

LEADERSHIP MANUAL



Town Meeting '76 is a program developed by The Institute of Cultural Affairs, a research, training and demonstration group concerned with the human factor in world development. Toward this end, The ICA has designed methods of tactical planning, corporate operation and human motivity applicable in local communities. The ICA is a not-for-profit corporation with tax exempt status registered in the State of Illinois. Headquartered in Chicago, The ICA has 47 offices in metropolitan centers across the United States.

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Inclusive Dynamics

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TOWN MEETING '76

PRELUDE

The first of the day's five sessions, begins at 9:00 A.M. with coffee and doughnuts, as the participants register, visit together and gather for the welcoming address.

CHALLENGES

A brief presentation on the new world of the Bicentennial Era introduces Session Two the morning workshop at 10:00 A.M. In the workshop the participants meet in small groups, identify the economic, political and cultural issues and analyze the foundational challenges to our nation as we enter the Bicentennial Era.

INTERLUDE

Session three of the Town Meeting is a festive noontime interlude. As the participants enjoy an informal lunch at 12:30 P.M., special guests and community leaders are received, and an array of local entertainment and group singing creates a powerful happening.

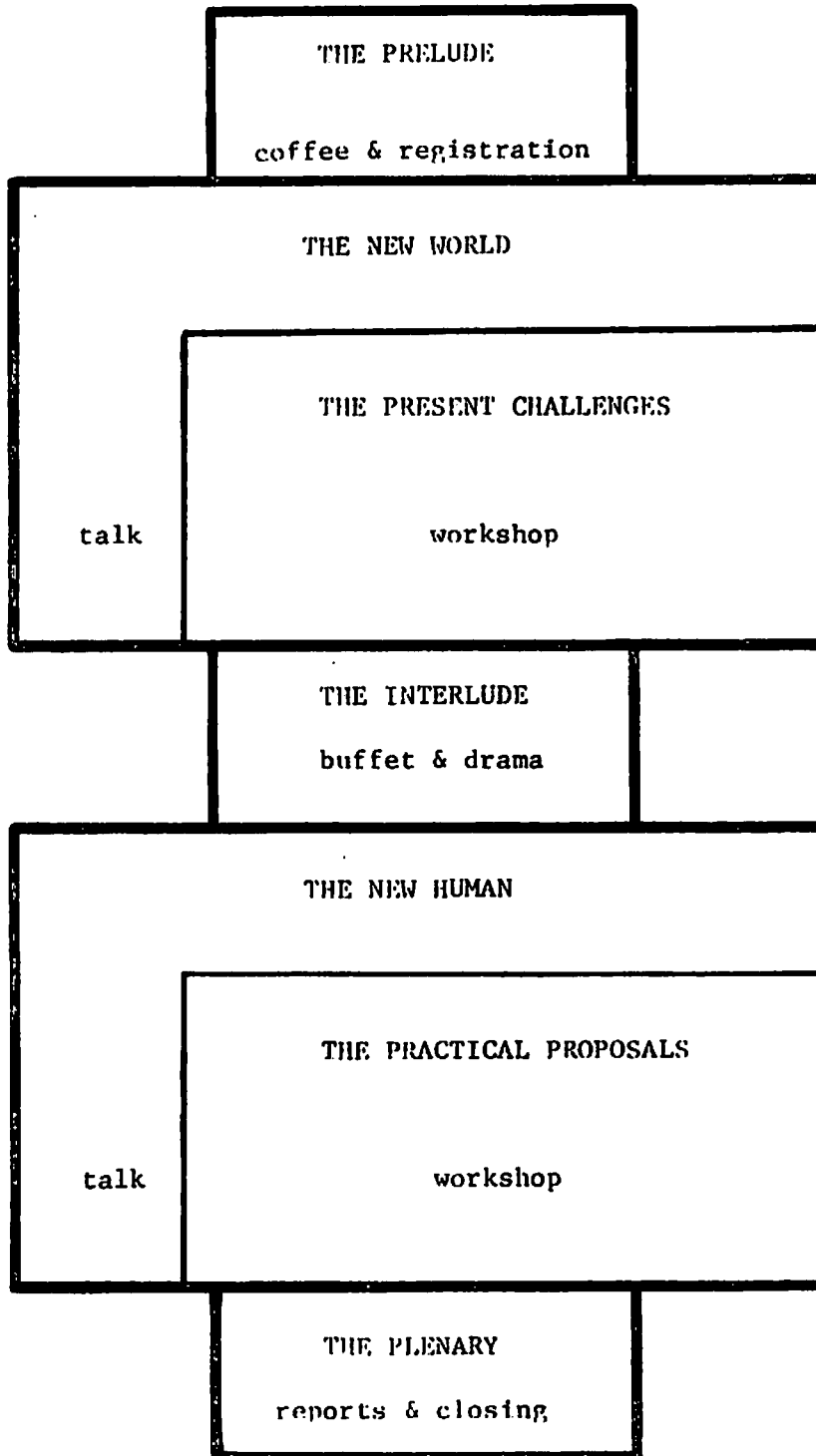
PROPOSALS

Session four of the Town Meeting is introduced by a brief presentation at 1:30 P.M. on the new human and the American citizen. At 2:00 P.M. the afternoon workshop engages in participants, meeting in small groups, in writing twelve to twenty practical practical proposals for meeting the challenges indentified in the morning workshop. One group creates a story, song and symbol for America's Bicentennial Era.

PLENARY

Session five, beginning at 4:00 P.M. concludes the day with a plenary in which the workshop groups report on the day's accomplishments. At 5:00 P.M. the Town Meeting adjourns. Each participant receives a document holding the group's proposals for the future, a new story of the community's role in American history, and a renewed sense of the American revolutionary spirit.

TOWN MEETING '76



THE DYNAMICS

The Town Meeting '76 is the celebration of the 200th anniversary of the American Revolution through a day long community gathering aimed at reforming the local consensus on the future direction of the nation. While the day's activity is structured, the atmosphere is informal. Beginning at 9:00 A.M. with coffee and doughnuts the day includes two brief talks on the Bicentennial and the American citizen, two group workshop sessions, a celebrative lunch, and a closing plenary reporting session. At 5:00 P.M. the community residents return home with a document holding their proposals for the future, a new story, and a renewed sense of the American revolutionary spirit.

THE EVENT

**THE
TALKS**

A key dimension of the drama of the Town Meeting is the two brief contextual talks set at the beginning of the morning and the afternoon sessions. The first, on the new world of the Bicentennial Era, articulates the new situation we find ourselves in as we enter the next 200 years. The second on the new human and the American citizen, delineates the issues, responsibilities and possibilities given to us as citizens in this new era.

**THE
WORKSHOPS**

The workshops are the highlights of the Town Meeting. In two sessions of two hours each, the gathered representatives of the community work in four groups, first to discern the underlying challenges facing our nation, and secondly to create practical proposals and a story to give direction to our nation as it enters the Bicentennial Era.

**THE
PLENARIES**

The Town Meeting begins and ends as a celebrative gathering of the community in a plenary session. Opening is informal with coffee and rolls, informal conversation, and visiting. This is followed by community singing, a conversation, and a talk. The closing plenary centers around group reports and a presentation of the work of the day. It is cast in a highly celebrative mood and marks the dramatic close of the day.

**THE
INTERLUDE**

Punctuating the Town Meeting at its center is the lunch time interlude. Around a sumptuous buffet lunch, a coordinated array of local entertainers (professional and amateur, planned, and spontaneous) provides discontinuous celebration time for the community. Dancing, music, comedy, and community singing blend into a powerful happening in the middle of the day.

THE TALKS

THE NEW WORLD

- I. THE PROFOUND TIMES
 - A. The Transitional Era
 - B. The Dynamic Sociality
 - C. The Unexpected Vista
 - D. The Global Phenomenon
- II. THE NEW SETTLEMENT
 - A. The Emerging Community
 - B. The Postmodern Wilderness
 - C. The Social Pioneers
 - D. The Reconstructed Earth
- III. THE GREAT RESURGENCE
 - A. The Nation's Rebirth
 - B. The Practical Vision
 - C. The Grassroots Awakening
 - D. The Local Initiative
- IV. THE TOWN MEETING
 - A. The Historical Reality
 - B. The Human Dynamic
 - C. The Interdependence Declaration
 - D. The Singular Happening

The First Talk establishes a rapport among the Town Meeting participants as they grasp the new social situation emerging in this Bicentennial Era. It demonstrates the presence of this new sociological situation in our everyday lives in local situations as well as pointing to the broad shifts occurring across the globe. Further, it articulates the resurgent posture emerging in people today relative to living in this new world, and affirms the appropriateness of the Bicentennial Era as an opportunity and the Town Meeting as a vehicle for responding to this new world.

THE TALKS

THE NEW HUMAN

- I. THE HUMAN CRISIS
 - A. The Awe-filled Challenges
 - B. The Endless Engagement
 - C. The Vocational Collapse
 - D. The Meaninglessness Malaise

- II. THE NEW SPIRIT
 - A. The Emerging Human
 - B. The Life-giving Engagement
 - C. The Indicative Care
 - D. The Human Fulfillment

- III. THE FOUNDATIONAL REBIRTH
 - A. The Infinite Relatedness
 - B. The Male-Female Dynamic
 - C. The Four Lifetimes
 - D. The New Rationality

- IV. THE GLOBAL CITIZEN
 - A. The Effective Citizen
 - B. The Tactical Citizen
 - C. The Corporate Citizen
 - D. The Motivated Citizen

The Second talk engages people in reflecting on the new kind of human being emerging in our world today. It describes the sense of crisis in us all as a sociological rather than psychological reality. It demonstrates that in the heat of engagement in this complex new world of ours a rebirth of human spirit or drive is occurring that is causing us to recover in a profound way the basics of human life. Finally, the lecture probes the practical style of this new human for the next 200 years.

THE TASKS OF THE GUILDS

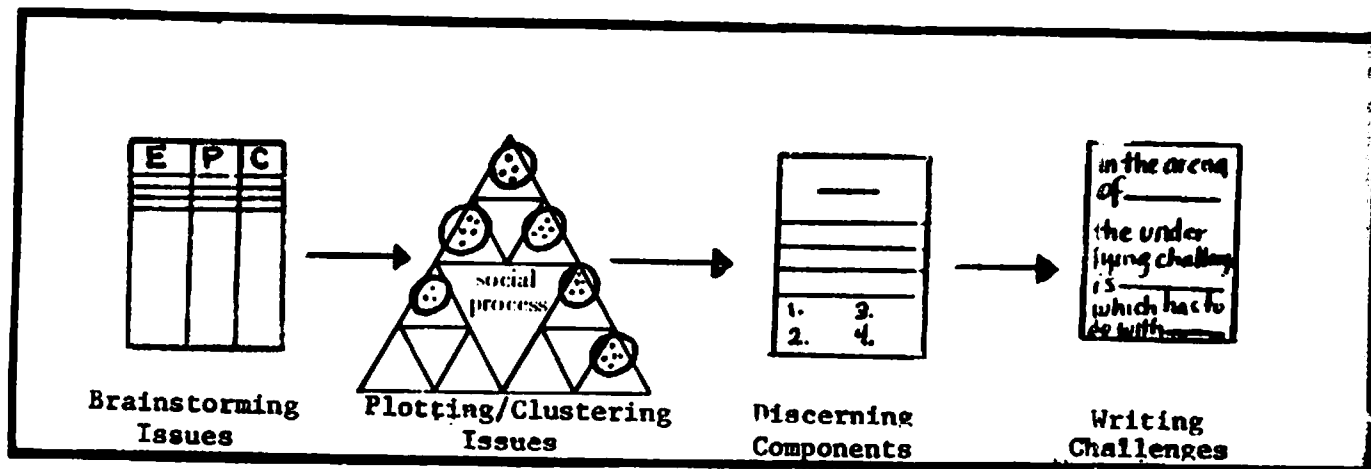
The Town Meeting will operate as a single group divided into four guilds. The total group will gather to open and to close. Lunch will also be as a total body. The workshops will be done in the four guilds. In the morning each of the four guilds will work to discern the social challenges facing the nation. In the afternoon Guild A will take the economic challenges from the morning and create a set of proposals for them. Guild B will do the same for the political challenges and Guild C for the cultural. Guild D will create a story, song, slogan and symbol for the Bicentennial Era.

	MORNING		AFTERNOON
GUILD A	EPC CHALLENGES	DATA EXCHANGE	PROPOSALS for the ECONOMIC CHALLENGES
GUILD B	EPC CHALLENGES		PROPOSALS for the POLITICAL CHALLENGES
GUILD C	EPC CHALLENGES		PROPOSALS for the CULTURAL CHALLENGES
GUILD D	EPC CHALLENGES		STORY SONG SYMBOL SLOGAN

THE WORKSHOPS:

SESSION I - THE CHALLENGES

THE WORK FLOW



INCLUSIVE OBJECTIVE

Session I aims to release local citizens to participate authentically, in shaping the American destiny by objectifying their intuitions about society and allowing them to state the sociological challenges which face the nation.

PRACTICAL TASK

The practical task of this workshop session is to organize the complex issues of our time and name them as the economic, political and cultural challenges facing the nation.

THE PROCEDURAL OUTLINE

INTRODUCTION: Reflect on what's going on in society today.

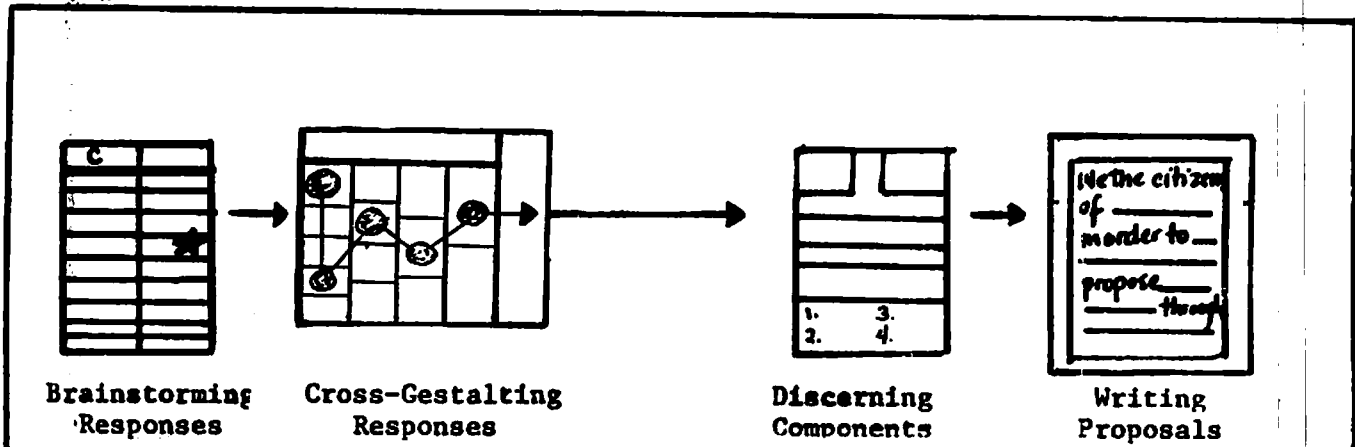
1. Brainstorm lists of economic, political and cultural issues.
2. Plot the key social issues on the social process triangles and identify the five to seven clusters of issues.
3. Discern the various social components of each cluster to analyze the underlying challenge which is present.
4. Write succinct statements of the economic, political, and cultural challenges facing the nation.

CONCLUSION: Reflect on the actions the challenges suggest.

THE WORKSHOPS:

SESSION II - THE PROPOSALS

THE WORK FLOW



INCLUSIVE OBJECTIVE

Session II aims to release the responsible creativity of local citizens in authentic participation in making decisions about the shape of America's destiny.

PRACTICAL TASK

The practical task of this workshop session is to articulate a set of practical proposals which will effectively meet and deal with the economic, political and cultural challenges facing the nation.

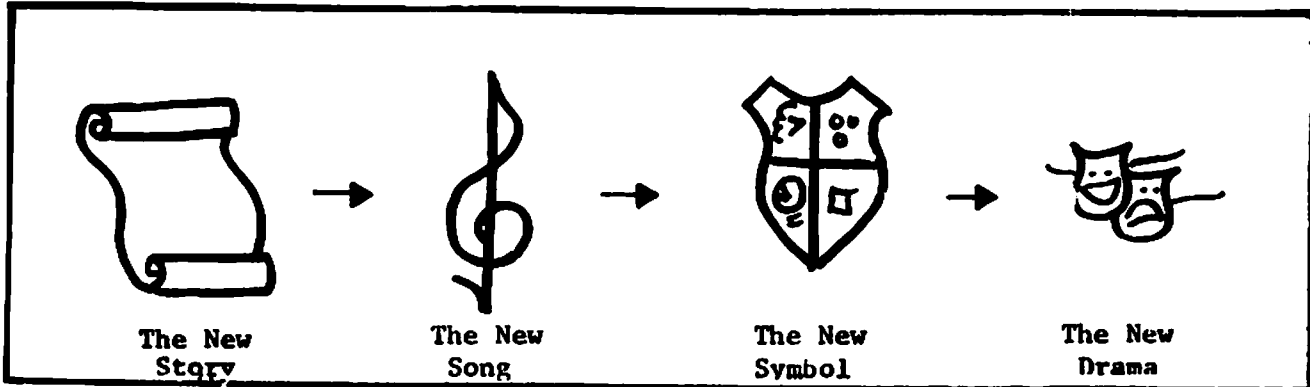
THE PROCEDURAL OUTLINE

INTRODUCTION: Reflect on how the people are responding to these challenges.

1. Brainstorm appropriate social responses to the challenges.
2. List key responses to each challenge and organize all the responses into 4 or 5 proposal arenas.
3. State the primary aim, proposed activities, and potential tactics necessary in each arena.
4. Create succinct practical social proposals for each arena.

CONCLUSION: Discuss briefly the inclusive and local implications of your work.

THE WORK FLOW



INCLUSIVE OBJECTIVE

The story workshop aims to release local citizens to experience the story of this nation as a great story and one that needs to be retold for our time.

PRACTICAL TASK

The practical task of this workshop session is to create a story, song, slogan and symbol that recaptures the significance of the past and sets the course into the future.

THE PROCEDURAL OUTLINE

INTRODUCTION: Reflect on the role of stories in the life of great cultures.

1. Brainstorm story components and set a group aside to create a new story for the nation.
2. Brainstorm song components and set a group aside to create a new song for the nation.
3. Create a new slogan and a symbol for the nation.
4. Create a dramatic presentation of the Guild's work for the Plenary.

CONCLUSION: Reflect on the significance of the workshop and send the group to the Plenary.

Workshop Procedures

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WORKSHOP I
THE PRESENT CHALLENGES

WORKSHOP I: THE PRESENT CHALLENGES

The Prelude

THE
OPENING
(3 min.)

1. Enter the workshop room and be seated. Spin for a minute on the greatness of such a day when concerned citizens can come together and celebrate the 200th anniversary of America's struggle to become a nation by participating in the creation of proposals which will give direction and form to her future.

Give a brief context for singing. Then ask the group to turn to page _____ and sing

SINGING CONTEXT

Spin a story around singing as a matter of decision rather than a question of whether or not you can carry a tune.

REFLECTIVE
CONVERSATION
(5 min.)

2. Reflect indirectly on the morning's talk by asking:

WHAT ARE SOME NEWS EVENTS OF THE WORLD THAT HAVE CAUGHT YOUR ATTENTION RECENTLY?
WHAT'S GOING ON IN THE WORLD TODAY? IN THIS NATION?

WHAT ARE SOME DEEP CONCERNS YOU HAVE ABOUT OUR WORLD TODAY? ABOUT OUR NATION?

While still seated, write the responses down on a piece of paper.

SOCIAL
PROCESS
(5 min.)

3. Ask the group to turn in their workbooks to the Social Process Triangles on page 7. Context the use of the triangles as a screen to use in analyzing what is going on in society today -- an objective screen for social analysis. Ask:

WHERE ON THE TRIANGLES WOULD YOU LOCATE ANY OF THE CONCERNS WE HAVE MENTIONED?

Locate several of the group's concerns in this way as a method for allowing the group to become familiar with the triangles. (This is intended to be brief and intuitive.)

SOCIAL PROCESS

Human dynamics present in any society.
1. Economic-the foundational or sustaining dynamic
2. Political-the organizing or decision-making dynamic
3. Cultural-the rational or illuminating dynamic

WORKSHOP
CONTEXT
(2 min.)

4. Briefly define the role of the workshop in the Town Meeting.

State the task of each of the workshops, morning and afternoon.

Quickly walk the guild through the basic steps of the morning workshop.

15 minutes

WORKSHOP I: THE PRESENT CHALLENGES

Movement I: Brainstorming the Social Issues

LIST
SOCIAL
ISSUES
(4 min.)

SELECT
KEY
ISSUES
(1 min.)

BUILD
GROUP
LIST
(13 min.)

5. Direct each person to turn in his workbook to p. 16. Make the assignment to individually list in short phrases 3 economic, 3 political and 3 cultural issues facing our nation today. As the group begins to work, briefly define and illustrate an issue.

6. Just before time is up, direct the group to star the most critical issue they have listed in each column.

7. Ask three people to act as scribes and come to the front of the room. Attached to the front wall or chalkboard should be 3 long strips of paper for recording the economic, political and cultural issues.

While the scribes are coming forward and preparing to write, context the brainstorming methodology.

Elicit the corporate brainstorm by proceeding around the room, each person in turn naming one of his starred issues, beginning with an economic issue from the first person, a political issue from the second, a cultural issue from the third and then back to the economic and so on around the room until each person has given an issue. (If his starred issue has already been given, then he should give another one from that column.) While the issues are named the 3 scribes list them on the wall charts, the first scribe listing all the economic issues, the second listing all the political issues, and the third listing all the cultural issues as they are given. (The point of using three scribes is to increase the speed with which the data can be recorded).

8. Ask for critical issues that have been left out and questions of clarity. (Each list should contain 10-20 numbered items of data.) Participants should record the total brainstorm list in their workbooks on page 16.

ISSUE

An issue is a statement which holds the tension between a problem and its solution. It articulates the social dynamic present which prevents a concern from being resolved. For example, a concern is hunger. Issues behind that concern include 1) inadequate food distribution, 2) increasing production and 3) competitive political system.

BRAINSTORMING

A method which gets out a lot of data quickly. It involves trusting your own intuitions and honoring the wisdom of your colleagues. There are no right answers. This is not a time for discussion or evaluation of the various pieces of data but an opportunity to get everyone's wisdom out before the group.

ADD
OMITTED
ISSUES
(2 min.)

20 minutes

WORKSHOP I: THE PRESENT CHALLENGES

Movement II: Clustering the Social Issues

**PLOT
ISSUE
LOCATIONS
(18 min.)**

9. Context the plotting method and begin to locate the issues on the triangles by asking:
- WHAT IS A KEY ECONOMIC ISSUE?
 - WHERE DOES THIS ISSUE SHOW ITSELF TODAY WITHIN THE ECONOMIC ARENA? IN RESOURCES, PRODUCTION OR DISTRIBUTION?
 - TO WHAT THIRD LEVEL TRIANGLE IS THIS ISSUE MOST DIRECTLY RELATED?

Plot several issues in this way, identifying their locations on a large wall triangle by recording the issue number in the appropriate third level triangle and circling it with a heavy line. Participants plot the issues on page 17 of their workbooks. To save time in plotting the rest of the key issues, divide the room into three sections-left, right and middle- and assign each section one list of issues (E,P or C) to plot. Allow three minutes for each person individually, or with person sitting next to him to plot the issues. (The Key issues are those which the participants consider to be key.)

Then corporately plot all the key issues to the third level on the large wall triangle. Plotting stops when the group decides there are no other key issues to be plotted. This will probably not include all the brainstormed issues.

10. Have the group look at the whole triangle and identify 4-5 clusters of issues by observing issues that are plotted close to each other. Lightly draw a line around the clusters.

11. If it is not at once obvious with which cluster and issue belongs, read the issue name. Finalize the clusters by darkening the lines around each one.

12. Relook at the group of particular issues that belong in each cluster and quickly name the cluster. This cluster name is the name of the challenge arena.

**CIRCLE
ISSUE
CLUSTERS
(4 min.)**

**FINALIZE
CLUSTER
LINES
(1 min.)**

**NAME
CHALLENGE
ARENAS
(2 min.)**

25 minutes

PLOTTING

Plotting is the process of locating data within a rational framework-the Social Process Triangles. Plotting is a way of setting an issue in the context of a universal method. Plotting gives us a screen through which to look at the reality of our present situation. Plotting is a way to get objectivity.

NOTE

- 1) Locate issues on the triangles one level at a time, ie Economic, Resources, Human Resources.
- 2) Where an issue is plotted does not necessarily correspond to the social process arena under which it was brainstormed.

CLUSTERING

The intent of clustering is to discern the major arenas or foci of issues present in society today. In clustering, an issue may stand alone and not be identified as part of a cluster.

WORKSHOP I: THE PRESENT CHALLENGES

Movement III: Discerning the Challenge Components

LIST
CLUSTER
ISSUES
(2 min.)

13. The intent of this movement is to lead participants in creating individually the basic data for work in groups during Movement IV. Begin by counting off by the number of clusters. Assign all 1's to cluster #1, etc. Have individuals relist the challenge arena name and the accompanying issues in their cluster on p. 18 of their workbooks.

WRITE
SITUATION
PHRASE
(2min.)

14. Ask the group to individually write a phrase which describes the social situation implied in their assigned cluster of issues. Ask:

-IN WHAT ARENA OF SOCIETY DOES THIS
CLUSTER OF ISSUES APPEAR?

Have one or two persons give their challenge arena name and social situation phrase.

STATE
UNDERLYING
CHALLENGE
(3 min.)

15. Ask the group to individually write a phrase that states the present challenge or social necessity facing the nation that is underlying their cluster of issues. Ask:

-WHAT ARE THE CHALLENGES PRESENTED TO THIS
NATION BY THE PARTICULAR ISSUES WITHIN
THE CLUSTER? List.

-WHAT IS THE ONE UNDERLYING CHALLENGE?

LIST
LOCAL
MANIFESTATIONS
(3 min)

16. Ask the group to individually write three manifestations of their challenge as it is present in their local community. Ask:

-WHAT ARE THREE LOCAL MANIFESTATIONS OF
YOUR CHALLENGE IN THIS COMMUNITY?

CHALLENGE

A challenge is a previously undisclosed but already existing "What-is-to-be-done" (not a "How-it-must-be-done.") which, when creatively acted upon, will resolve a specified set of interrelated issues. It is a call to engage in resolving an objective socio-logical block in society.

WORKSHOP I: THE PRESENT CHALLENGES
Movement IV: Writing the Challenge Statements

**COLLECT
GROUP
DATA**
(5 min.)

17. Context this movement as doing the final pulling together, writing and refining of the challenges facing our nation. Each group will write one challenge statement for its cluster of issues. Talk through the procedures as found on page 18 of the workbook. Assign groups to meeting spaces and indicate time allotment of 20 minutes. Move to groups. Read aloud and record all individual statements of the social situation, underlying challenges, and local manifestations.

NOTE

While the groups are working, move around the room to enable the work and hold people to the time allotted. At the end of 25 minutes call the guild back together.

**DECIDE
CHALLENGE
COMPONENTS**
(12 min.)

18. Select the individual statement that best holds the social situation and use it as the basic phrase for the final selection, incorporating data from other individual statements and refining as needed. Do the same for the challenge statement and the 4 most obvious and exciting manifestations in your community.

CHALLENGE FORM

In the arena of _____
(present social sit.)

the underlying challenge is _____
(present

(social necessity)

which has to do with _____

(present social

manifestations)

**WRITE
INITIAL
DRAFT**
(5 min.)

19. Working as a group and using the prescribed format, write the challenge statement. Then, as a group, give the total challenge statement a 3-word title.

**WRITE
FINAL
STATEMENT**
(3 min.)

20. Edit and refine the challenge statement and copy both the title and statement on a wall chart making sure to indicate the first level social process arena of the cluster. Assign a reporter for the guild plenary to read the challenge title and statement.

WORKSHOP I: THE PRESENT CHALLENGES

The Postlude

THE
GATHERING
(3 min.)

21. Regather as a guild. Tape challenges and sentences to the wall in the front of the room. Ask a scribe to copy these challenge titles and sentences with the social process arenas indicated on paper and label with the guild's letter. Take this to production at lunchtime to be typed during the afternoon workshop.

Sing a song # _____

Spin a bit on the plenary and its role in the construct of the day.

CHALLENGE
REPORTING
(5 min.)

22. Call for reports from each group. Have the reporter read the challenge title, social process arena and sentence. Individuals may record all the guild's challenges in their workbooks on page 19. Ask for questions of clarity.

CORPORATE
REFLECTION
(5 min.)

23. Reflect on the work of the morning:
-WHAT CHALLENGES STRIKE YOU?
-WHICH ARE MOST CRITICALLY DEMANDING OF OUR ATTENTION?
-WHICH CHALLENGES ALREADY SUGGEST TO YOU CONCRETE ACTIONS OR WAYS OF MEETING THEM?
-WHICH CHALLENGES IS SOCIETY ALREADY MOVING ON? READY TO MOVE ON?

Reflect on the dynamic of corporateness:
-WHAT DID WE DO THIS MORNING?
-WHAT DID YOU LEARN ABOUT WORKING IN A GROUP?

THE
CONCLUSION

24. Announce the luncheon interlude to follow immediately. Mention that the afternoon session will begin with a talk at 1:30.

Send the guild out to lunch after singing # _____.

PLENARY CONTEXT

- 1) A time to report on work accomplished.
- 2) A way of summarizing and turning the group's focus into one.
- 3) A way to stand back and reflect on the total job done.
- 4) a time of celebrating the wisdom and work of the group

WORKSHOP II
THE PRACTICAL PROPOSALS

WORKSHOP II: THE PRACTICAL PROPOSALS

The Prelude

THE
OPENING
(2 min.)

1. Gather as a guild. Spin on the recovery of authentic celebration in the life of a people, i.e. the Bicentennial celebration and the participation of Americans in forging the next 200 years by articulating the challenges and creating the practical proposals for meeting them- a new form of celebration- recovering the past and planning for the future.

GUILD
SINGING
(4 min.)

2. Spin a short context on singing and sing # _____. (Ask the group for a suggestion of a second song.)

REFLECTIVE
CONVERSATION
(2 min.)

3. Reflect for a moment on how people are responding to the world situation by asking the group these questions:

WHAT KIND OF RESPONSES DO YOU HEAR OR SEE PEOPLE MAKING TO THE ISSUES THAT WE ARTICULATED THIS MORNING?

WHERE DO YOU SEE THEM RESPONDING WITH "I DONT'T CARE"?

WHERE DO YOU SEE PEOPLE DEEPLY CARING?

WORKSHOP
CONTEXT
(2 min.)

4. Briefly review the place of this session in the flow of the day and talk through the task and steps of this particular workshop.

SINGING CONTEXT

Singing releases engagement. Movements in history have used songs to create corporateness (give examples).

10 minutes

WORKSHOP II: THE PRACTICAL PROPOSALS

Movement I: Brainstorming the Social Responses

RECORD
CHALLENGE
TITLES
(2 min.)

5. Context this step as using the method of brainstorming to get out as many ways as possible of practically and effectively meeting the challenges which have been named. Have the group record the challenge titles in the guild's arena (E-P-C) on page 28 of their workbooks.

READ
CHALLENGE
STATEMENTS
(2 min.)

6. Review the challenges by reading aloud both the challenge titles and accompanying sentences.

LIST
SOCIAL
RESPONSES
(3 min.)

7. Have the guild individually list one practical social response for each challenge on page 28 of their workbook.

SELECT
KEY
RESPONSES
(3 min.)

8. Have the guild individually star their key response.

PROPOSAL

1. A proposal is a practical plan of action.
2. Although a particular issue or challenge is located within the economic arena of society, its solution may well lie in the political or cultural.

Suggested values to hold in determining key responses: How practical, effective and creative are they?

WORKSHOP II: THE PRACTICAL PROPOSALS

Movement 2: Cross-Gestaltting the Social Responses

RECORD
GROUP
RESPONSES
(12 min.)

9. Have a scribe come to the front of the room and record individuals' starred responses on wall sheets, one for each challenge. Corporately get up a list by asking individuals to call out their starred responses for the first challenge.

COMPLETE
CROSS-
GESTALT
CHART
(3 min.)

10. Ask for other critical responses which have been omitted. Complete the chart on page 29 so that there are a total of 16-25 responses.

CREATE
RESPONSE
SETS
(10 min.)

11. Context the cross-gestaltting method and begin.

A. Marking key responses. Look across the lists of responses as a group and mark one key response with a symbol such as *, #, etc.

B. Mark related responses. Discern other responses which relate to the marked key response and give same symbol.

C. Relate other responses. Select another key response and mark those related to it with a common symbol.

D. Include all responses. Continue Step C until all responses are marked, checking that there are only 4 to 5 symbols used.

Do this both on wall chart and workbook page 29.

NAME
PROPOSAL
ARENAS
(5 min.)

12. Draw lines connecting similarly marked responses. Review the responses within each of these proposal arenas and give each arena a 3-5 word title. Relist the responses under the appropriate arena title.

CROSS-GESTALTING

1. Cross gestaltting is a way of reflecting on rough data.

2. Cross gestaltting enables creative thinking by approaching the data in a new way.

3. Cross gestaltting is a method of re-organizing data into overarching categories.

WORKSHOP II: THE PRACTICAL PROPOSALS

Movement 3: Creating the Proposal Components

LIST
ARENAS
RESPONSES
(2 min.)

13. The intent of this step is to lead the participants in individually creating the basic data for work in groups during movement #4. Begin by counting off by numbers of proposal arenas. Assign all #1s to proposal #1, #2s to proposal #2 and so on. Relist the responses under the appropriate cross-gestalt arena title on the wall chart and on page # 30 of workbook.

WRITE
INTENT
PHRASE
(2 min.)

14. Have the group state individually in 3-5 words the one primary intent or aim of the data listed within their proposal arena. Ask one or two people to read their arenas and phrase.

Why do this.

STATE
PRACTICAL
ACTIVITY
(3 min.)

15. Individually state, in 3-5 words, the one practical social activity which is called for within this proposal arena.

What is to be done.

LIST
LOCAL
IMPLEMENTATIONS
(3 min.)

16. Individually list, in 3-5 words, several tactics which this community could do to begin to implement the proposal.

How this is to be done.

WORKSHOP II: THE PRACTICAL PROPOSALS

Movement 4: Writing the Proposal Statements

COLLECT
GROUP
DATA
(5 min.)

17. Context this movement as doing the final pulling together, writing and refining of the proposals which will effectively meet and deal with the challenges confronting our nation. Each group will write one proposal for its arena. Talk through the procedures as found on page #30 of the workbook. Assign groups to meeting spaces and indicate time allotment of 20 minutes. Move to groups. Read aloud and record all individual statements of the proposal elements, intent, local tactics, and practical activity.

1. Use the responses in your arena as grist in creating the final proposal.
2. Check the final proposal for inclusiveness relative to its encompassing all responses in arena.

DECIDE
APPROPRIATE
COMPONENTS
(15 min.)

18. Select the best statement of primary intent, incorporating the group's data and refining as needed. Do the same for the intent and local tactics, determining the practical activity and the 4 most exciting and practical tactics.

WRITE
INITIAL
DRAFT
(5 min.)

19. Using the prescribed format, write the proposal statement. As a group, give the total proposal a 3-word title.

PROPOSAL FORM
We, the citizens of _____
(Community)
in order to _____
(Aim)
propose _____
(practical Soc.)
activity
through _____
implementing means.

POLISH
FINAL
STATEMENT
(5 min.)

20. Edit and refine the proposal statement and copy both the title and statement on a wall chart for the Guild Plenary. Assign a reporter.

WORKSHOP II: THE PRACTICAL PROPOSALS

The Postlude

THE
GATHERING
(3 min.)

21. As the guild gathers, post proposals in the front of the room. Assign a scribe to copy down all the proposal titles and sentences. Send to production immediately for typing.

Sing an appropriate song. _____, # _____.

PROPOSAL
REPORTING
(5 min.)

22. Call for reports from each of the groups. Reporters should read their proposal titles and sentences.

At the conclusion of all reports affirm the wisdom and work of the groups.

CORPORATE
REFLECTION
(5 min.)

23. Corporately reflect on the work of the guild:

"WHAT DID YOU NOTICE ABOUT THESE PROPOSALS?"

"WHAT CAUGHT YOUR ATTENTION?"

"WHAT DO YOU SEE AS THE IMPLICATIONS FOR THE NATION OF IMPLEMENTING THESE PROPOSALS FOR THE GLOBE?"

"WHAT WOULD BE THE PRACTICAL EFFECT OF DOING THE LOCAL IMPLEMENTATIONS IN YOUR COMMUNITY?"

Briefly reflect on the dynamics of corporateness operating today:

"WHAT DID YOU LEARN TODAY ABOUT THE PROCESS OF DECISION-MAKING?"

THE
CONCLUSION
(2 min.)

24. Assign a reporter for the closing plenary and announce the move immediately to the plenary.

Close by singing _____ # _____.

WORKSHOP
THE NEW STORY

WORKSHOP: THE NEW STORY

The Prelude

THE
OPENING
(5 min.)

1. Gather as a guild. Spin on the recovery of celebration in the life of a people - i.e., the Bicentennial celebration as a time when Americans can recall the time of the creation of the country and participate in creating the vision of the next 200 years. Celebration takes on real significance when it is in the midst of a people's sense of the challenges confronting them and the proposals which could deal with those challenges.

Sing _____ on page _____.

STORY
READING
(5 min.)

2. Begin by reading a story. (excerpt from John Brown's Body.) Briefly reflect on the reading:

"WHAT WERE THESE PEOPLE (THE ONES FROM WHOM THIS STORY HAD ITS SOURCE) SAYING ABOUT THEIR ORIGIN?" (PAST)
"WHAT WERE THEY SAYING ABOUT THEIR DESTINY?" (FUTURE)
"WHAT WAS BEING SAID ABOUT THEIR STRUGGLE OVER-AGAINST THEIR PAST AND FUTURE?" (PRESENT)

WORKSHOP
CONTEXT
(2 min.)

3. Review the place of this workshop in the day's time design.

BRIEF
SPIN
(3 min.)

4. Spin about the latent creativity in all of us. EACH OF US, I SUSPECT, HAS AT LEAST THREE GREAT ARTISTS LURKING INSIDE US. EACH OF US IS A STORYTELLER, EACH A MUSICIAN, AND EACH AN ARTIST. (GROUND IN THINGS LIKE WHISTLING OR HUMMING, DOODLING, TRYING TO WRITE A LOVE LETTER AND SO FORTH. SOMETIMES THAT GETS STIFLED BY TEACHERS, AND OTHERS, BUT IT'S THERE. WE'RE GOING TO EXPERIMENT WITH RECOVERING THAT, BUT AS A PEOPLE RATHER THAN AS INDIVIDUALS. OUR TASK, IN THIS AFTERNOON'S SESSION, IS TO WRITE A STORY AND A SONG AND CREATE A SYMBOL AND SLOGAN WHICH HOLD IN GREAT ARTISTIC FORM OUR TIMES, OUR HERITAGE AND OUR FUTURE. WE'LL CREATE A GREAT STORY OF A GREAT PEOPLE, A GREAT SONG OF A GREAT PEOPLE, A GREAT SYMBOL AND SLOGAN OF A GREAT PEOPLE.

ANY QUESTIONS? LET'S SING ONE MORE SONG BEFORE WE START.
LET'S SING _____ ON PAGE _____.

15 MINUTES

WORKSHOP: THE NEW STORY

Movement I: Telling the New Story

CREATE
STORY
ELEMENTS
(20 min.)

5. Ask the guild to turn to page 39 in their workbook and individually list 2-3 images that hold our wisdom about America in each of the three categories, past, present, future.

Past - WHAT ARE SOME IMAGES THAT SPEAK OF WHERE WE ARE AS A NATION? COME FROM?

Present - WHAT IMAGES HOLD THE CHALLENGES CONFRONTING US TODAY?

Future - WHAT PHRASES POINT US TOWARD THE FUTURE? WHAT PHRASES SPEAK OF WHERE WE, AS A NATION, ARE GOING?

-Ask three scribes (again to save time) to come to the front and record individually listed items by calling for past, present, and future images consecutively. Get as many images (10 or more) in each category as possible.

-Ask for any additional images that need to be included.

-Ask for someone to suggest a master image which roughly holds the data in each category. Record on a wall chart and workbook page 39.

6. Now count off by threes and by spinning a brief context outlining the task, prepare to send off 1/3 of the guild, the ones, to write the story. Context this story-writing group as having the task of creating a three paragraph story which powerfully and imaginably retells the journey of this nation and its people in terms of their beginnings, present challenges and destiny.

Send out the story group, telling them they will have 50 minutes to complete their work.

20 minutes

WORKSHOP: THE NEW STORY

Movement I: Telling the New Story

WRITE
DRAFT
PARAGRAPH
(15 min.)

6. cont. Gather in new space and rearticulate the task.

-Divide into 3 sub-groups. One sub-group will write a paragraph which pulls together and holds the guild's wisdom and images on the past. Another will do the same for the present and the third sub-group will write a paragraph on the future.

-Begin by having each person in the sub-group write a holding sentence on their category.

-Read these aloud, and record on a wall chart in your sub-group. Then corporately reflect on them by asking: What struck you? What phrases did you hear that seemed just right? Which sentence seemed best to hold the wisdom of the guild's brainstorm? Decide on or create together one sentence as your central or topic sentence for the paragraph.

-Feed in parts of other sentences and corporate insights, working together to create a paragraph which powerfully holds the past/present/future of this nation.

7. Gather as a total group to revise draft paragraphs.

-Read the three rough paragraphs.

-Reflect and take notes.

-What is needed so that one story is created? Suggest ways of unifying the whole story.

-Decide on a title for the whole story.

8. Return to the subgroups

-Note reflections and suggestions.

-Corporately refine each sentence.

-Read aloud for flow and meaning. Write and polish form.

-Copy onto wall chart for presentation to the guild.

Assign someone to read the story to the guild or have a choral reading.

CRITIQUE
DRAFT
PARAGRAPH
(20 min.)

POLISH
NEW
STORY
(15 min.)

50 minutes

WORKSHOP: THE NEW SONG

Movement II: Singing the New Song

CREATE
SONG
ELEMENTS
(25 min.)

9. After sending the story-writing group to create the story, begin to focus the remainder of the guild or designing the song. Spin briefly on the task of creating a song of a people - the American people.

WE WANT TO CREATE A GREAT SONG WHICH WOULD SPEAK TO THE WORLD OF THIS PEOPLE FOR THE NEXT 200 YEARS.

To get peoples imaginations going, spin for a minute or times of crisis and conflict in our past from which great songs have arisen.

THE SINGING OF THESE SONGS CREATED A COMMUNITY OF PEOPLE WHO WORKED AND FIGHTED AND CREATED THE FUTURE TOGETHER AS ONE BODY.

Ask: WHAT WERE SOME OF THESE GREAT SONGS?

-Now have the group turn in their workbooks to page 39. Ask them to individually list 2-3 qualities of a great song, qualities we would want to call forth and hold in a song today. Get the individually listed items up on a wall chart. As a group, mark the key ones.

-Ask the group to individually list 2-3 themes for a song which would speak of a people to a people for the next 200 years. Corporately decide on a major theme for the song.

-Now select a tune which would most powerfully freight the song's theme:

WHAT ARE SOME GREAT TUNES? LONG-LASTING? CATCHY? MOTIVATING? NOW AS YOU'VE HEARD PEOPLE MENTION THESE, WHAT TUNES HAVE YOU BEGUN TO HUM? HAVE BEEN RUNNING THROUGH YOUR HEAD? (hum)

Have each one star the best tune from the list. Get out the starred tunes. Determine the 1-3 of these tunes which are familiar to all. Corporately decide which tune would best freight the theme and speak to the times and the spirit of the American people today.

-Using the selected tune, decide on the number of verses for the song. The tune may have several divisions in it or it may be sung several times. After the number of verses determined, decide on that number of sub-themes for the song and rather intuitively allocate the brainstormed qualities to the sub-themes.

Prepare to send off 1/3 of the remaining group (1/3 of the total guild - the #2's) to write the verses. Context this group as having the task of creating the song which embodies the qualities and images of the American people throughout history and for the next 200 years.

WORKSHOP: THE NEW STORY

Movement II: Singing the New Song

WRITE
DRAFT
VERSES
(10 min.)

10. Outline the procedure:

-Divide into groups - one for each verse and one for each chorus.

-Each member of the group writes a verse to the selected tune or its part, using the allocated qualities. Attention should be given to rhyming and the correspondence of syllables to notes and musical phrases to lines of verse.

-As a sub-group, read and sing individual verses. Reflect: WHAT PHRASES CAUGHT HOLD OF YOU? WHICH ONE SEEMS TO BEST HOLD OUR WISDOM AND EMBODY THE SPIRIT OF THE AMERICAN PEOPLE?

Select one verse to use as a basis.

-Using images, rhymes and phrases from the individual drafts, create a group verse.

11. Begin now the critique of the draft verses.

-Gather as a group and sing the verses in order.

-Suggest and note refinements for the individual verses.

-Make suggestions for improving the whole by checking for flow from verse to verse and unity of the entire song.

-Give the song a name.

CRITIQUE
DRAFT
VERSES
(8 min.)

12. This is the time for doing the final production of the song.

-Return to sub-groups.

-Refine each line and phrase of the verse.

-Sing the verse, checking for rhyme and meaning.

-Copy the verse on a wall chart, making sure to note the title and tune of the song.

POLISH
NEW
SONG
(7 min.)

As a group assign someone to introduce the song to the guild. Send someone to production with a clearly written copy of the song, its title and tune. Send out the song group, telling them they will have 25 minutes to complete their task.

WORKSHOP THE NEW STORY

Movement III: Designing the New Symbol

CREATE
SYMBOL
ELEMENTS
(10 min.)

13. With the remaining 1/3 of the guild, begin the creation of a slogan and symbol.

-Rather quickly create a slogan which will capture the spirit of the times and motivate this community and nation toward building the future. Have people individually write a slogan in their workbooks on page 40. Then have individuals call their slogans out. Write them on a wall chart.

Corporately star individual choices of the best slogan from the group's list. Try them out as a group. Imagine various situations in which the slogan might be used and places where it might be written. Decide on the one slogan.

-Begin the creation of a symbol. Spin on the task as the creation of a fine art form of the times in which we live - one which will, perhaps, be a permanent symbol of the American people and this community. Brainstorm possible components of the symbol, as implied by the slogan. Ask:

WHAT WOULD BE ELEMENTS OF A SYMBOL WE WOULD CREATE?

-Brainstorm other symbol components implied in the themes decided for the song and the images used in the story.

-As a group select and mark the key components.

14. Begin the preliminary drawings of the symbol.

-Have each individual sketch several symbols.

-Suggest that they check each one for inclusiveness, clarity and power.

-Ask them to select their best.

-Have each draw his best symbol on a wall chart for the group to see.

DRAW
INITIAL
SKETCH
(5 min.)

WORKSHOP: THE NEW STORY

Movement III: Designing the New Symbol

CRITIQUE
INITIAL
SKETCH
(5 min.)

15. Begin to evaluate and reflect upon the sketches.

-As a group, reflect on the individual symbols:
WHICH ONES STRIKE YOU?

Have several tell a story about a symbol other than
their own.

WHAT DOES IT SYMBOLIZE FOR YOU?

IF YOU SAW SOMEONE WEARING THIS ON HIS LAPEL, WHAT
WOULD IT TELL YOU ABOUT THAT PERSON?

WHICH ONE SEEMS TO BE MOST IN THE DIRECTION OF WHAT
IS NEEDED?

-Select one of the individual symbols to be the basis
for polishing.

-Make suggestions for feeding in insights and images
from the other symbols.

-Revise the slogan at this point, if that seems necessary
upon reflection and work on the symbol.

16. Move now to the final drawing of the symbol.

-Decide the color scheme for the symbol.

-Redraw the symbol on a wall chart. Assign someone to
present the symbol and slogan to the guild.

-Ask several people to spin the story this symbol tells.

-Have the group name practical uses for the symbol

REDRAW
NEW
SYMBOL
(5 min.)

WORKSHOP: THE NEW STORY

Movement IV: Producing the New Story

NAME
NEW
DRAMA
(5 min.)

17. This movement needs to be orchestrated so as to allow the group's creativity to emerge and focus into a fine dramatic presentation for the final Town Meeting Plenary. The key is not to be found in mechanically following procedures, but in allowing the guild to focus its time and effort on whatever steps seem most helpful.

-Regather as a total guild and sing _____
on page _____. Call for presentation of:

- 1) Symbol and slogan
- 2) Song
- 3) Story

-Reflect briefly on each at the completion of the third report.

WHAT WAS THE STRIKING OR SURPRISING GIFT OF EACH?
WHAT IMAGE?SYMBOLS SPOKE MOST POWERFULLY?
WHAT STORY WOULD YOU TELL THAT HOLDS ALL THESE
TOGETHER?

-Individually write an imaginative title for the drama.

-Share the individual work and decide on the final title for the drama.

DESIGN
NEW
DRAMA
(5 min.)

18. As a guild design the new drama.

-Arrange the components of the symbol and slogan and the song and story into acts.

-Share individual arrangements, discuss and decide the final acts, name each act.

-Invent an imaginal way of getting on and off stage.

-Build an imaginal chart of the drama.

STAGE
NEW
DRAMA
(5 min.)

19. State the new drama

-Assign all the guild participants to roles in the drama.

-Design the practical movement of people around the staging area.

-Create any appropriate costumes.

-Build any necessary props ro scenery.

REHEARSE
NEW
DRAMA
(5 min.)

20. Rehearse the drama.

-Perform the entire drama

-Rehearse again any parts or the total drama as necessary.

-Make any final changes.

-Do a dress rehearsal.

20 minutes

WORKSHOP: THE NEW STORY

The Postlude

THE
OPENING
(1 min.)

21. Move now into reflection by singing _____
_____ on # ____.

DRAMA
CHECK
(1 min.)

22. Check to see that everyone is ready for the presentation.

CORPORATE
REFLECTION
(2 min.)

23. Reflect on the work of the session.
HOW WOULD YOU TALK ABOUT WHAT WE HAVE DONE?
WHAT IS THE FUNCTION IN SOCIETY OF THIS SORT OF EXERCISE?
WHAT IS THE SIGNIFICANCE OF IT? (WHY DO IT AT ALL?)
WHAT HAS HAPPENED TO THIS GROUP AS A RESULT OF DOING
THIS EXERCISE?

THE
CONCLUSION
(1 min.)

24. Sing _____ on # ____.
Dismiss to the closing plenary, making sure everyone is ready
for the drama. Check to be sure the story, song, symbol and
slogan have all been turned into production.

5 minutes

M.C. Script

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MORNING

8:00 a.m. FINAL CHECK

The entire staff meets to check over last minute details and assignments and then moves to stations. The registration area is manned with the registrar and greeters to welcome citizens to Town Meeting 76. (Note: the registration desk should be manned constantly throughout the day.) The materials to be passed out are placed at the registrar's desk (Participant Workbooks, Songbooks, and name tags.)

By 8:45 all coffee and refreshments are in place and background music is playing (American Symphonic Music)

9:00 The doors are opened and the staff mingle with citizens as they arrive, welcoming them and learning their names. The host sees that the reception area remains neat and that coffee and donuts are replenished when necessary.

9:30 The background music is turned off and the Emcee invites the group to gather around the tables to begin. He introduces himself and welcomes everyone to the Town Meeting.

I AM _____ FROM _____,
AND I WILL BE THE EMCEE FOR THE DAY. WELCOME TO
THE _____ TOWN MEETING. THIS WILL BE A GREAT,
GREAT DAY FOR OUR COMMUNITY AS WE PARTICIPATE HERE IN
FORGING OUR NATION'S FUTURE. LET'S START THIS DAY
WITH SINGING.

TAKE OUT THE TOWN MEETING 76 SONGBOOK AND TURN TO
SONG # _____. LET'S SING "THIS LAND IS YOUR LAND."

Everyone sings the song.

THAT WAS GREAT! LET'S SING ANOTHER -# _____,
"ON THE STREET WHERE YOU LIVE."

FANTASTIC!

MORNING

9:40

Now the Emcee orients the citizens to the day. YOU HAVE ALREADY RECEIVED TOWN MEETING WORKBOOKS. ON PAGE ____ YOU WILL NOTICE THAT THERE ARE TWO WORKSHOPS, AN INTERLUDE, AND A FINAL PLENARY. WE ARE ANTICIPATING A GREAT DAY WORKING TOGETHER.

Introduce any special guests by name and title. (Note: Get this list ahead of time and be sure it does not unintentionally leave any one out.) This would also be the appropriate time for any very special guests to say a few words.

I'D LIKE TO EXTEND A SPECIAL WELCOME TO SOME OF OUR HONORED GUESTS WHO ARE HERE TODAY TO WORK WITH US.

AND TO EXTEND A WELCOME ON BEHALF OF THE COMMUNITY, I'D LIKE TO INTRODUCE _____. THIS TOWN MEETING IS BEING SPONSORED BY _____. HERE'S _____ TO WELCOME YOU ON THEIR BEHALF.

AND NOW _____ OF THE INSTITUTE OF CULTURAL AFFAIRS IS GOING TO START OUR PROGRAM.

10:00

The Talk - The New World of the Bicentennial Era.

10:30

The Emcee comes on stage at the close of the talk and leads a song.

LET'S SING " THIS LAND IS YOUR LAND" AGAIN.

The Emcee contexts the morning workshop.

WE ARE GOING TO DIVIDE UP INTO FOUR GUILDS TO THE WORKSHOPS TODAY. IN THE MORNING WORKSHOP WE WILL DISCERN THE MAJOR CHALLENGES FACING OUR NATION. YOU WILL NOTICE THAT THE NAME TAG YOU WERE GIVEN AS YOU ENTERED THE MEETING CONTAINS A NUMBER FROM 1 TO 4, INDICATING YOUR GUILD ASSIGNMENT. CHECK WHICH NUMBER YOU ARE. THEN I WANT TO INTRODUCE THE WORKSHOP LEADERS AND INDICATE WHERE EACH GUILD WILL MEET.

IF THERE ARE ANY QUESTIONS, PLEASE SEE ME AFTER WE BREAK. LUNCH WILL BE IN THIS ROOM AT 12:30 SHARP. LET'S GO TO WORK.

AFTERNOON

12:30 p.m. Have the band or taped music begin. People should begin to move into the main room. The food will already be set out. The food must be ready for participants at 12:30 promptly. Individual serving, unless there are a large number of persons serving and a well coordinated kitchen staff, tends to be unwieldy with 200 people. Getting lunch should be neither hurried nor tedious.

As soon as people are beginning to be seated, start the entertainment by recalling the morning's session.

Introduce the first act. This could well be a musical act.

12:45 Introduce the second act. This might be a comedy skit.

1:00 Begin the community singing.

Sing: 1. Yankee Doodle Dandy.
2. One song chosen by the participants.
3. Have each guild sing a verse of Yankee Doodle with everyone joining in the chorus.

1:15 Introduce any new arrivals and special guests, ending with a welcome to all who have joined the morning talk.

1:30 Sing another song.

1:35 Introduce the speaker for the afternoon session.

1:55 Provide directions for the transition to the second workshop:

THIS MORNING IN OUR WORKSHOPS WE ANALYZED THE CHALLENGES WHICH ARE FACING US AS A PEOPLE. EACH GROUP NAMED CHALLENGES IN THE ECONOMIC, POLITICAL AND CULTURAL ARENAS OF SOCIETY. THIS AFTERNOON GUILD I WILL WRITE PROPOSALS TO DEAL WITH THE ECONOMIC CHALLENGES WRITTEN BY ALL FOUR GROUPS THIS MORNING. GUILDS II AND III WILL DO THE SAME THING WITH THE POLITICAL AND CULTURAL CHALLENGES. GUILD IV WILL CREATE A STORY, A SONG, A SYMBOL AND A SLOGAN FOR OUR TIMES.

WE WILL GATHER AS A WHOLE TOWN MEETING AT 4:00 TO HEAR REPORTS OF THE AFTERNOON'S WORK. LET'S SING ONE MORE SONG BEFORE WE GO. (one of the songs written in previous Town Meetings). SEE YOU AT 4:00.

AFTERNOON

- 4:00 Have the total Town Meeting gather. Sing "The Impossible Dream, # _____ and one they would like to sing.
- 4:15 Call for the reading of the reports of Guilds I, II, and III. Ask the Guilds to read both the challenges in their arena (Economic, Political or Cultural) and the proposals that they created to deal with those challenges. Have them read one after another, asking for questions of clarity only after each guild finishes it's report.
- 4:25 Reflect on the reports:
- WEREN'T THOSE CHALLENGES SOMETHING!
1. WHAT DO YOU THINK ABOUT THESE PROPOSALS?
 2. HOW COULD WE BEGIN TO ACTIVATE THESE PROPOSALS HERE IN _____? HOW MIGHT WE GET MORE PEOPLE INTERESTED?
- 4:35 Reflect on the day by hearing a couple of responses to each of these questions;
1. WHAT DO YOU REMEMBER ABOUT THE DAY?
 2. WHAT SURPRISED YOU MOST ABOUT THE DAY?
 3. IF SOMEONE ASKS YOU TOMORROW WHAT YOU DID TODAY, WHAT WOULD YOU SAY?
 4. HOW WOULD YOU TALK ABOUT WHAT HAS HAPPENED TO US TODAY AS A GROUP?
- 4:40 Call for the report from Guild IV.
WASN'T THAT GREAT!
Set the context for toasting the future:
- 4:45 WE ARE AT THE END OF A GREAT DAY. LET'S TAKE A FEW MINUTES AND LET OUR VISION MOVE TO THE FUTURE AND OFFER TOASTS TO THIS COMMUNITY, THE NATION, AND THE WORLD. GO AHEAD AND CALL OUT YOUR TOAST AND WHEN YOU'RE FINISHED WE'LL ALL RESPOND "HEAR! HEAR!"
- 4:53 Hand out documents or announce where they will be available on the way out.
- 4:55 LET'S SING OUR SONG ONCE AGAIN.
- 4:58 Send the Town Meeting out. This should be a dismissal of the body, summarizing the toasts and pointing to the future. It should conclude with "Hear! Hear!"
- 5:00 THANK YOU ALL FOR COMING AND MAKING THIS THE GREAT DAY THAT IT WAS.
- Start the music. Have staff available to mingle with people, answer questions and thank special guests.
- 5:10 Start the cleaning up procedures.

THE LEADERSHIP MANUAL: Contextual Presentations

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TALK I:
THE NEW WORLD 52

TALK II:
THE NEW HUMAN 54

THE NEW WORLD

Talk #1

THE PROFOUND TIMES	TRANSITIONAL ERA	Social Crisis	Technical Revolution	Urban World	Pivotal Moment
	DYNAMIC SOCIALITY	Human Right	Dynamic Reality	Current Distortion	Futuristic Trends
	UNEXPECTED VISTA	One World	Total Relatedness	Every Gift	Every Problem
	GLOBAL PHENOMENON	Common Situation	Infinite Complexity	Utter Particular	Artful Mosaic
THE NEW SETTLEMENT	EMERGING COMMUNITY	Local Man	New Reality	Structural Adventure	Avid Spirit
	POST-MODERN WILDERNESS	Complex Engagement	Confused Vocations	Collapsed Values	Paralyzed Response
	SOCIAL PIONEERS	Delimited Space	All Problems	All People	Depth Humanity
	RECONSTRUCTED EARTH	Frightful Possibility	Common Struggle	Local Globality	Reforged Destiny
THE GREAT RESURGENCE	NATION'S REBIRTH	Global Context	Born Anew	Heritage Claimed	Future Resolve
	PRACTICAL VISION	Emerging Consensus	All People	Total Participat'n	Practical Steps
	GRASSROOTS AWAKENMENT	Common Crisis	Creative Response	Mass Involvement	Released Spirit
	LOCAL INITIATIVE	Community Engagement	Inclusive Planning	Effective Action	Catalytic Core
THE TOWN MEETING	HISTORICAL REALITY	Citizen Participat'n	Decision Making	Every Culture	Recovered Form
	HUMAN DYNAMIC	On-going Dialogue	Deep Issues	Corporate Concern	New Consensus
	INTERDEPENDENCE DECLARATION	Local Wisdom	Historical Challenges	Social Proposals	New Story
	SINGULAR HAPPENING	Many Gatherings	Common Articulat'n	Unifying Factor	Futuristic Pledge

INTRODUCTION: Welcome. Today is a profoundly significant occasion for this town, the nation and the globe. Today we gather to talk through the challenges of our new world and lend our creative energy to invent social proposals for the future.

- I. We live in an era in which civilization is undergoing a great transition which is transforming our grasp of sociality, presenting us with an unexpected vista and demanding of us affirmation of a varied, complex world.
 - A. The technological and urban revolutions are overwhelming old modes and images of sociality, demanding a new society.
 - B. The economic, political and cultural realms now swirl into a single network of relations presently distorted by the dominance of the economic, yet being restored by a recovery of the cultural and a reempowerment of the political.
 - C. When, with the astronauts, we looked at the "earth-rise", we had a new vista - that of the total planet - to be dealt with by every man.
 - D. Every particular community, race, creed, individual is finding new affirmation and the whole becomes a complex, intricate global mosaic.

- II. New forms of settlement are being invented in every local situation as people confront and respond to this new time.
 - A. A new sense of community is emerging among local people as they encounter the adventure present in the midst of the structures of society and experience the rekindling of spirit.
 - B. A new human settlement is being built in the post-modern wilderness of urban complexity, structural confusion, fractured values and local paralysis.
 - C. The common people have become the social pioneers in particular localities, dealing with all problems and people in a depth way.
 - D. The new settlement is a rebuilding of the earth - each locale grasps its global relations and engages in the common struggle of the planet.

- III. A great resurgence of humanity is happening in response to the new situation of the world.
 - A. In the context of global society nations are being reborn, claiming the gifts of their past, as they face the challenges of the future.
 - B. There is a deep resolve which is a sign of the strength of the emerging consensus on a new practical vision of society.
 - C. Local people are awakening to the possibility of involvement in creating the response to the crises we encounter.
 - D. Sociological resurgence is manifest in new local initiative - local people inclusively planning and effectively acting for change.

- IV. This Town Meeting is a manifestation of and a response to the new world.
 - A. Historically the Town Meeting has been a means for citizens to participate in decisions with various forms in different cultures... it is now being recovered in new form.
 - B. There is a perpetual dialogue in the hearts and minds of people as they confront deep questions about society's future and there is the need to sit down and talk the questions through with others.
 - C. These town meetings will produce a new declaration for man, - a declaration of the interdependence of mankind.
 - D. The many town meetings across this nation will result in a common articulation of future directions and a pledge of future engagement.

CONCLUSION: We couldn't have picked a better time to live than today. Ten years ago we couldn't have done what we are about to do. Today we who gather are the sign of the possibility of shaping the future of our nation.

THE NEW HUMAN

Talk #2

THE HUMAN CRISIS	AWE-FILLED CHALLENGES	Global Citizen	Wondrous Times	Painful Experience	Constant Humiliation
	ENDLESS ENGAGEMENT	Reconstruc'g Society	Overwhelm'g Future	Cynical Response	Perpetual Weakness
	VOCATIONAL COLLAPSE	Engagement Paralysis	Reduc'nistic Expenditure	Dissipated Desire	Rebellious Resentment
	MEANINGLESSNESS MALAISE	Increased Lucidity	Limited Perspectives	Values Questioned	Fruitless Suffering
THE NEW SPIRIT	EMERGING HUMAN	Creates Future	Everyday Task	Depth Insight	Creative Well-Springs
	LIFE-GIVING EXPENDITURE	Transform'g Mundane	Affirming Past	Embracing Present	Discern Meaning
	INDICATIVE CARE	Limited Control	Beyond Desires	Profound Caring	Authentic Joy
	HUMAN FULFILLMENT	Unique Creativity	Decisional Engagement	Serving World	Fulfilled Life
THE FOUNDATN'L REBIRTH	INFINITE RELATEDNESS	Inescapable Relatedness	Created Relat'nships	Structural Relat'nships	Experience Rootless
	MALE-FEMALE DYNAMIC	Male Principle	Female Principle	Creative Tension	Experience Ineffective
	FOUR LIFETIMES	Shifting Roles	Four Life Phases	Rediscover Engagement	Experience Unfulfillmt
	NEW RATIONALITY	Rational Self	Decisional Relat'nships	New Story	Experience Unfulfillmt
THE GLOBAL CITIZEN	EFFECTIVE CITIZEN	Compre'nstive Response	Inclusive Analysis	Practical Implementor	Focused Care
	TACTICAL CITIZEN	Practical Vision	Tactical Action	Proposal Writer	Perpetual Revolut'nary
	CORPORATE CITIZEN	Corporate Wisdom	Global Style	Consensus Builder	Structural Revolut'nary
	MOTIVATED CITIZEN	Intensified Engagement	Celebrates Expenditure	Story Creator	On Behalf Of