpful use of the methods? c. What did you learn about the method through your participation in this workshop? d. If they were doing this again, what practical suggestions would you make to increase the effectiveness of the workshop? 2. Off-stage: The workshop method is finally a consensus building tool. Everyone's wisdom is honored and is part of the final product, although no one's wisdom is in its original form. This method is key to local motivity and commitment - When you've poured out your being in creating a plan like this, it will be little trouble getting people committed to doing it!

HAND-OUT IN WORKSHOP #4

HDTS	WORKSHOP FORMAT	1979-80 197 GRC:Chicago

Rational Objective	Existential Aim

CONTEXT			MINS
M O V E M E N T S	THE BRAINSTORM I		MINS
	THE GESTALT II		MINS
	THE CONSENSUS III		MINS
REFLECTION and SEND-OUT			MINS

IMAGINAL LEADERSHIP LAB

HDTS HDTS

IMAGINAL TOOL: TALK (LECTURE)
FOR EFFECTIVE IMAGE CHANGE

1979-80

GRC:CHICAGO

LIFE METHOD		ROLE		METHOD		USES	
STRUCTURE OF LIFE	Objective	OPENS NEW DIMENSIONS	Addresses Inadequacies	BRAINSTORM	Solitary/ Corporate	IMPART DATA	Reports
	Reflective				Random Listing		Builds Corporateness
	Interpretive				All Potentially Useable Data		Swirl of New Images/Data
	Decisional						
LIFE SITUATION	New Images Life Intrudes	SETS STAGE	Powerful Images	GESTALT (GROUP)	Into 4 Areas	SETS CONTEXT	Puts Work into Perspective
	Offense Forces Reflection/Resps.		Creates Mood for Depth Wrestling		With 4 Points		Build Corporate Awareness
	New Decision Required/Pract.Form				With 4 Illustrations		
	New You Implications				Means Adding Data		
THREE TOOLS	Art Form Conversation	FOCUSES IMAGES	Corporate Motivity	DRAMA	Arrange Areas	CREATES IMAGE	Visual Relation-Ships
	Basic Workshop				Points: 1) Broad		Builds Corporate Value Screens
	Structured Talk				2) Depth 3) Critical		
	All Three Same Dynamic				Image 4) Implication Write Sentences		
STYLE	Trust Tools	RELEASES NEW DECLARATION	New Hope	IMPACT	State: Existent-Aim, Rat. Obj.	SERVANT IMAGE	Not Who Says But What Is Said
	Know Procedures Do Homework		New Decisions		Visual Aids		
	Rehearse: Tape Record/Write				Discern One Critical Image		
	Deed: Responsible Image Shifts				And How Reinforce, Write		

IMAGINAL LEADERSHIP LAB
HDTS

CREATING A TALK
Workshop #5

1979-80
GRC: CHICAGO

INTENT	Rational Objective: Grasp the method for building a talk. Existential Aim: Experience the effectivity of comprehensiveness in talks
CONTEXT	1. One of the foundational tools for leadership is talks or lectures. Because this method does not allow for group input, it is not used as frequently as workshops and conversations. A talk is not primarily a way of imparting information but an event for shifting the images that direct human lives. Often the talk is used as the short 5 to 10 minute context used in a meeting agenda which shifts the image for a creative relationship to the workshop needed for community effectivity. (Procedures are on p. 4 of the Methods Manual.) 2. Today we are going to build a talk together. Our topic is (use a broad arena). Write the title on the board. The audience to hear this talks is (use a community structure like guild, congress). Write the audience on the board. What is the image you want to shift? 3. The steps for building a talk are seven. Write titles on board: 1. BRAINSTORM: all the potentially useable data 2. GESTALT: pull into four basic arena groupings 3. ORGANIZE: reorder all data into four sub-categories within each arena 4. ANALYSIS: discern the gaps in the construct and fill in the data 5. DRAMA: arrange the four arenas and the sub-categories into a flow of a) broad, b) depth, c) critical image, d) implications 6. INTENT: state the rational objective and existential aim 7. IMAGE: create the picture and illustrations to reinforce the one critical image
IMAGE OF A TALK	4. What are some of the talks from this week? When remember, what was the methods in them? What helpful images have you seen in talks? What questions do you have about doing talks like these this week? 5. Let's begin our brainstorm. Everyone list 3 - 5 things to go in this talk on ___ to ___. Get a list up on the board (use no more than half of the board). Pass out individual talk creation forms.
TALK CREATION	6. Gestalt into 4 key categories. 7. Name the 4 categories and select the 4 sub-categories under each. Fill the gaps in the sub-categories. 8. Consider the 4 key categories and order them. (Write on 4 x 4 on other half of blackboard.) Point 1 - broadest way of looking at subject Point 2 - goes into more depth Point 3 - reaches the crux of the matter Point 4 - draws the whole thing together and points to some implications for the future 9. Divide group into 4 units and assign each unit to write a sentence on one of the 4 categories. Read these and then as a group say: The rational objective is ___. The existential aim is ___ 10. What is the one critical image that we are out to communicate? What put on board to communicate that? What illustrations re-enforce that? What timing? What gestures? How use the voice? What to wear? What poetry use for context? 11. Plan the board layout so group is impacted. Erase the brainstorm from Number 5 above and draw the drama. 12 What is the first sentence to be said? (Individual write these out What is the last sentence to be said and share a few.)

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REFLECTION	13. What captured your attention? 14. Where were you excited? 15. What questions do you still have about creating a talk?

HANDOUT IN WORKSHOPS

IMAGINAL LEADERSHIP LAB 1979-80

TALK BUILDING FORMAT

HDTS TITLE _____ GRC:Chicago

BRAINSTORM

COLUMN SENTENCES

Rational Objective	**Existential Aim**