

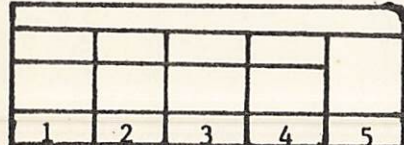
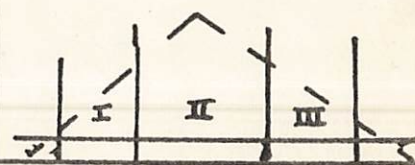
HDTS		IMAGINAL LEADERSHIP LAB		1979-80	
Thursday		Friday		Saturday	
6:00		Ritual/Breakfast/ Journal and News Conversation			
Collegium Secular Revolution		Contextual Ethics		Work Day Context	
HERITAGE EXCURSION		8:00 Talk: Space and Time 9:00 GRIDDING World Project My Community			
12:15		Continue LUNCH LEADERSHIP PEDAGOGY		Buffet Lunch	
At Restaurant.		Practice Art Form Conv			
Why Art Form Conversation 1:45					
2:00		2:00 Talk: Imaginal Educ. Tools			
HERITAGE EXCURSION		3:00 TALK CREATION			
5:00		Break			
6:00		Total School Corporate Supper		6:00 Preparation	
6:30		Talk: Times & Imaginal Education		7:00	
8:00		8:00		CELEBRATION	
CHARTING Boulding		EVENT CREATION -Work Day -Fair -Celebration			
10:00		10:00		Midnight	

HDTs

GRC:Chicago

RATIONAL OBJECTIVE: To grasp the concept of images as the key and to ground the practical tools required by community leadership

EXISTENTIAL AIM: To experience learning the skill of identifying and changing images as releasing an imperial tool for relating community to its future

Relating Community to its future												
Titles		IMAGES		SPACE/TIME ENVIRONMENT		TOOLS		PERPETUAL CURRICULUM				
Aim		People operate our of images. Images are changed.		People operate out of im-ages created by space they inhabit & struct of time		There are three foundation-al methods for changing images		Community curriculum is to meet life realities				
Talk	The Times And Imaginal Ed-ucation	New Image of World		Space/Time & Imaginal Ed-ucation	Demonstration art-ful/excellence/structure		Tools of Imaginal Ed-ucation	Life methods		Curri-culum of Imaginal Ed-ucation	Image shift in curriculum	
		Four-fold curricul-um			expanded space: de-sign/order/balance continuity			Artform method			Life content	
		Imaginal Education			elongated time: cal-endar/language/punctuation			Workshop method			Life changing images	
		New 21st Century Images			individual needs: poetry/art/silence timeline			Talk method			Never Ending Journey	
Ref1-ection		How is my community chang-ing its images? :		How are space & time de-signs determining my community?		How are these tools used in my community?		How does my community con-tinue changing images?				
Master Image				PROJECT GRID		Objective Reflective Interpretive Decisional						
Work-shop		Charting Boulding: <u>The Image</u>		Gridding World Project Site My Community		Talk Content Drama Presentation		Events Plan Drama Reflection				

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






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		BASIS LEADER- SHIP TOOLS	Logical Thinking	OPERAT- ING OUT OF IMAGES 	Every person oper- ates out of images	NEW GRASP OF WORLD	Local community access to
	One World		Communication-- information		Needs image/map to operate in chaos		All Resources
	Since Man Walked on Moon		Language Skills				All Decisions
	Relatedness		Read/Write				All Gifts
REVOLU- TIONS SHATTER OLD IMAGES	Scientific: Victims to Predictors	RELATION- AL LEADER- SHIP SKILLS	Situation in 20th Century	IMAGES DETER- MINE BEHAV- IOR 	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

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

IMAGINAL LEADERSHIP LAB

THE IMAGE

1979-80

HDTs

By Kenneth E. Boulding
(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 perception 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 defenses 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.

HDTs

GRC:Chicago

RATIONAL OBJECTIVE: Grasp practices 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 EVENT-FULNESS	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 TIME-LINE	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

IMAGINAL LEADERSHIP LAB		GRIDDING METHOD	1979-80
HDTs		Workshop #2	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 continents). 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 LAB

IMAGINAL TOOLS
TALK #3

1979-80

GRC:Chicago

HDTs

RATIONAL OBJECTIVE: Grasp the three foundational tools for effecting image changes.				EXISTENTIAL AIM: Experiencing the power of image change.			
LIFE METHOD		CONVERSATIONAL METHOD		WORKSHOP METHOD		TALK METHOD	
STRUCTURE	Objective	EXPERIENCE	Experiencing Experience	PLANNING	Locates Need to Time/Space	DECLARATION	Address inadequacy
	Reflective		Creates meaning		Uses corporate mind		Powerful images
	Interpretive		Relates present to past and future		Significantly Engages All		Released Decisions
	Decisional		Memorable experience		Assignment for Action		Corporate Motivity
SITUATION	Life Intrudes	ROLE	Corporately Relate Experience	ROLE	Releases courage to deal with issue	ROLE	Blows open new dimensions
	Offensive forces reflection		Corporate meaning		Organizes-- Effectivity		Sets stage for depth wrestling
	New Decision required		Toward Corporate Resolve		New insight for Action		Focuses Corp Images
	"New You"		Common Story		Corporate thrust and concerns		Releases New Hope
DYNAMICS	Your Solitary/Corporate Experience	METHOD	Objective	METHOD	Context (parameters)	METHOD	Solitary Brainstorm
	Critical Issue		Reflective		Brainstorm: all rec'd; intuitive		Gestalt to 4 X 4
	Deep resolve		Interpretive		Gestalt (group) and names		Brainstorm 4 point for each
	Choose method		Decisional		States consensus/ Reflection		4 sentences on 16 pt
STYLE	Trust Method	GIFT	Intents of 4 levels	GIFT	Focuses concerns	GIFT	Impact vs Soapbox
	Honor group by excel prep/procedures		Each conversation an Art Form		Releases Participation		Servant vs "Star"
	Rehearse: Practice until 2nd nature		Know your group		Forges new insight		New viable image
	Deed: Responsible care		You are "free agent"		Builds consensus		Builds Context

INTENT	<p>Rational Objective: Grasp the method for building a talk. Existential Aim: Experience the effectivity of comprehensiveness in talks.</p>
CONTEXT	<ol style="list-style-type: none"> 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. <u>A talk is not primarily a way of imparting information but an event for shifting the images that direct human lives.</u> 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.) Today we are going to build a talk together. Our topic is (<u>use a broad arena</u>). Write the title on the board. The audience to hear this talks is (<u>use a community structure like guild, congress</u>). Write the audience on the board. What is the image you want to shift? The steps for building a talk are seven. Write titles on board. <ol style="list-style-type: none"> BRAINSTORM: all the potentially useable data GESTALT: pull into four basic arena groupings ORGANIZE: reorder all data into four sub-categories within each arena ANALYSIS: discern the gaps in the construct and fill in the data DRAMA: arrange the four arenas and the sub-categories into a flow of a) broad, b) depth, c) critical image, d) implications INTENT: state the rational objective and existential aim IMAGE: create the picture and illustrations to reinforce the one critical image
IMAGE OF A TALK	<ol style="list-style-type: none"> 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? 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. Gestalt into 4 key categories. Name the 4 categories and select the 4 sub-categories under each. Fill the gaps in the sub-categories.
TALK CREATION	<ol style="list-style-type: none"> Consider the 4 key categories and order them. (Write on 4 x 4 on other half of blackboard.) <p>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</p> 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 _____. 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? Plan the board layout so group is impacted. Erase the brainstorm from Number 5 above and draw the drama. What is the first sentence to be said? (Individually write these out What is the last sentence to be said and share a few.)

REFLECTION

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

IMAGINAL LEADERSHIP LAB

1979-80

TALK BUILDING FORMAT
TITLE _____

GRC:Chicago

HDTs

BRAINSTORM

COLUMN SENTENCES

Rational Objective	Existential Aim		

RATIONAL OBJECTIVE: Reveal that new curriculum is to meet life's realities.

EXISTENTIAL AIM: I can live in the awe, brokenness, wholeness, and decision of this world.

CURRICULUM TASK		LIFE CONTENT		LIFE CHANGING IMAGE		NEW TECHNIQUES	
OLD IMAGE	Grasp facts/Memory past	LIFE IS MYSTERY	Self is Responsible	EXPERIENCE	Wonder	DRAMAS	Every Day
	Does not answer my real questions		Universal Unknown		Dread		Songs
			Inescapable Unknown		Fear		Rituals
			To Care for Life		Fascination		Past/Present/Future
NEW IMAGE	Grasp Future	LIFE IS LIMITED	I Die	SEE BROKENNESS	Demands	ENVIRONMENT	Space
	Grasp selfhood, decision, vocation		I am cut-off from care		Needs		Sounds
	Enables my participation		I am weak		Limits		Odors
			Shocked I still care		Torn at mercy of irresistible mystery		Lighting
S/C AIM OF EDUCATION	Existential	LIFE IS POSSIBILITY	Nothing is Fixed	GRASP WHOLENESS	It is limits/demand	STRUCTURE	Time
	Rational		Future is Open		It is fear/fascination		Team
	Objective		Great Future		That allows one		Task/Agenda
	You decide your Effect		Cannot believe I create future		To stand tall		Journey of Community
HUMAN BEING ASKS	What is World	LIFE IS FREEDOM	Style is Decisional	ARTICULATE DECISION	Decision to Decide	SHORT COURSES CONTEXTS	Examples: "You have to decide"
	How live in World		Make Decisions		Decide S/C		"Morning not a problem"
	How care for World		in Ambiguity		Decide about Life Thrust		"Time is your life"
	How do I Stand		Solitude Vulnerable		Decide Whole Future		All about Way Life Is

IMAGINAL LEADERSHIP LAB		1979-80
HDTs	EVENT CREATION Workshop #2	GRC: CHICAGO
INTENT	<p>Rational Objective: Grasp the effective dramatic flow of an event and how it shapes the images of those involved.</p> <p>Existential Aim: Experience a real event.</p>	
CONTEXT	<p>Every event shapes imagination. The task of community leadership is to construct events that enable people to move into a new future. In this workshop, we will orchestrate events imaginatively.</p>	
TOTAL GROUP WORK	<p>The five parts of event orchestration model are as follows:</p> <ol style="list-style-type: none"> 1. Context 2. Movement I - Preparation 3. Movement II - Event (Drama) 4. Movement III - Signification 5. Conclusion <p>Work as guilds to create: A. Workday, B. Fair, C. Celebration</p> <p>As a whole group brainstorm elements for each event. Each person write three things that should happen in each event and star the most important. Share each person's starred items by getting up three brainstormed lists on three pieces of butcher paper. This corporate wisdom is the gift to each guild from which to begin the work.</p>	
TASK FORCE EVENT CREATION (BY GUILDS)	<ol style="list-style-type: none"> 1. Divide into three guilds with assigned event task and corporately build list. 2. Discern the purpose: <ol style="list-style-type: none"> a. Focus on issue of concern. b. Illuminate gifts/vulnerabilities of situation. c. Discern new image of victory. d. Write rational objective and existential aim. 3. Using elements chart, brainstorm to dos, add additional data. 4. Gestalt above and list under the parts of orchestrator's model using the following questions: <ol style="list-style-type: none"> a. What will prepare people for the event? b. What will get people involved? c. What will capture people's creativity? d. What will symbolize their accomplishment? e. What will allow the group to appropriate the event? 5. Build plan for each part, including materials and troop assignments. 6. Write the context. 7. Rehearse the event (name the event and its parts). 8. Ask, what effect will this event have on the group? Changes? (15 min.) 9. Practice and prepare to do event with total school participation. min.) 	
EVENT	<ol style="list-style-type: none"> 1. Gather and sing a song. 2. Each guild present its event. 	
REFLECTION	<ol style="list-style-type: none"> 1. What did you notice? 2. What is each event out to do? 3. Where were people most engaged? 4. Where did we experience new possibilities? 5. High point of each event? work day, celebration, fair 6. How did any of these events alter an image? 7. What new learning do you leave this session with? 	

EVENT PLANNING WORKSHEET

TITLE:

TIME:

WHERE:

GROUP:

PROMOTION TASKS:

PRACTICAL TASKS:

AGENDA-LEADERSHIP TASKS:

T
A
S
K
S

T
I
M
E
L
I
N
E

HDTS

EVENT CREATION WORKSHEET

GRC:Chicago

Old Image

New Image

Catalytic Event

Practical Objective:

Existential Aim:

FLOW

Prelude

I

II

III

Postlude

ACTIVITIES

21

RAT. OBJ.

Grasp the situation of this Century and the image shifts this occasion

EXIST. AIM

Experience the personal participation in the shifts in our times.

TIMES OF CHANGE

RESPONSE TO CHANGE:
4-FOLD CURRICULUM

IMAGINAL LEADERSHIP SKILLS

IMAGES RELEASE COMMUNITY
AS DECISION-MAKERS

NEW

IMAGE
OF
WORLD

One World

BASIC
LEADER-
SHIP

TOOLS

Logical Thinking

Communication-
"Information"
Language Skills
Read/Write

Mathematic Skills

OPERATING
OUT OF
IMAGES



Every person operates
out of Images

Needs Image/Map
To Operates in Chaos

NEW
GRASP
OF
WORLD

Local Community
Access To

All Resources

All Decisions

All Gifts

REVOLU-
TIONS
SHATTER
OLD
IMAGES

Scientific: Victims to
Predictors

Urban: Rural to
Urban Mindset

Secular: Religious
Poetry to Secular

No longer / Not Yet

RELATION
AL
LEADER-
SHIP
SKILLS

Situation in
20th Century

In Relationship to
Family

In relationship to
Community

Inrelationship to
Nation/World

IMAGES
DETER-
MINE
BEHAV-



Out of Images
A Person Acts

NEW
GRASP
OF
NATION

As Built by Communities

Nations
Resp. to Developing

Nations
Resp. to Developed

MEANING
CRISIS

Fixed Knowledge
To Grasping Each Sit

Knowing to Effective
Operation

External Authority
To Own Authority

Isolated Disciplines
To Unified Models

PSYCHO-
LOGICAL

LEADER-
SHIP
SKILLS

Individual's
Creative Thrust

Physical Needs

Social Relationship
Meaning/ the

Unknown



MESS
Messages Call Forth
Response

UNEFFECT
Change in Pattern

Revolutionary
Change

Clarity Present
Images

NEW
GRASP
OF
COMMUN-
ITY

As Sign of Hope

As Demonstration

As Training Base

REQUIRE
ONE
MODEL

Econ Life/Sustenance

Self-
Soc. Life/Reliance

Self-
Cult. Life/Confidant

Depth/Unknown

IMAGINAL
LEADER-
SHIP
SKILLS

One's Relationship To

Limits

Possibilities

Responsible Life
Style

MESSAGE
REQUIRES

DECISION

Painful Happening

Requires Decision

Imaginal Leadership
Allows

Embrace Change at
Depth

NEW
GRASP
OF
SELF

Comprehensive

Intentional

Corporate

Future
Wildly Open

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 a task force)

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

THE WHOLE (INDIV.)

4. Now look at the paper, The Image. What do you notice: (lines, heavy print, paragraphs, italics, words)
5. Number the paragraphs. There are 12 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 1/3 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 kinds of clues: Structural clues like paragraphs and word clues like first, second, but, so, therefore.

THE PARTS (INDIV.)

10. Quickly read the first sentence and last sentence of each paragraph. And (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 1/3 way down and divide in 18 sections.
14. Where did you find structural clues? What are various paragraphs about? (get something for each par.)
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 TRACKING 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?

REFLECTION

22. What did we do?
23. What were the steps?
24. What is helpful about charting?
25. How could your community use charting?

As I set 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 preposition 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. Everytime 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 innovative 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 perception 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 defenses with the violence or loudness of the teacher's messages. It is, rather, that of co-operating with the student's own inward teacher whereby the student's image may grow in conformity with that of his outward teacher.

HDTS

SPACE AND TIME

NOV.16,1979

RAT, OBI
Grasp practics of creating space that nurtures
community and time rhythm that sustains community

EXIST, AIM

"I can create space and control time that realeases
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 Event- fulness	Orders Time	Personal Space	Or Order/ Design
			Continuity- Surprise		Declares Victory		Decor/ Statues
	All Earth Belongs All		Visible Sign		Comprehensive/ Particular		Texture/ Colours
	You create your rel- ationships		Order- Security		Pressure- Relaxed		Sayings
Whole Earth	Claim for my comm- unity	Symbol- ic Environmental Change	Grid		Time Design	Personal Apperance	Intentional Dress Style
	Grid is meaningful		Slogan		Wkly Rhythm		Accessories
	Creates Symbol		Claims Space		Pridizing		Poetry / Heros
	Builds Story		Unifies Diversity		Celebrations		Rituals
Community Grid	Historical Contradiction	Impacts	Impossible is Done		Songs	Life Timeline	Significant Over
	Creates Boundaries		Unique Sacred Community		One Liners		Naming Phases
	Honors History		Everybody Community		Language Links		Key Events
	Future Direction		Profound Courage		Rituals		Struggle Origin Destiny
Indoor Space	Reveals Intentiona- lity	Sustain- ing Space	Professional Courage		Written History	Depth Ldership	You Are Nobody
	Charts tell Journey		Professional Signs		Teams/ Tasks		"Give the Tolality
	Image of Future		Maintaining Image		Destinal Resolve		Gatalytic Servant
	Changes Lives		Serenity		Future in Moments		You EnEage on be one

IMAGINAL EDUCATION LAB
GRIDDING METHOD

Friday

INTENT	<p>National Objective: Learn the values being held in creating a grid</p> <p>Existential Aim: Experience that "I can relate space by gridding."</p>
CONTEXT AS 6 TASK FORCES	<p>1. Imaginal education is a method for visually organizing chaos. We saw how to do this with something written this morning by charting. Now we are going to visually organize space into an image. Gridding is a method which enables one to become familiar with a piece of geography 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 taking responsibility 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.</p>
GRIDDING EXPERIENCE (INDIV.)	<p>2. We are all familiar with this <u>map of the world</u>. (point to the one on the wall) Take a piece of clean paper. Draw your grid of the world. Use more than one and less than ten pieces.</p> <p>3. Have people bring their pictures up onto the board. What do you notice? Affirm the work. (Use masking tape.)</p> <p>4. Another way to <u>grid the world</u> is like this picture of the continents (point to the decor and name the nine continents)</p> <p>5. From your walks in 5th City, draw a grid with more than one and less than ten parts. Use map in participant's manual.</p> <p>6. Have 2 or 3 hold up their grids. Affirm work.</p>
TEAM GRID CREATION	<p>7. Now we will divide into our teams and spend some time making up our teams consensus on their grid of 5th City. Here is a map of 5th City.</p> <p>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).</p> <p>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?</p> <p>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.</p>
PLENARY AS TOTAL SCHOOL	<p>11. Put all grids up and artform. 12 grids</p> <p>What similarities? Differences? What did you learn?</p> <p>12. Each person draw his grid of his community (5 min.)</p> <p>13. What did you learn about your community?</p> <p>14. What did you learn about gridding today?</p>
CONCLUSION	<p>"The beginning of effective action is being able to chart and grid the information we have."</p>

RATIONAL OBJECTIVE

Grasp the three foundational tools for effecting image changes.

EXISTENTIAL AIM

Experiencing the power of image change

LIFE METHOD		CONVERSATIONAL METHOD		WORKSHOP METHOD		TALK METHOD	
2. STRUCTURE	Objective	EXPERIENCE	Experiencing ^{Exper-} ience	PLANNING	Locates Need to T/Space	DECLARATION	Address inadequacy
	Reflective		Creates meaning		Uses corp. mind		Powerfilled Images
	Interpretive		Relates present to past and future		Engages Significantly All		Released Decisions
	Decisional		Memorable Experience		Assignment for Action		Corp. Motivity
SITUATION	Life Intrudes	ROLE	Corp rate Experience	ROLE	Releases courage to deal w/ issue	ROLE	Blows open new dimensions
	Offensive Forces reflection		Corporate meaning		Organizes-- Effectivity		Sets stage for depth wrestling
	New Decision Required		Toward Corporate Resolve		New insight for action		Focuses corp. images
	"New you" Womb to tomb		Common story		(concerns Corporate thrust		Releases new hope
DYNAMICS	Your Solitary-corp. Experience	METHOD	Objective	METHOD	Context (parameters)	METHOD	Sol. Brainstorm
	Critical Issue		Reflective		Brainstorm 1. all received. 2. empty prin. 3. intuitive		Gestalt to 4 by 4
	Deep resolve		Interpretive		Gestalt-(group)		B/S 4 pts. each
	Choose method		Decisional		STATES This is Consensus--where going		4 sentences by 4
STYLE	Trust method	GIFT	Intents of 4 levels	GIFT	Focuses concerns	GIFT	Impact vs. soapbox
	Honor group by exc. prep Know procedures		Each conversation Art Form		Release participation		Servant vs. "star"
	Practice Rehearse: until 2nd nature		Know your group		Forges new insight		New viable image
	Deed: Responsible care		You are "free agent"		Builds consensus		Builds context

IMAGINAL EDUCATION LAB

CREATING A TALK

INTENT	<p>Rational Objective: Grasp the method for building a talk</p> <p>Existential Aim: Experience the effectivity of comprehensiveness in talks</p>
CONTEXT	<ol style="list-style-type: none"> 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 content 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 <u>(use a broad arena)</u>. Write the title on the board. The audience to hear this talk is <u>(use a community structure like guild, congress)</u>. 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. <ol style="list-style-type: none"> 1. BRAINSTORM: all the potentially usable 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	<ol style="list-style-type: none"> 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?
TALK CREATION	<ol style="list-style-type: none"> 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 1/2 of the board). Pass out individual talk creation forms. 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 1/2 of blackboard) <ul style="list-style-type: none"> 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: <p>The rational objective is _____ The existential aim is _____</p> 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 content? 11. Plan the board layout so group is impacted. Name the brainstorm from Number 5 above and draw the drama. 12. What is the first sentence to be said? What is the last sentence to be said? (Indiv. write these out and share a few)
REFLECTION	<ol style="list-style-type: none"> 13. What captured your attention? 14. Where were you excited? 15. What questions do you still have about creating a talk?

TALK BUILDING FORMAT

Title:

BRAINSTORM

COLUMN SENTENCES

RATIONAL OBJECTIVE	EXISTENTIAL AIM		

RAT. OBJ.

Reveal that new curriculum is to meet life's realities

EXIST. AIM

I can live in the awe, brokenness, wholeness and decision of this world.

CURRICULUM TASK		LIFE CONTENT		LIFE CHANGING IMAGE		NEW TECHNIQUES	
OLD IMAGE	Grasp facts/ Memory past	LIFE IS MYSTERY	Self is Responsible	EXPERIENCE	Wonder	DRAMAS	Every Day
	Does no answer my real questions		Universal Unknown		Dread		Songs
			Inescapable Unknown		Fear		Rituals
			To care for Life		Fascination		Past/Present/Future
NEW IMAGE	Grasp Future	LIFE IS LIMITED	I Die	SEE BROKENNESS	Demands	ENVIRONMENT	Space
	Grasp selfhood, decision, vocation		I am cut-off from care		Needs		Sounds
	Enables my participation		I am weak		Limits		Odors
			Shocked I still care		Torn at mercy of irresistable mystery		Lighting
S/C AIM OF EDUCATION	Existential	LIFE IS POSSIBLE	Nothing is fixed	GRASP WHOLENESS	It is limits/demand	STRUCTURE	Time
	Rational		Future is Open		It is fear/fascination		Team
	Objective		Great Future		That allows one		Task/Agenda
	You decide your effect		Cannot believe I create future		To stand tall		Journey of Comm.
HUMAN BEING ASKS	What is World	LIFE IS FREEDOM	Style is Decisional	ARTICULATE DECISION	Decision to Decide	SHORT COURSES CONTEXTS	Examples: "You have to decide"
	How live in world		Make Decisions		Decide S/C		"Morning not problem"
	How care for World		in Ambiguity		Decide about Life Thrust		"Time is your life"
	How do I stand		Solitude Vulnerable		Decide Whole Future		All About Way Life

IMAGINAL EDUCATION LAB
EVENT CREATION

INTENT	<p>RATIONAL OBJECTIVE: Grasp the effective dramatic flow of an event and how it shapes the images of those involved.</p> <p>EXISTENTIAL AIM: Experience a real event.</p>
CONTEXT	<p>Every event shapes imagination. The task of community leadership is to construct events that enable people to move into a new future. In this workshop, we will imaginably orchestrate events.</p>
TOTAL GROUP WORK	<p>The five parts of event orchestration model are as follows:</p> <ol style="list-style-type: none"> 1. Context 2. Movement I - Preparation 3. Movement II - Event (Drama) 4. Movement III - Signification 5. Conclusion <p>Work as guilds to create: A. Workday, B. Fair, C. Celebration</p> <p>As a whole group brainstorm elements for each event. Each person write three things that should happen in each event and star the most important. Where each person's starred items by getting up three brainstormed lists on three pieces of butcher paper. This corporate wisdom is the gift to each guild.</p>
TASK FORCE EVENT CREATION (BY GUILDS)	<ol style="list-style-type: none"> 1. Divide into three guilds with assigned event task and list. 2. Discern the purpose: <ol style="list-style-type: none"> a. Focus on issue of concern. b. Illuminate gifts/vulnerabilities of situation c. Discern new image of victory d. Write rational objective and existential aim. 3. Using elements chart, brainstorm to develop additional data. 4. Gestalt above and list under the parts of orchestrator's model using the following questions: <ol style="list-style-type: none"> a. What will prepare people for the event? b. What will get people involved? c. What will capture people's creativity? d. What will symbolize their accomplishment? e. What will allow the group to appropriate the event? 5. Build plan for each part, including materials and troop assignments. 6. Write the context. 7. Rehearse the event (Name the event and its parts) 8. Ask, what effect will this event have on the group? Changes? 9. Practice and prepare to do event with total group! (15 min)
EVENT	<ol style="list-style-type: none"> 1. Gather and sing a song. 2. Each guild present its event.
REFLECTION	<ol style="list-style-type: none"> 1. What did you notice? 2. What is each event out to do? 3. Where were people most engaged? 4. Where did we experience new possibilities? 5. High point of each event? work day, celebration, fair 6. How did any of these events alter an image? 7. What new learning do you leave this session with?

EVENT PLANNING WORKSHEET

TITLE:

TIME:

WHERE:

GROUP:

PROMOTION TASKS:

PRACTICAL TASKS:

AGENDA-LEADERSHIP TASKS:

T
A
S
K
S

T
I
M
E
L
I
N
E

EVENT CREATION WORKSHEET

Old Image

New Image

Catalytic Event

Practical Objective:

Existential Aim:

FLOW

Prelude

I

II

III

Postlude

ACTIVITIES