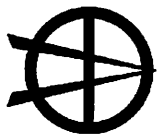




The same stream of life that runs through the world runs through my veins night and day and dances in rhythmic measure. It is the same life that shoots in joy through the dust of the earth into numberless blades of grass and breaks into tumultuous waves of flowers.

—Rabindranath Tagore



Institute of Cultural Affairs International

Concerned With The Human Factor In World Development

Australia
Belgium
Bosnia &
Herzegovina
Brazil
Canada
Chile
Côte d'Ivoire
Croatia
Egypt
Germany
Ghana
Guatemala
Hong Kong
India
Japan
Kenya
Korea
Malaysia
Mexico
Nepal
Netherlands
Nigeria
Peru
Philippines
Spain
Sri Lanka
Taiwan
Tanzania
United
Kingdom
United States
Uganda
Venezuela
Zambia

Foundation

The ICAI was founded in 1977 in Brussels, Belgium. It is an international non-profit association which facilitates the activities of autonomous, national member Institutes (ICAs) and their global relationships.

Aims The principal aim of ICAs is to develop and test methods of individual, community and organisational development. Their programmes are highly participatory in nature and are often conducted in collaboration with other public, private, voluntary or community organisations.

Activities ICA national offices undertake a variety of activities depending on their location. The three major arenas of work are sustainable development, life-long education and organisational transformation. The central concern of these diverse programmes is to maximise the participation of people in taking responsibility for their own lives and for society as a whole.

Relations With Other Organizations

The ICAI has Category II Consultative Status with the United Nations Economic and Social Council (ECOSOC), liaison status with FAO, working relations status with WHO and Consultative Status with UNICEF. It is a member of CIVICUS and has served on the NGO Consultative Group for the International Fund for Agricultural Development (IFAD). Member Institutes independently establish relationships with NGO networks and other bodies.

Funding Funding for ICA programmes comes from a broad base of contributors to members ICAs. Common sources include individuals, trusts and foundations, religious organisations, companies, bilateral and multilateral agencies, and programme and consultancy fees. Current major grants to ICAs have come from AIDAB (Australia), CARITAS, CIDA (Canada), DANIDA (Denmark), The Van Leer Foundation, Food for All, Ford Foundation, Helvetas, ICCO, IFAD, JICA (Japan), Lutheran World Relief, Misereor, Near East Foundation, UNICEF, UNDP, USAID (United States), and Wilde Ganzen.

Why Cultural Affairs?

For the ICA, "culture" is a practical reality—the images, patterns and shared understandings which allow people to do something together. It is ICA's belief that a group's cultural dynamics must be considered in order to build any sustainable pattern of change or development.

At the heart of ICA's work is the conviction that long-term, sustainable development happens only when people grasp the significance of their own lives in the larger scheme of things, when they actively participate in the changes taking place around them instead of merely being targets of that change.

Thirty years of methods testing and refinement have produced significant results. One principle prevails—the desire to release the creativity of the people involved and allows them to help shape their own destiny.

International Dialogues Facilitated by ICA

- "International Exposition of Rural Development" Cosponsored by UNDP and UNFPA. Five hundred participants from fifty countries. India. 1982–1984.
- Yearly dialogue between donors, NGOs, and southern governments on NGOs' role in development. Cosponsored by Deutsche Gesellschaft für Technische Zusammenarbeit (GTZ), nineteen countries from five continents. 1985–1991.
- "Effectiveness of Rural Development Cooperation," "Women and Credit" and "Urban Development." Royal Tropical Institute, Amsterdam. Facilitated and organised conferences. 1985–1992.
- Strategic planning for NGOs in Latin America and the Caribbean. World Bank in Costa Rica. 1992.
- Strategic Review in Africa, Asia and Latin America. UNDP Global Environment Facility (GEF), Small Grants Programme. 1993–1994.

ICA
International



Books Published By ICA

- Directory of Rural Development Projects*,
Saur (1985)
- Voices of Rural Practitioners*, Saur (1986)
- Approaches That Work In Rural Development*,
Saur (1988)
- Winning Through Participation*,
Kendall/Hunt (1989)
- Participation Works: Business Cases From
Around The World*, Miles River (1995)
- Government Works: Profiles Of People
Making A Difference*, Miles River (1995)
- Beyond Prince and Merchant: Citizen
Participation and The Rise of Civil Society*,
Pact (1997)
- The Art Of focused Conversation: 100 Ways
To Access Group Wisdom In The Work
Place*, ICA Canada (1998)
- The Courage To Lead*, ICA Canada (2000)
- The Circle Of Life: Stories Of Ordinary
People And The Gift Of Spirit*,
ICA USA (2000)

Institute of Cultural Affairs International

Rue Amedee Lynen, 8
B-1210 Brussels, BELGIUM
Tel: (32-2) 219-0087
Fax: (32-2) 219-0406
eMail: icai@linkline.be



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- Mr. Andrew Young, former US Ambassador to the United Nations; USA
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- Dr. Jose Borgono, Professor of Public Health at the University of Chile; member of the Executive Committee of WHO; Chile



The real voyage of discovery consists not in seeking new landscapes but in having new eyes.

—Marcel Proust

When love and skill work together; expect a masterpiece.

—John Ruskin

Life is not hurrying on to a receding future, nor hankering after an imagined past. It is the turning aside like Moses to the miracle of the lit bush, to a brightness that seemed as transitory as your youth once, but is the eternity that awaits you.

—R.S. Thomas
Welch poet

**THE MILLENNIUM CONNECTION INTERNATIONAL CONFERENCE
JULY 30 – AUGUST 5, 2000 DENVER UNIVERSITY**

<i>Sunday, July 30</i>	<i>Monday, July 31</i>	<i>Tuesday, August 1</i>	<i>Wed., August 2</i>	<i>Thursday, August 3</i>	<i>Friday, August 4</i>	<i>Saturday, August 5</i>
TRAVEL AND PREPARATION	6 – 7 am Daily Yoga Class - Halls Lounge					
	7-9:00 Breakfast	7- 9:00 Breakfast	7- 9:00 Breakfaast	7-9:00 Breakfast	7-9:00 Breakfast	9:00 BRUNCH 10:00 CLOSING PLENARY 12:00 SEND OUT
	Interaction Presentations		S I T E	Action Planning	Confluence	
	STREAM SESSIONS	STREAM SESSIONS		STREAM SESSIONS	STREAM SESSIONS ESTUARY ACTION GROUPS WRITING GROUP	
11:30 – 1:30 Lunch						
11:30 – 1:30 Lunch	11:30-1:30 Lunch	11:30-1:30 Lunch	Box Lunches	11:30-1:30 Lunch	11:30-1:30 Lunch	12:00 Lunch
12:00 REGISTRATION ROOM CHECK IN 4:00 MEET FRIENDS ON THE LAWN	STREAM SESSIONS	STREAM SESSIONS	V I S I T S	STREAM SESSIONS	STREAM SESSIONS ESTUARY ACTION GROUPS WRITING GROUP	TRAVEL
5:00 OPENING CEREMONY	Confluence Groups 5-6:00 Even #'s 6-7:00 Odd #'s	Confluence Groups 5-6:00 Even #'s 6-7:00 Odd #'s		Confluence Groups 5-6:00 Even #'s 6-7:00 Odd #'s	CELEBRATION PREPARATION	
6:00 BARBECUE	Dinner 5-6:00 Odd #'s 6-7:00 Even #'s	Dinner 5-6:00 Odd #'s 6-7:00 Even #		Dinner 5-7:00	Dinner 5 – 7:00	
7:00 MUSIC & DANCING	7:30 Evening Events In Stream Spaces As Announced			7:30 Estuary Planning Meeting Dress Rehearsal for Community Performance	7:00 – 10:00 CELEBRATION VIGNETTES COUMUNITY PERFORMANCE	

MILLENNIUM CONNECTION INTERNATIONAL CONFERENCE

OPENING CELEBRATION

Sunday, July 30, 2000, 5:00 – 6:00 PM
Driscoll Center Lawn, University of Denver

Convening the Conference — Master of Ceremonies

Dr. Simeon Shitemi
Chairman, ICA Kenya Board of Directors, Nairobi, Kenya

Welcome from Conference Host

Norm Lindblad
President, ICA USA Board of Directors, Cincinnati, Ohio

Welcome to Denver

Ms. Stephanie Foote
Deputy Mayor, Denver, Colorado

Greetings from a Conference Sponsor

Ms. Linda Borst
InterAmerican Foundation

Opening Address

Dr. Kumi Naidoo, Secretary General and CEO of Civicus,
The World Alliance for Citizen Participation
Washington, D.C.

Plans and Practics

Louise Singleton
Conference Coordinator, Denver, Colorado

Greetings from Denver University Conference Staff

Whitney Dezelsky
CEO, Dream Team Technologies, Inc

Send Out to the Week's Journey — Dr. Shitemi

6:00 PM
Western Barbecue

7:30 - 9:00 PM
Western Music and Country Dancing
Maki Hasegawa, Tokyo, Japan, Host

MILLENNIUM CONNECTION INTERNATIONAL CONFERENCE

CLOSING BRUNCH AND PLENARY
Saturday August 5, 2000

9:00 AM
Community Brunch

10:00 AM
Closing Plenary and Send Out

Convening the Closing Plenary — Master of Ceremonies
Dr. Simeon Shitemi,
Chairman, ICA Kenya Board of Directors, Nairobi, Kenya

Table Conversations — (15 minutes)
What Was the Key Happening at the Conference for You?

Stream Presentations

Art and Practice of Participation
Arts for Community Transformation
Community Youth Development
Philanthropy for Social Innovation
Spirituality in Organizations
Sustainable Community Development
Wholistic Lifelong Learning

Report of Confluence and Estuary Groups

Closing Address Mr. Rodolfo E. Paiz
FUNDES — Fundacion para el Desarrollo Economico y
Social de Guatemala
Introduction by Donald Elliott, President ICAI

Conference Send Out

INTRODUCING OUR HOSTS AND SPEAKERS

Dr. Simeon Shitemi, a graduate of Makerere University (Uganda) and Leeds University (UK) in political science, economics and history, is a former Assistant Secretary General of the African Medical Research Foundation (AMREF); Clerk of the Quakers; Kenya Permanent Secretary, Ministry of Health; Director of External Aid, Ministry of Finance; and Ambassador to the United Nations. He is Chairman of the Board of Trustees of the Institute of Cultural Affairs Kenya.

Ms. Stephanie Foote is a native of Denver with undergraduate and graduate degrees from the University of Colorado. An economic and financial analyst, she was elected for three terms to the Denver City Council. She has been Denver's chief operating officer and also managed various city projects. Now Deputy Mayor of Denver, she was appointed Manager of Public Works in January 2000.

Ms. Linda Borst is Vice-President of Programs for The Inter-American Foundation (IAF). She has over twenty-two years experience managing development assistance programs in Latin America, the Caribbean and Africa. Originally from New York City, Linda has held several positions in the Peace Corps. Since 1971, IAF has provided grants totaling \$503 million to support sustainable self-help development of 4,300 non-governmental organizations in 36 countries in the western hemisphere.

Dr. Kumi Naidoo is the Secretary General and CEO of Civicus, the World Alliance for Citizen Participation. Born in South Africa, he was an anti-apartheid student activist since he was 15, culminating in his arrest in 1986 for violating the state of emergency regulations. He subsequently fled the country and took up the Rhodes Scholarship he was awarded at Oxford University (UK). He has degrees in politics and law. Dr. Naidoo was the Executive Director of the South African National NGO coalition, SANGOCO, before taking up his current position with Civicus in Washington DC.

Whitney Dezelsky is a founder, owner and Chief Vision Officer of Dream Team Technologies, Inc. Dream Team is a web development company that has just released a new product to develop faster and cheaper web sites for businesses and organizations. Their self-organizing, interactive technology will be used for this conference.

Maki Hasegawa, has worked for ICA Japan for five years. She graduated from a Tokyo university in Japanese literature. Her roles in ICA Japan include coordinating sustainable community development projects, study tours, public events, and taking care of interns and volunteers. She recently managed a bio-diversity conservation and indigenous peoples' community development project in the Philippines. Previously, she worked on an integrated community development project with women's groups in Kenya and a youth vocational training program in Zambia. She attended the International *Technology of Participation*[®] Training of Trainers Program in Phoenix in 1999 and is now in a two-year training program to acquire leadership and environmental improvement skills.

ANNOUNCING THE CLOSING CELEBRATION OF THE
MILLENNIUM CONNECTION

A FESTIVAL OF STORIES THAT
SPARK OUR DESIRE,
SHAPE OUR SPIRIT AND
DRIVE OUR DREAMS.

Date: Friday, August 4
Place: West Portico/Concourse
Ritchie Wellness Center

Dessert & Drinks
7 p.m.

Featuring
Stream Vignette Performances at 7:45 p.m.

BETWEEN THE ARROWS
A one-act play with original music at 9 p.m. in Hamilton Gym

Stories are powerful. Good stories capture something of the human experience we all know in its tragedy, comedy, joy, despair and uncanny paradox. Stories transport our view of history, ignite our personal motivation and can add to our sense of shared destiny.

The stories shared in the closing celebration are presented using an approach called "community performance," known as theater "of, by and for" the people. The Millennium Connection's Arts for Community Transformation stream is pleased to bring national pioneers in this innovative theatrical form to the conference. (Read more about community performance in the reprint included.)

SPECIAL NOTES:

- Stream Vignettes will be performed seven times while the audience rotates to a new setting each time. Begin by attending your stream's vignette, then rotate to the right at its conclusion.
- ~~Between the Arrows~~ **Between the Arrows** is based on stories gathered from participants in the Institute of Cultural Affairs. In reflecting a small part of their unique journeys, creators of the play hope to capture a sense of common connection for all those who care for the world's future.

Millennium Connection Site Visits August 2, 2000

The *Millennium Connection* site visits have been chosen to highlight innovative work in the areas addressed by each of the seven streams. In addition, there was an attempt to offer a variety of experiences, so that participants could choose partial or full day excursions; urban or mountain trips; could stay within their own stream's area of focus or explore another stream's domain. If you have already selected a site visit, please read through the descriptions of your visit for important information that may not have been available at the time of pre-registration. If you are about to select a visit, browse through the list to find a visit that fits your interests and your schedule.

General Information for All Site Visits:

There will be a ticket issued for each visit. This is to insure that we do not exceed the number of people that each site has said it can accommodate, and also so that we have sufficient space on the bus. There is a ticket exchange board at the site visit table in the Driscoll Hall registration area. If you change your mind and would like to exchange your ticket for a different visit, look on the board for a swap. You will be asked to present a ticket when loading your bus.

Please note the departure time on your ticket. Allow time to arrive a few minutes ahead of time at the bus loading area, because the buses need to leave on time. The loading area is on Race Street, along the West Side of campus (toward the mountains). Also, allow time to pick up a box lunch, which will be available by the bus loading area. If you are not staying on campus (with a meal plan), you may order a lunch for Wednesday. Or, of course, you are welcome to bring a lunch. Some of the site visits are scheduled for only morning or afternoon, in which case, you may be back on campus at lunchtime. Nevertheless, the lunches provided for Wednesday are box lunches and should be picked up in the morning by the buses.

Don't forget to take your water bottle and wear comfortable clothing. For trips to mountain venues, sunscreen, hats, and walking shoes are also recommended.

1. Art Street (Capacity 24)

Brought to you by the Community Youth Development Stream

This is a program of the Mayor's Office of Art and Culture. Young people have the opportunity to work during the summer under the direction of local artists to create commissioned works that will benefit the city. A variety of artistic media is used, and visitors will have the opportunity to view several different projects. Please do not photograph without permission (youth or projects). Stella Yu and Becky Clark will be the site hosts. Location of visit is at the Auraria Campus, Arts Building, Rm. 225
Depart DU: 9:00 AM. Return about noon.

2. Business Leader's Panel at the Museum of Contemporary Art & Boulder Mall (Capacity 50) Brought to you by the Spirituality in Organizations Stream

A panel of four business leaders will discuss practical ideas for building spirituality in organizations. Dialogue with the panelists one-on-one after the presentation. Then spend a relaxing afternoon browsing through the tree lined Boulder Mall, have lunch on the plaza, and enjoy the sidewalk entertainment. The bus will take a scenic route home through the mountains. Personal money is needed should you decide to have lunch at a restaurant on the mall. Depart DU at 8:45 A.M. Return D.U. about 6:00 P.M.

**3. Celestial Seasonings & Boulder Mall (Capacity 50)
Brought to you by the Spirituality in Organizations Stream**

Meet with executives of this innovative company, which is the largest herbal tea manufacturer in the U.S. Hear about the steps they took to build their organization into a spiritually healthy business whose motto is, "God comes first, your family comes second, and Celestial Seasonings third." After the tour and presentation, spend a relaxing afternoon on the tree lined Boulder Mall where you will find local artisans, delightful restaurants and the famous Dunshabe Tea House. Take a scenic route home through the mountains. Personal money is needed should you choose to have lunch at a restaurant on the mall. Depart DU at 7:50 A.M. Return at about 6:00 PM.

4. Cenikor **Thursday Evening**
Brought to you by the Spirituality in Organizations Stream

Eugene Strauber of Cenikor, a nationally recognized drug rehabilitation program, invites you to have dinner with him and those who are under treatment in a 2-½ year program. Talk with people who are working to put their lives back together. This is a Thursday evening visit: 6:00-9:00 PM. Leave DU at 5:30.

**5. Curtis Park Neighborhood Photo/Story Project (Capacity 30)
Brought to you by the Arts for Community Transformation Stream**

Using photograph and creative writing, this project enables marginalized voices to express themselves and build relationship in this diverse inner city community. You will view a permanent photo/story exhibition and visit with several of the Curtis Park neighbors and Tory Read, the photographer who facilitated the project. Includes mini-photography workshop. Leave DU at 8:00 AM. Return at about 11:00 AM.

6. Denver Museum of Nature and Science & IMAX Theater (Capacity 50)
Brought to you by the Wholistic Lifelong Learning Stream

This visit follows #10 and 18, and the buses will arrive directly from these site visits. If individuals want to join this group for the afternoon, they may do so by taking public transportation to the museum. The Denver Museum of Nature and Science is a collection and member-based museum featuring special exhibits, excursion, lectures, tours and premier education programs. After lunch, listen to a presentation by museum educators, then browse through one of the exhibits. Attend a showing of "Dolphins" in the IMAX Theater. The IMAX Theater utilizes a huge 4.5 story screen. Cost of entrance to the museum and IMAX (combination ticket) is \$11.00. The film shows at 4:00 P.M. Return to DU at 5:30

7. Denver Urban Gardens & Denver Water Dept. Xeriscaping Demo (Capacity 24)
Brought to you by the Sustainable Community Development Stream

Visit an urban, organic farm, designed to demonstrate sustainable agriculture. Then see what is being done to promote composting as a way for urban gardeners to enrich their soil and avoid the use of chemical fertilizers and pesticides. Next the group will travel to the site of Denver Water Department's demonstration xeriscape (low water use) garden, which provides examples of landscaping appropriate to an arid climate such as Denver's. After lunch, browse on the 16th Street Mall in downtown Denver, or visit the Art Museum. Entrance fee to the Art Museum is \$4.50 Judy Elliott is the on-site host for Denver Urban Gardens. Leave DU 8:15 AM. Return to DU about 4:00 PM.

8. Eagle Rock School and Boulder Mall (Capacity 40)
Brought to you by the Wholistic Lifelong Learning Stream

Eagle Rock School is housed on a 640-acre site near the Colorado resort town of Estes Park. It was started in 1993 by the Honda Corporation as a year round boarding school for American youth who have dropped out of school and are in need of structured support. The school features an outcome-based, interdisciplinary curriculum, community service, and a democratic polity. It is a lab school for educational reform. Dr. Lois Easton is the on-site host. After the site visit, relax on the Boulder Mall, an outdoor trees-lined plaza, with local artisans, boutiques, and ethnic restaurants. Personal money is needed should you choose to purchase lunch on the mall. Depart D.U. at 8:00 A.M. Return to D.U. by 5:00 PM

9. EcoCycle and the Butterfly Pavilion (Capacity 25)
Brought to you by the Sustainable Community Development Stream

EcoCycle is an award winning recycling program that involves not only recycling of materials such as papers, plastics, metals, etc. . . . but also works on the whole process of successful recycling such as getting the community education and finding buyers for

recycled materials. We will tour two facilities, one that receives and processes general recyclables, and another that works on specialized products. Next to EcoCycle's Westminster site is the Butterfly Pavilion. Stroll through a tropical garden environment amid thousands of butterflies; and encounter many weird and wonderful insects of the more creepy-crawly variety. There is a \$5.00 entrance fee. Depart DU 8:00 AM. Return to D.U. at about 4:00.

10. Escuela Tlatelolco, Family Star Montessori, & Museum of Nature and Science (Capacity 30)

Brought to you by the Wholistic Lifelong Learning Stream

Escuela is an independent school serving a largely low income, Chicano population of 200 middle and high school students from Denver's Westside. The school was started in 1970 by a group of parents unhappy with the educational opportunities available to their children. Family Star is a Montessori based program in the same neighborhood noted for successful outcomes and parental involvement. Nita Gonzales is the on-site host for Escuela. Lorraine Castellano will host our visit at Family Star. Depart DU at 8:00 AM. Continue to Denver Museum of Nature and Science after this visit.

11. Shaping Our Summit (Capacity 24) New!

Brought to you by the Art and Practice of Participation Stream

The citizens of Summit County (ski country) were inspired by the Healthy Communities Initiative to take charge of the development of their mountain communities. Volunteers work in teams to address civic, social, economic, and quality of life issues. Learn how they are working together to shape the future. After the presentation by volunteers who are active in this effort, take time walk part of the beautiful bike/walking trail that links several of these mountain towns. Depart D.U. 8:30 A.M. Return about 4:00.

12. Habitat for Humanity (Capacity 20)

Brought to you by the Innovative Philanthropy Stream

Spend the day contributing sweat equity to the construction of housing for people in need. Materials are provided! Comfortable clothing with substantial shoes (athletic shoes rather than sandals) is recommended. Don't forget your water bottle and lunch! Leave DU 8:00 AM; Return to DU: 5:00 PM.

13. Jefferson County Youth Leadership Program

Brought to you by the Youth in Community Development Stream

Visit a leadership development program for youth modeled after many adult community leadership forums. Students are given direct contact with civic leaders to learn about issues and design projects that tackle community problems. Dana Scott will be the on-

site host. Depart DU 12:45 P.M. Return to DU at about 4:00. Persons who participate in this site visit may want to participate in another CYD site visit in the morning, on a space available basis and if scheduling permits.

14. Lower Highlands Murals (Capacity 25)

Brought to you by the Arts for Community Transformation Stream

Artist Bob Luna leads the tour of ten colorful murals on the wall forming the sound barrier between neighborhood and freeway. Bob Luna and Martha Keating did the work in mosaic tile, which tells the story of the Lower Highlands. Participants will design a small mosaic piece as a souvenir of the visit. Bring a sack lunch. Leave DU at 10:20 AM. Return to DU about 2:00 PM.

15. Mi Casa Women's Resource Center (Capacity: 24)

Brought to you by the Youth in Community Development Stream

Mi Casa is one of Denver's premier non-profit organizations serving the needs of women. This visit features a program in which youth are educating their peers on HIV prevention; and educating adults on how to talk to their kids. Barbara Rivera will be the on-site host. Leave DU at 1:00 PM. Return at 4:00 PM. Participants on this visit may want to attend one of the other CYD visits on the morning, on a space available basis.

16. National Renewable Energy Lab and Golden Gate State Park (Capacity 35)

Brought to you by the Sustainable Community Development Stream

This is the site of national research into efficient, alternative energy sources. Our visit will focus on the wind energy demonstration; and specifically we will hear about how this technology is being used in rural development. **Because this is a secured government facility, visitors will be asked to fill out an identification card and turn it in by Monday noon to site visit booth.** After the site visit, the bus will take participants to Golden Gate State Park, for a wonderful vista of the Front Range of the Rockies, and an opportunity to picnic (with your box lunch) and do a short hike, if you choose. Dana Moran is our on-site host at NREL. The presenter will be Ian Baring-Gould. Depart DU 8:00 A.M. Return to DU about 4:00 P.M.

17. Baker Neighborhood Evening of Storytelling (Capacity 50)

Evening

Brought to you by the Arts for Community Transformation Stream

Join others who are interested in revitalizing communities through storytelling. The Partially sponsored by the Neighborhood Cultures of Denver, a non-profit organization dedicated to celebrating the rich cultural heritage of the mile high city. Bus leaves DU at 7:00 P.M., and returns to DU at 9:30. Participants in this visit may want to attend another visit during the day on Wednesday on a space available basis.

**18. Rocky Mountain PBS (KRMA TV) & Denver Museum of Nature and Science
(Capacity 20)**

Brought to you by the Wholistic Lifelong Learning Stream

Visit the premier provider of PBS programming, educational services, and teleconferencing to the state of Colorado. See state-of-the-art broadcast and production facilities. Depart DU at 8:00 AM. Continue to Denver Museum of Nature and Science.

19. The Spot (Capacity 24)

Evening

Brought to you by the Youth in Community Development Stream

Meet with staff and youth that have created space that is responsive to young people's interests. See skill building, socializing, and involvement in a place where kids feel safe and "in charge". Dave DeForest-Stalls is the director and on-site host. Leave DU 4:30 PM. Return about 7:30. You will leave too early and return too late for dinner in the cafeteria. Dinner is on your own at a local restaurant. Participants on this visit may also consider other CYD offerings in the morning and afternoon as space permits.

20. Urban Peak (Capacity 24)

Brought to you by the Youth in Community Development Stream

Urban Peak is a nationally recognized program that serves runaway and homeless youth. We will visit the school, which takes a strength-based approach to education. Meet with staff and dialogue with Urban Peak youth leaders. Jamie will lead the tour. Please do not take photos without permission. Participants may choose to visit another CYD site in the afternoon on a space available basis. Leave D.U. at 9:30 A.M. Return to D.U. about 12:30 P.M.

21. Vance Kirkland Museum and Foundation & Open Mike at the Golden Spike Poetry Association (Capacity 30)

Brought to you by the Arts for Community Transformation Stream

View the works of Vance Kirkland, a nationally famous, native Colorado artist. The museum is "small, but intense"; and located in a Denver neighborhood that is being restored. A reflective conversation will follow the tour. The group will then proceed to a visit with the Golden Spike Poetry Association, where there will be an open mike opportunity for those who want to read one or two of their writings. Reflections, essays, and poetry are all welcome. Refreshments will be served. Leave DU at 2:00 P.M. Return about 6:30 P.M.

22. White River National Forest (Capacity 30)
Brought to you by the Art and Practice of Participation Stream

Public lands are coveted for use as wildlife habitat, ski resorts and other recreation. Learn how stakeholders are coming together to build consensus on the use of our national forests. There will be a presentation at the Dillon District Ranger Station. Then walk through the forest while discussing some of the issues as they effect various specific sites. Jamie Connell will be the on-site host. Leave DU 9:30 AM. Return about 5:00 P.M. Visitors on this site visit will need a box lunch, water bottles, comfortable walking shoes, sunscreent, and a hat.

23. Women's Bean Project (Capacity 25)
Brought to you by the Innovative Philanthropy Stream

Tour a program that is locally famous for its fine products (gift-wrapped bean soup mixes, salsas, and other food items), and for the opportunity it gives homeless women to establish work skills and obtain a basic education. The program is unique in that it uses a business scheme as its major means of support, along with volunteer support and donations. Bus leaves DU at 9:00 AM. Return DU 11:00. This visit may allow participants to attend another site visit in the afternoon, on a space available basis.



*The breezes at dawn have secrets
to tell you,
don't go back to sleep,
you must ask for what you truly want,
don't go back to sleep.*

*People are going back and
forth across the doorsill where
the two worlds touch,
the door is round and open,
don't go back to sleep.*

—Rumi

We were made to enjoy music, to enjoy beautiful sunsets, to enjoy looking at the billows of the sea and to be thrilled with a rose that is bedecked with dew.... Human beings are actually created for the transcendent, for the sublime, for the beautiful, for the truthful... and all of us are given the task of trying to make this world a little more hospitable to these beautiful things.

—Desmond Tutu
NPR Interview, 1994

**THE ARTS FOR COMMUNITY TRANSFORMATION (ACT)
STREAM**

OF THE MILLENNIUM CONNECTION CONFERENCE

OF THE INSTITUTE OF CULTURAL AFFAIRS INTERNATIONAL

WELCOMES YOU TO

A summit meeting of artists, arts consultants, administrators and funding agents who are using the arts to transform communities, organizations, workplaces, schools, families and social groups. As a result of your efforts, positive change is occurring to structures, attitudes, relations and processes in these arenas, and major social issues such as violence, AIDS and severe unemployment are being addressed.

The focus question of the ACT Stream is: *How can art be restored as an integral part of community life and used to heal society?*

The work of the ACT Stream provides an interactive research and planning forum for you to share your creativity, discern responsible practices, identify directions of the Community Arts Movement for the next ten years, and take your vision to the next level through concrete projects and partnerships.

In order to get us launched, you are requested to read the stream research eddy themes on the reverse side and select one eddy to join on Monday morning. Please circle your selected eddy number, remove this sheet from your notebook and place it on the table at the entrance to the ACT Stream room in Towers Main Lounge as soon as you arrive on Monday morning.

Thank you.

THE ACT STREAM RESEARCH EDDIES

The research eddies will work from Monday 10:30 a.m. to Tuesday 2:30 p.m.

These eddies are organized on the basis of five challenge arenas developed from the input of stream participants and prospects since early 1999. Their concerns are listed under each arena as examples of the challenge themes. Participants are asked to select an eddy to work in.

The research is guided by the following questions: (1) What is working successfully? (2) How might it be improved on, taking into consideration the advantages and obstacles encountered? (3) What results do we anticipate within 10 years?

Brief spontaneous presentations are welcomed in each research eddy as illustrations of what is working in the challenge arena. Longer presentations may be scheduled for the evenings.

Eddy One: Giving form to an international movement of transformational artists.

- a. Identifying and strengthening the contemporary manifestations of this movement.
- b. Articulating the history, scope and dynamics of the arts for social change.
- c. Discerning the challenges and vision of the movement.
- d. Linking and reinforcing the work of transformational artists.

Eddy Two: Inspiring effective approaches in arts-based community revitalization.

- a. Launching, sustaining and profounding arts-based ventures in the community.
- b. Instigating qualitative shifts in existing local amateur popular arts.
- c. Integrating the talents of facilitators, mediators, animators and professional artists in the work of community revitalization.
- d. Getting artists accepted as key players in dealing with social issues such as violence, AIDS and severe unemployment.

Eddy Three: Delivering the educational power of art to the classroom.

- a. Organizing and implementing effective arts residencies.
- b. Infusing the arts throughout entire educational systems.
- c. Permeating teacher training institutions and programs with arts skills.
- d. Overcoming the combination of autocratic school administration and security-prone peer pressure that blocks the flowering of creativity in the classroom.

Eddy Four: Deepening and expanding the use of community arts training resources.

- a. Maximizing the use of existing community arts training organizations and networks.
- b. Utilizing profound reflection methods in arts venues to deepen consciousness.
- c. Training artists in specialized capacities to work in traumatic situations.
- d. Mobilizing resources for the preservation of threatened indigenous arts and culture.

Eddy Five: Organizing and financing an arts infrastructure in local municipalities.

- a. Increasing the perceived value of the arts in the minds of people.
- b. Building partnerships between artists/arts councils and bankers to capitalize community arts ventures.
- c. Convincing municipal governments to budget for the arts.
- d. Deriving arts revenues from linkages with non-arts segments of a community.
- e. Creating common and understandable language and description of benefits in the promotion and funding of arts-based enterprises.
- f. Supporting a call for decentralization and change in the way funding auspices are conducted.

The ACT Stream Program Flow

	Research			Planning		
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Noon Registration 3 pm Room Check-in 3:30 pm Gathering & Refreshments	8 am Welcome by Maryo Ewell and introductory storytelling circles	8 am–2:30 pm Cross-Stream Explorations continue until 2:30 pm	Site Visits Work Projects Cultural and Recreational Excursions Denver Youth Assembly Relaxing	8 am Stream Plenary: reflection on Wednesday Identification of Projects 10 am–4:30 pm Working Currents: building implementary models & proposals Documenting our research Inter-/Intra-Stream project planning	8 am–4 pm Options: <ul style="list-style-type: none"> • Continue Stream work • Continue Inter-Stream project planning • Participate in Estuary Group meetings to model conference strategic connections for social change 	8 am Clear out of rooms and store luggage 9 am Brunch 10 am Closing Reporting Event 12 noon Lunch
	10:30 am–4:30 pm Research Eddies Mid-afternoon: Cross-Stream Explorations begin	2:30–4:30 pm Stream Pooling of Wisdom: Exploration Teams and Eddy Reports Discerning the 10-year Directions of the Community Arts Movement		5–5:45 pm (optional) Cross-Stream Confluence Team Meetings 7–10 pm Presentation Options	5–5:45 pm (optional) Confluence Teams 7 pm Assembly of Confluence reps to identify strategic connections & configure Friday Estuary Groups	
5 pm Opening Event & Bar-B-Que						

Meal Schedule Monday–Friday

Breakfast 7–9 am
Lunch 11:30 am–1:30 pm
Dinner 5–7 pm

Other ACT Stream contributions to the conference:

Troubadours (if you would like to sing or play an instrument, contact Jan Ulangca at icaulangca@igc.org)

Arts Creativity Table (if you would like to assist around the edges of the conference as a sculptor or visual artist, contact Ryan Gilbert at gilberty@prairienet.org)

Conference Bookstore

If you would like to sell your book at the conference, contact Steve Torma at stevetorma@aol.com.

Day Camp

To learn more about a program for children 3 to 13 years old, contact Vida Welch at vidawelch@aol.com.

Community Arts and the Human Community

Why We Do What We Do

Maryo G. Ewell
Director of Community Programs
Colorado Council on Arts & Humanities

It is impossible for me to try to address why we do what we do without first addressing what it is that we do. And that is a major task in itself. How many times have we joked that our parents still aren't quite sure what we do even after 20 years? How many times have we confided to friends that we aren't sure whether we are more like the executive director of a chamber of commerce or a priest? How many times have we begun to cry at neighborhood arts events to the bewilderment of our companions but, when pressed, can't tell them why?

We aren't very good at explaining ourselves. In fact, when I began to count up the ways I answer the question, "What is community arts, anyway?" I found that, depending on the context, I had about eleven very different replies. Let me enumerate them.

I. Community Arts Is A Process For Making Art A Part Of Everyone's Life

A. The first, most prevalent, definition that we use of "community arts" is, "It is what institutions called *arts councils* do as they try to serve all of the people in their community." This is an easy definition because it at least identifies a class of organizations, and organizations can be described by listing programs and services. But since we also assert that all communities are different, so their arts councils are different, so their roster of activities must thus be different, then we find that we have explained nothing at all. We are no closer to a definition of community arts than we were before.

B. A second definition we use relates to another type of delivery system. Here we're not talking about a community arts council, but about institutional outreach. The Extension Arts programs of universities. The community outreach programs of arts institutions. The notion is, "These are institutions that belong to the people; and if the people can't come to them, then they should come to the people."

C. A third way of responding under this "art as part of everyday life" rubric is less a delivery system than a community process. Sometimes called "cultural" or "community animation," it refers to citizens, generally catalyzed by an artist or group of artists, making art together as a natural outgrowth of the process of thinking about their community and its meaning to them.

II. Community Art Refers To A Particular Type Of Arts Activity

A. The first thing we generally say addresses the notions of "quality" and "access." Our objective is to enable people to have access to the best theater, the best visual arts, the best literature, no matter where they may live nor what their income or

educational level or experience may be. To this end, we provide excellent teachers offering low-cost classes. We organize bus tours to major events too big to appear in our small theaters or galleries. We present touring groups to complement what's already in our community. We provide grants and technical assistance to help our community theater become better and better. We introduce new ethnic art forms to our community and try and assist audiences in knowing how to see and understand them.

- B. And we also say that "community arts" refers to folk arts, the indigenous arts of people, be they ethnic art forms or the art forms of occupational groups. We identify traditional artists in our communities and celebrate them and their work. We introduce the notion of multi-culturalism into our schools' curricula by using the folk arts of the traditions in our communities to illustrate local history or enhance our world studies courses.

III. Community Arts Is A Means Of Bringing About Community Change

We have used "community arts" to refer to a delivery system, and to a type of art. Here we are talking about the arts facilitating community ends.

- A. Sometimes we conceive of our communities composed of rational organizations—be they government, business, civic, education, social service, or cultural organizations—coming together to address the economic and social health, and future of our communities. Here, community arts refers to the cluster of activities in which the arts are a tool for making our community a better place to live, a better place for tourists to visit. Think about our cultural planning when we bring the key organizations in town together. Think about our festivals co-sponsored with our Chambers of Commerce.
- B. And sometimes we conceive of our communities as composed, not of rational organizations, but of individuals who must come together to address their very survival. Our town is becoming generic in appearance. Our kids are doing too many drugs. The landscape which we cherish is about to be bulldozed for a new subdivision. Our neighborhood will be destroyed to make way for a new campus. And here the arts—community arts—are assertions of life. We are here. Our lives have value. We stand together to assert this.
- C. But there's another perspective, one that conceives of a community as a place where may good, innately creative people live, but where the nature of institutions provides no outlet for their creative urges. If only we could find a means, probably on very small scales, for us to express ourselves, then our communities would be havens of the spirit. And spiritually fulfilled people create a meaningful, beautiful, caring environment.

IV. Community Arts Is A Way To Humanize Our Notion Of The Future

- A. The future will be a time in which society as we know it disintegrates. The educational system deteriorates; the infrastructure in our communities no longer

can sustain life: highways are too clogged, water too polluted, computers too overloaded. Government comes to a standstill. We have nothing left to show that we are civilized beings—except for our arts. Here, community arts is about girding each of us with a sense of self, a sense of culture, so that we can withstand the increasing stress of a society in decline.

- B. Another view of the future, though, is that of those who agree that, although society as we know it is in disarray, there is a bright future in which technology can be made to work for people. "Small is beautiful," and people, freed at last by technology, can, for the first time in history perhaps, explore the nature of what it means to be human. Because degrading work can be eliminated, and because most work can be done at home through our computer and through the miracle of interactive electronics and holography, then we can finally pay attention to our selves, to our neighbors, to our communities. And we will discover the pleasure of making art for and with our families and neighbors, even as the old stigmas as "art as elitism" disappear with miracle media truly making the arts, for the first time, accessible to everyone.

Well, I have made impassioned speeches on each of these eleven topics, and I have at various times believed that each truly defines community arts and therefore frames what we do. I suspect that you have done the same. And I am feeling increasingly fragmented as a result of it. Are all of these definitions mutually exclusive? Are there no themes?

If you return to the list, a theme does emerge. Each of the four categories includes a definition that relates to one definition in the other three categories; it's there in the language of each. The way that "community animation," "folk arts," "community-as-liberator-of-the-spirit," and "high tech/high touch" future are described tend to describe beliefs, not procedures, and all get at the same thing.

They are not delivery systems. They are not programs and processes. They are not networks and partnerships. They are not about infrastructure. They are not even about "communities" as geopolitical entities. The language in which we talk about these four meanings of "community arts" is a language which is based on a notion of human beings, how they relate to one another and how they talk to one another. And since language reflects our values, perhaps we are finally arriving at the "why" of our work. What do our four definitions of community art tell us about what we believe?

First, there's a notion in each definition that human beings are valuable just because they are alive. There's a passion for life itself, and I suspect that we are not willing to confine that passion only for human life, but to extend it to the harmonious interaction among human beings and their environment. One of Baker Brownell's characteristics of a "human community" was that citizens would be conscious about how the community weaves its many forms of life—animal, plant and human—to create a harmony of life and land. I read once that Wisconsin playwright, Zona Gale, specified that a community group could waive royalty payment on her play, "The Neighbors," if they would plant elms on Main Street or a community Christmas tree. *We do what we do because we believe in life. In the harmony of life.*

Second, there's the idea that human conversation is valuable. Not only is human life and the experience of each person important, but it's important to talk about these experiences. Community art, I think, is these conversations and stories, whether in the form of music, or dance, or painting, or theater. Valuable in themselves while they assert the importance of the speaker's experience, they fill a community function as well. I heard Ron Short from Roadside Theater speaking recently, and he said, "Stories enable people to know people. People don't like people they don't know. People won't trust people they don't like. People won't help people they don't trust. And people who won't help people are solitary people." *We do what we do because we believe in a society of human exchange based on the value of each of our experiences.*

Third, there's the notion that each individual is unique and has something important that only he or she can express; and the uniqueness of this expression is good in itself. But more, each individual is grounded in a tradition, in a culture, so each person is connected through time to people who have gone before and who will come after. But geopolitical communities are made up of many cultures, and it is place, and love of place, that can bind many cultures in the here and now just as each culture is tied before and after. So each person is unique, yes, but grounded in two ways: in time, through cultural continuity, and in space, through the investigation of difference in a common, and beloved, place. My friend, Bill Flood, sent me a troubling post card from Germany this past summer. A student of communities, he visited many of the German "new towns," created recently on the assumption that if people live in well-designed and well-planned communities they would be happier, more productive beings. Bill's card said that it is in these new towns that Neo-Naziism is thriving. This says something important to me about the importance of history and the reverence for place handed down from one generation to another, and about what happens to people when they have no such groundings. *So, we do what we do to balance time and space through culture and community by celebrating ourselves and loving one another.*

Fourth, there is deep respect for the intelligence and the integrity of the "ordinary" individual. With this, we no longer need to fear the dread and undefinable word, "quality." If life, and culture, and place have value, and if people are conversing with one another, then there is no longer a need to copy what is done elsewhere; and frankly, I believe that copying, however accurately, someone else's art, or interpretation of a work of art, is a good definition of mediocrity. People have a right to excellence, not a right to mediocrity; and excellence begins, if you will, at home. In the desire to be as good as possible because one owes it to one's self and to one's culture. In the desire to do your best for your neighbors, because you revere them. In the desire to communicate an idea well because no one else could do it in the same way. *We do what we do because to us, the "ordinary" is the most beautiful thing in the world.*

Fifth, there is the notion of change. To be grounded is good. To be static is not good. If we are grounded, then we as individuals can embrace, and can with confidence shape change in our individual and collective life. We love the past and its people; but we do not wish to wallow in nostalgia. We love our place; but our idea of progress is not to stop it forever in time nor to recreate it as a dead movie set of two-dimensional false fronts. We do historical dramas, we do oral histories, because the information they contain

moves us forward through the familiar: again, in Ron Short's words, "because they let us evaluate the progress we have made." And our community arts move us forward by "making the new seem familiar and the familiar seem new." *We do what we do because the here and now is special. And prepares us for a future without fear.*

Well, just as my list of eleven definitions turned into a list of five themes, so will my list of five themes turn into a single word, and that word is "home." I think that we are the home-makers for our community—not the functionary who merely keeps the place tidy and the systems maintained—but the homemakers. A house is only a building until life and love are put into it and make it "home" for the people who live there. A town with good sewers, transportation, convenient shopping, well-located housing, and plans for lots of open space is only a town with a good infrastructure until it is made a "community" for the people who live there.

When a family or a group of people intentionally share a building and make it a home, all of our five themes come into play. A home established with love values the lives of the people who live there, just because they live there; and values the lives of its guests, just because they are guests. It's a place where people freely exchange information—descriptions of daily life and activities, political points of view, assertions of self—as they can do nowhere else. It's a place where different people try to make a life together, where each person's life-style and tastes have equal weight in the overall ambience of that home, and it's a place where the ordinary is made personal, delightful. It is a place where it's "safe," so that each person can bravely go about his or her life outside, yet have a harbor of refuge to return to. You can't try and change the world if you don't have a central place of stability. That is the gift that community arts leaders can give to their town: to make it "home."

I will close by invoking Wendell Berry, whose essay, "The Work of Local Culture," said all of this far better than I. He ends his essay this way: "In this difficult time of failed public expectations, when thoughtful people wonder where to look for hope, I keep returning in my own mind to the thought of the renewal of the rural communities. I know that one revived rural community would be more convincing and more encouraging than all the government and university programs of the last fifty years, and I think that it could be the beginning of the renewal of our country, for the renewal of rural communities ultimately implies the renewal of urban ones. But to be authentic, a true encouragement and a true beginning, this would have to be a revival accomplished mainly by the community itself. It would have to be done not from the outside by the instruction of visiting experts, but from the inside by the ancient rule of neighborliness, by the love of precious things, and by the wish to be at home."

That is what we do. That is why we do it. That is who we are.

grassroots and mountain wings

the arts in rural and small communities

edited by Patrick Overton

Contributors

Janet Brown
Tina D. Burdett
Maryo G. Ewell
Robert Gard
Davina Grace Hill
Elizabeth (Lee) Howard
Maeta Kaplan
Joan Lolmaugh
Robert Lynch
David O'Fallon
Patrick Overton
William B. Pratt
Nola Ruth
Jaune Quick-to-See Smith
Chris VanAntwerp
Danielle Withrow
Joseph Zendell

1992

Center for Community & Cultural Studies
Columbia College • Columbia, Missouri

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ACT Stream**

Adams Wilkins, Lynn
Mississippi Arts Commission
PO Box 2210
University MS 38677 USA
Phone: (601) 359-6030
Fax: (601) 359-6008
E-mail: wilkins@arts.state.ms.us

Adams, Victoria
ICA
312 South Dunlop St.
Petersburg VA 23803 USA
Phone: (804) 733-3982
Fax: (804) 526-2605
E-mail: vjga@web.tv.net

Agrawal, Ramesh
Broadcasting Corp of India
C-150, Sarojini Nagar
New Delhi 110023 India
Phone: () 611-1327
Fax:
E-mail:

Ames, Janice
ICA
600 No. Taylor Ave.
Oak Park IL 60302 USA
Phone: 7085240167
Fax:
E-mail: jrbames10@aol.com

Anderson, Bond
Sound Play Inc.
PO Box 115
Parrott GA USA
Phone: (912) 623-5545
Fax: (912) 632-5545
E-mail: bond@soundplay.com

Anderson, Meg
Sound Play Inc.
PO Box 115
Parrott GA USA
Phone: (912) 623-5545
Fax: (912) 632-5545
E-mail: bond@soundplay.com

Antenen, Jay
30 Pinecrest Lane
Hamilton OH 45013 USA
Phone: (513) 863-6380
Fax: (513) 863-6380
E-mail:

Baker, Kimberly
Oklahoma Arts Institute
1301 W. Hefner Rd. #3102
Oklahoma City OK 73114 USA
Phone: (405) 751-2598
Fax:
E-mail: kab1160@excite.com

Ballard, Louise
2911 Nelson Lane
Fallston MD 21047 USA
Phone: (410) 557-7246
Fax:
E-mail: ballardica@aol.com

Barr, Ian
Scottish Consultative Council on the Curriculum
Gardyne Road
Broughty Ferry Dundee DD5 1NY Scotland
Phone: (138) 244-3600
Fax: (138) 244-3645
E-mail: lbarr@sccc.ac.uk

Basom, Rita Ortloff
Wyoming Arts Council
2320 Capitol Avenue
Cheyenne WY 82002 USA
Phone: (307) 777-7109
Fax: (307) 777-5499
E-mail: rbasom@state.wy.us

Benson, Bill
Grace Congregation
1414 Rust St.
Eau Claire WI 54701-4022 USA
Phone: (715) 834-5788
Fax:
E-mail: bensonw@uwec.edu

Brown, Tracey
ICA Greensboro & UNCG
18 Springdale Ct.
Greensboro NC 27403 USA
Phone: (336) 378-4456
Fax: (336) 334-5049
E-mail: tmbrown@uncg.edu

Burbidge, John
ICA Seattle
2313 10th Ave. E. #B
Seattle WA 98122 USA
Phone: (206) 860-0728
Fax: (206) 860-0713
E-mail: burbidge@aol.com

Chakela, Walter
South Africa
Phone:
Fax:
E-mail:

Cleveland, William
Center for Study of Art and Community
2743 Irving Ave. S.
Minneapolis MN 55408 USA
Phone: (612) 870-4897
Fax: (612) 870-4895
E-mail: wtc@aol.com

Cobb, Roger
Curtis Park Photo/Story Project
2745 Downing
Denver CO 80205 USA
Phone: (303) 295-4061
Fax: (303) 295-4030
E-mail: rdcphtol@aol.com

Cochran, William
Shared Vision
7192 Meadowbrook Dr.
Frederick MD 21702 USA
Phone: (301) 696-2839
Fax: (301) 663-5605
E-mail:

Cooper, Carol
New Mexico Arts
PO Box 1450
Santa Fe NM 87504-1490 USA
Phone: (505) 827-8490
Fax: (525) 827-8043
E-mail: ccooper@oca.state.nm.us

Corriere, Jules
Community Performance Inc.
1245 Patrick Lane
Newport News VA 23608 USA
Phone: (757) 989-0583
Fax:
E-mail: jcorriere@aol.com

Coslo, Josie
Curtis Park Photo/Story Project
1022 29th St.
Denver CO 80205 USA
Phone: (303) 296-6584
Fax:
E-mail:

Davis, Ann
Georgia Council for the Arts
260 14th St. NW, Suite 401
Atlanta GA 30318 USA
Phone: (404) 685-2796
Fax: (404) 685-2788
E-mail: ard@arts-ga.com

Draper, Kelly
Machan School
2140 E. Virginia
Phoenix AZ 85008 USA
Phone: (602) 381-8120
Fax: (602) 381-6125
E-mail:

Flynn, Sister Sheila
Caversahm Press Educational Trust
PO Box 87
Balgowan 3275 South Africa
Phone: (033) 234-4080
Fax: (033) 234-4080
E-mail: cavershamoutreach@mweb.co.za

Genskow, Karen
Wisconsin Arts Board
101 E. Wilson St., 1st Floor
Madison WI 53702 USA
Phone: (608) 267-2026
Fax: (608) 267-0380
E-mail: karen.genskow@arts.state.wi.us

Griffin, Muriel
United Methodist Church
410 N. K Street
Indianola IA 50125-2035 USA
Phone: (515) 962-0755
Fax:
E-mail: ramgriffin@juno.com

Grimsley, Gayle
Colquitt/Miller Arts Council
PO Box 567
Colquitt GA 31737 USA
Phone: (912) 758-5450
Fax: (912) 758-5385
E-mail: swampg@surfsouls

Haire, Veronica
Colquitt/Miller Arts Council
PO Box 567
Colquitt GA 31737 USA
Phone: (912) 758-5450
Fax: (912) 758-5385
E-mail: swampg@surfsouls

deNobriga, Kathie
599 Vernon Ave
Atlanta GA 30316 USA
Phone: (678) 427-9673
Fax: (404) 299-9498
E-mail: kdenobriga@mindspring.com

Epps, Ann
Lens International
415 Faber Ria, Tan Desa
Kuala Lumpur 5800 Malaysia
Phone: (653) 757-5604
Fax: (603) 758-4420
E-mail: jlepps@pc

Franklor, Alec
New Mexico Arts
PO Box 1450
Santa Fe NM 87504 USA
Phone: (505) 827-8490
Fax: (502) 827-6043
E-mail: afranklor@olc.state.nm.us

Gibson, Anita
ICA Indianapolis
3038 Fall Creek Parkway, N. Drive
Indianapolis IN 46205 USA
Phone: (317) 925-9297
Fax:
E-mail: icaindy@aol.com

Griffin, Myra
217 Loraine Ave.
Cincinnati OH 45220 USA
Phone: (513) 961-4431
Fax:
E-mail: mgriff@eos.net

Grow, William
ICA
PO Box 222
Colquitt GA 31737 USA
Phone: (912) 758-3707
Fax: (912) 758-3938
E-mail: icacolquitt@igc.org

Hale, Julie
Missouri Arts Council
111 N. 7th Street, Ste 105, Wainright Bldg.
St. Louis MO 63111 USA
Phone: (314) 340-6845
Fax: (314) 340-7215
E-mail: jhale@mail.state.mo.us

DeSouza, Lynda
Frankfordstyle
4620 Griscom St.
Philadelphia PA 19124 USA
Phone: (215) 744-2990
Fax: (215) 744-2012
E-mail: fkdstyle@libertynet.org

Ewell, Maryo
Colorado Council on the Arts
315 Ohio Ave.
Gunnison CO 81230 USA
Phone: (970) 641-0513
Fax: (970) 641-0513
E-mail: ewell@csn.net

Geer, Richard
Community Performance, Inc.
5611 N. Winthrop #1A
Chicago IL 64660 USA
Phone: (773) 728-3999
Fax: (773) 728-1091
E-mail: richgeer@aol.com

Gilbert, Ryan
4550 N. Clarendon, Apt 2502N
Chicago IL 60640 USA
Phone: (773) 768-0736
Fax:
E-mail: gilberty@prarienet.org

Grimes, Ken
CSU Denver Cooperative Extension
110 16th St., Ste 300
Denver CO 80202 USA
Phone: (720) 913-5267
Fax: (720) 913-5289
E-mail: imhotep@uswest.net

Gulash, Helena
Australian Indigenous Cultural Network
GPA Box 553
Canberra ACT Australia
Phone: (026) 246-1164
Fax: (026) 249-7714
E-mail:

Heckman, Alan
1192 County Rd 6 NE
Stanchfield MN 55080 USA
Phone: (612) 689-9843
Fax:
E-mail: aheckman@pleasedontspamme.com

Hillman-Butzine, Judy
Bead Museum, Glendale, AZ
15801 N. Moonvalley Dr.
Phoenix AZ 85022 USA
Phone: (602) 375-9553
Fax:
E-mail: jhb@primenet.com

Kartes, Cheryl
2519 California NE
Minneapolis MN 55418 USA
Phone: (612) 788-2107
Fax: (612) 788-1201
E-mail: kartes@aol.com

Kimbrel, Karen
Colquitt/Miller Arts Council
PO Box 587
Colquitt GA 31737 USA
Phone: (912) 758-5450
Fax: (912) 758-5385
E-mail: swampg@surfsouls

Legerman, Brian
Centro Cultural de la Raza
2003 Bayview Heights Dr. # 286
San Diego CA 92105 USA
Phone: (619) 288-9226
Fax:
E-mail:

Masaya, Lucian
National Art Heritage Fellowship
25 Chinderbera Rd. Mufakose
Harare Zimbabwe
Phone: 263 (1) 170-0175
Fax: 263 () 477-3850
E-mail: lucian.masaya@hotmail.com

McLaughlin, Catherine
Community Spirit Ventures
431 Dayton Ave.
St. Paul MN 55102 USA
Phone: (651) 227-3714
Fax:
E-mail: cc1890@aol.com

Mitchell, Suzy
The Andrew Mitchell Christian Charitable Trust
Fern Cottage 29 Pickets St
Balham London SW12 8QB UK
Phone: 0 (181) 675-4394
Fax: 0 (181) 675-4394
E-mail: mitchellsooze@aol.com

Holt, Jessica
1162 Pass Creek Rd.
Parkman WY 82838 USA
Phone: (307) 655-9760
Fax:
E-mail: jholt@wavecom.net

Kearns, Martha
Frankfordstyle
4620 Griscom St.
Philadelphia PA 19124 USA
Phone: (215) 744-2990
Fax: (215) 744-2012
E-mail: fkdstyle@libertynet.org

King, Ermyn France
Penn State University
407 So. Coral Street #8
State College PA 16801-4152 USA
Phone: (814) 865-2542
Fax: (814) 865-3103
E-mail: efk103@psu.edu

Luna, Bob
Denver Museum of History and Science
3729 Lipan
Denver CO 80211 USA
Phone: (303) 477-7909
Fax: (303) 477-7909
E-mail:

McCrite, Carol
"Grit and Grace" - Walton Co. FL
654 Eden Dr.
Santa Rosa Beach FL 32459 USA
Phone: (850) 231-1581
Fax: (850) 231-1581
E-mail: mccrite@emeraldcoast.com

McWilliams, Corinne
916 Washington St.
Oregon City OR 97045 USA
Phone: (503) 655-4290
Fax:
E-mail: cmcw@horatio.cs.pdx.edu

Mukei, Antony Mwaura
Kenya
Phone:
Fax:
E-mail:

Jinks, Joy
Swamp Gravy Institute
PO Box 375
Colquitt GA 31737 USA
Phone:
Fax:
E-mail:

Kennedy, Mary
Neighborhood Cultures of Denver
200 Grant St., Ste B5
Denver CO 80203 USA
Phone: (303) 282-9717
Fax: (303) 282-9719
E-mail: ncd@dow.quik.com

Lagoo, Deepa Shreeram
Network of Wellbeing
209 New Green Park, Nav Sahyadri Colony
Pune MS 411052 India
Phone: 91 (20) 546-6565
Fax: 91
E-mail: lagoo@satuam.net.in

Lutz, Katherine
130 S. Washington St.
Denver CO 80209 USA
Phone: (303) 744-8055
Fax:
E-mail: lutzden@msn.com

McGavin, Judith
Unitarian Universalist Association
2336 S. W. Osage #703
Portland OR 97205 USA
Phone: (503) 223-2397
Fax:
E-mail: mcxmc@aol.com

Miller, Betty
Swamp Gravy Institute
694 E. Crawford
Colquitt GA 31737 USA
Phone: (912) 758-5261
Fax:
E-mail:

Noah, Paul
6884 County Rd 804
La Junta CO 81050 USA
Phone: 7193840223
Fax:
E-mail: pnoah@bwn.net

Norman, Nita
Stories from the Heart
PO Box 40372
Phoenix AZ 85069-0372 USA
Phone: (602) 271-9216
Fax:
E-mail: nitanorman@juno.com

O'Sullivan, Liam
14 Cross Street
Warrimoo NSW 2775 Australia
Phone: 61 (024) 753-6311
Fax: 61
E-mail: liamosullivan70@hotmail.com

Pesek, Betty
ICA
4750 No. Sheridan
Chicago IL 60640 USA
Phone: (847) 384-6142
Fax: (847) 384-0000
E-mail: bpesek@kanbay.com

Philbrook, Marge
Ecumenical Institute
4750 No. Sheridan
Chicago IL 60640 USA
Phone: (773) 769-6363
Fax: (773) 769-1144
E-mail:

Reames, Ruth
Denver ICA
170 W. Archer Place
Denver CO 80223-1620 USA
Phone: (303) 778-8562
Fax:
E-mail:

Sejdic, Subhija
Hands Raised Together (HaRT)
Gatacica 58
Sarajevo 71000 Bosnia / Herzegovina
Phone: 387 (7) 123-4136
Fax: 387 (7) 123-4136
E-mail: hartbosn@bih.net.ba

Snider, Suzanne
660 York
Denver CO 80208 USA
Phone:
Fax:
E-mail: ssnider@du.edu

O'Brien, Robert
Shekinah Creative Centre
15 Banyula Pl
Mt. Colah NSW 2079 Australia
Phone: 61 (29) 457-0703
Fax: 61 (9) 314-1612
E-mail: geolaws@oneimage.com

Packard, Maicah
ICA Chicago
4250 No. Sheridan Rd.
Chicago IL 60640 USA
Phone: (773) 769-6363
Fax: (773) 769-1144
E-mail: icachicago@igc.org

Philbrook, Lela
3f, No. 12, Lane 5
Tien Mou West Taipei Taiwan
Phone: 8862 (2) 871-3150
Fax: 8862 (2) 871-2870
E-mail:

Phillips, Charlotte Faircloth
Colquitt/Miller Arts Council
PO Box 353
Colquitt GA 31737 USA
Phone: (912) 246-8485
Fax: (912) 758-5385
E-mail: icacolquitte@igc.org

Saje, Azra
Hands Raised Together (HaRT)
Gatacica 58
Sarajevo 71000 Bosnia / Herzegovina
Phone: 387 (7) 123-4136
Fax: 387 (7) 123-4136
E-mail: hartbosn@bih.net.ba

Shreeram, Lagoo Deepa
Network of Wellbeing
209 New Green Park, Nav Sahyadri Colony
Pune MS 411052 India
Phone: 91 (20) 546-6565
Fax: 91
E-mail: lagoo@satuum.net.ia

Sprunger-Froese, Mary
First Strike Theatre
235 E. Fountain Blvd
Colorado springs CO 80903 USA
Phone: (719) 471-3405
Fax:
E-mail:

Ochoa, Victor
2003 Bayview Heights Dr., #266
San Diego CA 92105 USA
Phone: (619) 266-9226
Fax:
E-mail:

Papada, Joanna
Manchester Craftsmen's Guild
1815 Metropolitan Street
Pittsburgh PA 15233 USA
Phone: (412) 322-1773
Fax: (412) 321-2120
E-mail: jpapada@mcg-btc.org

Philbrook, Lloyd
3f, No. 12, Lane 5
Tien Mou West Taipei Taiwan
Phone: 8862 (2) 871-3150
Fax: 8862 (2) 871-2870
E-mail: lload@mailandnews.com

Read, Tory
3701 Elliot St.
Denver CO 80211 USA
Phone: (303) 433-7500
Fax: (303) 433-7500
E-mail: toryread@earthnet.net

Seaton, Jane
1779 Yarmouth Ave.
Boulder CO 80304 USA
Phone: (303) 541-9654
Fax:
E-mail: janesea@idcomm.com

Singleton, Sharon
Petersburg Urban Ministries
133 So. Market St.
Petersburg VA 23803 USA
Phone: (804) 733-0049
Fax:
E-mail: singleton@aol.com

Steinmeyer, Magdalena
Steinmeyer Associates S.C.
Portino Diaz 130 502 / Col. Noche Gueva
Mexico City District Federal 03720 Mexico
Phone: 52 (5) 563-0867
Fax: 52 (5) 598-3212
E-mail: hgstein@attglobal.net

Stock, Ellie

Northminster Presbyterian Church
15 S. Schlueter Ave
St. Louis MO 63135 USA
Phone: (314) 521-8418
Fax:
E-mail: elliestock@aol.com

Tatwa, Pradip

ICA Nepal
PO Box 20771
Subidhanagar Tinkune Kathmandu Nepal
Phone: (977) 148-1280
Fax: (977) 148-1280
E-mail: ica@icanep.wlink.com.np

Tuttle, Lynn

Arizona Commission on the Arts
417 W. Roosevelt St.
Phoenix AZ 85003 USA
Phone: (602) 229-8221
Fax: (602) 256-0282
E-mail: ltuttle@arizonaarts.org

Ulangca, Janice

3413 Stratford Drive
Vestal NY 13850-2135 USA
Phone: 6077974595
Fax:
E-mail: icaulangca@ica.org

Vogelsong, Linda

TAPESTRIES
9602 E. Calvary Dr.
Scottsdale AZ 85262 USA
Phone: (480) 595-3156
Fax: (480) 595-3157
E-mail: lbirdsong@aol.com

Watson, Alleene

Co-Evolution Design
6031 W. Bellfort
Houston TX 77035 USA
Phone: (713) 721-3294
Fax:
E-mail:

Whang, Vanessa

National Endowment for the Arts
1100 Pennsylvania Ave. NW Suite 703
Washington DC 20506 USA
Phone: (202) 682-5469
Fax: (202) 682-5002
E-mail: whangv@arts.endow.gov

Wheeler, Irvin

ArtReach
2818 Welton
Denver CO 80202 USA
Phone: (303) 433-2882
Fax:
E-mail:

Whittaker, Sally

Swamp Gravy Institute
100 Stone Mill Run River Mill #49
Athens GA 30605 USA
Phone: (706) 425-9507
Fax:
E-mail: sal-uga@bellsouth.net

Williams, Jennifer

Centre For Creative Communities
118 Commercial Street
London E1 6NF UK
Phone: 44 (207) 247-5385
Fax: 44 (207) 247-5256
E-mail: baaa@easynet.co.uk

Williams, Julia

Calhoun Co. Elementary School
PO Bx 362
Cuthbert GA 31740 USA
Phone: (912) 732-6501
Fax:
E-mail:

Wright, Terrence

1309 Grant St #86
Denver CO 80478 USA
Phone: (303) 863-7147
Fax:
E-mail:

Yassin, Ghada

Save the Children/Sweden
PO Box 54373
Jerusalem Jerusalem
Phone: 972 (2) 532-6326
Fax: 972 (2) 532-6469
E-mail: rbmeast@palnet.com

Ziegenhorn, Donna

6636 Wyoming Street
Kansas City MO 64113 USA
Phone: (816) 444-7663
Fax:
E-mail: donnawz@aol.com

Ziegenhorn, Matt

6636 Wyoming Street
Kansas City MO 64113 USA
Phone: (816) 444-7663
Fax:
E-mail: donnawz@aol.com

Zingano, Lameck Kaya

Nat'l Art Heritage Fellowship
Franklin Straat 4
Maastricht Holland 6224GG Netherlands
Phone: (081) 041-2246
Fax:
E-mail: tamack_z@hotmail.com



We must first work toward creating a stable, just and sustainable world that fulfills the living requirements of all human beings at a reasonable level of survival and comfort.... We would then seek our needs for knowledge, personal development, creative expression, transcendence. And this would become our primary aim.

—Barry Wolfer
former NASA aerospace engineer

So any global management education has to learn to lovingly dialogue and engage with all voices.... In a global world there are no value-free actions. And for me, there aren't any motivating forces more potent than giving people the opportunity to exercise and express their idealism to implement change.

—Anita Roddick
founder of The Body Shop

Greetings fellow conference members from the Spirituality in Organizations Stream:

We are a promising group of people coming from all over the world - business people, consultants, educators, health care professionals, leaders in faith communities and government agencies, people working in non-government organizations (ngo's).

We see this stream as calling the circle of spirit practitioners. In the circle, we will begin by sharing what we are learning about the spiritual health of the organizations we work in and work with. Our guiding question is : What does a spiritually healthy organization look like?

Next, we plan to look at the issues - the pain, the blocks, that face organizations as they attempt to move toward spiritual health.

Then we plan to deal with our own intentions and directions for the future. How can spiritual health be fostered and nurtured in our own organizations, those we work with, across the globe in general?

The spirit motifs of our time together in the stream will be taken from the hero/heroine's journey as found in many of the cultures around the world. We will also have a small book of spirit exercises available for individuals and groups to use.

The environment we create together will be essential to our work. Hopefully this will be an energizing experience for all of us. And we will take home meaningful gifts: (1) renewed vision; (2) practical tools we can tailor to our own situations; (3) a set of guidelines or a template guide to spiritual health in the millennium; and (4) new friendships and spirit-filled partnerships for our future.

This is truly a partnership experience and much ahead of us is unknown because we will create it together. We look forward to converging with the rest of the Millennium Connection!



David McCleskey
Stream Coordinator

Releasing Human Care: The Task of Philanthropy

By Dick Alton

Finding the most effective ways to provide resources to communities — resources that allow people to shape their own destinies — is what the philanthropy stream of *The Millennium Connection* conference is about. In preparing for this stream, I interviewed representatives of more than 100 organizations. These included many of the larger and better known philanthropic organizations — such as the Kellogg, Ford and MacArthur foundations in the United States, Misereor in Germany, the Charity Aid Foundation in the United Kingdom and the Japan Foundation — as well as smaller and more local institutions, in addition to bilateral and multilateral agencies such as The World Bank. My main question was, “What do you see to be future directions in philanthropy?” Out of the myriad responses, a number of trends emerged which is to provide the dialogue points for our discussions. They include:

Development of local resources

Departing from a long history in philanthropy of injecting external financial and human resources into a situation to meet a need, people today are focusing on how to maximize resources existing within that situation. This represents a major paradigm shift from deficit to asset thinking. The work of John McKnight and others at Northwestern University in Chicago on identifying community assets has helped feed this trend.

The Ford Foundation has made this a major focus of its global work. As Elizabeth Campbell, Ford’s Director of Community and Resource Development, explained, “The edge of our work is bringing to the fore local asset building through resource development, economic development and human skills, in order to resource community development.” Ford’s 15 offices around the world each has a philanthropy officer whose sole function is to focus on how resources from within a country have been, and can be, made available to civil society. Ford proposes to develop community-based institutions that mobilize and leverage philanthropic capital, investment, knowledge, skills, natural resources and faith in a responsible and fair way. Jennifer Vanica, Executive Director of the San Diego-based Jacob’s Family Foundation, has described how this one-generational foundation has changed its approach to focus on developing a community’s resources.

Rise of Community Foundations

A vital tool for developing local resources is the community foundation. In the last few years, the number of community foundations has increased substantially, as people seek ways to give money that will make a difference in their own communities, especially over the long-term. As Jane Stevenson, formerly of the Arizona Community Foundation, noted, “We are seeking long-term giving that will produce real change that has a long-term effect.” Community foundations are well placed to do this, often by catalyzing collaboration among key players in a community. Donna Grant, Executive Director of the Community Foundation for Southern Arizona, underscored this. “Community foundations

are playing a strong role in allowing partnerships to form between the private sector, the public sector, and the community,” said Grant.

Advocacy Role of Foundations

While some foundations are focused on a particular community or geographical area, others have chosen to devote their attention to specific social issues. In so doing, they have often taken over roles previously played by government. “More and more, foundations, not governments, are thinking through social issues,” said Michael Marcus of the Chicago Community Trust. “They are being called to be advocates and policy designers.” An example of this is the Bernard van Leer Foundation that is committed to bringing about innovation in global education through parental involvement. Van Leer spends most of its money on evaluation and impact studies, so it can add a critical voice to the dialogue. Said Executive Director, Rien van Gendt, “The key to the future is project documentation and dissemination of results that stimulate and build up civil society.”

Need for Social Entrepreneurship

Non-profit philanthropy and for-profit business used to exist in two fairly discrete worlds. No longer. The wall is coming down and what is emerging is a new reality called “social entrepreneurship”. There are a number of factors driving this trend, but central among them is the capacity of non-profits to be sustainable over the long haul, and the necessity to be productive.

As Rebecca Riley of the John D. and Catherine T. MacArthur Foundation pointed out, “Philanthropy is merging with market forces. We are seeing development move from the supply side to the demand side. What do local communities want enough that they are willing to pay for it? Without this, philanthropy will continue to provide programs that people neither want nor are willing to sustain.” Sid Mohn, of the Heartland Alliance for Human Needs and Human Rights, adds another, more fundamental, reason for this change. “Non-governmental organizations must embrace a role as a social enterprise if they are to be change leaders rather than implementers of an externally imposed agenda,” he said. [See p. 5.]

Importance of Venture Capital

A key dimension of social entrepreneurship is leveraging venture capital, start-up capital, expansion capital and seed money to turn prototypes into businesses. According to Jerr Boschee, President and CEO for the National Center for Social Entrepreneurs, “Earned income is the key. Sustainability without depending on outside funding is the biggest challenge facing non-profits,” he said.

This approach calls for a major shift in thinking and operations on the part of non-profits, as well as in the philanthropic community. Part of this shift involves incorporating the vocabulary of the private sector. Joseph Barisonzi, Executive Coordinator of the Lyndale Neighborhood Association in Minneapolis, envisages an alternative stock market for non-profits in which people invest in organizations that give them both economic and social return. The underlying principle is that people give to results, not charity.

The Role of Communities of Faith

Communities of faith play a pivotal role in “resourcing” civil society. In the USA, 70% of all social services are rooted in communities of faith. In many communities, faith institutions are the only stable organizations available to people. In other parts of the world, a similar situation exists. In many Arab countries, Islamic organizations are the catalyst of a variety of community-based initiatives and provide the bulk of social services.

Part of the work of Denver’s Piton Foundation is helping clergy make the transition from saving souls to running social service programs, and helping them see the relationship between the two. Reflecting on the role of the church in society, Gary Cook of the Presbyterian Hunger Program said, “We need to help congregations to be compassionate and spiritual, as well as assist in transforming society into an integrated whole. The church is still a powerful force uniquely placed to do this.”

When ICA colleagues in the Eastern United States gathered to work on the conference streams last year, they sent me the following note. “We discovered that everyone is a philanthropist.” While not everyone has the same innate gifts, acquired skills, or accumulated wealth, we all have a sense of care embedded in our being. It’s not always obvious; it’s often thwarted. But it is one of the defining characteristics of being human. The task of philanthropy is to find ways to release that care in socially constructive and economically viable ways.

Dear CYD Stream Registrant,

Welcome to the Community Youth Development Stream of the Millennium Connection! We are delighted that you have chosen to join us at this exciting event. You made the right choice! A fabulous week has been planned for you and our time together has the potential of being an extremely profound and useful experience.

Since 1984, the ICA has hosted five participant driven, international conferences concerned with the re-emergence of civil society. They took place in New Delhi, Oaxtepec (Mexico), Taipei, Prague, and Cairo. These conferences were highly participatory and focused on practical sharing of approaches that work, bringing together organizations and individuals representing the diversity of social innovation around the world. The Millennium Connection promises to be the biggest and most innovative of them all. Within our stream, we posit the theory that young people are the most undervalued resource in any urban neighborhood or rural community. This stream focuses on the contributions of youth as social pioneers who bring fresh ideas and energy to local communities worldwide. Together we will take on the question of how we can promote and support the partnering of youth and adults in building safe, healthy and sustainable communities.

- ❖ Review our stream at a glance on the reverse of this sheet. We expect, this isn't like other conferences you've attended.
- ❖ During the **Marketplace of CYD Innovations** you have the opportunity to share what you are currently involved with. Youth / adult teams are encouraged to prepare brief, highly engaging, and interactive presentations on a key program or approach you want to share. Please let us know ahead of time if you are interested in taking advantage of this "share fair". Printed materials are also welcome.
- ❖ In this packet you will find a two-sided **CYD Innovations Story Page**. At the end of this event, we will have a compilation of all the exciting innovations represented at this event, including your own! Please take the time NOW to fill in this story sheet and send it along to Alisa Oyler, at ICA Phoenix. We will work on pulling these together into a collection that will invigorate and propel this movement forward! Hopefully, this kind of documentation can be updated on an ongoing basis after the conference as well.
- ❖ If you have additional stories or testimonials about your own connection to the CYD movement, please come prepared to share them. There will be plenty of opportunities.

Thank you again for your interest and commitment to this event!

Looking forward to seeing you in Denver,
The CYD Stream Coordination Team.

Community Youth Development Stream Timeline

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	
M o r n i n g		<p>Introductions</p> <p><i>What is CYD?</i></p> <p>Human Timeline of CYD Stories</p> <p>Creating one collective story by sharing our individual stories.</p>	<p><i>Discerning Resources, Connections, and Approaches that are working!</i></p> <p>First in: Geographic Groupings</p> <p>Then in: Thematic Groupings</p>	<p>Site Visits!</p> <p><i>CYD Hosted Options:</i></p> <p>Jefferson County Youth Leadership</p> <p>Urban Peak</p>	<p>Discerning Key Strategies for the future at different levels:</p> <ul style="list-style-type: none"> ❖ Community ❖ Country ❖ International ❖ Across Streams 	<p>Design and Implementation</p> <p>Action Groups</p> <p>Within the CYD Stream and</p>	C l o s i n g	
	A f t e r n o o n	Open House	<p>Marketplace of CYD Innovations</p> <p>Enlivening Presentations</p> <p>by Youth-Adult teams</p>	<p><i>Reports on possible connections with other streams.</i></p> <p>Creating our collective 5-Year Vision For CYD</p>	<p>MiCasa Resource Center</p> <p>ArtStreet</p> <p>The Spot</p>	<p><i>Deciding what we want to do with each other.....</i></p> <ul style="list-style-type: none"> ❖ Collaborative Actions ❖ Joint Projects ❖ Innovative Partnerships <p><i>To move the CYD Movement forward!</i></p>		<p>Across Streams</p> <p>Final Stream Gathering</p>
			FUN & CREATIVITY!					<p>COMMUNITY PERFORMANCE</p>

Innovations in Community Youth Development

What is an innovation that you, your organization or your community has developed and is working on? What is the clever and useful approach and/or practice that has promoted positive change in this field. Something that makes us wonder how we ever lived without it!

CYD Innovation:

With Summary (Description)

Key Purpose of Innovation:

Accomplishments / Results to date:

Collaborator(s) / Contributor(s):

Key Learning(s) for CYD Movement:

Contact for this Innovation:

Name/Organization/Address/Phone/Fax/Web/Email

Story that illustrates the importance or impact of this innovation: (narrative)

“When everything came together and the power of the innovative practice was seen”

IMPACT ILLUSTRATED

In Individuals (attitudes / skills)	In Organizations (mission / operations)	In Community (participation / changed conditions)	In Society (public perception / policy)

Sustainable Community Development Stream Halls Cafeteria, Centennial Hall

Central theme/intent: CONNECTING THE DOTS - Shaping the practice of Sustainable Community Development for citizens, practitioners and policy makers.

Guide: Andrew Euston, FAIA, trained in architecture and urban design, Mr. Euston served as the Federal government's senior urban environmental design and energy professional within the U. S. Department of Housing & Urban Development from 1968-1999. As an original theorist within HUD, Mr. Euston initiated numerous multi-agency and multi-jurisdictional public interest programs of technical assistance, policy formulation and grants for the integrative development of urban transportation and land use, for local urban design administration, for community energy systems, and since 1986, for the local mobilization of community sustainability efforts. He is currently authoring a book on sustainability and its rightful place ad modern America's single most important purpose.

Guide: Yolanda Garcia, Executive director and one of the founders of We Stay/Nos Quedamos Committee, Inc., a non-profit, grass-root, community-based organization that was founded in 1993 in response to the proposed Urban Renewal Plan that would have displaced 6000 Melrose Community residents and business owners. Nos Quedamos is comprised of tenants, home owners, property owners institutions, and business persons who are resolved to remain a part of the Melrose Community and become equal partners with the City of New York in the community's redevelopment. The Melrose Commons Urban Renewal Plan covers 35 contiguous blocks in the heart of the South Bronx, and was put together through a collaborative planning process that included the affected community.

Stream Flow:

We are planning an ongoing "Showcase of Sustainable community Development Around the World." Everyone will be bringing a poster display of their own which will be on view around the stream space throughout the week. Stream participants will briefly share their work with the whole stream as a part of a Share Fair the first morning. We will also have a SCD Marketplace for participants to sign up to present their work in a little more formal way at a specified space and time. Monday afternoon we will interchange by the following sub-themes:

1. Learning from Model Communities
2. Cultivating Regional Collaborations
3. Exploring Innovative Processes
4. Incorporating Ecological Design
5. Supporting Agents of Change
6. Promoting Sustainable Practices
7. Building a Philosophical/Ethical Framework





Our framing question will be "What are our learnings (our ground truths)?" We will be discerning the key questions for the future in each of the sub-theme arenas. Tuesday we will be merging the questions into action fields. Participants will self-select a field in which they want to do further work. Action groups will conceptualize their projects/products and outline a preliminary model.

On Thursday, participants will choose between three tracks - a) continue working on their projects, b) work on inter-stream projects or partnerships, c) look at the Big Picture with the group working on the confluence product. Thursday evening will be a stream celebration and a stream wrap-up will occur Friday afternoon after the cross-stream plenary.

Stream Coordinators:

Jim Wiegel, Anne Wilshin, Elaine Stover

Sustainable Community Development Stream Timeline

	Sunday 30 Jul.	Monday 31 Jul.	Tuesday 1 Aug.	Wednesday 2 Aug.	Thursday 3 Aug.	Friday 4 Aug.	Saturday 5 Aug.
MORNING	<p>Our Stream Headquarters is:</p> <div style="border: 1px solid black; padding: 5px; width: fit-content;"> Hall Cafeteria Centennial Hall 1870 South High </div>	<p>7:00am</p> <p>9:00am Start the Day</p> <p>Showcase of SCD around the world</p> <p></p> <p>Wall of Wonder of the Sustainability Movement</p>	<p>9:00am Start the Day</p> <p>Presentation by Guide Andrew Euston Greenbridges Sustainability Consulting "SCD - Getting Serious"</p> <p>Team reports</p> <p>Merging of questions into action fields</p>	<p>Breakfast</p> <p>Site Visits </p> <div style="border: 1px solid black; padding: 5px; width: fit-content;"> SCD stream </div> <ul style="list-style-type: none"> @ National Renewable Energy Lab @ Ecocycle @ Denver Urban Gardens @ Rick Smyres <p>or</p> <div style="border: 1px solid black; padding: 5px; width: fit-content;"> 21 other site visits </div>	<p>9:00am Start the Day</p> <p>Presentation by Guide Yolanda Garcia Executive Director of Nos Quedamos - We stay "SCD - What it takes"</p> <p>Further work on projects</p> <p>3 tracks, choose one : + deeper in stream + interstream projects + big picture</p>	<p>9:00am</p> <p>Cross Stream Interchange</p>	<p>9:00am Brunch</p> <p>10:00am</p> <p>C O P P E N I A R Y</p>
	AFTERNOON	<p>3:00pm</p> <p>Room Check-in Site visits sign up Making displays and putting them up</p>	<p>1:30pm</p> <p>Focused interchange by sub-themes</p> <ul style="list-style-type: none"> + Model Communities + Regional Collaborations + Innovative Processes + Ecological Design + Supporting Agents of Change + Philosophy Ethical Frame + Promoting Sustainable Practices 	<p>1:30pm</p> <p>Work on action fields - Outlying projects</p>	<p>Lunch</p> <p></p>	<p>1:30pm</p> <p>Follow up projects</p>	<p>1:30pm</p> <p>Wrap up work</p>
<p>5:00pm</p> <p>C O P P E N I A R Y</p>		<p>5:00pm Even # Confluence Groups meet / Odd # Confluence Groups eat</p> <p>6:00pm Odd # Confluence Groups meet / Even # Confluence Groups eat</p>			<p>5:00pm ECG meet / OCG eat</p> <p>6:00pm OCG meet / ECG eat</p>	<p>5:00pm</p> <p>Dinner</p>	<p></p>
EVE			<p>Youth Activity - SCD Market Place</p> <p>National Night Out</p>			<p>7:00 - 10:00pm</p> <p>Stream Celebration Assembly of Confluence Team Reps</p>	<p>7:00 - 10:00pm</p> <p>Millennium Connection Celebration</p>

ART AND PRACTICE OF PARTICIPATION STREAM

The Art and Practice of Participation Stream welcomes all of you to a time to deeply and collectively engage in discerning the methods, tools, and practices that ensure opportunity for participation and engagement for all.

Our intended outcomes are to:

- ❑ Develop a network of supportive and collaborative partnerships
- ❑ Share and co-create cutting edge skills and knowledge that expand the boundaries of participation.
- ❑ Explore the current state of participation in the world and craft a 21st century vision of participation
- ❑ Hear about the successes and challenges of practicing participation from stories shared by a diverse group of colleagues.
- ❑ Reflect on our collective experience and values to gain new insight and deeper understanding
- ❑ Create new energy that sustains our journey as practitioners
- ❑ Experience a one day off- site immersion in a participative project
- ❑ Learn and experience the uses and potential information technology in practicing participation

Some highlights of our time together!

- ☞ We'll be getting a picture of the trends in the field of participation! (Monday morning)
- ☞ A panel of speakers will break out new images for us of where we are heading. (Tuesday morning)
- ☞ We'll capture our own learnings using technology as a tool of facilitation (Tuesday afternoon)
- ☞ Action Teams! Action Projects! Joint Ventures! Collaborations! Co-creations!!

The ACT Stream Program Flow

	Research			Planning		
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>Noon Registration</p> <p>3 pm Room Check-in</p> <p>3:30 pm Gathering & Refreshments</p>	<p>8 am Welcome by Maryo Ewell and introductory storytelling circles</p> <p>10:30 am–4:30 pm Research Eddies</p> <p>Mid-afternoon: Cross-Stream Explorations begin</p>	<p>8 am–2:30 pm Cross-Stream Explorations continue until 2:30 pm</p> <p>2:30–4:30 pm Stream Pooling of Wisdom: Exploration Teams and Eddy Reports</p> <p>Discerning the 10-year Directions of the Community Arts Movement</p>	<p>Site Visits</p> <p>Work Projects</p> <p>Cultural and Recreational Excursions</p> <p>Denver Youth Assembly</p> <p>Relaxing</p>	<p>8 am Stream Plenary: reflection on Wednesday</p> <p>Identification of Projects</p> <p>10 am–4:30 pm Working Currents: building implementary models & proposals</p> <p>Documenting our research</p> <p>Inter-/Intra-Stream project planning</p>	<p>8 am–4 pm Options:</p> <ul style="list-style-type: none"> • Continue Stream work • Continue Inter-Stream project planning • Participate in Estuary Group meetings to model conference strategic connections for social change <p>4:30 pm Stream Mini-Celebration</p> <p>7 pm Conference Celebration</p>	<p>8 am Clear out of rooms and store luggage</p> <p>9 am Brunch</p> <p>10 am Closing Reporting Event</p> <p>12 noon Lunch</p> <p>Travel</p>
<p>5 pm Opening Event & Bar-B-Que</p>	<p>5–5:45 pm (optional) Cross-Stream Confluence Team Meetings</p>			<p>5–5:45 pm (optional) Confluence Teams</p>		
	<p>7–10 pm Presentation Options</p>			<p>7 pm Assembly of Confluence reps to identify strategic connections & configure Friday Estuary Groups</p>		

Meal Schedule Monday–Friday

Breakfast 7–9 am
Lunch 11:30 am–1:30 pm
Dinner 5–7 pm

Other ACT Stream contributions to the conference:

Troubadours (if you would like to sing or play an instrument,
contact Jan Ulangca at icalangca@igc.org)

Arts Creativity Table (if you would like to assist around the edges
of the conference as a sculptor or visual artist,
contact Ryan Gilbert at gilberty@prairienet.org)

Conference Bookstore

If you would like to sell your book at the conference,
contact Steve Torma at stevetorma@aol.com.

Day Camp

To learn more about a program for children 3 to 13 years old,
contact Vida Welch at vidawelch@aol.com.



*I
am
only a
ferryman
and it is my
task to take people
across and to all
of them my river
has been nothing but a
hindrance on their journey.
They have traveled for money
and business, to weddings and
on pilgrimages; the river has been
in their way and the ferryman was
there to take them quickly
across the obstacle. However,
amongst the thousands there have been a few,
four or five, to whom the river was not an
obstacle. They heard its voice and listened
to it, and the river has become holy
to them, as it has to me. The river has
taught me to listen; you will learn from
it too. The river knows everything;
one can learn everything from it.*

—Hermann Hesse
Siddhartha

**MILLENNIUM CONNECTION INTERNATIONAL CONFERENCE
CONFLUENCE & ESTUARY SESSIONS**



The Confluence of Streams

What is a confluence?

The term “confluence” means the point at which any two or more streams have a connection of some kind. The dictionary¹ defines confluence as a coming or flowing together, meeting, or gathering at one point; and more specifically, the flowing together of two or more streams.

Although you are signed up for a particular stream, you may be wondering what’s happening in the other streams. To assist with an interchange of information among streams, you have received an assignment to a cross-stream or confluence group which will meet during the dinner hour on Monday, Tuesday, and Thursday evenings. The number of your confluence group is on the back of your name badge.

Half of you, those assigned with an odd number, will meet from 5:00 – 5:45 p.m. and have dinner immediately following. The other half of you, those assigned with an even number, will have dinner first and meet in your confluence group from 6:00 – 6:45 p.m.

¹ Miriam Webster’s Collegiate Dictionary: Tenth Edition

**MILLENNIUM CONNECTION INTERNATIONAL CONFERENCE
CONFLUENCE & ESTUARY SESSIONS**

The Confluence of Streams
MONDAY NIGHT INSTRUCTIONS FOR CONFLUENCE GROUPS

Gather in the room at the appointed time for your group. Times below are for Even Numbered Groups and (Odd Numbered Groups). Sit by streams.

Person listed to get the group started prepares and posts the flip chart, begins on time, welcomes everyone, and helps things to move along to be finished on time. They also arrive a little early to be sure the room is set and the following instructions are posted on a visible flip chart sheet.

MONDAY ~ SHARING STREAM HAPPENINGS

Welcome!
Please sit together by streams.

5:00 (6:00) p.m.

Introductions

- Name
- Organization
- Country

5:15 (6:15) p.m.

Stream Highlights – 3 or 4 on cards (3 minutes to prep and post on wall) -- Verbal 3-minute report from each stream.

5:30 (6:30) p.m. Group discussion

5:45 (6:45) p.m.

Who could be the group starter tomorrow? See you then!

These are the questions for the group discussion:

“What did you hear (or see) that is most exciting? Where do you sense strong energy?

From your stream’s perspective, what do you hope another stream will explore more deeply?

To think about as you leave, what did you find out tonight that you want to share with your stream?”

(Encourage people to meet with other streams for continued discussions during meals.)

IMPORTANT: Collect the cards from the wall and put them in the folder. Bring the folder and cards back for Tuesday’s meeting.

**MILLENNIUM CONNECTION INTERNATIONAL CONFERENCE
CONFLUENCE & ESTUARY SESSIONS**

The Confluence of Streams
TUESDAY NIGHT INSTRUCTIONS FOR CONFLUENCE GROUPS

Gather again in the room at the appointed time for your group.

Someone (could be a new volunteer from Monday) gets the group started on time, and helps things to move along to be finished on time. They also arrive a little early to be sure is set and the following instructions are posted on a visible flip chart sheet.

TUESDAY ~ SEEING THE FIRST CONNECTIONS

Welcome back!

Please be sure your data from Monday is on the wall in the right place.

5:00 (6:00) p.m.

Streams – check your cards. Add cards from Tuesday's work.

5:10 (6:10) p.m. Group task and discussion

5:45 (6:45) p.m.

Who could be the group starter tomorrow? See you then!

Group Task and Discussion:

Have each stream read their added cards and share what the highlight was for Tuesday.

When each stream has finished, have the following discussion:

"We are now at a point of beginning to look for points of confluence, or where streams come together. What are some of the things you have noticed that you would consider to be "obvious" connections." Move cards or put the same symbol on cards that connect.

**MILLENNIUM CONNECTION INTERNATIONAL CONFERENCE
CONFLUENCE & ESTUARY SESSIONS**

The Confluence of Streams

THURSDAY NIGHT INSTRUCTIONS FOR CONFLUENCE GROUPS

Gather again in the room at the appointed time for your group.

Someone gets the group started on time, and helps things to move along to be finished on time. They also arrive a little early to be sure is set and the following instructions are posted on a visible flip chart sheet.

**THURSDAY ~ RECOMMENDING POINTS OF
CONFLUENCE**

Welcome back!

Post data from Monday & Tuesday.

5:00 (6:00) p.m.

Streams – add cards from site visits and Thursday's work.

5:10 (6:10) p.m.

Look for Points of Confluence

Discuss & Select Data for Estuary Meeting

5:55 (6:45) p.m.

Select person for Estuary Meeting 7-9:00 p.m. tonight.

Group Task and Discussion:

Have each stream read their added cards and share some additional highlights and/or stream breakthroughs from Wednesday and Thursday.

When each stream has finished, have the following discussion:

"We are now at a point of beginning to look for "Points of Confluence", or where streams come together. What are some of the things you have noticed that you would consider to be "obvious" connections? Looking at what's on the wall, let's regroup the cards, showing connections and give each new grouping a Confluence title (what is the connection about)?"

Choose your top 3-4 of these new Confluence groups and have your representative bring them to the Estuary Meeting at 7:00 pm tonight. Bring folder to turn in then, as well.

MILLENNIUM CONNECTION INTERNATIONAL CONFERENCE CONFLUENCE & ESTUARY SESSIONS

The Estuary Meeting

What is an Estuary?

When the river's currents meet the sea's tides, an estuary is formed... a vibrant place, teeming with life in awesome complexity, an environment of breeding and incubation, where new life emerges.

Our seven conference streams will eventually enter the vast ocean of human community and carry their substance into society. Although the streams can, and will, do this individually, many fascinating and perhaps essential linkages among the streams might be overlooked. So we have structured an interactive environment where the individual streams can meet, dialogue and look for points of confluence.

The Estuary Meeting

7:00 – 9:00 p.m., Thursday, August 3, 2000

Following Thursday evening confluence meetings, representatives from each of the 25 confluence groups and each of the 7 streams will meet together. They will look at their collective thinking on points of confluence; organize these for the conference proceedings; and, from them, select a number of key ones to be worked on by groups on Friday.

At the Estuary Meeting, the points of confluence will be organized and **Strategic Connections** will be identified. These Strategic Connections will be presented to the conference on Friday morning and conference participants will then be able to choose to join a Strategic Connection team. If a Strategic Connection has sufficient strength in numbers and a clear focus, it will take on a life of its own – recording and reporting its findings to the whole conference. Additional insights and suggestions from the Estuary Meeting will be sent to the seven Streams, for consideration.

The qualities of a Strategic Connection are:

- Several Confluence Groups have identified the same or similar Points of Confluence which form the Strategic Connection
- A common intent, theme or focus is clear
- Common actions or programs can be described
- Actual individuals and organizations are identified to be responsible for follow-up.

In this way the Seven Streams can stay focused on their respective topics and make decisions about potential follow-up activities. At the same time, Strategic Connection teams that emerge from the Confluence groups and the Estuary Meeting can also make recommendations and decisions about follow-up activities.

**MILLENNIUM CONNECTION INTERNATIONAL CONFERENCE
CONFLUENCE & ESTUARY SESSIONS**

Friday Options
August 4, 2000

There are four activities scheduled to occur on Friday:

1. Stream work continues.
2. Strategic Connections work is launched, based on the Thursday Estuary findings. Procedures and guidance will be provided. Joint action projects are the anticipated product.
3. A writing group produces The Conference Declaration. Procedures and guidance will be provided. The Declaration will be presented Saturday morning at the Closing.
4. Preparation for the Friday evening community performance & celebration.

At the stream meetings on Friday morning, you will be given more information and be able to decide where to spend your time for the balance of Friday.



*O chestnut tree, great rooted
blossomer,
Are you the leaf, the blossom or
the bole?*

*O body swayed to music, O
brightening glance,
How can we know the dancer
from the dance?*

—William B. Yeats



*“Come to the edge,” he said.
They said, “We are afraid.”
“Come to the edge,” he said.
They came.
He pushed them...
And they flew.*

—Guillaume Apollinaire

*To achieve your goal,
your life may sound
like a perfume counter—
full of Passion, and Obsession,
leading to Joy.*

—Anonymous

Closing Celebration Fact Sheet

Images and feelings conveyed through stories often outlive the impressive statistic, the eloquent analysis or the productive procedure in their impact. Stories tell who we are and what's important to us. They create meaning. They uncover mystery. They bring us laughter, tears, amazement, awareness and more. They honor and heal. They open new pathways. They weave us together.

The Closing Celebration features stories. A vignette performance developed by each of the conference's seven streams plus one from children in the child care program will be presented. During the first day of the conference, participants take part in an exercise to collect stories of events and characters that have influenced their engagement. Over the week, stream actor volunteers will work with guides from the Closing Celebration team to develop and stage one story that the stream selects.

In addition, a one-act play with original music, "Between the Arrows," will be presented. The vignettes and play are modeled on an innovative genre of theater known as "community performance," in which a script is adapted from oral histories gathered from members of the community. The process was developed in Colquitt, Georgia, where the show, "Swamp Gravy," is cited as the "official folk-life play" of the state. Participants will be guided under the artistic direction of Dr. Richard Geer, Jules Corriere and artists with Swamp Gravy Institute .

The play springs from the ICA Life Stories Project which collected more than 1,000 stories contributed from across the world by 400 people whose lives intertwined with ICA. Stories have been selected and adapted to appeal and relate to a wide spectrum of audience members. Performers and production workers for "Between the Arrows" are drawn from ICA colleagues across the world and from Swamp Gravy Institute. The production will be professionally video-taped, and cassettes are available for purchase through the conference book store.

The home base for the Closing Celebration team during the conference is the Multi-purpose Room of the Ritchie Wellness Center, located on the Third Floor.

Closing Celebration Production Development Team

The development of the Closing Celebration has been a collaborative endeavor with input and involvement of many creative and responsive individuals over the past two years. The core leadership team has been:

Jules Corriere, Director /Writer

Jules is a playwright and director with Community Performance, Inc. She has worked nationwide using real people's stories to create theater that is of, by and for a community. Recently, Jules has begun incorporating school systems into community performance. Students involved benefit from the mentorship given in these multi-generational, multi-cultural, community-wide projects. Her credits include writing for *City Bridges*, the new production in Newport News, VA., and *Swamp Gravy*, the official folk life play of Georgia. She has directed with Geer on productions including the well received *Cross Tides* and *Belle Glade*, Florida's *Pot Luck in the Muck*. Jules is married to John Corriere, a television producer in their hometown of Newport News, and they have two children, Cassidy and Ian.

Richard Owen Geer, Artistic Director

Richard earned his doctorate in performance studies at Northwestern University and has taught at Dartmouth and Southern Methodist University. His vision has been the driving force behind developing community performance. He founded and directed Georgia's *Swamp Gravy* which performed at the 1996 Olympic Games and the Kennedy Center in Washington, D.C. His articles on community performance have appeared in *The Drama Review*, *High Performance* and other publications. He is often asked to speak and consult on the changing role of performing arts in community development. Richard is founder and president of Community Performance, Inc. and has directed numerous productions of *Swamp Gravy* and *Scrap Mettle: SOUL*, based in his Edgewater Uptown neighborhood of Chicago. His additional projects are underway in other locales.

Community Performance, Inc.
5611 N. Winthrop, #1 • Chicago, IL 6066
Phone: 773-728-3999
e-mail: richgeer@aol.com or jcorriere@aol.com

Donna Ziegenhorn, Project Director/Writer

Donna's experience bridges performing arts and entertainment with marketing and management. After serving as communications manager for Missouri Repertory Theater, she joined Home Box Office (HBO), as regional vice president for several years. As a consultant, she has served clients in the arts, community development and private business. Donna is a writer and presents one-woman programs, including *Remnants from the Chili Supper and Variety Show* and *Suppressed Desire and Other Nearly True Stories*. She convenes the Kansas City LifeWriters in her hometown. The group writes and presents works based on real life experiences. Donna serves on the boards of the inter-faith Center for Religious Experience and Study and Friends of Jung. She and her husband, Dallas, have two teenage children, Matt and Beret.

6636 Wyoming St. • Kansas City, MO 64113
Phone: 816-444-7663 • e-mail: donnawz@aol.com

Community Performance: Local People Take Center Stage

by Richard Geer and Bill Grow

As it does every Sunday, the black church in Caldwell Parish, north central Louisiana, rang out. But this day the congregation wasn't "amening" the preacher. They were calling out the performance by members of the Swamp Gravy Institute, consultants from Colquitt, GA, who were performing scenes from Swamp Gravy, Georgia's Folklife Play.



RICHARD GEER

Gayle Grimsley (behind) and Jakie Draper in Swamp Gravy.

"Yeah, sister!" the congregation chanted, as Gayle Grimsley performed "Honor," a Colquitt woman's true story of trying to better her life after being abandoned as a child by her mother. The chorus hushed as Gayle told how the abandoning mother, now sick and aged, came to her daughter for help. Should the daughter honor the call or ignore the woman who had ignored her? "Honor thy father and mother!" encouraged the congregation. This is what the daughter in the story did. At the story's climax, Gayle broke into song. Reaching the verse "I've got a mother in that land," the entire congregation, young and old, sang with her.

Ecstasy was on every face. "We touched one another at a profound level," Gayle said, "I will never forget this experience."

Ecstasy means to be relocated, moved out of place. The place to which community performance carried Caldwell Parish was to oneness. This movement is as old as society.

And today the ancient tools of ritual remain the same — story, song, and rhythmic movement. But not just any story, *our* story. And not just any song, *our* song. By focusing on *this* place and *these* people, a community moves out of separation and into relationship. Community performance is the recovery of theater that is *of* the people, *by* the people, and *for* the people.

Awakening Self-Confidence

This recovery is first and foremost an awakening of self-confidence. Hispanic youth in El Paso's Project Vida mime troupe are discovering this through the power of silent expression. Under the direction of 21 year-old Sally Whittaker, herself a five-year veteran of *Swamp Gravy*, troupe member Jorge Martinez held the rapt attention of his audience as he baked and served an imaginary cake. Aided only by his intense concentration, he had everyone's mouth watering. Jorge discovered presence, his own potent self. Time and again, community performers carry this stage presence into their classrooms and workplaces to create an almost mystical aura of intentionality.

Exuberant, younger looking and acting than her 29 years, Jules Corriere had taken a few classes in theater before being asked to be

Continued on page 6

INSIDE

Around the World	2
Across These United States	3
2000 Conference	4
Are Miracles Enough?	5
Cover Story: Community Performance	6-7
Reintegrating the Arts into American Life	8
Profile: Paul Watson III	10
Investing in the New Millennium	11

The Arts for Community Transformation

Community Performance ... Continued from page 1

assistant director of *Pieced Together*, the community play at Yoder Barn in Newport News, VA. Director Richard Geer was expecting this mother of two small children to help with schedules and round up people for rehearsal. One day, offhandedly, she described a scene idea to Richard. "From that moment, I knew I was in the presence of a director and told her so," said Richard.

"I didn't know, till then, that I saw differently from anybody else," Jules recalled.

Richard incorporated her ideas and acknowledged their source to the cast. Soon Jules began to share rehearsal duties. Not long after she was taking some rehearsals by herself. Richard supported her vision and affirmed her instinct, and she grew. By the time the show was remounted, she was able to run weeks of rehearsal by herself. She traveled to other communities to help direct their plays.

**Each place
uses community
performance
differently and
expands our
understanding
of this ancient
practice.**

Then she was diagnosed with cancer. As her world broke apart, she clung to the new vision of herself as an artist. It helped her to focus on living. When the cancer was successfully treated, she resumed her role, but with a difference that is apparent to all around her. The young woman had transformed. This year Jules will direct on her own.

This kind of self-awakening often results in a capacity to take risks and achieve remarkable outcomes in leadership roles. Veronica Haire, a lead actress in *Swamp Gravy*, was not always the self-possessed and confident woman she is today. In 1996, during her third year of acting, Veronica decided to work with at-risk children in an after-school tutoring program in Colquitt called "Project Bounce." As a result of her leadership over the past two years, the children's school grades have steadily improved. Veronica shares the spirit of her personal empowerment by leading storytelling circles in other communities.

Effecting Social Reconciliation

Groups, as well as individuals, transcend themselves. On 24 May 1998, this took the form of a profound social reconciliation. The place was Belle Glade, a multi-racial farming and sugarcane producing community in south Florida. The event was the first production of *Pot Luck in the Muck*, and the residents' musical dramatization focused on stories of the devastating 1928 hurricane. Much of the production's impact derived from a simple choice. "This play is about a storm," said Zarak, the young African-American keyboardist, "and in that storm I can't tell black stories from white stories."

"So I should cast it that way?" asked director Geer. "Cast color-blind. Black mother, white child, whoever best fits the part?"

This key decision wasn't easy. But the answer, finally, was "yes." The decision to cast color-blind put people of every kind of difference together in the same families. This empowered the production to move past the economic, racial, and emotional divides that formerly characterized the area. In the play's hurricane scenes, whites, Hispanics, Haitians, and Puerto Ricans hugged one another in tears. Charlotte Phillips, a community performance worker on loan from *Swamp Gravy* remembers seeing the play. "The community came together for the first time, like a family. At the curtain call, members of the cast and audience — whites, Hispanics, Haitians, and Puerto Ricans — hugged one another, just like in the play. And proud, oh so proud of themselves and their community."

Under the impact of community performance, the community itself begins to "perform" differently. A five-year resident of Colquitt tells when he first arrived in town,

RICHARD GEER



RICHARD GEER



From top, anti-clockwise: Jules Corriere with children in the *Yampa Valley Life S*; Johnson in scene from *Swamp Gravy's Together* in "Mennonites Coming to Ame" flanked by her sons, Emmanuel [left] and

his questions about the future of Colquitt were met mainly with pessimism and cynicism. Today, those same respondents speak with optimism and pride about their town.

Or take the case of a visiting professor from Gainesville, GA, whose daughter helped conduct a children's *Swamp Gravy* summer theater workshop in July 1998. Dr. Therese Stewart, of Brenau University's Department of Education, was on her way out of Colquitt when her car broke down. While getting repairs made at a local service station, Dr. Stewart learned that the manager's nine-year old son Matthew had participated in the children's theater workshop. When she went to pay for the repairs, she was told there was no charge for the labor. Dr. Stewart listened with amazement at the manager's reason: "Matthew has done all kinds of extra-curricular things like sports and church activities but has never been excited about anything until this. He talks about it all the time with his eyes lit up. If your daughter and her friends can do that for my son, the least I can do is fix your car for free."

Creating A Ripple Effect

This shift in mindset is also evident in other ways. Traditional cliques are being split up and replaced by a new collaborative spirit among government, social agencies, business leaders, and clergy who joined for the first time to launch the Miller County Family Connections development project last year.

The impetus given by *Swamp Gravy* to the cultural renaissance of the area is attracting the interest of politicians seeking re-election. Federal, state, and local officials are on the increase in *Swamp Gravy* audiences and are supporting the arts in their public statements and voting records. This welcomed alliance of political and cultural life demonstrates the

possibility that our society can function in a healthier balance.

The impact of *Swamp Gravy* on Colquitt's economic performance also deserves notice. During the past five years, 22,500 visitors to this town of 2,000 population have generated over \$6 million in local revenue. Local contractors have been paid \$2 million dollars to restore three historic buildings, and two more building restorations are planned. The annual operating budget of the Colquitt/Miller Arts Council went from \$2,000 in 1992 to \$438,000 in 1998. In 1997, *Swamp Gravy* spawned a five-county Cultural Tourism Initiative that has brought tour buses into the area for the first time.

Each place uses community performance differently, and each expands our understanding of this ancient practice. Once upon a time, story telling drew strangers into community. No one knew how to do it, they just began. Today, new projects begin of their own volition, where there is a need.

At Oakton school in Evanston, IL, students, teachers, parents, and community members have decided to heal their race-torn school through listening to and performing one another's stories. In the Yampa Valley of Colorado, four school districts are using story performance to pass cultural and ecological values to the next generation while binding communities and schools together. In Chicago, *Scrap Mettle SOUL* performs the stories of its multicultural community, using more than a hundred languages. Partnerships between young and old, foundations, community organizations, schools, churches, parks, and social services yield new kinds of neighbors and friends, as well as new ways of belonging and serving.

As the community performance movement grows during the next decade, in this country and abroad, we can anticipate experiencing the performance of communities improving, as local people take center stage. ☎



Nationally-acclaimed dramatist, Richard Geer is founder/director of Chicago-based Community Performance, Inc. Phone (773) 728-3999.



A long-time ICA staff member, Bill Grow is coordinator of "The Arts for Community Transformation," one of seven streams in the ICAI Conference 2000 in Denver. Phone (912) 758-3707. The editor would like to acknowledge his valuable contribution to this issue.



JOHN CORRIERE

conducts a story-telling circle *Stories Project*; Martha "Gospel Truth"; cast of *Pieced Africa by Ship*; Veronica Haire and Darrius, in costume.

For information on upcoming performances of *Swamp Gravy* call (912) 758-5450 and *Scrap Mettle SOUL*, (773) 275-3999. For other shows, contact Bill Grow or Richard Geer at the phone numbers opposite.

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A one-act play based on stories collected from participants in the
Institute of Cultural Affairs

Written by Donna Ziegenhorn with additional dialogue by Jules Corriere

Music by Anne-Marie Akin

Directed by Richard Geer & Jules Corriere

Video production by Thomas Elliott, Fresh Produce Film & Video

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DeAnne Butterfield
Laverne Kyriss
Philancy Comeau

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<i>Organizations</i>	<i>Contact Person</i>	<i>Location</i>
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Alan Briskin Associates	Alan Briskin	Oakland, CA, USA
Center for Principled Leadership	Markus Meyer	Boulder, CO, USA
The Change Agency	Lia Spector	Boulder CO USA
Mills do Brazil	Cristian Nacht	Rio de Janeiro, Brazil
Excel Industries Limited	S.K. Shroff, Shyam Pathak	Mumbai, MS, India
Dream Team Techonology	Whitney Dezelsky	Denver, CO, USA
Saltwater Institute	Deben Tobias	Boulder, CO, USA
Veriditas, Labyrinth Project	Lauren Artress	San Francisco, CA
Nancy Rosanoff & Associates	Nancy Rosanoff	Pleasantville, NY
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grateful for the contributions of all stream
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publisher of *Yes! Magazine*
Bainbridge Island, Washington, USA

RESULTS, Inc.
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Center for Ecozoic Studies
Chapel Hill, North Carolina, USA

Tracey Brown
Greensboro, North Carolina, USA

Barbara Shaw of
The Institute for Community Initiatives
Phoenix, Arizona, USA

**Special thanks to the SCD Steam Team: Leann Bankoski, Sarah Givens, Sarah Miller,
Mari Nakajima, Elaine Stover, James Wiegel and Anne Wilshin**

THANK YOU TO OUR VOLUNTEERS

**WITHOUT YOU WE WOULD BE MISSING VERY
SPECIAL INGREDIENTS**

Sherry Auer
Bill Brackett
Beverly Callant
Dwala Ferrell
Jennifer Fleming
Jerald Gomani
Ken Hatcliff
Amy Horn
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INDIVIDUAL CONTRIBUTORS

Carl and Judi Adams
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Jan Allen
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James Armour
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The need to find meaning... is as real as the need for trust and for love, for relationships with other human beings.

—Margaret Mead

*Let us then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.*

—Henry Wadsworth Longfellow

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Attendee List**

Kanbay Incorporated
6400 Shafer Ct., Ste 100
Rosemont IL 60018 USA
Phone:
Fax:
E-mail:
Stream: SIO

Abosedede, Mr. Toyé
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail: wotclef@cyberspace.net.ng
Stream: Not Chosen

Adams Wilkins, Lynn
Mississippi Arts Commission
PO Box 2210
University MS 38677 USA
Phone: (601) 359-6030
Fax: (601) 359-6008
E-mail: wilkins@arts.state.ms.us
Stream: ACT

Adhikari, Khagendra Prasad
Nat'l Assoc Village Dev., Nepal
kathmandu Nepal
Phone:
Fax: (977) 143-3955
E-mail: navin@hons.com.np
Stream: APP

Ahmed, Muhammad Yasin
ICA Mena
PO Box 23 Maadi
Cairo Egypt
Phone: (208) 232-6388
Fax: (208) 232-6388
E-mail: ica@medum.com
Stream: SCD

Albright, Rosemary
4750 No. Sheridan Rd.
Chicago IL 60640 USA
Phone: (773) 271-0706
Fax: (773) 271-0706
E-mail: rmalbright@aol.com
Stream: SCD

Allen, Barb
Women in Community Service
1999 Broadway, Ste 1730
Denver CO 80202 USA
Phone: (303) 844-1639
Fax: (303) 844-1638
E-mail: jnewlon@doleta.gov
Stream: CYD

Colorado Youth
Denver CO USA
Phone:
Fax:
E-mail:
Stream: CYD

Abubakar, Chief Mrs. Titi Atiku
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail:
Stream: PSI

Adams, Victoria
ICA
312 South Dunlop St.
Petersburg VA 23803 USA
Phone: (804) 733-3982
Fax: (804) 526-2605
E-mail: vjga@web.tv.net
Stream: ACT

Adley, Dr. Emad
UNDP, Life Program, Egypt
14 Abul Mahasem Alsabazy Stret
Mohandesria Cairo Egypt
Phone: (202) 304-1634
Fax: (202) 304-1635
E-mail: aaye@ritsee1.com.eg
Stream: PSI

Akreml, Maamri ben Youssef
FTDC
11 rue d'Irak
1002 Tunis Tunisia
Phone: 2 (160) 128-3116
Fax: 2 (160) 178-2513
E-mail: agro.services@planet.tn
Stream: SCD

Alexeeva, Evguenia
Non-Profit Partnership Focus
Chayanova Street, 15-5, Office 507
Moscow 125287 Russia
Phone: 7 (095) 250-6176
Fax: 7
E-mail: zhalex@giasnet.ru
Stream: Not Chosen

Allen, Jan
Odyssey Coaching & Consulting
368 Waverley St. #2
Menlo Park CA 94025 USA
Phone: (650) 324-3100
Fax:
E-mail: jallen.odyssey@mindspring.com
Stream: SIO

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Estes Park CO 80517 USA
Phone: (970) 586-7109
Fax: (970) 586-4805
E-mail: leaston@psd.k12.co.us
Stream: WLL

Abubakar, Miss Fatima
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail: wotclef@cyberspace.net.ng
Stream: Not Chosen

Adebayo, Olaniyan Lasunkahmi
Farmers Development Union
PMB 5197 Dugbe Igadan
Ibadah OYO Nigeria
Phone: 234 (02) 231-5891
Fax: 234 (02) 231-8588
E-mail: fadu@skannet.com.ng
Stream: SCD

Agrawal, Ramesh
Broadcasting Corp of India
C-150, Sarojini Nagar
New Delhi 110023 India
Phone: () 611-1327
Fax:
E-mail:
Stream: ACT

Albertson, Maurice
CSU Consortium for Sustainable Development
731 W. Olive St
Ft. Collins CO 80521 USA
Phone: (970) 482-4613
Fax: (970) 482-4294
E-mail: alberts@enr.colostate.edu
Stream: Not Chosen

Ali, Hani Ali Zahni
Children of the Nile
20 Riad Street Helwan
Cairo Egypt
Phone:
Fax:
E-mail: gcdstaff@internetegypt.com
Stream: CYD

Allerdings, Erwin
PFRA - Ag & Agrifood Canada
603 - 1800 Hamilton Street
Regina Saskatchewan S4P4L2 Canada
Phone: (306) 780-5094
Fax: (306) 780-5018
E-mail: allerdings@em.agr.com
Stream: APP

Almodovar, Ramon
CESUES - Mexico
Av Tamaulipas, Entre Primera 4 Herosillo
San Luis Rio Col Sonora 83400 Mexico
Phone: (6) 534-8959
Fax: (6) 534-4249
E-mail:
Stream: Not Chosen

Ames, Edward
Heifer Project International
600 No. Taylor Ave.
Oak Park IL 60302 USA
Phone: (708) 524-0167
Fax:
E-mail: jbames10@aol.com
Stream: SCD

Anderson, Bond
Sound Play Inc.
PO Box 115
Parrott GA USA
Phone: (912) 623-5545
Fax: (912) 632-5545
E-mail: bond@soundplay.com
Stream: ACT

Annino, Amy
USA
Phone:
Fax:
E-mail:
Stream: SCD

Armanous, Azza Shafik Azzar
ICA Mena
PO Box 23 Maadi
Cairo Egypt
Phone: (202) 380-1320
Fax: (202) 380-1756
E-mail: ica@mail.link.com
Stream: WLL

Arriaza, Fidela Samayoa
San Miguel Conalaste Project
70 Calle 3-49, Zona 1
Civdad Guatemala
Phone: (502) 232-3160
Fax:
E-mail:
Stream: SCD

Assas, Rula Fawzi
The General Union of Volunteer Societies - Jordan
PO Box 910254
Ammon 11191 Jordan
Phone: 9 (626) 463-4009
Fax: 9 (626) 465-9473
E-mail: guvs@index.com.jo
Stream: WLL

Alton, Dick
Institute of Cultural Affairs International
rue Amedee Lynen #8
Brussels 1210 Belgium
Phone: (322) 219-0087
Fax: (322) 219-0406
E-mail: ical@linkline.be
Stream: PSI

Ames, Janice
ICA
600 No. Taylor Ave.
Oak Park IL 60302 USA
Phone: 7085240167
Fax:
E-mail: jbames10@aol.com
Stream: ACT

Anderson, Erin
Sound Play Inc.
PO Box 115
Parrott GA USA
Phone: (912) 623-5545
Fax: (912) 632-5545
E-mail: bond@soundplay.com
Stream: PSI

Antenen, Ann
30 Pinecrest Lane
Hamilton OH 45013 USA
Phone: (513) 863-6380
Fax: (513) 863-6380
E-mail:
Stream: SCD

Armour, Jim
ICA
9927 Pebbleknoll Dr.
Cincinnati OH 45252 USA
Phone: 5133857523
Fax: 5133857523
E-mail: jarmour2@aol.com
Stream: SCD

Arrieta, Marleny
ICA Venezuela
Calle Vargas Cruce con Ave. El Buen Pastor Centro
vila, Boleita
Norte Caracas 1070 Venezuela
Phone: (582) 232-5155
Fax: (582) 232-9065
E-mail: marleny@excelencia.ven.net
Stream: WLL

Atanley, Ms. Magdalen
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail: wotclef@cyberspace.net.ng
Stream: Not Chosen

Alton, Linda
ICA Minnesota
3202 Harriet Ave. South
Minneapolis MN 55408 USA
Phone: (612) 823-3518
Fax: (612) 823-3547
E-mail: llbridging@aol.com
Stream: APP

Anderson Fleming, Jennifer
PO Box 2738
Basalt CO 81621 USA
Phone: (970) 927-6963
Fax: (970) 927-6973
E-mail: fengshui@rof.net
Stream: SCD

Anderson, Meg
Sound Play Inc.
PO Box 115
Parrott GA USA
Phone: (912) 623-5545
Fax: (912) 632-5545
E-mail: bond@soundplay.com
Stream: ACT

Antenen, Jay
30 Pinecrest Lane
Hamilton OH 45013 USA
Phone: (513) 863-6380
Fax: (513) 863-6380
E-mail:
Stream: ACT

Arredondo, Judith
Centro Mexicano de Filantropia
Cerrada de Salvador Alvarado #7
Col. Escandon CP11800 Mexico
Phone: (525) 277-6111
Fax: (525) 256-3190
E-mail: jarredon@cmefi.org
Stream: PSI

Artress, Rev. Dr. Lauren
Venditas - The World Wide Labyrinth Project
Grace Cathedral - 1100 California St.
San Francisco CA 94108 USA
Phone: (415) 749-6358
Fax: (415) 749-6357
E-mail: lartress@aol.com
Stream: SIO

Azer, Nabil Sisoatres Michael
25 Sabri Abou Alam Street Heliopolis
Cairo Egypt
Phone:
Fax:
E-mail:
Stream: SCD

Badrawi, Dr. Hossam
Taqafil Association
74 Shehab St. Mohandessin
Cairo Egypt
Phone: (202) 338-1570
Fax: (202) 524-0072
E-mail:
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Baguma, Everest
ICA Uganda
PO Box 70
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Phone: 2 (564) 128-6898
Fax: 2 (564) 128-6899
E-mail: ica@infocom.co.ug
Stream: WLL

Bailey, William
ICA Asheville, North Carolina
PO Box 16065
Asheville NC 28816 USA
Phone: (828) 299-8251
Fax: (828) 299-8251
E-mail: wrbailey@home.com
Stream: SCD

Ballard, J.W.
Winning Teams
708 Gravenstein Hwy. North, No. 135
Sebastopol CA 95472 USA
Phone: (707) 829-3976
Fax: (707) 829-2691
E-mail: jballard@commons.org
Stream: APP

Balm, Kevin
Integra Pty Ltd
195 Canning Street
Avondale Heights VIC 3036 Australia
Phone: 61 (39) 317-4043
Fax: 61 (39) 352-0014
E-mail: kevin@thereef.com.au
Stream: APP

Banks, Joan
SWCAPT
c/o OMNI 899 Logan Street, Ste 600
Denver CO 80203 USA
Phone: (303) 722-4969
Fax:
E-mail: jbanks@omni.org
Stream: SCD

Barr, Ian
Scottish Consultative Council on the Curriculum
Gardyne Road
Broughty Ferry Dundee DD5 1NY Scotland
Phone: (138) 244-3800
Fax: (138) 244-3645
E-mail: lbarr@sccc.ac.uk
Stream: ACT

Badu, Phoebe
ICA Uganda
PO Box 70
Kyambogo Uganda
Phone: 2 (567) 742-9750
Fax: 2 (564) 128-6899
E-mail: ica@infocom.co.ug
Stream: SIO

Bailey, Marianna
ICA Asheville, North Carolina
PO Box 16065
Asheville NC 28816 USA
Phone: (828) 299-8251
Fax: (828) 299-8251
E-mail: wrbailey@home.com
Stream: SCD

Baker, John D.
Strategies for the Future
5933 Highland Hills Drive
Austin TX 78731 USA
Phone: (512) 302-0436
Fax: (512) 302-0492
E-mail: jbak5@austin.rfc.com
Stream: APP

Ballard, Jack
2911 Nelson Lane
Fallston MD 21047 USA
Phone: (410) 557-7246
Fax:
E-mail: ballardica@aol.com
Stream: Not Chosen

Balm, Nantija
Integra Pty Ltd
195 Canning Street
Avondale Heights VIC 3036 Australia
Phone: 61 (39) 317-4043
Fax: 61 (39) 352-0014
E-mail: kevin@thereef.com.au
Stream: Not Chosen

Barker, Janeen
23 Cahill Crescent
Nakara NT 0810 Australia
Phone: 61 (088) 945-9525
Fax: 61 (088) 927-2332
E-mail: jkimbarker@bigpond.com
Stream: WLL

Barros, Roque
Jacobs Center for Nonprofit Innovation
1160 Federal Blvd.
San Diego CA 92105 USA
Phone: (619) 527-6161
Fax: (619) 527-6162
E-mail: pathfinder@jacobscenter.org
Stream: APP

Baguma, Bro. Eyariat
Uganda
Phone:
Fax:
E-mail:
Stream: PSI

Bailey, Robin
Int'l Association of Facilitators
1-320 Waverly Street
Ottawa Ontario K2P0W3 Canada
Phone: (613) 567-8280
Fax: (613) 829-8758
E-mail:
Stream: APP

Baker, Kimberly
Oklahoma Arts Institute
1301 W. Hefner Rd. #3102
Oklahoma City OK 73114 USA
Phone: (405) 751-2598
Fax:
E-mail: kab1160@excite.com
Stream: ACT

Ballard, Louise
2911 Nelson Lane
Fallston MD 21047 USA
Phone: (410) 557-7246
Fax:
E-mail: ballardica@aol.com
Stream: ACT

Bankoski, Leann
ICA at Greensboro
24 Bridle Brook Lane
Newark DE 19711 USA
Phone: (302) 638-9695
Fax:
E-mail: hugatree23@yahoo.com
Stream: SCD

Barker, Jonathan
PO Box 40371
Casuarina NT 0811 Australia
Phone: 61 (088) 945-9525
Fax: 61 (088) 927-2332
E-mail: jkimbarker@bigpond.com
Stream: SCD

Basom, Rita Ortloff
Wyoming Arts Council
2320 Capitol Avenue
Cheyenne WY 82002 USA
Phone: (307) 777-7109
Fax: (307) 777-5499
E-mail: rbasom@state.wy.us
Stream: ACT

Bayer, Lara
USA
Phone:
Fax:
E-mail:
Stream: Not Chosen

Benson, Amy
Grace Congregation
1414 Rust St.
Eau Claire WI 54701-4022 USA
Phone: (715) 834-5788
Fax:
E-mail: bensonw@uwec.edu
Stream: SIO

Bethel, Dayle
1441 Victoria St, #402
Honolulu HI 96822 USA
Phone: (808) 523-2906
Fax: (808) 523-2906
E-mail: dbethel@aloha.net
Stream: SCD

Bleaden-Castro, Anne
World Marketing Alliance
9463 Hearthsides Ct.
Rancho Cucamonga CA 91730 USA
Phone: (909) 481-9595
Fax: (909) 481-9195
E-mail:
Stream: PSI

Bothwell, Robert
Nat'l Committee for Responsive Philanthropy
1710 Rhode Island Ave. NW 4th Flr
Washington DC 20036 USA
Phone: (202) 467-4495
Fax: (202) 467-0065
E-mail: bob@ncrp.org
Stream: PSI

Breeze, Nicole
Edmund Rice Centre
90 Underwood Rd
Homebush NSW 2227 Australia
Phone: 6 (129) 764-1330
Fax: 6 (129) 764-1743
E-mail: nicolebreeze@hotmail.com
Stream: CYD

Brenson Lazan, Gilbert
Fundacion NeoHumanista
Apartado Aereo 50717
Bogota Columbia
Phone: (571) 345-2724
Fax: (1) 345-2072
E-mail: brenson@attglobal.net
Stream: APP

Beal, David
600 South First St. #139
Austin TX 78704 USA
Phone: (512) 447-3722
Fax:
E-mail:
Stream: APP

Benson, Bill
Grace Congregation
1414 Rust St.
Eau Claire WI 54701-4022 USA
Phone: (715) 834-5788
Fax:
E-mail: bensonw@uwec.edu
Stream: ACT

Bethel, Diana
The International University Asia-Pacific
8670 Camino Colegio #134
Rohnert Park CA 94928 USA
Phone: (707) 792-1996
Fax:
E-mail: bethel@pon.net
Stream: WLL

Blicker, Lesley
Amherst H. Wilder Foundation
919 Lafond Avenue
St. Paul MN 55104 USA
Phone: (651) 647-4028
Fax: (651) 647-2088
E-mail:
Stream: SCD

Bowman, Ghee
ICA UK
15 Mile Lane
Exeter Devon EX49AA England
Phone: 440 (139) 242-2216
Fax: 440
E-mail: gbowman@gn.mpc.org
Stream: WLL

Brennan, Patrick
ICA UK
4 The Close, Three Poplars Park, Long Wettenham
Abingdon Oxon OXX144QF UK
Phone: 440 (186) 540-7089
Fax: 440
E-mail: patbrenn@hotmail.com
Stream: WLL

Brinkley, Vernon
Coalition of Neighborhood Councils
PO Box 1828
Lemon Grove CA 91946-1828 USA
Phone: (619) 463-3485
Fax:
E-mail: vwright@jacobscenter.org
Stream: SIO

Beguma, Eyariat
Uganda
Phone: 0
Fax: 0
E-mail:
Stream: PSI

Bergmann, Frithjof
University of Michigan
Angell Hall Philosophy Dept.
Ann Arbor MI 48109 USA
Phone: (734) 665-8840
Fax:
E-mail:
Stream: Not Chosen

Betonte, Hildegard
Indian Health Service / Whiteriver Hospital
PO Box 860
Whiteriver AZ 85941 USA
Phone: (520) 338-4911
Fax: (520) 338-1722
E-mail:
Stream: CYD

Borst, Linda
Inter-American Foundation
901 No Stuart St. 10th Flr
Arlington VA 22203 USA
Phone: (703) 306-4308
Fax: (703) 306-4366
E-mail: lborst@jaf.gov
Stream: PSI

Braide, Mrs. Vivien
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail: wotclef@cyberspace.net.ng
Stream: Not Chosen

Brenner, Patrick
Ghana
Uganda
Phone: 0
Fax: 0
E-mail:
Stream: SIO

Briskin, Alan
Alan Briskin Associates
721 Calmar Ave.
Oakland CA 94610 USA
Phone: (510) 452-3578
Fax: (510) 452-0824
E-mail: albriskin@aol.com
Stream: SIO

Brooks, Mary Kay
2 E. 109th Terr
Kansas City MO 64114 USA
Phone: (806) 942-4360
Fax: (816) 753-3744
E-mail:
Stream: SIO

Brown, Tracey
ICA Greensboro & UNCG
18 Springdale Ct.
Greensboro NC 27403 USA
Phone: (336) 378-4456
Fax: (336) 334-5049
E-mail: tmbrown@uncg.edu
Stream: ACT

Bunu, Mrs. Ka'ana
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail: wotclef@cyberspace.net.ng
Stream: Not Chosen

Burke, Maureen
Advocacy Institute
1707 L St., NW, Suite 400
Washington DC 20036 USA
Phone: (202) 659-8475
Fax: (202) 659-8484
E-mail: maureenb@advocacy.org
Stream: APP

Byansi, Peter Kavilira
Youth Alive
PO Box 22395
Kampala Uganda
Phone: 256 (415) 530-6000
Fax: 256 (4) 153-4763
E-mail:
Stream: CYD

Camino, Linda
University of Wisconsin CES
Madison WI 53706 USA
Phone: (608) 231-1319
Fax: (608) 231-1333
E-mail: lcamino@facstaff.wisc.edu
Stream: CYD

Caruso, Ray
Center for Participative Leadership, LLC
556 City Park Ave.
Columbus OH 43215 USA
Phone: (614) 621-0071
Fax: (614) 621-0071
E-mail: cpicaruso@iga.org
Stream: SIO

Brown, Jason
Falth Chapel Church of God in Christ
863 Woodrow Avenue
San Diego CA 92105 USA
Phone:
Fax:
E-mail:
Stream: CYD

Buinovskaya, Tatiana
Krasnayarsk Center for Community Partnerships
Poseick Tura, Kachechumskaya Sty 12a, apt.8
Krasnayarsk Russia
Phone: (391) 255-3373
Fax: (391) 255-3373
E-mail: kccp-ho@krskinfotel.ru
Stream: PSI

Burbidge, John
ICA Seattle
2313 10th Ave. E. #B
Seattle WA 98122 USA
Phone: (206) 860-0728
Fax: (206) 860-0713
E-mail: burbidge@aol.com
Stream: ACT

Bushman, Mary
Ecumenical Institute
4750 No. Sheridan
Chicago IL 60640 USA
Phone: (773) 769-6383
Fax: (773) 769-1144
E-mail: mbushman@wwa.com
Stream: PSI

Cameron, Darlene
Women in Community Service
1429 Palmdale St.
Jacksonville FL 32218 USA
Phone: (904) 353-5904
Fax: (904) 359-4747
E-mail:
Stream: CYD

Campdevielle, Beatriz
ICA Venezuela
Calle Loma del Condor Qta. Pemita, Lomas de Prados del Este
Caracas 1080 Venezuela
Phone: (582) 976-9149
Fax: (582) 976-0475
E-mail: beatriz@excelencia.ven.net
Stream: PSI

Caruso, Sheryl
Center for Participative Leadership, LLC
556 City Park Ave.
Columbus OH 43215 USA
Phone: (614) 621-0071
Fax: (614) 621-0071
E-mail: cpicaruso@iga.org
Stream: APP

Brown, Manamie
Maryland Cooperative Extension
23 S. Gay Street, 5th Flr
Baltimore MD 21202 USA
Phone: (410) 395-4906
Fax: (410) 396-3864
E-mail: mb344@umail.umd.edu
Stream: CYD

Bunton-Keel, Jo
Eullpions Theatre Company
735 So. Alton Way #2B
Denver CO 80231 USA
Phone: (720) 857-8244
Fax:
E-mail:
Stream: CYD

Burfoot, David
United Nations Development Programme
Kosovo
Phone: 3 (813) 854-9066
Fax: 3 (813) 854-9065
E-mail: david.burfoot@undp.org
Stream: CYD

Butcher, Roger
Middle College HS
16004 Denker Ave.
Gardena CA 90247 USA
Phone: (323) 755-6429
Fax: (323) 756-1919
E-mail:
Stream: WLL

Cameron, Susan
43 Vermont B5CT
Asheville NC 28806 USA
Phone: (828) 281-1125
Fax:
E-mail: swcameron@earthlink.net
Stream: SCD

Carasco, Virginia
Project Vida
3607 Rivera Ave.
El Paso TX 79905 USA
Phone: (915) 533-7057
Fax: (915) 533-7258
E-mail:
Stream: PSI

Castanon, Blanca Rosa
Fundacion Cultural Anacrusa
Calle el Bomiz No. 30 Barriola Chigulera
Felip del Agua Oaxaca C.P. 68020 Mexico
Phone: (529) 522-1158
Fax:
E-mail: blanca@spersaorxea.com.mx
Stream: PSI

Castro, Ralph
World Marketing Alliance
9463 Hearthside Ct.
Rancho Cucamonga CA 91730 USA
Phone: (909) 481-9595
Fax: (909) 481-9195
E-mail: ralphanne@dotplanet.com
Stream: PSI

Chagnon, Richard
One Courland Lane
Williamsboro NJ 08046 USA
Phone: (609) 871-7628
Fax: (609) 835-4916
E-mail: rchagnon@home.com
Stream: SIO

Chaney, Elaine
Chaney & Associates
3290 Brackenridge Trail
Kennewaw GA 30152-3282 USA
Phone: (770) 514-0264
Fax: (770) 514-1870
E-mail: ewchaney@mindspring.com
Stream: SCD

Chouikha, Mustapha
Tunisia
Phone: 0
Fax: 0
E-mail:
Stream: CYD

Clark, Laurie
Cenikor
1325 Everett Ct.
Lakewood CO 80215 USA
Phone: (303) 234-1288
Fax:
E-mail: lclark9880@aol.com
Stream: SIO

Cochran, Teresa
Shared Vision
7192 Meadowbrook Dr.
Frederick MD 21702 USA
Phone: (301) 696-2839
Fax: (301) 663-5605
E-mail: teresa.cochran@erols.com
Stream: APP

Coggeshall, Mary
4129 Fellowship Rd.
Basking Ridge NJ 07920 USA
Phone: (908) 604-6672
Fax:
E-mail:
Stream: PSI

Cervantes, Olivia
Batis Center for Women
Room 711 Don Santiago Bldg, 1344 Taft Avenue,
Ermita
Manila 1000 Philippines
Phone: (632) 521-1279
Fax: (632) 522-4357
E-mail: batiscenter@edsamail.com.ph
Stream: SCD

Chakela, Walter
South Africa
Phone:
Fax:
E-mail:
Stream: ACT

Chapa, Deepak
PUCD / FAO
Po Box 25
Kathmandu Nepal
Phone: (877) 422-0309
Fax: (977) 124-2640
E-mail: dchapa@email.com.np
Stream: SIO

Chumpitaz, Christian
USA
Phone:
Fax:
E-mail: icaves@terra.com.pe
Stream: CYD

Cleveland, William
Center for Study of Art and Community
2743 Irving Ave. S.
Minneapolis MN 55408 USA
Phone: (612) 870-4897
Fax: (617) 870-4895
E-mail: wtc@aol.com
Stream: ACT

Cochran, William
Shared Vision
7192 Meadowbrook Dr.
Frederick MD 21702 USA
Phone: (301) 696-2839
Fax: (301) 663-5605
E-mail:
Stream: ACT

Cole, Ed
Cooperative Personnel Services
191 Lathrop Way #A
Sacramento CA 95815 USA
Phone: (916) 263-3600
Fax: (916) 263-3613
E-mail: ed@cps.co.gov
Stream: PSI

Chagnon, Lucille
One Courland Lane
Williamsboro NJ 08046 USA
Phone: (609) 871-7628
Fax: (609) 835-4916
E-mail: rchagnon@home.com
Stream: WLL

Chan, Fennie
Institute of Cultural Affairs International
Rue Amedee Lynen #8
Brussels 1210 Belgium
Phone: (322) 219-0087
Fax: (2) 219-0406
E-mail: ica@linkline.be
Stream: PSI

Chen, Anita
Learning Technologies
Nanking E. Rd. Sec. 5 #34, 8 Flr.
Taeipei Taiwan R.O.C.
Phone: 8 (862) 651-3167
Fax: 8 (2) 763-9401
E-mail: anita@wfc.com.tw
Stream: Not Chosen

Clark, Jimbo
Learning Technologies
Nanking E. Rd. Sec. 5 #34, 8 Flr.
Taipei Taiwan R.O.C.
Phone: 8 (862) 651-3167
Fax: 8 (2) 763-9401
E-mail: jimbo@wfc.com.tw
Stream: Not Chosen

Cobb, Roger
Curtis Park Photo/Story Project
2745 Downing
Denver CO 80205 USA
Phone: (303) 295-4061
Fax: (303) 295-4030
E-mail: rdcphoton@aol.com
Stream: ACT

Coggeshall, Bayard
4129 Fellowship Rd.
Basking Ridge NJ 07920 USA
Phone:
Fax:
E-mail:
Stream: SCD

Colehado, Jose
PO Box 11641
Tucson AZ 85734 USA
Phone: (520) 908-0262
Fax: (520) 908-0262
E-mail: jose.colehado@nau.edu
Stream: SCD

Connell, Debbie
Dodge Connection: A CIS Approach
PO Box 1029
Eastman GA 31023 USA
Phone: (912) 374-1997
Fax: (912) 374-8787
E-mail: dconnell@cisa.org
Stream: SCD

Coslo, Josie
Curtis Park Photo/Story Project
1022 29th St.
Denver CO 80205 USA
Phone: (303) 296-6584
Fax:
E-mail:
Stream: ACT

Cruz, Eliezer
1 Brewery Square, Apt 301
New Haven CT 06513 USA
Phone: (213) 865-5755
Fax: (203) 865-5755
E-mail: leecruz@earthlink.net
Stream: SCD

Damball, Esther
Cooperative College Moshi
PO Box 474
Moshi Kilimanjaro Tanzania
Phone: (255) 555-2776
Fax: (255) 555-0806
E-mail: cckiliwing@form-net.com
Stream: SCD

Davis, Ann
Georgia Council for the Arts
280 14th St. NW, Suite 201
Atlanta GA 30318 USA
Phone: (404) 685-2796
Fax: (404) 685-2788
E-mail: ard@arts-ga.com
Stream: ACT

Deen, Mary
WSUCE
2710 University Dr.
Richland WA 99352 USA
Phone: (509) 372-7227
Fax: (509) 372-7225
E-mail:
Stream: CYD

Diab, Heba Fahmy
National NGO Center for Population & Development
26 St. No. 6
Cairo Egypt
Phone:
Fax:
E-mail: hfahney@yahoo.com
Stream: CYD

Cooper, Carol
New Mexico Arts
PO Box 1450
Santa Fe NM 87504-1490 USA
Phone: (505) 827-6490
Fax: (525) 827-8043
E-mail: ccooper@oca.state.nm.us
Stream: ACT

Crenshaw, Dwayne
Jacobs Center for Nonprofit Innovation
5160 Federal Blvd.
San Diego CA 92105 USA
Phone: (619) 527-6161
Fax: (619) 527-6162
E-mail: dwayne@jacobscenter.org
Stream: SCD

Dackow, Keri
National 4-H Council - Innovation Center
7100 Connecticut Ave
Chevy Chase MD 20815 USA
Phone: (301) 981-2961
Fax: (301) 981-2894
E-mail: kdackow@fourhcouncil.edu
Stream: CYD

Dangol, Amjul
Nepal Japan Friendship Association
Kuleshwor Wa. No. 14 Block No. 165
Kathmandu Nepal
Phone:
Fax:
E-mail: dangolianju@hotmail.com
Stream: APP

de Samayoa, Joaquina Rodriquez
ICA Guatemala
7a Calle 3-49 2 ona 1
Guatemala
Phone: (502) 232-3160
Fax:
E-mail: icag@guaate.net
Stream: APP

deNobriga, Kathie
599 Vernon Ave
Atlanta GA 30316 USA
Phone: (678) 427-9673
Fax: (404) 299-9498
E-mail: kdenobriga@mindspring.com
Stream: ACT

Doty, Elizabeth
Bridge Interactive, Inc.
350 Townsend St., Suite 406
San Francisco CA 94107 USA
Phone: (415) 512-7602
Fax: (415) 512-7603
E-mail: cdoty@bridgeinteractive.com
Stream: APP

Corriere, Jules
Community Performance Inc.
1245 Patrick Lane
Newport News VA 23608 USA
Phone: (757) 989-0583
Fax:
E-mail: jcorriere@aol.com
Stream: ACT

Crow, Stan
ICA Journeys
22421 39th Ave. SE
Bothell WA 98021 USA
Phone: (425) 486-5164
Fax: (425) 489-2545
E-mail: stan@icajourneys.org
Stream: WLL

Dajani, Danah
Princess Basma Women's Resource Center
PO Box 230511
Amman 1123 Jordán
Phone: (962) 505-2431
Fax: (962) 505-2431
E-mail: danah@mindless.com
Stream: CYD

Dansumaila, Mr. Bello
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail: wotclef@cyberspace.net.ng
Stream: Not Chosen

Decano, Dennis
Philippines
Phone: 0
Fax: 0
E-mail:
Stream: PSI

DeSouza, Lynda
Frankfordstyle
4620 Griscom St.
Philadelphia PA 19124 USA
Phone: (215) 744-2990
Fax: (215) 744-2012
E-mail: fkdstyle@libertynet.org
Stream: ACT

Dove, Mark
5202 Willow Grove Pl. N.
Dublin OH 43017-2107 USA
Phone: (614) 798-1621
Fax:
E-mail: mjdove@aol.com
Stream: SIO

Downs, Julie
UK
Phone:
Fax:
E-mail:
Stream: Not Chosen

D'Souza, Mary
C-7 Vrindavan Housing Society
Pashan
Pune 411008 India
Phone: 91 (20) 589-8388
Fax: 91 (20) 769-1128
E-mail: mkdsouza@giaspn01.vsnl.net.in
Stream: WLL

Dupuis, Anita
Alternative Solutions
1805 South Finley Point Rd.
Polson MT 59860 USA
Phone: (408) 887-2808
Fax:
E-mail: nativesoul@compuplus.net
Stream: CYD

Ekeanyanwu, Mrs. Gemma
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail: wotclef@cyberspace.net.ng
Stream: Not Chosen

El Kholy, Hala
ICA Mena
PO Box 23 Maadi
Cairo Egypt
Phone: (202) 375-1320
Fax: (202) 375-1756
E-mail: ica@link.com.eg
Stream: PSI

Ellsworth, Wayne
ICA Japan
Seijo 2-38-4-102
Setagaya - Ku Tokyo 1570066 Japan
Phone: 8 (133) 416-3947
Fax: 8 (133) 416-0499
E-mail:
Stream: Not Chosen

Endicott, Margaret
177 Young Street, Sunnybank
Brisbane Queensland 4109 Australia
Phone: 61 (073) 344-1276
Fax: 61
E-mail: marge@lrnnet.org.au
Stream: SIO

Draper, Kelly
Machan School
2140 E. Virginia
Phoenix AZ 85006 USA
Phone: (602) 381-6120
Fax: (602) 381-6125
E-mail:
Stream: ACT

Du, Lien
Chicago Connections
4750 No. Sheridan Rd. Ste 300
Chicago IL 60640 USA
Phone: (773) 271-1073
Fax: (773) 271-0601
E-mail:
Stream: CYD

Easton, Lois
Eagle Rock School
PO Box 1770
Estes Park CO 80517 USA
Phone: (970) 586-7109
Fax: (970) 586-4805
E-mail: leaston@psd.k12.co.us
Stream: WLL

Ei Daly, Marwa
ICA Mena
PO Box 23 Maadi
Cairo Egypt
Phone: (202) 381-1320
Fax: (202) 381-1756
E-mail: ica@mail.link.com.eg
Stream: PSI

Ei-Khahib, Dr. Abdullah
The General Union of Voluntary Services
PO Box 910254
Amman 11191 Jordan
Phone: 962 (6) 463-4007
Fax: 962 (6) 465-9973
E-mail: guvs@index.com.jo
Stream: WLL

Eizayat, Heidia Abbas Hassan
International Center for Environmental Development
17 AlyShalaby Street Heliopolis
Cairo Egypt
Phone:
Fax:
E-mail: iced@intouch.com
Stream: SCD

Englisch, Tanisha
Maryland Cooperative Extension
23 S. Gay Street, 5th Flr
Baltimore MD 21202 USA
Phone: (410) 395-4906
Fax: (410) 396-3864
E-mail:
Stream: CYD

Drew, Ellen
Partnership Architecture Systems, Inc.
14151 W. 48th Ave.
Golden CO 80403 USA
Phone: (303) 277-0932
Fax: (303) 384-3630
E-mail: edrew@dimensional.com
Stream: SIO

Dudding, Jonathan
33 Sherbrooke Rd.
London SW6 7QJ UK
Phone: 44 (207) 381-6169
Fax: 44
E-mail: jdudding@gn.apc.org
Stream: PSI

Ehindero, Professor
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail: wotclef@cyberspace.net.ng
Stream: Not Chosen

Ei Kholei, Ahmed
National Environment Action Plan
30 Mirs helwan Agricultural Road
Maadi Cairo Egypt
Phone: (202) 526-4571
Fax: (202) 526-4572
E-mail: aelkholei@neap.com.eg
Stream: SCD

Elliott, Donald
ICA US & ICA I
5401 East Dakota Ave. #12
Denver CO 80246 USA
Phone: (303) 355-4688
Fax:
E-mail:
Stream: PSI

Emrich, Art
Kanbay Incorporated
6400 Shafer Ct., Ste 100
Rosemont IL 60018 USA
Phone:
Fax:
E-mail:
Stream: SIO

Epps, Ann
Lens International
415 Faber Ria, Tan Desa
Kuala Lumpur 5800 Malaysia
Phone: (653) 757-5604
Fax: (603) 756-4420
E-mail: jlepps@pc
Stream: ACT

Epps, John
Lens International
415 Faber Ria, Tan Desa
Kuala Lumpur 5800 Malaysia
Phone: (853) 757-5604
Fax: (603) 756-4420
E-mail: jlepps@pc
Stream: SIO

Estes, Shri
1705 14th Street # 187
Boulder CO 80302 USA
Phone: (303) 245-0055
Fax: (303) 938-8975
E-mail: gabrielfarm@ibm.net
Stream: SCD

Fagbohmgbe, Deborah Abioduh
Nigerian Leadership Forum
c/o Tunde Fagbohmgbe, Office of the Wife of
V.President
Abuja FCT Nigeria
Phone: 2 (349) 523-2966
Fax: 2 (349) 314-0739
E-mail:
Stream: CYD

Fenton, James
Triton College
4882 N. Austin
Chicago IL 60630 USA
Phone: (773) 775-9103
Fax:
E-mail:
Stream: Not Chosen

Fleishman, Jane
Oasis Center
PO Box 121648
Nashville TN 37212 USA
Phone: (615) 237-4455
Fax: (615) 460-9304
E-mail: oasisyld@nashville.com
Stream: CYD

Galal, Salma
Health & Environmental Education Assoc
23, Sh.Abdel Kader El-Maghrebi
Heliopolis-Cairo Egypt
Phone: (202) 642-9381
Fax:
E-mail: hashem@mboxes.com
Stream: CYD

Gangadharan, K.R.
*Dr. Reddy's Foundation for Human & Social
Develop.*
6-3-668/10/77 & 78 Dunganagna Polony, Penjagulta
Hyderabad Andhra-Pradesh 500 0R2 India
Phone: 9 (140) 339-4603
Fax: 9 (140) 339-4507
E-mail: nalinig@satyam.net.in
Stream: PSI

Ertel, Rhoda
ICA Kansas City
7708 Arlington
Raytown MO 64138 USA
Phone: (816) 358-6073
Fax:
E-mail: prertel@aol.com
Stream: SCD

Euston, Andrew
Green Bridges Sustainability Consulting
174 Weston Rd
Arden NC 28706 USA
Phone: (828) 687-2969
Fax: (828) 687-0441
E-mail: andrew_euston@mindsspring.com
Stream: SCD

Fagbohngbe, Tunde
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2866
Fax: 23 (409) 314-0739
E-mail:
Stream: PSI

Fenton, Sally
Illinois Medical District
4882 N. Austin
Chicago IL 60630 USA
Phone: (773) 775-9103
Fax:
E-mail:
Stream: WLL

Flynn, Sister Sheila
Caversahm Press Educational Trust
PO Box 87
Balgowan 3275 South Africa
Phone: (033) 234-4080
Fax: (033) 234-4080
E-mail: cavershamoutreach@mweb.co.za
Stream: ACT

Galbraith, Lauren Nicyle (Nicky)
Independent
Box 4602
Frisco CO 80443 USA
Phone: (970) 668-5919
Fax: (970) 389-1493
E-mail: nickygalbraith@hotmail.com
Stream: SCD

Gangadharan, Nalini
*Dr. Reddy's Foundation for Human & Social
Develop.*
6-3-668/10/77 & 78 Dunganagna Polony, Penjagulta
Hyderabad Andhra-Pradesh 500 0R2 India
Phone: 9 (140) 339-4603
Fax: 9 (140) 339-4507
E-mail: nalinig@satyam.net.in
Stream: PSI

Eshun-Baidoo, Francis
Graphic Communications Group
PO Box 742
Accra Ghana
Phone: 23 (302) 122-4953
Fax: 23 (302) 122-5602
E-mail: maddo24@hotmail.com
Stream: Not Chosen

Ewell, Maryo
Colorado Council on the Arts
315 Ohio Ave.
Gunnison CO 81230 USA
Phone: (970) 641-0513
Fax: (970) 641-0513
E-mail: ewell@csn.net
Stream: ACT

Fastenau, Nancy
Western State Youth Services Network
1309 Rose Street, Suite B
Petaluma CA 94954 USA
Phone: (707) 763-2213
Fax: (707) 763-2704
E-mail: wsyn@aol.com
Stream: CYD

Fertig-Dykes, Susan
World Vision
205 Yoakum Pky (1021)
Alexandria VA 22304 USA
Phone: (703) 751-5956
Fax: (703) 751-7626
E-mail: sfd@gmdtech.com
Stream: PSI

Franklor, Alec
New Mexico Arts
PO Box 1450
Santa Fe NM 87504 USA
Phone: (505) 827-6490
Fax: (502) 827-6043
E-mail: afranklor@olc.state.nm.us
Stream: ACT

Ganchero, Elvie
Philippine Business for Social Progress
Magakues comeu Real Streets, Intracaucus
Manila Philippines
Phone: (632) 527-3349
Fax: (632) 527-3240
E-mail: bganchero@plosp.org.ph
Stream: PSI

Ganster, Margo
1109 Jefferson SE
Albuquerque NM 87108 USA
Phone: (505) 255-4938
Fax:
E-mail: mganster@aol.com
Stream: PSI

Garba, Abdulrasaq
WOTCLEF
Residential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail:
Stream: SCD

Garrett, Karen
Women In Community Service
7737 Kercheval, Suite 110
Detroit MI 48214 USA
Phone: (313) 921-8489
Fax: (313) 921-8493
E-mail: wicsgo5@aol.com
Stream: SCD

Gavai, Mangla
ICA: India
13 Sankli Street RMC 2nd Fl, Byculla
Mumbai Maharastra 400008 India
Phone: 91 (22) 308-7751
Fax: 91 (22) 307-2811
E-mail: mangala2000@hotmail.com
Stream: APP

Genskow, Karen
Wisconsin Arts Board
101 E. Wilson St., 1st Floor
Madison WI 53702 USA
Phone: (608) 267-2026
Fax: (608) 267-0380
E-mail: karen.genskow@arts.state.wi.us
Stream: ACT

Gibson, Anita
ICA Indianapolis
3038 Fall Creek Parkway, N. Drive
Indianapolis IN 46205 USA
Phone: (317) 925-9297
Fax:
E-mail: icaindy@aol.com
Stream: ACT

Gilbert, Kenneth
1925 Moraine Dr.
Champaign IL 61822 USA
Phone: (217) 356-4191
Fax:
E-mail: rgilbert@prairieone.org
Stream: SIO

Gilbraith, Martin
ICA UK
19 Lansdowne House
Manchester MAN20 6UJ UK
Phone: 440 (161) 448-2497
Fax: 440
E-mail: icaulk@gn.apc.org
Stream: APP

Garcia, Jorge
Machan Health Community Partnership
2140 E. Virginia
Phoenix AZ 85008 USA
Phone: (602) 381-6120
Fax: (602) 381-6125
E-mail:
Stream: SCD

Garza, Pam
Independent Consultant
11235 Sundance Drive
Tucson AZ 85749 USA
Phone: (520) 760-1457
Fax:
E-mail: pamgraz@earthlink.net
Stream: CYD

Geasland, Dick
Neighborhood Partners
PO Box 1031
Phoenix AZ 85001 USA
Phone: (602) 221-4526
Fax: (602) 221-4545
E-mail: dgregland@neighborhoodpartners.org
Stream: SCD

Gerlach, Carole
Women In Community Service
1900 Beauregard St. Ste 103
Alexandria VA 22311 USA
Phone: (703) 671-0500
Fax: (703) 671-4489
E-mail: wicsyouth@aol.com
Stream: CYD

Gibson, R. John
ICA Indianapolis
3038 Fall Creek Parkway, N. Drive
Indianapolis IN 46205 USA
Phone: (317) 925-9297
Fax:
E-mail: icaindy@aol.com
Stream: SCD

Gilbert, Ruth
1925 Moraine Dr.
Champaign IL 61822 USA
Phone: (217) 356-4191
Fax:
E-mail: rgilbert@prairieone.org
Stream: Not Chosen

Gilles, Jack
ICA: India
13 Sankli Street RMC 2nd Fl, Byculla
Mumbai Maharastra 400008 India
Phone: 91 (22) 308-7751
Fax: 91 (22) 307-2811
E-mail: <icabombay.igc.org>
Stream: SIO

Garcia, Yolanda
We Stay / Nos Quedamos, Inc.
811 Courtlandt Ave.
Bronx NY 10451 USA
Phone: (718) 585-2323
Fax: (718) 585-8628
E-mail: quedamos@aol.com
Stream: SCD

Gavai, Hiramam
ICA: India
13 Sankli Street RMC 2nd Fl, Byculla
Mumbai Maharastra 400008 India
Phone: 91 (22) 308-7751
Fax: 91 (22) 307-2811
E-mail: mangala2000@hotmail.com
Stream: WLL

Geer, Richard
Community Performance, Inc.
5811 N. Winthrop #1A
Chicago IL 64660 USA
Phone: (773) 728-3999
Fax: (773) 728-1091
E-mail: richgeer@aol.com
Stream: ACT

Germann, Kathy
David Thompson Health Region
2845 Bremrer Ave.
Red Deer Alberta T4R 152 Canada
Phone: (403) 341-2181
Fax: (403) 341-2167
E-mail: kgermann@dthr.ab.ca
Stream: SIO

Gilbert, Amara
ICA Chicago
4750 No. Sheridan
Chicago IL 60640 USA
Phone: (773) 769-6363
Fax: (773) 769-1144
E-mail: ottochi@wwa.com
Stream: WLL

Gilbert, Ryan
4550 N. Clarendon, Apt 2502N
Chicago IL 60640 USA
Phone: (773) 768-0736
Fax:
E-mail: gilberty@prarieonet.org
Stream: ACT

Gilles, Judith
ICA: India
13 Sankli Street RMC 2nd Fl, Byculla
Mumbai Maharastra 400008 India
Phone: 91 (22) 308-7751
Fax: 91 (22) 307-2811
E-mail: <icabombay.igc.org>
Stream: SIO

Ginwright, Shawn
Leadership Excellence Inc.
287 17th Street, #400
Oakland CA USA
Phone: (510) 267-9770
Fax:
E-mail:
Stream: CYD

Golda, Hannah
WIDE- Austria
L.Kwnschakplate 6/76
Vienna A-1170 Austria
Phone: 43 (171) 486-8648
Fax: 43 (7) 345-7250
E-mail: wide.austria@mapnet.at
Stream: APP

Gomez, Consuelo Aydee
Mejoremos
Transversal 1 No 58-12
Bogota Columbia
Phone: (571) 348-4118
Fax: (571) 310-6193
E-mail: blancaortegon@yupimail.com
Stream: PSI

Gough, Michael
2739 Forest Dale Rd
New Brighton MN 55112 USA
Phone: (651) 297-2381
Fax:
E-mail: mike.gough@state.mn.us
Stream: Not Chosen

Griffin, Muriel
United Methodist Church
410 N. K Street
Indianola IA 50125-2035 USA
Phone: (515) 962-0755
Fax:
E-mail: ramgriffin@juno.com
Stream: ACT

Griffith, Beret
10 Buttercup Lane
San Carlos CA 94070 USA
Phone: (650) 592-5006
Fax: (650) 594-9632
E-mail: icagriffith@igc.org
Stream: PSI

Grow, Nan
PO Box 222
Colquitt GA 31737 USA
Phone: (912) 758-3707
Fax: (912) 758-3938
E-mail:
Stream: WLL

Givens, Sarah
ICA - Volunteer
2308 Wheeler Rd.
Raleigh NC 27612 USA
Phone: (919) 787-3461
Fax:
E-mail: shgivens@aol.com
Stream: SCD

Golembo, Darlene Devorah
Brahma Kumaris World Spiritual University
17 Dragon Rd, Causeway Bay
Hong Kong China
Phone: 868 (852) 280-3008
Fax: 868 (522) 887-0104
E-mail: devi@hotmail.com
Stream: WLL

Gonzalez, Joaquin Gomez
San Miguel Cojalaste Project
70 Calle 3-49, Zona 1
Civdad Guatemala
Phone: (502) 232-3160
Fax:
E-mail:
Stream: SCD

Grays, Justin
Painter Park Youth Council
620 W. 34th Street
Minneapolis MN 55408 USA
Phone: (612) 370-4911
Fax: (612) 334-1695
E-mail:
Stream: CYD

Griffin, Myra
217 Loraine Ave.
Cincinnati OH 45220 USA
Phone: (513) 961-4431
Fax:
E-mail: mrgriffin@eos.net
Stream: ACT

Grimes, Ken
CSU Denver Cooperative Extension
110 16th St., Ste 300
Denver CO 80202 USA
Phone: (720) 913-5267
Fax: (720) 913-5289
E-mail: imhotep@uswest.net
Stream: ACT

Grow, William
ICA
PO Box 222
Colquitt GA 31737 USA
Phone: (912) 758-3707
Fax: (912) 758-3938
E-mail: icacolquitt@igc.org
Stream: ACT

Glass, Paul
NSW Sport & Recreation
PO Box 15 Hurstville
Sydney NSW BC 1481 Australia
Phone: 2 (958) 060-6159
Fax: 2 (9) 580-9819
E-mail: pglass@dsr.nsw.gov.au
Stream: CYD

Gomani, Jerald
Fellowship of Reconciliation
Les Brown Pool, Flat 1 Parklane
Harare Zimbabwe
Phone: (263) 470-5425
Fax: (263) 472-8757
E-mail: jgomani@hotmail.com
Stream: CYD

Gosiewski, Sean
MPCS Center for Neighborhoods
2918 Sheridan Ave. N.
Minneapolis MN 55411 USA
Phone: (612) 339-3480
Fax: (612) 339-3481
E-mail:
Stream: SCD

Greene, Herman
The Center for Erozaic Studies
2516 Wunningham Rd.
Chapel Hill NC 27516 USA
Phone: (919) 929-4116
Fax: (919) 544-5920
E-mail: hgreene@dannels.com
Stream: SCD

Griffin, Robert
Retired UMC Pastor
410 N. K Street
Indianola IA 50125-2035 USA
Phone: (515) 962-0755
Fax:
E-mail: ramgriffin@juno.com
Stream: APP

Grimsley, Gayle
Colquitt/Miller Arts Council
PO Box 567
Colquitt GA 31737 USA
Phone: (912) 758-5450
Fax: (912) 758-5385
E-mail: swampg@surfsouls
Stream: ACT

Gulash, Helena
Australian Indigenous Cultural Network
GPA Box 553
Canberra ACT Australia
Phone: (026) 246-1164
Fax: (026) 249-7714
E-mail:
Stream: ACT

Gurang, Juddhu

Nepal
 Phone: 0
 Fax: 0
 E-mail:
 Stream: WLL

Hale, Julie

Missouri Arts Council
 111 N. 7th Street, Ste 105, Wainright Bldg.
 St. Louis MO 63111 USA
 Phone: (314) 340-8845
 Fax: (314) 340-7215
 E-mail: jhale@mail.state.mo.us
 Stream: ACT

Hamilton, Milan

Participation Works
 80 North Center St.
 Redlands CA 92373 USA
 Phone: (909) 793-4482
 Fax: (909) 793-4482
 E-mail: participationworks@notre.net
 Stream: APP

Hamje, Judith

ICA Mena
 PO Box 23 Maadi
 Cairo Egypt
 Phone: (202) 375-0088
 Fax:
 E-mail: ica@link.com.eg
 Stream: Not Chosen

Harper, Gordon

ICA Seattle
 1504 25th Ave.
 Seattle WA 98132 USA
 Phone: (206) 323-2100
 Fax:
 E-mail: icaseattle@igc.org
 Stream: APP

Harris, Sandra

Assets for Colorado Youth
 1580 Logan Street, Ste 700
 Denver CO 80203 USA
 Phone: (303) 863-2105
 Fax:
 E-mail:
 Stream: Not Chosen

Hawley, Robert

Ecumenical Institute / ICA
 4750 No. Sheridan Rd.
 Chicago IL 60640 USA
 Phone: (773) 769-8363
 Fax: (773) 769-1144
 E-mail: rhawley@wwa.com
 Stream: SCD

Gurang, Amrit

ICA Nepal (Parbaat Branch)
 PO Box 3768
 Kathmandu Nepal
 Phone: (977) 148-1280
 Fax:
 E-mail: ica@icanep.wlink.com.np
 Stream: APP

Hall, Sandra Kimberly

PO Box 28469
 Honolulu HI 96825-6469 USA
 Phone: (808) 737-8415
 Fax: (808) 737-8415
 E-mail: sandykhall@aol.com
 Stream: CYD

Hamilton, Virginia

California Workforce Association
 1029 K Street, Suite 24
 Sacramento CA 95814 USA
 Phone: (916) 325-1610
 Fax: (916) 325-1618
 E-mail: hamilton@tomatoweb.com
 Stream: APP

Hansford, Frances

W.K. Kellogg Foundation
 1 Michigan Ave. East
 Battle Creek MI 49017 USA
 Phone: (616) 969-2349
 Fax: (616) 969-2695
 E-mail: fgh@wkkf.org
 Stream: PSI

Harris, Debra

1600 Welch
 Houston TX 77006 USA
 Phone: (713) 526-0931
 Fax:
 E-mail: vista33@msn.com
 Stream: WLL

Harvey, Judith

ICA East
 2473 South Seaman's Neck Rd.
 Seaford NY 11783 USA
 Phone: 5167855833
 Fax:
 E-mail:
 Stream: SIO

Hayes, Kirsty

The Learning Attitude
 PO Box 11182 Manners Street
 Wellington NI 6000 New Zealand
 Phone: (644) 384-7020
 Fax:
 E-mail: hayes@attitude.co.nz
 Stream: APP

Haire, Veronica

Colquitt/Miller Arts Council
 PO Box 567
 Colquitt GA 31737 USA
 Phone: (912) 758-5450
 Fax: (912) 758-5385
 E-mail: swampg@surfsouls
 Stream: ACT

Hamilton, Linda

Participation Works
 80 North Center St.
 Redlands CA 92373 USA
 Phone: (909) 793-4482
 Fax: (909) 793-4482
 E-mail: participationworks@notre.net
 Stream: CYD

Hamje TBD 10, Judith

ICA Mena
 PO Box 23 Maadi
 Cairo Egypt
 Phone: (202) 375-0088
 Fax:
 E-mail: ica@link.com.eg
 Stream: Not Chosen

Harlow Nielson, Barbara

Independent Mngt Consultant
 2097 Green Oaks Lane
 Littleton CO 80121 USA
 Phone: (303) 795-3014
 Fax:
 E-mail: ebnielson@aol.com
 Stream: WLL

Harris, L.J.

Painter Park Youth Council
 620 W. 34th Street
 Minneapolis MN 55408 USA
 Phone: (612) 370-4911
 Fax: (612) 334-1695
 E-mail:
 Stream: CYD

Harvie, Judy

ICA Canada
 579 Kingston Rd.
 Toronto ONT M4E1R3 Canada
 Phone: (416) 691-2316
 Fax: (416) 691-2491
 E-mail: jharvie@sympatico.ca
 Stream: PSI

Haynes, Linda

Girls Incorporated
 120 Wall Street
 New York NY 10005 USA
 Phone: (212) 509-2000
 Fax: (212) 509-8708
 E-mail: haynes@girlsinc.org
 Stream: CYD

Heal, P. Helen
3202 Lakeshore Dr.
Champaign IL 61822 USA
Phone: (217) 352-5804
Fax: (217) 244-7732
E-mail: p-bair@uiuc.edu
Stream: SCD

Hefte, Rachel
Anoka County
2918 Sheridan Ave. N.
Minneapolis MN 55411 USA
Phone: (612) 339-3480
Fax: (612) 339-3481
E-mail:
Stream: CYD

Henry, Erick
Student
1102 Sydenham
Albion MI 49224 USA
Phone: (517) 630-8450
Fax:
E-mail: dankaknight@excite.com
Stream: CYD

Hillman-Butzine, Judy
Bead Museum, Glendale, AZ
15801 N. Moonvalley Dr.
Phoenix AZ 85022 USA
Phone: (602) 375-9553
Fax:
E-mail: jhb@primenet.com
Stream: ACT

Hodge, Kaina
Maryland Cooperative Extension
23 S. Gay Street, 5th Flr
Baltimore MD 21202 USA
Phone: (410) 395-4906
Fax: (410) 396-3864
E-mail:
Stream: CYD

Hopkins, Don
2590 Wheeler St. N.
Roseville MN 55113 USA
Phone: (651) 628-9713
Fax:
E-mail: dchopkin@aol.com
Stream: PSI

Hotchin, Nancy Eileen
ICA Australia
906 Dana Street
Ballarat Victoria 3350 Australia
Phone: 61 (35) 333-4208
Fax: 61 (35) 333-2721
E-mail: lhotchin@netconnect.com.au
Stream: APP

Heckman, Alan
1192 County Rd 6 NE
Stanchfield MN 55080 USA
Phone: (612) 689-9843
Fax:
E-mail: alheckman@pleasedontspamme.com
Stream: ACT

Heidkamp-Pimentel, Michael
Cristo Rey
3341 No. Sheffield Apt 1
Chicago IL 60657 USA
Phone: (773) 529-7156
Fax: (773) 891-6801
E-mail: danie@uss.net
Stream: WLL

Henry, Kenneth
Albion College
1102 Sydenham St.
Albion MI 49224 USA
Phone: (517) 629-0433
Fax: (517) 629-0509
E-mail: khenry@albion.edu
Stream: APP

Hinkelman, Don
Sapporo Gakvin University
C-502, Nopporo Wakabacho G-1
Ebetsu-shi Hokkaido 069-0831 Japan
Phone: 81 (11) 382-9948
Fax: 81 (11) 382-9947
E-mail: hinkel@sgu.ac.jp
Stream: SIO

Holmes, Duncan
ICA Canada
579 Kingston Rd.
Toronto ONT M4E1R3 Canada
Phone: (416) 691-2316
Fax: (416) 691-2491
E-mail: dholmes@icacan.ca
Stream: SIO

Hopkins, Mary
2590 Wheeler St. N.
Roseville MN 55113 USA
Phone: (651) 628-9713
Fax:
E-mail: mwhop@aol.com
Stream: WLL

Howie, Ellen
Box 40
Altamont NY 12009-0040 USA
Phone: 5188618294
Fax: (518) 861-8068
E-mail: rhowie@aol.com
Stream: PSI

Heckman, Shirley
ICA Phoenix
4220 North 25th Street, #2
Phoenix AZ 85016 USA
Phone: 8007424032
Fax: 6029540563
E-mail: sjheckman@igc.org
Stream: PSI

Henry, Deana
Albion College
1102 Sydenham St.
Albion MI 49224 USA
Phone: (517) 629-0433
Fax: (517) 629-0509
E-mail: dhenry@albion.edu
Stream: WLL

Hilega, Mr. Moses
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail: wotclef@cyberspace.net.ng
Stream: Not Chosen

Hobson, Hartley
National 4-H Council - Innovation Center
7100 Connecticut Ave
Chevy Chase MD 20815 USA
Phone: (301) 981-2961
Fax: (301) 981-2894
E-mail: hobson@fourhcouncil.edu
Stream: CYD

Holt, Jessica
1162 Pass Creek Rd.
Parkman WY 82838 USA
Phone: (307) 655-9760
Fax:
E-mail: jholt@wavecom.net
Stream: ACT

Hornback, Todd
Links Community Collaborative
3634 No. Civic Center
Scottsdale AZ 85250 USA
Phone: (480) 675-6579
Fax: (480) 675-6766
E-mail: thornback@shc.org
Stream: SCD

Howie, Richard
Box 40
Altamont NY 12009-0040 USA
Phone: 5188618294
Fax: (518) 861-8068
E-mail: rhowie@aol.com
Stream: SCD

Hsiao, Fu-Kun
ICA Taipei, Taiwan
3F, Lane 30, Alley 143, Shan Ming Road
Hsin Tien City Taipei Taiwan
Phone: 88 (622) 918-1463
Fax: 88 (622) 996-2546
E-mail:
Stream: WLL

Hummelen, Rømmelt
UNOPS
501-2255 B Queen St. East
Toronto M4E 1G3 Canada
Phone: (416) 480-1282
Fax:
E-mail: 103336.2715@compuserve
Stream: SCD

Hyden, Goran
University of Florida
3324 Turlington Hall
Gainesville FL 32611-7325 USA
Phone: (352) 375-0285
Fax: (352) 392-2435
E-mail: ghyden@pdisci.ufl.edu
Stream: PSI

Ibrahimi, Joanna
Youth Union for Human Rights
"Sami Frasher", Nr. 52/2.
Tirana Albania
Phone: (355) 427-2945
Fax: (355) 427-2592
E-mail: youthunion@justice.com
Stream: Not Chosen

Irwin, Lois
Washington State University - PRI
3939 N Freya
Spokane WA 99217 USA
Phone: (509) 533-4706
Fax: (509) 533-4712
E-mail: lirwin@state.spokane.edu.wa.us
Stream: PSI

Jadhav, Shankar
ICA India Pune
A-5/Meera Nagar Koregaon Park
Pune 411001 Maharastra India
Phone: 91 (20) 613-4834
Fax: 91 (20) 613-3466
E-mail: icapune@gias.pholvshl.net.in
Stream: SCD

James, Sylvia
614 Crestwood Dr.
Seabrook TX 77586 USA
Phone: (281) 532-1999
Fax: (281) 326-3613
E-mail: sljclj@aol.com
Stream: APP

Hsu, Laura
ICA
3F No 12, Lane J, Tien Mou W. Rd
Taapei 111 Taiwan
Phone: 88 (622) 871-3150
Fax: 88 (622) 871-2870
E-mail: laurahsu@mss.hinet.net
Stream: WLL

Hurwitch, Jan
The Leadership Platform
IKM Sur BNCR
San Pedro SJ Costa Rica
Phone: (506) 225-2022
Fax: (506) 225-3022
E-mail: jan@reto2000.net
Stream: SIO

Hymoff, Jenni
Fav La Portaleza De Mogan
Apartado De Correos 39
Arguine Guin Mogan Las Palmas 35120 Spain
Phone: 34 (092) 815-0753
Fax: 34 (092) 815-0753
E-mail: jhymoff@attgoibal.net
Stream: SCD

Ikiebe, Richard
10 Oladeinde Street, Maryland
PO Box 75458 Victoria Island, Lagos Nigeria
Phone: 2 (341) 493-7494
Fax: 2
E-mail: roikiebe@hotmail.com
Stream: CYD

Islas, Lisette
Jacobs Center for Nonprofit Innovation
5160 Federal Blvd.
San Diego CA 92105 USA
Phone: (619) 527-8161
Fax: (619) 527-8162
E-mail: lisette@jacobscenter.org
Stream: WLL

Jadhav, Shankutala
ICA India - Pune
A-5/1 Meera Nagaar, Koregaon Park
Pune 411001 Maharastra India
Phone: 91 (20) 613-4834
Fax: 91 (20) 613-3466
E-mail: icapune@giaspn01.vsnl.net.in
Stream: WLL

Jay III, Philip
The Jessamine Place
PO Box 436
Fitzgerald GA 31750 USA
Phone: (912) 426-5205
Fax: (912) 426-5208
E-mail:
Stream: SCD

Huallanca, Lynn Ruth
Peru
Phone: 0
Fax: 0
E-mail:
Stream: CYD

Hutchinson, Robyn
ICA
210 Wollongong Rd
Arncliffe 2055 Australia
Phone: 61 (9) 597-6117
Fax: 61 (9) 597-3784
E-mail: jhutchinson@sia.net.au
Stream: WLL

Ibidapo-Obe, Professor Oyewuji
Nigerian Integrated Accelerated Development O
Ogunmodede Street
Off Alade Market, Allen Avenue Ikeja, Lagos Nige
Phone: 2 (341) 493-6559
Fax: 2 (341) 493-6542
E-mail: mirado@alpha.linkserve.com
Stream: CYD

Immel, Terry
Craighton Christian Church
2131 E. Thomas Rd.
Phoenix AZ 85016 USA
Phone: (602) 956-4050
Fax: (602) 381-6125
E-mail:
Stream: SIO

Jackson, Nancy
New England Network for Child Youth & Family Svcs
25 Stow Road
Boxborough MA 01719 USA
Phone: (978) 266-1998
Fax: (978) 266-1999
E-mail: nennj@ma.ultranet.com
Stream: PSI

Jahn, Lela
Jahn Investment Advisors
250 Montgomery St., Ste 1230
San Francisco CA 94104 USA
Phone: (415) 397-9393
Fax:
E-mail: telajahn@pacbell.net
Stream: CYD

Jay, Marion
Communities in Schools of Georgia
225 S. Lee
Fitzgerald GA USA
Phone: (912) 423-7639
Fax: (912) 423-7639
E-mail: mjay@cisga.org
Stream: SCD

Jewell, Dorothea
ICA
1504 25th Ave
Seattle WA 98122-3018 USA
Phone: (206) 323-2100
Fax: (206) 322-6266
E-mail: icaseattle@igc.org
Stream: APP

Johnson, J. Donald
4657 Cordoba Way
Oceanside CA 92506 USA
Phone: (760) 945-4635
Fax:
E-mail: jdjohn@2728@aol.com
Stream: SIO

Johnson, Nancy
MiddAtlantic Network
135 Cumberland Rd. #201
Pittsburgh PA 15237 USA
Phone: (412) 366-6562
Fax: (412) 366-5407
E-mail: nancy@manynet.org
Stream: Not Chosen

Jones, Ona
Neighborhood Reinvestment
1776 Jackson #810
Denver CO 80210 USA
Phone: (303) 782-5519
Fax:
E-mail: ojones@nw.org
Stream: SCD

Joseph, Jullieth Ruth
Sea Cliff Hotel
Box 3030
Dar-Es-Salaam Tanzania
Phone: 2 (555) 161-7727
Fax: 2
E-mail: jullieth-j@hotmail.com
Stream: SCD

Juan, Angelina
Philippines
Phone: 0
Fax: 0
E-mail:
Stream: WLL

Kamau, Margaret Wangari
Shelter Women of Kenya
PO Box 74117
Nairobi Kenya
Phone:
Fax:
E-mail: swok@lconnect.co.ke
Stream: CYD

Jimenez, Adriana Cortex
Fundacion Comunitaria del Bajlo
Av Escuela Medico Militar No. 145-3
C.P. 38660 Irapuato Guanajuato Mexico
Phone: (524) 624-5158
Fax: (524) 624-2591
E-mail:
Stream: PSI

Johnson, Lorri
Dannemiller Tyson Associates
303 Detroit St, Suite 203
Ann Arbor MI 48104 USA
Phone: (734) 434-1304
Fax: (734) 434-1306
E-mail: lorrijohn@aol.com
Stream: APP

Jones, Audra
Inter-American Foundation
901 North Stuart St., 10th Fir
Arlington VA 22203 USA
Phone: (703) 306-4329
Fax:
E-mail: ajones@iaf.gov
Stream: PSI

Jones, Sarah
Alamo Children's Advocacy Center
7170 West US hwy 90
Ana Antonio TX 78227 USA
Phone: (210) 675-9000
Fax: (210) 675-9020
E-mail: sarah.jones@alumni.utexas.net
Stream: APP

Joshi, Chandra
Center for Co-evolution Design
Savitree 19 Vishalgad Compound
Nagla Park Kalhepur Maharashtra 416005 India
Phone: 11 (023) 166-5805
Fax: 11
E-mail: chandra_joshi@hotmail.com
Stream: SIO

Kafumu Lihawa, Betty
PO Box 11362
Arusha East Africa Tanzania
Phone: 25 (581) 165-1936
Fax: 25
E-mail: prosper_nambaya@hotmail.com
Stream: SCD

Kandel, Chandra Bati
Women and Environment Development Association
PO Box 3969
Kathmandu Nepal
Phone: (977) 135-2281
Fax: (977) 133-1326
E-mail: chauyen@col.com.np
Stream: SCD

Jinks, Joy
Swamp Gravy Institute
PO Box 375
Colquitt GA 31737 USA
Phone:
Fax:
E-mail:
Stream: ACT

Johnson, Marileen
4657 Cordoba Way
Oceanside CA 92506 USA
Phone: (760) 945-4635
Fax:
E-mail: jdjohn@2728@aol.com
Stream: SCD

Jones, Lynette
ICA
4220 N. 25th St #17
Phoenix AZ 85016 USA
Phone: (602) 955-4811
Fax: (802) 954-0563
E-mail: coresassa@aol.com
Stream: APP

Jorquera, Raul
ICA
4220 N. 25th St #17
Phoenix AZ 85016 USA
Phone: (602) 955-4811
Fax: (602) 954-0563
E-mail: icaphoenix@igc.org
Stream: SCD

Joyce, Kathleen
4955 Lake Ave.
White Bear Lake MN USA
Phone: (651) 429-9188
Fax:
E-mail: stardust@igc.org
Stream: APP

Kajale, Patrick Michael
BUPA
PO Bx 77628
Dar Es Sallam Tanzania Tanzania
Phone: 2 (555) 115-1698
Fax: 2 (555) 112-6628
E-mail: marupa@yahoo.co.nk
Stream: SCD

Karam Khamis, Aymari
42 Mohamed Rizk Matters Treet
Dar el-Salam Malaka Cairo Egypt
Phone:
Fax:
E-mail: aymansaad17@hotmail.com
Stream: SCD

Kartes, Cheryl
2519 California NE
Minneapolis MN 55418 USA
Phone: (612) 788-2107
Fax: (612) 788-1201
E-mail: kartes@aol.com
Stream: ACT

Kekesi, Joseph
USA
Phone:
Fax:
E-mail:
Stream: PSI

Kennedy, Mary
Neighborhood Cultures of Denver
200 Grant St., Ste B5
Denver CO 80203 USA
Phone: (303) 282-9717
Fax: (303) 282-9719
E-mail: ncd@dow.quik.com
Stream: ACT

Khuwaja, Aijaz Ali
The Aga Kahn University
Institute for Educational Development, IED-PDC, 1-5/B-VII F.B. Area, Karimabad, Po Box 13688
Karachi 75950 Pakistan
Phone: 92 (216) 347-8114
Fax: 92 (21) 634-7616
E-mail: aijazali.khuwaja@aku.edu
Stream: SCD

King, Ermyrn France
Penn State University
407 So. Coral Street #8
State College PA 16801-4152 USA
Phone: (814) 865-2542
Fax: (814) 865-3103
E-mail: efk103@psu.edu
Stream: ACT

Kiwanga, Joyaudrey Hamza
Vethau Ltd
Box 9121 c/o HamzaKiwanga
Dar-Es-Salam Tanzania East Africa
Phone: 2 (555) 164-7290
Fax: 2 (555) 113-0382
E-mail: jopak-99@yahoo.com
Stream: SCD

Knutson, Joan
ICA
4220 N. 25th St #17
Phoenix AZ 85016 USA
Phone: (620) 955-4811
Fax: (602) 954-0583
E-mail: jtknutson@aol.com
Stream:

Kato, Yuji
ICA Japan
929-3 Umebara, Meiwa-machi
Ora-gun Gunma 370-0714 Japan
Phone: 81 (027) 684-4278
Fax: 81
E-mail: katoyuji@hotmail.com
Stream: SCD

Kelly, Sheila
Mountain Resource Center
7345 Heiter Hill Rd.
Evergreen CO 80439 USA
Phone: (303) 838-7552
Fax: (303) 838-3781
E-mail: sheila_dana@hotmail.com
Stream: CYD

Kenny, Mary Veronica
29 Sparkes St
Chernside Queensland 4032 Australia
Phone: 61 (073) 350-1682
Fax: 61 (073) 630-5363
E-mail: maryk@lrnnet.org.au
Stream: Not Chosen

Kimbril, Karen
Colquitt/Miller Arts Council
PO Box 567
Colquitt GA 31737 USA
Phone: (912) 758-5450
Fax: (912) 758-5385
E-mail: swampg@surfsouls
Stream: ACT

King, Kate
Dream Scheme Network
304 Leyland Lane
Preston PR5 3HL UK
Phone: 44 (177) 243-4687
Fax: 44
E-mail:
Stream: SCD

Klein-Rothschild, Susan
5377 So. Taft St
Littleton CO 80127 USA
Phone: (303) 933-4493
Fax: (303) 904-1019
E-mail: susankr@intelispan.com
Stream: APP

Kolbe, Heidi
Kolbe Company
2443 Fair Oaks Blvd., PMB 157
Sacramento CA 95825 USA
Phone: 9164814488
Fax: 9164817985
E-mail: hkolbe@cspot-interworks.com
Stream: APP

Kearns, Martha
Frankfordstyle
4620 Griscom St.
Philadelphia PA 19124 USA
Phone: (215) 744-2990
Fax: (215) 744-2012
E-mail: fkdstyle@libertynet.org
Stream: ACT

Kendall, Adam
445 Labore Rd. #119
St. Paul MN 55117 USA
Phone: (218) 755-2523
Fax:
E-mail: adam@mnyouth.org
Stream: CYD

Khanekar, Dnyaneshwar
ICA India Pune
A-5/Meera Nagar Koregaon Park
Pune 411001 Maharashtra India
Phone: 91 (20) 613-4834
Fax: 91 (20) 613-3466
E-mail: icapune@giaspn01.vsnl.net.in
Stream: SCD

King Odolon, John
ICA Uganda
PO Box 70
Kyamboyo Uganda
Phone: 2 (564) 128-6898
Fax: 2 (564) 128-6899
E-mail: ica@infocom.co.ug
Stream: SCD

Kiry, Richard
ICA Uganda
PO Box 70
Kyambogo Uganda
Phone: 2 (567) 742-9750
Fax: 2 (564) 128-6899
E-mail: ica@infocom.co.ug
Stream: PSI

Knox, Cecilia
Maryland Cooperative Extension
23 S. Gay Street, 5th Flr
Baltimore MD 21202 USA
Phone: (410) 395-4906
Fax: (410) 396-3864
E-mail:
Stream: CYD

Korang, Richard
Nonviolence International
PO Box DK 348 Darkuman
Accra Ghana
Phone: 23 (302) 124-4506
Fax: 23
E-mail: nonviolence@dglcc.africaonline.com.gh
Stream: CYD

Koruh, Leora
Hopi-Tribe Tutuvani Office
PO B 123
Kykolamovi AZ 86039 USA
Phone: (520) 734-3281
Fax: (520) 734-8848
E-mail: tutuvani@hopi.nsn.us
Stream: CYD

Krommes, Sally
PIMA Youth partnership
4239 W. Ina Rd, Ste 101
Tucson AZ 85741-2259 USA
Phone: (525) 744-9595
Fax: (520) 744-2127
E-mail: sally@pyp.com
Stream: CYD

Kurtz, Molly
6157 N Sheridan Rd. 6F
Chicago IL 60660 USA
Phone: (773) 973-5883
Fax:
E-mail: maryc@mes.net
Stream: SIO

Lane, Rebecca
National Network for Youth
1319 F St., NW, Suite 401
Washington CO 20004 USA
Phone: (202) 783-7949
Fax: (303) 783-7955
E-mail:
Stream: CYD

Lawal, Mrs. Shola
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail: wotclef@cyberspace.net.ng
Stream: Not Chosen

Legerman, Brian
Centro Cultural de la Raza
2003 Bayview Heights Dr. # 266
San Diego CA 92105 USA
Phone: (619) 266-9226
Fax:
E-mail:
Stream: ACT

Lewis, Barbara
Catalyst Consulting
1579 South Washington St.
Denver CO 80210 USA
Phone: (303) 871-8850
Fax: (303) 765-2674
E-mail: catalyst_bel@msn.com
Stream: APP

Krieg, Geoffrey
1823 1/2 16th Street, NW
Washington DC 20009 USA
Phone: (301) 270-1181
Fax: (202) 667-6683
E-mail: gringogeoff@yahoo.com
Stream: SCD

Kumar, Shobhna
63 Bundeena Drive
Bundeena New South Wales 2230 Australia
Phone: 61 (29) 523-4163
Fax: 61 (029) 567-3326
E-mail: shobhnak@yahoo.com
Stream: WLL

Lagoo, Deepa Shreeram
Network of Wellbeing
209 New Green Park, Nav Sahyadr Colony
Pune MS 411052 India
Phone: 91 (20) 546-6565
Fax: 91
E-mail: lagoo@satuum.net.in
Stream: ACT

Lanphear, Fred
NW Intentional Communities Association
22421 39th Ave. SE
Bothell WA 98021 USA
Phone: (425) 481-8044
Fax: (425) 486-2035
E-mail: fred@sonsaia.com
Stream: SCD

Lawton, John
ICA Venezuela
Apartado 68733
Caracas 1062-A Venezuela
Phone: 58 (2) 978-0055
Fax: 58 (2) 978-0055
E-mail: jlawson@ven.net
Stream: SCD

Lehmbeck, Jennifer
Coconino County Cooperative Extension
2304 North Third Street
Flagstaff AZ 86004 USA
Phone: (520) 774-1888
Fax: (520) 774-1860
E-mail: tucker@ag.arizona.edu
Stream: CYD

Lindblad, Judith
Board & Staff Party
422 Milton Street
Cincinnati OH 45210 USA
Phone: (513) 241-2149
Fax: (513) 671-1955
E-mail:
Stream: PSI

Krishnan, S.
No 15 Lorong Bukit Raja. Taman Seputeh
Kuala Lumpur 58000 Malaysia
Phone: 603 (22) 744-4494
Fax: 603 (22) 744-5130
E-mail: apsmal@ppp.nasionet.net
Stream: APP

Kumwenda, Artha
Zambia
Phone:
Fax:
E-mail:
Stream: WLL

Lamichane, Shanker
ASEED, Asia
Asia
Phone:
Fax:
E-mail:
Stream: Not Chosen

Lawal, Mr. Shola
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail: wotclef@cyberspace.net.ng
Stream: Not Chosen

Leboela, Lepule
Eskom Development Foundation
PO Box 1091
Johannesburg 2000 South Africa
Phone: 2 (711) 800-6342
Fax: 2 (711) 800-2246
E-mail: lepule.leboela@eskom.co.za
Stream: PSI

Leopold, Jamie
Neighborhood Partners
PO Box 1031
Phoenix AZ 85001 USA
Phone: (602) 221-4528
Fax: (602) 221-4545
E-mail: jleopold@neighborhoodpartners.org
Stream: CYD

Lindblad, Norman
422 Milton St.
Cincinnati OH 45210 USA
Phone: (513) 241-2149
Fax:
E-mail:
Stream: SCD

Lindsley, Liz
Cultural Council of Santa Cruz County
7960 Saguar Drive, Suite 1
Aptus CA 95003 USA
Phone: (831) 688-5399
Fax: (831) 685-7208
E-mail: lindsley@cruzia.com
Stream: WLL

Lokhande, Vira
ICA India
36 Panvel Industrial Co-op Estate Ltd.
Panvel 410206 India
Phone: 9 (122) 745-2504
Fax: 9 (122) 613-4834
E-mail:
Stream: CYD

Luders, Gerd
Berlitz Chill
Padre Mariano 305
Santiago Chili
Phone: (562) 236-1557
Fax: (562) 236-1562
E-mail: gerd.luders@berlitz.cl
Stream: SIO

Lungu, Bisolom
ICA Zambia
PO Box 31454
Lusaka 10101 Zambia
Phone: 2 (601) 255-2293
Fax: 2 (260) 125-2877
E-mail: icazam@zamnet.zm
Stream: SIO

Mabeba, Paul Henry
BUPA
PO Bx 77628
Dar Es Sallam Tanzania Tanzania
Phone: 2 (555) 115-1698
Fax: 2 (555) 112-6628
E-mail: paulmabby@eudoramail.com
Stream: SCD

Machakia, Anne
Sourcenet 2000 Plus Development Organization
PO Box 72581
Nairobi Kenya
Phone: (254) 276-5881
Fax: (254) 276-4553
E-mail: soak@lconnect.co.ke
Stream: Not Chosen

Maduekwe, Mrs. Ucha
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2986
Fax: 23 (409) 314-0739
E-mail: wotclef@cyberspace.net.ng
Stream: Not Chosen

Littlejohns, Lori
David Thompson Health Region
2845 Bremrer Ave.
Red Deer Alberta T4R 152 Canada
Phone: (403) 341-2172
Fax: (403) 341-2167
E-mail: littlejohns@dthr.com
Stream: Not Chosen

Lovell, Phillip
Center for Youth as Resources
1000 Connecticut Ave., NW 113th Fir
Washington DC 20036 USA
Phone: (202) 261-4181
Fax: (202) 785-0698
E-mail: plovel@nppc.org
Stream: CYD

Luna Mourning, Beth
12929 Pierce Rd.
Saratoga CA 95070 USA
Phone: (408) 867-3095
Fax: (408) 867-1820
E-mail: lucyluna@aol.com
Stream: PSI

Lutz, Katherine
130 S. Washington St.
Denver CO 80209 USA
Phone: (303) 744-8055
Fax:
E-mail: lutzden@msn.com
Stream: ACT

Macha, Emanuel Raphael
Brama Ltd
PO Box 123
Arusha 123 Tanzania
Phone: (255) 087-2294
Fax:
E-mail: manuel75@hotmail.com
Stream: SCD

Maduakoh, Comfort Kechi
Nigerian Integrated Accelerated Development Org
17 Ogunmodede St Ikeja
Lagos Nigeria
Phone: 2 (341) 493-6542
Fax: 2 (341) 493-6542
E-mail:
Stream: WLL

Maguire, Richard
Unfolding Futures
18 Sturdee St.
Wentworthville NSW 2145 Australia
Phone: 61 (29) 896-3839
Fax: 61 (29) 896-3904
E-mail: unfolding@smartchat.net.au
Stream: APP

Lokhande, Vijay Ramchandra
ICA India
36 Panvel Industrial Co-op Estate Ltd.
Panvel 410206 India
Phone: 9 (122) 745-2504
Fax: 9 (122) 613-4834
E-mail:
Stream: PSI

Lu, Chin-Mei
The Asia Pacific Public Affairs Forum
28F, 55 Chung Cheng 3rd Rd.
Kaohsiung Taiwan 800 Taiwan
Phone: 8 (867) 227-4736
Fax: 8 (867) 227-2559
E-mail: appaf@mail.nsysu.edu.tw
Stream: Not Chosen

Luna, Bob
Denver Museum of History and Science
3729 Lipan
Denver CO 80211 USA
Phone: (303) 477-7909
Fax: (303) 477-7909
E-mail:
Stream: ACT

Maas, Eline
ICA Netherlands
1629 Pine Street
New Orleans LA 70118 USA
Phone: (504) 865-7828
Fax: (504) 866-5161
E-mail: elinemaas@yahoo.com
Stream: SIO

Macha, Fortunata
Cooperative College Moshi
PO Box 474
Moshi Kilimanjaro Tanzania
Phone: (255) 555-2776
Fax: (255) 555-0806
E-mail: cckliwiliw@form-net.com
Stream: APP

Maduakoh, Emmanuel
Nigerian Integrated Accelerated Development O
17 Ogunmodede St Ikeja
Lagos Nigeria
Phone: 2 (341) 493-6559
Fax: 2 (341) 493-6542
E-mail: nirado@alpha.linkserve.com
Stream: SIO

Malik, Fauzia Aman
The Aga Khan University
Stadium Road, PO Box 3500
Karachi 74800 Pakistan
Phone: 9 (221) 493-0051
Fax: 9 (221) 493-4294
E-mail: fausia.aman@aku.edu
Stream: APP

Mann, Clarence
Business & Technology Int'l
15536 Grinnell Terrace
Rockville MD 20855 USA
Phone: (301) 985-7087
Fax: (301) 985-4611
E-mail: ponds@worldnet.att.net
Stream: SIO

Marquis, Peter
Project PPEP
713 9th Ave.
Yuma AZ 85364 USA
Phone: (520) 329-7198
Fax:
E-mail:
Stream: SCD

Masaya, Lucian
National Art Heritage Fellowship
25 Chinderbera Rd. Mufakose
Harare Zimbabwe
Phone: 263 (1) 170-0175
Fax: 263 () 477-3650
E-mail: lucian.masaya@hotmail.com
Stream: ACT

Mbazirra, Francis
Kamwokya Christian Caring Community
PO Box 25432
Kampala Uganda
Phone: 2 (564) 153-2600
Fax: 2 (564) 153-2600
E-mail: kamccc@swiftuganda.com
Stream: SCD

McCleskey, David
ICA Centre Pointe
6377 NW 63rd #308
Oklahoma City OK 73132 USA
Phone: (405) 621-9450
Fax:
E-mail: ourstory7@aol.com
Stream: SIO

McLaughlin, Catherine
Community Spirit Ventures
431 Dayton Ave.
St. Paul MN 55102 USA
Phone: (651) 227-3714
Fax:
E-mail: cc1890@aol.com
Stream: ACT

Mendoza, Erasmo
National 4-H Council - Innovation Center
7100 Connecticut Ave
Chevy Chase MD 20815 USA
Phone: (301) 961-2961
Fax: (301) 961-2894
E-mail: jefferson@fourthcouncil.edu
Stream: CYD

Mann, Marianne
Business & Technology Int'l
15536 Grinnell Terrace
Rockville MD 20855 USA
Phone: (301) 985-7087
Fax: (301) 985-4611
E-mail: ponds@worldnet.att.net
Stream: SIO

Marten, Gerry
Kwansai Gakuin University
School of Policy Studies
Sanda Hyogo 669-1337 Japan
Phone: 8 (179) 565-3762
Fax: 8 (179) 565-7605
E-mail: martin@venus.dti.ne.jp
Stream: SCD

Masuda, Eriko
ICA Japan
4-7-13 Nerimakh Shimoshakuji
Tokyo 177-0042 Japan
Phone: 8 (135) 393-8086
Fax: 8 (135) 393-8086
E-mail: eriko.masuda@nifty.com
Stream: APP

Mbullu, Patrick
SCIAF
38, Clarce Gardens
Hyndland Glasgow 611 7FN UK
Phone: 44 (141) 357-6735
Fax: 44
E-mail: pmbullu@gn.apc.org
Stream: PSI

McCrite, Carol
"Grit and Grace" - Walton Co. FL
654 Eden Dr.
Santa Rosa Beach FL 32459 USA
Phone: (850) 231-1581
Fax: (850) 231-1581
E-mail: mccrite@emeraldcoast.com
Stream: ACT

McWilliams, Corinne
916 Washington St.
Oregon City OR 97045 USA
Phone: (503) 655-4290
Fax:
E-mail: cmcw@horatio.cs.pdx.edu
Stream: ACT

Menso, Frempong
Ghana
Phone: 0
Fax: 0
E-mail:
Stream: WLL

Manukia, Anna Lisa
83 Tenterden Rd. Botany
Sydney NSW 2019 Australia
Phone: (029) 316-5302
Fax:
E-mail: wnnessense@hotmail.com
Stream: CYD

Martinez, Arianna
ICA Venezuela
Calle Vargas Cruce con Ave. El Buen Pastor Centro
vila, Boletia
Norte Caracas 1070 Venezuela
Phone: (582) 232-5155
Fax: (582) 232-9065
E-mail: ariana@excelencia.ven.net
Stream: PSI

Matiku, Evangelist Juash Otieno
Tanzania Mennonite Church
PO Box 5198
D'Salaam Tanzania East Africa Tanzania
Phone: 2 (55) 227-2644
Fax: 2 (552) 266-7856
E-mail: samachat@raha.com
Stream: SCD

McCall, Brett
USA
Phone:
Fax:
E-mail:
Stream: SCD

McGavin, Judith
Unitarian Universalist Association
2336 S. W. Osage #703
Portland OR 97205 USA
Phone: (503) 223-2397
Fax:
E-mail: mcxmc@aol.com
Stream: ACT

Medin, Juan
Homey's Youth foundation
5160 Federal Blvd.
San Diego CA 92105 USA
Phone: (619) 264-1554
Fax: (619) 264-0184
E-mail: vwright@jacobscenter.org
Stream: CYD

Merchant, Lyndsey
PO Box
Vieborg MT 59351 USA
Phone: (406) 784-2778
Fax:
E-mail: lyndsey_77@hotmail.com
Stream: CYD

Meyer, Markus
Center for Principled Leadership
4404 Mast Road
Boulder CO 80301 USA
Phone: (303) 527-1492
Fax: (303) 581-7954
E-mail: markusbur@cfplinc.com
Stream: SIO

Miller, Pat
ICA
HC 33 Box 9
South Fork CO 81154 USA
Phone: (719) 873-0235
Fax: (719) 873-1535
E-mail: wgmpm@aol.com
Stream: SIO

Molak, Kevin
Alberta Community Development
907 Standard Life Centre - 10405 Jasper Ave.
Edmonton AB T5J 4R7 Canada
Phone: (780) 427-0387
Fax: (780) 427-4155
E-mail: kevin.molcak@gov.ab.ca
Stream: APP

Moore, Woodson
5001 S. Beeler St.
Greenwood Village CO 80111 USA
Phone: (303) 290-9184
Fax: (303) 290-9461
E-mail:
Stream: SCD

Moran, Jr., John
The Colorado Trust
1600 sherman St.
Denver CO 80203 USA
Phone: (303) 837-1200
Fax: (303) 839-9034
E-mail: john@coloradotrust.org
Stream: PSI

Mosley, Betty
Development & Training Resources
4830 Oakland Ave.
Minneapolis MN 55417 USA
Phone: (612) 823-5193
Fax:
E-mail: bmosley600@cs.com
Stream: SIO

Mulerwa, Robert
Uganda
Phone:
Fax:
E-mail: ica@infocom.co.ug
Stream: CYD

Mhlanga, Rosna
Zambia Alliance of Women
PO Box 50266
Lusaka Zambia
Phone: (26) 025-4134
Fax: (26) 025-4134
E-mail:
Stream: APP

Miller, Sarah
ICA
4220 No. 25th St.
Phoenix AZ 85016 USA
Phone: (602) 955-4811
Fax:
E-mail: sarah.miller@netzero.net
Stream: SCD

Moon, Debra
Hopi-Tribe Tutuveni Office
PO B 123
Kykolamovi AZ 86039 USA
Phone: (520) 734-3281
Fax: (520) 734-8848
E-mail: tutuveni@hopi.nsn.us
Stream: CYD

Morales, Diana
ICA
Cap Building 126 Amorsolo Cor. Perra Sts.
Makati City Philippines
Phone: (632) 815-4960
Fax: (632) 818-0560
E-mail: capexter@pacific.net.ph
Stream: APP

Mori, Yuko
Kwansai Gakuin University
6-16-16-323, Niitake, Yodogawa-ku
Osaka 532-0033 Japan
Phone: 8 (166) 397-5721
Fax: 8 (166) 399-5701
E-mail: x87295@ksc.kwansai.ac.jp
Stream: SCD

Mosquera Tamayo, Cesar Ernesto
Pontifical Catholic University of Ecuador
Av. 12 de Octubre y Patria; Dept of Geografia
Torre 2, piso 9 Quito Ecuador
Phone: (593) 250-9571
Fax: (593) 250-9571
E-mail: cemosquera@puceulo.puce.edu.ec
Stream: SCD

Mumbi, Kayafa
Zambia
Phone:
Fax:
E-mail:
Stream: WLL

Miller, Betty
Swamp Gravy Institute
694 E. Crawford
Colquitt GA 31737 USA
Phone: (912) 758-5261
Fax:
E-mail:
Stream: ACT

Mitchell, Suzy
The Andrew Mitchell Christian Charitable Trust
Fern Cottage 29 Pickets St
Balham London SW12 8QB UK
Phone: 0 (181) 675-4394
Fax: 0 (181) 675-4394
E-mail: mitchellssooze@aol.com
Stream: ACT

Moonesingite, Puthrika
Agromart Foundation
38, Iswarl Road
Colombo 6 Western Province Sri-Lanka
Phone: (094) 159-6804
Fax: (094) 158-7823
E-mail: puthrika@slt.lk
Stream: APP

Morales, Melchor
ICA
Cap Building 126 Amorsolo Cor. Perra Sts.
Makati City Philippines
Phone: (632) 815-4960
Fax: (632) 818-0560
E-mail: capexter@pacific.net.ph
Stream: PSI

Morufat, Onifade Atinuke
I.I.C.Y.D. Nigeria
PO Box 11991
Saso-Yara Lagos Nigeria
Phone:
Fax:
E-mail: tegoagov@hotmail.com
Stream: CYD

Mukei, Antony Mwaura
Kenya
Phone:
Fax:
E-mail:
Stream: ACT

Mungiru, Waithaka Joseph
Kenya Ecumenical Church Loan Foundation
PO Box 6770
Eldoret Kenya
Phone: (254) 034-6287
Fax:
E-mail:
Stream: SCD

Munoz, Rosalina Castillo
Centre for Social Ethics
PO Box 440
Moshi 440 Tanzania
Phone: 255 (081) 162-4815
Fax: 255 () 555-2108
E-mail: rosalinacaastillo@hotmail.com
Stream: CYD

Mutashobya, Doris
ICA Tanzania
PO Box 1016
Moshi Tanzania
Phone: (255) 555-2108
Fax:
E-mail: kudo@eottz.com
Stream: APP

Na'abba, Mrs. Hadiza
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail: wotclef@cyberspace.net.ng
Stream: Not Chosen

Nakajima, Mari
302 W. Kaler Dr.
Phoenix AZ 85021 USA
Phone: (602) 943-6644
Fax: (602) 954-0562
E-mail: mari2178@hotmail.com
Stream: SCD

Nasegawa, Maki
ICA Japan
Seijo 2-38-4-102
Setaguya - Ku Tokyo 1570066 Japan
Phone: 8 (133) 416-3947
Fax: 8 (133) 416-0499
E-mail:
Stream: Not Chosen

Nelson, Wayne
ICA Associates Inc.
579 Kingston Rd.
Toronto Ontario M4E1R3 Canada
Phone: (416) 691-2316
Fax:
E-mail: wnelson@icacan.ca
Stream: SIO

Nevenzeel, Sybrech
ICA Netherlands
Oostenburgerpark 138
Amsterdam 1018HT Netherlands
Phone: (020) 624-9137
Fax:
E-mail: snevenzeel@gggd.amsterdam.nl
Stream: Not Chosen

Murphy, Leslie
USA
Phone:
Fax:
E-mail:
Stream: Not Chosen

Mutiso, Edward
ICA Kenya
PO Box 21679
Nairobi Kenya
Phone: (254) 272-4314
Fax:
E-mail: icak@fom.net.com
Stream: PSI

Nacht, Cristian
Mills do Brasil
Rua Levi Camiero, 344
Rio de Janeiro RJ 2283-150 Brazil
Phone: 55 (12) 433-2345
Fax: 55 (12) 431-1110
E-mail: cristian.nacht@uol.com.br
Stream: SIO

Nakamura, Fumie
Centre College
4517 Vieja Drive
Santa Barbara CA 93110 USA
Phone: (805) 967-6809
Fax: (805) 967-6839
E-mail: fumie_nakamura@yahoo.com
Stream: CYD

Neill, Dr. Alexander
Education
17 Richland Rd
Norwich NY 13815 USA
Phone: (807) 334-8045
Fax:
E-mail: aneill@stny.rr.com
Stream: SIO

Nepal, Tara Bir
Nepal
Phone:
Fax:
E-mail:
Stream: CYD

Newell, Dana
AZ Community Action Association
2627 North 3rd St., Ste 2
Phoenix AZ 85004 USA
Phone: (602) 604-0640
Fax: (602) 604-0644
E-mail: dana@azcaa.org
Stream: SCD

Mustapha, Ms. Aisha
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail: wotclef@cyberspace.net.ng
Stream: Not Chosen

Muungi, Martha
Tanzania Culture Trust Fund
PO Box 35024, Dar-es-Salaam
Tanzania
Phone:
Fax:
E-mail: esacs@raha.com
Stream: PSI

Naidoo, Kumi
CIVICUS: World Alliance for Citizen Participatio
919 18th Street, #rd Floor NW
Washington DC 20006 USA
Phone: (202) 331-8518
Fax: (202) 331-8774
E-mail: kumi@civicus.org
Stream: PSI

Nambaya, Prosper
Pride Tanzania
PO Box 2222
Arusha East Africa Tanzania
Phone: (25) 557-7476
Fax:
E-mail: prosper_nambaya@hotmail.com
Stream: SCD

Nelson, Jo
ICA Associates Inc.
579 Kingston Rd.
Toronto Ontario M4E1R3 Canada
Phone: (416) 691-2316
Fax:
E-mail: jnelson@icacan.ca
Stream: WLL

Nestlerode, Stephanie
Omega Point
820 Woodmoor Dr.
Monument CO 80132 USA
Phone: (719) 481-2250
Fax:
E-mail: skn@divide.net
Stream: APP

Newman, Elfie
David Thompson Health Region
6003 58th St
Oids AB T4H1F3 Canada
Phone: (403) 556-4894
Fax: (403) 556-4093
E-mail: genewman@talus.planet.net
Stream: APP

Nguyen, Vy (Andy)
Chicago Connections
4750 No. Sheridan Rd. Ste 300
Chicago IL 60640 USA
Phone: (773) 271-1073
Fax: (773) 271-0601
E-mail:
Stream: CYD

Noah, Paul
6884 County Rd 804
La Junta CO 81050 USA
Phone: 7193840223
Fax:
E-mail: pnoah@bwn.net
Stream: ACT

Nwangwu, Rosemary
Nirado/Cenfet
17, Ogunmodede St. Off Allen
Ikeja Lagos Nigeria
Phone: 23414 (654) 252-0880
93
Fax: 23414 () 493-6542
93
E-mail: nirado@alpha-linkserve.com
Stream: PSI

Ochoa, Victor
2003 Bayview Heights Dr., #266
San Diego CA 92105 USA
Phone: (619) 266-9226
Fax:
E-mail:
Stream: ACT

Odunsi, Aderoju
Nigerian Integrated Accelerated Development Org
17 Ogunmodede St, Ikeja
Lagos Nigeria
Phone: 2 (341) 493-6542
Fax: 2 (341) 493-6542
E-mail: nirado@alpha.linkserve.com
Stream: PSI

Ogiano, Moses
Nigerian Integrated Accelerated Development Org
17 Ogunmodede St, Ikeja
Lagos Nigeria
Phone: 2 (341) 493-6542
Fax: 2 (341) 493-6542
E-mail: ninado@alpha.linkserve.com
Stream: APP

Olatunji, Owolola
Int'l Institute of Community Youth Development
G.P.O. Box 96, marina
Lagos Nigeria
Phone: 23 (401) 493-6542
Fax: 23
E-mail: nirado@alpha.linkserve.com
Stream: CYD

Nielsen, Janet
Thurston County Cooperative Extension
PO Box 245
Walthill NE 68067 USA
Phone: (402) 846-5656
Fax: (402) 845-5775
E-mail: jnielsen1@unl.edu
Stream: CYD

Noriega, Jose Ramon Beltran
Cesues - Mexico
Av. Tlaxcala1 y Hermosillo #55
San Luis Rio Col Sonora 83400 Mexico
Phone: (6) 534-7725
Fax: (6) 534-8070
E-mail: jyaumb@telnor.net
Stream: SCD

Nyama, Medea
National Heritage Fellowship
25 Chinderera Rd Mufakose
Harare Zimbabwe
Phone: 2 (631) 170-0175
Fax: 2 (63) 477-3650
E-mail: lucian_masaya@hotmail.com
Stream: PSI

Oden, Leif
Rite of Passage Journeys
15621 NE 164th St.
Woodinville WA 98072 USA
Phone: (425) 481-8870
Fax:
E-mail: leif_oden@yahoo.com
Stream: WLL

Oduro-Poku, John
Nonviolence International
PO Box DK 348 Darkuman
Accra Ghana
Phone: 23 (302) 124-4506
Fax: 23
E-mail: nonviolence@dg!cc.africaonline.com.gh
Stream: SCD

Oketcho, Solomon
Uganda
Phone:
Fax:
E-mail: ica@infocom.co.ug
Stream: APP

Oliver, Rolinda
Project Vida
3807 Rivera Ave.
El Paso TX 79905 USA
Phone: (915) 533-7057
Fax: (915) 533-7258
E-mail:
Stream: SCD

Nira, Emmanuel Agyapong
Ghana
Phone:
Fax:
E-mail:
Stream: SIO

Norman, Nita
Stories from the Heart
PO Box 40372
Phoenix AZ 85069-0372 USA
Phone: (602) 271-9216
Fax:
E-mail: nitanorman@juno.com
Stream: ACT

O'Brien, Robert
Shekinah Creative Centre
15 Banyula Pl
Mt. Colah NSW 2079 Australia
Phone: 61 (29) 457-0703
Fax: 61 (9) 314-1612
E-mail: geolaws@oneimage.com
Stream: ACT

Odili, Just. Mary
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail: wotclef@cyberspace.net.ng
Stream: Not Chosen

Ofei, Rev. Fr. Uba John
Episcopal Commission for Justice
PO Box 951
Lagos Nigeria Nigeria
Phone: (01) 263-6670
Fax: (01) 263-6680
E-mail: cathsed@infoweb.abs.net
Stream: SIO

Okrah, Lambert
USA
Phone:
Fax:
E-mail:
Stream: PSI

Onoviron, Victor
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail:
Stream: APP

Orozco, Juan
Homey's Youth Foundation
5160 Federal Blvd.
San Diego CA 92105 USA
Phone: (619) 264-1554
Fax: (619) 264-0184
E-mail: vwright@jacobscenter.org
Stream: CYD

O'Sullivan, Liam
14 Cross Street
Warrimoo NSW 2775 Australia
Phone: 61 (024) 753-6311
Fax: 61
E-mail: liamosullivan70@hotmail.com
Stream: ACT

Otto, Ken
Ecumenical Institute
4750 No. Sheridan
Chicago IL 60640 USA
Phone: (773) 769-6363
Fax: (773) 769-1144
E-mail: icamaint@wwa.com
Stream: SCD

Otto, Rebekah
ICA Chicago
4750 No. Sheridan
Chicago IL 60640 USA
Phone: (773) 769-6363
Fax: (773) 769-1144
E-mail: ottochi@wwa.com
Stream:

Oyler, John
ICA
4220 N. 25th St.
Phoenix AZ 85016 USA
Phone: (602) 955-4811
Fax: (602) 954-0563
E-mail: icaphoenix@igc.org
Stream: CYD

Packard, Keith
4750 No. Sheridan Rd.
Chicago IL 60640 USA
Phone: (773) 709-6363
Fax: (773) 209-1144
E-mail:
Stream: WLL

Pathak, Shyam Narayan
Excel Industries Limited
184-87, S. V. Road, Joaeghwari (W)
Mumbai 400102 India
Phone: 91 (22) 678-8258
Fax: 91 (22) 678-3657
E-mail:
Stream: SIO

Oru, Mrs. Helen
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail: wotclef@cyberspace.net.ng
Stream: Not Chosen

Otieno, Philip
Sourcenet 2000 Plus Development Organization
PO Box 74117
Nairobi Kenya
Phone: (254) 276-5581
Fax: (254) 276-4553
E-mail: geffann@africaonline.com
Stream: Not Chosen

Otto, Leah
ICA Chicago
4750 No. Sheridan
Chicago IL 60640 USA
Phone: (773) 769-6363
Fax: (773) 769-1144
E-mail: ottochi@wwa.com
Stream:

Overman, Susan
CARE
41 Sutter St #300
San Francisco CA 94104 USA
Phone: (415) 781-1585
Fax: (415) 781-1504
E-mail: overman@care.org
Stream: PSI

Oyler, Marilyn
ICA
4220 N. 25th St #17
Phoenix AZ 85016 USA
Phone: (602) 955-4811
Fax: (602) 954-0563
E-mail: icaphoenix@igc.org
Stream: APP

Packard, Maicah
ICA Chicago
4250 No. Sheridan Rd.
Chicago IL 60640 USA
Phone: (773) 769-6363
Fax: (773) 769-1144
E-mail: icachicago@igc.org
Stream: ACT

Patterson, John
Kanbay Incorporated
6400 Shafer Ct., Ste 100
Rosemont IL 60018 USA
Phone:
Fax:
E-mail:
Stream: SIO

Osuga, Ben
Brent Community Health Council
22 Willesben High Rd
London UK NW1D 2QD UK
Phone: 440 (208) 888-9624
Fax: 440 (208) 881-0694
E-mail: benosuga@hotmail.com
Stream: Not Chosen

Otto, Hannah
ICA Chicago
4750 No. Sheridan
Chicago IL 60640 USA
Phone: (773) 769-6363
Fax: (773) 769-1144
E-mail: ottochi@wwa.com
Stream:

Otto, Paula
ICA Chicago
4750 No. Sheridan
Chicago IL 60640 USA
Phone: (773) 769-6363
Fax: (773) 769-1144
E-mail: ottochi@wwa.com
Stream: WLL

Oyler, Alisa
ICA West
4208 N 25th St.
Phoenix AZ 85016 USA
Phone: (602) 468-0605
Fax:
E-mail: aoyler2@gl.umbc.edu
Stream: CYD

Packard, George
4750 No. Sheridan Rd.
Chicago IL 60640 USA
Phone: (773) 709-6363
Fax: (773) 209-1144
E-mail:
Stream: WLL

Papada, Joanna
Manchester Craftsmen's Guild
1815 Metropolitan Street
Pittsburgh PA 15233 USA
Phone: (412) 322-1773
Fax: (412) 321-2120
E-mail: jpapada@mcg-btc.org
Stream: ACT

Peck, B.J.
Dream Team Tch
1055 Aurora Prky, Ste 300
Aurora CO 80011 USA
Phone: (303) 228-3451
Fax: (303) 228-3401
E-mail: bj@dreamteamtech.com
Stream: SIO

Pena, Vilma
The Leadership Platform
IKM Sur BNCR
San Pedro SJ Costa Rica
Phone: (506) 225-2022
Fax: (506) 225-3022
E-mail: jan@reto2000.net
Stream: PSI

Phelan, David
The Community Forum
640 No. 1st Ave.
Phoenix AZ 85003 USA
Phone: (602) 223-4100
Fax: (602) 223-4110
E-mail: dphelan@azweb.com
Stream: WLL

Philbrook, Lela
3f, No. 12, Lane 5
Tien Mou West Taipei Taiwan
Phone: 8862 (2) 871-3150
Fax: 8862 (2) 871-2870
E-mail:
Stream: ACT

Phillips, Charlotte Faircloth
Colquitt/Miller Arts Council
PO Box 353
Colquitt GA 31737 USA
Phone: (912) 246-8485
Fax: (912) 758-5385
E-mail: icacolquitte@igc.org
Stream: ACT

Poklad, Tatjana
National Art Heritage Fellowship
25 Chinderbera Rd. Mufakose
Harare Zimbabwe
Phone: 283 (1) 170-0175
Fax: 283 () 477-3650
E-mail:
Stream: WLL

Price, Ashley
National 4-H Council - Innovation Center
7100 Connecticut Ave
Chevy Chase MD 20815 USA
Phone: (301) 981-2961
Fax: (301) 961-2894
E-mail: aprice@fourthcouncil.edu
Stream: CYD

Punithamathi, R.
No 15 Lorong Bukit Raja. Taman Seputeh
Kuala Lumpur 58000 Malaysia
Phone: 603 (22) 744-4494
Fax: 603 (22) 744-5130
E-mail: apsmal@ppp.nasionet.net
Stream: CYD

Persichetti, Jill
Avalon Academy / ICA
10811 Kil
Houston TX 77098 USA
Phone: (713) 726-9942
Fax: (713) 526-0067
E-mail: jpersichhal-pc.org
Stream: WLL

Philbrook, Evelyn
3f, No. 12, Lane 5
Tien Mou West Road Taipei Taiwan
Phone: 8862 (2) 871-3150
Fax: 8862 (2) 871-2870
E-mail:
Stream: SIO

Philbrook, Lloyd
3f, No. 12, Lane 5
Tien Mou West Taipei Taiwan
Phone: 8862 (2) 871-3150
Fax: 8862 (2) 871-2870
E-mail: lload@mailandnews.com
Stream: ACT

Phillips, Ken
NGO FUTURES
32 Wykeham Rd
Washington CT 06793 USA
Phone:
Fax:
E-mail: ngo_futures@compuserve.com
Stream: PSI

Poling, Tara
Earth Connection
370 Neeb Road
Cincinnati OH 45233 USA
Phone: (513) 451-3932
Fax: (513) 347-4640
E-mail: tara@earthconnection.org
Stream: SCD

Price, Mary Egan
Warren Consolidated Schools
17836 Berg Rd.
Det MI 48219 USA
Phone: (313) 532-7498
Fax: (810) 825-2839
E-mail: mathildet@voyager.net
Stream: SCD

Quebral, Marianne
Venture for Fund Raising
2009 Jollibee Plaza Bldg Emerald Avenue
Ortigas Centre Pasig Philippines
Phone: 63 (263) 488-8990
Fax: 63 () 637-3545
E-mail: mayan@venture-asia.org
Stream: PSI

Pesek, Betty
ICA
10750 No. Sheridan
Chicago IL 60640 USA
Phone: (847) 384-6142
Fax: (847) 384-0000
E-mail: bpesek@kanbay.com
Stream: ACT

Philbrook, Lawrence
3f, No. 12, Lane 5
Tien Mou West Road Taipei Taiwan
Phone: 8862 (2) 871-3150
Fax: 8862 (2) 871-2870
E-mail:
Stream: SIO

Philbrook, Marge
Ecumenical Institute
4750 No. Shendan
Chicago IL 60640 USA
Phone: (773) 769-6363
Fax: (773) 769-1144
E-mail:
Stream: ACT

Pilkati, Laureta
Nat'l Assoc of Hygienists of Albania
Rruga Mine Peza Pall 248 Ap 9
Tirana Albania
Phone: (355) 422-9322
Fax: (355) 422-9322
E-mail: espaho@lincoln.org.al
Stream: Not Chosen

Powell, Sandra
SJO 792 PO Box 025216
Miami FL 33102-5216 USA
Phone: (506) 228-0083
Fax: (506) 228-5012
E-mail: sandy@mesoamerica.com
Stream: PSI

Przymus, Joanne
445 Labore Rd. #119
St. Paul MN 55117 USA
Phone:
Fax:
E-mail:
Stream: CYD

Rai, Dammar
ICA Nepal
PO Box 20771
Subidhanagar, Tinkune Kathmandu Nepal
Phone: (977) 148-1280
Fax: (977) 148-1280
E-mail: ica@icanep.wlink.com.np
Stream: APP

Raina, Anjali**Citibank N.A.**

Cititower 1st Flr 61, DS.S. Rao Rd Parel
Mumbai Maharashtra 400012 India

Phone: 91224 (305) 493-7188
952

Fax: 91224 (183) 491-5766
952

E-mail: anjali.raina@citicorp.com
Stream: APP

Ramakrishna, Mowa**Emirates Bank Group**

PO Box 2923

Dubai U.A.E.

Phone: 9 (714) 344-4545

Fax: 9 (714) 349-4808

E-mail: varshak@emiratesbank.com
Stream: SIO

Raymond, Paquitta**Healthy New Orleans**

1300 Perdido St. Ste 8E18

New Orleans LA 70112 USA

Phone: (504) 565-6874

Fax: (504) 565-6916

E-mail:
Stream: SIO

Rebstock, David

2152 Ohio Ave.

Cincinnati OH 45218 USA

Phone:

Fax:

E-mail:

Stream: SIO

Reichel, Connie**David Thompson Health Region**

Box 531

Trochu AB TOM2CO Canada

Phone: (403) 492-3983

Fax: (403) 442-2000

E-mail: shelcon@rttinc.com
Stream: CYD

Richmond, Elaine**ICA Australia / The Wayside Chapel**

20/14 Wilga St.

Bondi NSW 2026 Australia

Phone: 61 (29) 365-4629

Fax: 61 (29) 365-4629

E-mail: richmond@html.com.au
Stream: APP

Ringelberg, Jeanie

2727 Nelson W203

Longmont CO 80503 USA

Phone: (970) 389-0334

Fax:

E-mail: jkringel99@hotmail.com

Stream: PSI

Raj K.C., Drona**ICA Nepal**

Nepal

Phone:

Fax:

E-mail: ica@icanep.wlink.com.np

Stream: WLL

Ramos, Juan**B.U.I.L.D., Inc.**

1223 N. Milwaukee

Chicago IL 60622 USA

Phone: (773) 227-2886

Fax: (773) 227-3012

E-mail: build@chicagonet.net
Stream: CYD

Read, Tory

3701 Elliot St.

Denver CO 80211 USA

Phone: (303) 433-7500

Fax: (303) 433-7500

E-mail: toryread@earthnet.net

Stream: ACT

Rebstock, Ellen

2152 Ohio Ave.

Cincinnati OH 45218 USA

Phone:

Fax:

E-mail:

Stream: Not Chosen

Rhodes, Paula**LLM In American & Corporate Law**

1900 Olive St.

Denver CO 80223 USA

Phone: (303) 871-6001

Fax:

E-mail: prhodes@mail.law.du.edu

Stream: Not Chosen

Richmond, Ray**ICA Australia / The Wayside Chapel**

20/14 Wilga St.

Bondi NSW 2026 Australia

Phone: 61 (29) 365-4629

Fax: 61 (29) 365-4629

E-mail: richmond@html.com.au

Stream: SIO

Roach, Marti**Bay Area Community Resources**

56 Amberwood Ct.

Moraga CA 94538 USA

Phone: (925) 376-3853

Fax: (925) 376-8827

E-mail: martir@jps.net

Stream: CYD

Rajda, Meera Dinesh**Learning in Perpetual Capacity**

Konark Arcade 76 Viman Nagar Pune Maha
Rashtra India

Phone: 9 (120) 668-1898

Fax: 9

E-mail: mdr@spirax.ernet.in

Stream: CYD

Raouf, Sally**Maadi Environmental Rangers**

47, Rd #77, Maadi

Cairo Egypt

Phone: (202) 359-7359

Fax:

E-mail: sallyraouf@hotmail.com

Stream: CYD

Reames, Ruth**Denver ICA**

170 W. Archer Place

Denver CO 80223-1620 USA

Phone: (303) 778-8562

Fax:

E-mail:

Stream: ACT

Rechtman, Janet**Rechtman Consulting Group**

127 Peachtree Street NE, Ste 1550

Atlanta GA 30303 USA

Phone: (404) 522-1874

Fax: (404) 522-4283

E-mail: jr@rcgroup.net

Stream: APP

Richardson, Ed**AARP**

601 E Street, NW

Washington DC 20049 USA

Phone: (202) 434-2857

Fax: (202) 434-6454

E-mail: erichardson@aarp.org

Stream: APP

Richter, Virginia**ICA**

4220 N. 25th St.

Phoenix AZ 85016 USA

Phone: (603) 955-4311

Fax: (603) 954-6863

E-mail:

Stream: APP

Robertson, Alicia**Southeastern Community Theatre**

5160 Federal Blvd., Ste D

San Diego CA 92105 USA

Phone: (619) 263-4911

Fax: (619) 263-5921

E-mail: vwright@jacobscenter.org

Stream: SIO

Rodriguez, Angelica
ICA
4220 N. 25th St #17
Phoenix AZ 85018 USA
Phone: (620) 955-4811
Fax: (602) 954-0563
E-mail: icaphoenix@igc.org
Stream: WLL

Rosanoff, Nancy
Nancy Rosanoff & Assoc
109 Sunnyside Ave.
Pleasantville NY 10570 USA
Phone: (914) 769-7226
Fax: (914) 769-4473
E-mail: rosanoff@tiac.net
Stream: SIO

Rose, Steve Habib
Neighborhoods Network
8662 1/2 Island Dr. South
Seattle WA 98118 USA
Phone: (206) 721-0217
Fax:
E-mail: habib@thegarden.net
Stream: SCD

Rozelle, Dr. Martha
The Rozelle Group. Ltd.
2111 E. Highland, Suite 145
Phoenix AZ 85016 USA
Phone: (602) 224-0847
Fax: (602) 508-0527
E-mail: mar@rozellegroup.com
Stream: APP

Saje, Azra
Hands Raised Together (HaRT)
Gatacica 58
Sarajevo 71000 Bosnia / Herzegovina
Phone: 387 (7) 123-4136
Fax: 387 (7) 123-4136
E-mail: hartbosn@bih.net.ba
Stream: ACT

Salam, Nischad
HELPO Foundation
5 Archana Comer, Salunke Vihar Road
Pune 411048 India
Phone: 9120 () 683-1566
Fax: 9120 () 683-1566
E-mail: helpo@vsnl.com
Stream: SIO

Sanchez, Hannan Alvarado
Cesues - Mexico
Av. Libertad e/3 x 4 #357
San Luis Rio Col Sonora 83400 Mexico
Phone: (6) 534-7725
Fax: (6) 538-4646
E-mail: hannanisa2000@yahoo.com
Stream: APP

Rodriguez, Estavo
Cristo Rey
2852 S Kedualu
Chicago IL 60623 USA
Phone: (773) 522-1751
Fax:
E-mail: gusdruidz@hotmail.com
Stream: CYD

Rose, Dorcas
ICA
248 Second St.
Troy NY 12180 USA
Phone: (518) 273-6797
Fax:
E-mail: icatroy@igc.org
Stream: SCD

Rosenthal, Anne
Mendicino Office of Education
PO Box 847
Boonville CA 95415 USA
Phone: (707) 895-2076
Fax:
E-mail: covey@pacific.net
Stream: SIO

Rue, Naomi
Women in Community Service
1111 Third Ave., Room 800
Seattle WA 98101 USA
Phone: (206) 553-2082
Fax: (206) 553-6151
E-mail: nrue@doleta.gov
Stream: CYD

Sakamoto, Junka
Sapporo City
1-27-501, 370 Educ, 24-Ken, Nishi-ku
Sapporo Hokkaido 063-0803 Japan
Phone: (011) 613-9638
Fax: (011) 613-9638
E-mail: junka.sakamoto@city.sapporo.jp
Stream: SCD

Salas, Pat
Sacred Heart Schools
6250 No. Sheridan Rd.
Chicago IL 60660 USA
Phone: (773) 508-0184
Fax:
E-mail: mpsalas@yahoo.com
Stream: WLL

Sands, Blasé
Center for Co-evolution Design
1533 Heights Blvd.
Houston TX 77008 USA
Phone: (713) 864-4871
Fax: (713) 864-5773
E-mail: co-evolutiondesign@juno.com
Stream: SIO

Roeten, Winus
Archdiocese of New Orleans
9512 Kued Ferle Ct.
River Ridge LA 70123 USA
Phone: (504) 737-6345
Fax:
E-mail:
Stream: SIO

Rose, Kenneth
ICA
248 Second St.
Troy NY 12180 USA
Phone: (518) 273-6797
Fax:
E-mail: icatroy@igc.org
Stream: SCD

Rowles, Eric
Youth Leadership Institute
870 Market St, Suite 708
San Francisco CA 94102 USA
Phone: (415) 397-2256
Fax: (415) 397-6874
E-mail:
Stream: CYD

Rutherford, Dorothy
Arizona Education Association
2371 N. Oakmont Dr.
Flagstaff AZ 86004 USA
Phone: (520) 522-8201
Fax: (520) 773-1004
E-mail: drs913@aol.com
Stream: APP

Salam, Dr. F.S. Abdul
HELPO Foundation
5 Archana Comer, Salunke Vihar Road
Pune 411048 India
Phone: 9120 () 683-1566
Fax: 9120 () 683-1566
E-mail: helpo@vsnl.com
Stream: SIO

Sanchez, Amelia
PO Box 721, 245 SW D St.
Washutucna WA 99371 USA
Phone: (509) 646-3323
Fax:
E-mail: latina28@hotmail.com
Stream: CYD

Sands, Roseanne
Center for Co-evolution Design
1533 Heights Blvd.
Houston TX 77008 USA
Phone: (713) 864-4871
Fax: (713) 864-5773
E-mail: co-evolutiondesign@juno.com
Stream: SIO

Santos R, Gloria
Instituto De Asuntos Eulturales - ICD/Peru
1 rd De Jumo #432 - Magdalena Del Mar
Lima Peru
Phone: (511) 614-0813
Fax: (511) 614-0813
E-mail: icaperu@amauta.acp.net.pe
Stream: PSI

Schriever, Barbara
PO Box 128
Orient NY 11957-0128 USA
Phone: (516) 323-2456
Fax:
E-mail:
Stream: SIO

Schuster, Eleanor
Florida Atlantic University
462 Manchester St.
Boca Raton FL 33487-4028 USA
Phone: (561) 241-5208
Fax: (561) 297-3852
E-mail: eschust@fau.edu
Stream: SCD

Seacord, Richard
ICA International
33 Ddry Hill Rd
Norwalk CT USA
Phone: (203) 846-0281
Fax:
E-mail:
Stream: APP

Seda, Judith
ICA Kenya
PO Box 21679
Nairobi Kenya
Phone: (254) 271-2801
Fax:
E-mail: icak@formnet.com
Stream: PSI

Senya, Florentine
Maadili Centre
PO Box 440
Moshi Kilimanjaro Tanzania
Phone: 255 (081) 162-4815
Fax: 255 (255) 555-2108
E-mail:
Stream: SIO

Shankland, Sherwood
Shankland & Assoc. / IAF
4910 Briar Street
Fairfax VA 22032 USA
Phone: (703) 503-5457
Fax: (703) 503-5458
E-mail: sshankland@cox.rr.com
Stream: PSI

Sato, Shizuyo
ICA Japan
Seijo 2-38-4-102
Setaguya - Ku Tokyo 1570066 Japan
Phone: 8 (133) 416-3947
Fax: 8 (133) 416-0499
E-mail:
Stream: PSI

Schroeder, Debra
Women In Community Service
12706 Crown Point Avenue
Omaha NE 68164 USA
Phone: (402) 965-3557
Fax: (402) 965-3557
E-mail: wicsdeb@aol.com
Stream: CYD

Schwartz, Larry
Ecumenical Institute
4750 No. Sheridan
Chicago IL 60640 USA
Phone: (773) 769-6363
Fax: (773) 769-1144
E-mail: primary247@aol.com
Stream: WLL

Searle, Pamela
26 Park Lane, Yeerongpilly
Brisbane Queensland 4105 Australia
Phone: 61 (073) 892-5990
Fax: 61
E-mail:
Stream: Not Chosen

Sejdic, Subhija
Hands Raised Together (HaRT)
Gatacica 58
Sarajevo 71000 Bosnia / Herzegovina
Phone: 387 (7) 123-4136
Fax: 387 (7) 123-4136
E-mail: hartbosn@bih.net.ba
Stream: ACT

Sepelveda, Ramon Armando Almodobar
Cesues - Mexico
Av Zaragoza #3848;m Col Burocrata
San Luis Rio Col Sonora 83400 Mexico
Phone: (6) 534-6959
Fax: (6) 534-4249
E-mail: ramonarmando@yuhas.com
Stream: APP

Sharaf El Din, Marwa
c/o IDRC
3 Amman Square, Mohandeseen
PO Box 14 Orman Cairo Egypt
Phone:
Fax:
E-mail:
Stream: SCD

Schenk, Jim
IMAGO, Inc
553 Enright Ave.
Cincinnati OH 45205 USA
Phone: (513) 921-5124
Fax:
E-mail: jschenk@one.net
Stream: SCD

Schultz, Jon
USA
Phone: 0
Fax: 0
E-mail:
Stream: SCD

Seacord, Joan
ICA International
33 Dry Hill Rd
Norwalk CT USA
Phone: (203) 846-0281
Fax:
E-mail:
Stream: SIO

Seaton, Jane
1779 Yarmouth Ave.
Boulder CO 80304 USA
Phone: (303) 541-9654
Fax:
E-mail: janesea@idcomm.com
Stream: ACT

Semakula, Paul
ICA Uganda
PO Box 70
Kyamboyo Uganda
Phone: 2 (564) 128-6898
Fax: 2 (564) 128-6899
E-mail: ica@infocom.co.ug
Stream: APP

Shakiru, Agoro Olatayo
I.I.C.Y.D. Nigeria
22, Lagos Street, Ebute-mata East
Lagos Lagos Nigeria
Phone:
Fax:
E-mail: tegoagov@hotmail.com
Stream: CYD

Sharp, Marie
ICA
1354 K St. SE
Washington DC 20003 USA
Phone: (202) 546-6549
Fax: (202) 544-0529
E-mail: mbsharp@igc.org
Stream: SIO

Shaw, Barbara
210 E. McLellan
Phoenix AZ 85012 USA
Phone:
Fax:
E-mail:
Stream: Not Chosen

Shrestha, Bikram
Siphol Panikotole
Kathmandu Metropolitan City 7 Nepal
Phone:
Fax:
E-mail:
Stream: APP

Siam, Dr. Emad Hassan
The Association for the Advancement of Education
41 Khalad Ebn El-Waleed St.
Hassan Mohed Station Giza Egypt
Phone:
Fax:
E-mail:
Stream: WLL

Singleton, Louise
ICA
128 Eudora
Denver CO 80220 USA
Phone: (303) 388-6085
Fax: (303) 388-4052
E-mail: singltn@aol.com
Stream: PSI

Sledge, Shellye
Positive Opportunities for Women Youth & Families
PO Box 740423
Lemon Grove CA 92174-0423 USA
Phone: (619) 462-4225
Fax: (619) 462-8712
E-mail: sislledge@worldnet.att.net
Stream: SIO

Smart, Nina
Jacobs Center for Nonprofit Innovation
5160 Federal Blvd.
San Diego CA 92105 USA
Phone: (619) 527-6161
Fax: (619) 527-6162
E-mail: ninaws@aol.com
Stream: PSI

Snelling, Dr. Clarence
Iliff School of Theology (Retired)
2582 Eudora St.
Denver CO 80207 USA
Phone: (303) 321-3386
Fax:
E-mail: chsnelling@aol.com
Stream: PSI

Shitemi, Dr. Simeon
ICA Kenya
PO Box 21679
Nairobi Kenya
Phone: (254) 272-4314
Fax:
E-mail: icak@form.net.com
Stream: PSI

Shroff, Kantisen
Excel Industries Limited
184-87, S. V. Road, Joaeghwari (W)
Mumbai 400102 India
Phone: 91 (22) 678-8258
Fax: 91 (22) 678-3657
E-mail:
Stream: SIO

Simms, Brandon
B.U.I.L.D., Inc.
1223 N. Milwaukee
Chicago IL 60622 USA
Phone: (773) 227-2886
Fax: (773) 227-3012
E-mail: build@chicagonet.net
Stream: CYD

Singleton, Sharon
Petersburg Urban Ministries
133 So. Market St.
Petersburg VA 23803 USA
Phone: (804) 733-0049
Fax:
E-mail: singleton@aol.com
Stream: ACT

Slender, Fatai-moe-manu
193 Chuter Ave. Sans Souci 2219
Sydney NSW Australia
Phone: 61 (9) 529-3826
Fax: 61 (9) 529-3826
E-mail: fataislender@hotmail.com
Stream: CYD

Smith, Kathryn
560 So. Ogden St
Denver CO 80209 USA
Phone: 3037440372
Fax:
E-mail: smith@ecentral.com
Stream: PSI

Snider, Suzanne
660 York
Denver CO 80206 USA
Phone:
Fax:
E-mail: ssnider@du.edu
Stream: ACT

Shreeram, Lagoo Deepa
Network of Wellbeing
209 New Green Park, Nav Sahyadri Colony
Pune MS 411052 India
Phone: 91 (20) 546-6565
Fax: 91
E-mail: lagoo@satuum.net.ia
Stream: ACT

Shukri, Hoda Nasri Motri
Association Protection of Environment
1A El-Mahalia Street Heliopolis
Cairo Egypt
Phone:
Fax:
E-mail: shukrihoda@hotmail.com
Stream: SCD

Singh, Jogindra
Social Worker
5007/4 Sant Nagar
Karol Bagh New Delhi 11005 India
Phone: 9 (111) 419-0017
Fax: 9
E-mail:
Stream: Not Chosen

Skinner, Pamela Miranda
Berlitz Chili
Padre Mariano 305
Santiago Chili
Phone: (562) 236-1557
Fax: (562) 236-1562
E-mail: pamelamiranda@berlitz.cl
Stream: WLL

Slotta, Olive Ann
Denver Public Schools
1685 Steele #3
Denver CO 80206 USA
Phone: (303) 388-3388
Fax:
E-mail: oslotta@carbon.cudenver.edu
Stream: WLL

Smith, Pamela
Heller Graduate School, Brandeis University
60 Turner Street, Second Floor
Waltham MA 02354 USA
Phone: (781) 736-3796
Fax: (781) 736-3773
E-mail: psmith@brandeis.edu
Stream: CYD

Songer, Melissa
1602 Harvest Way
Stateboro GA 30458 USA
Phone: (912) 852-5465
Fax:
E-mail: msonger@hotmail.com
Stream: APP

Sourani, Ahmed J H
PARC
PO Box 225
Gaza West Bank Palestine
Phone: 9
Fax: 9 (727) 282-6318
E-mail: adming@palnet.com
Stream: SCD

Spector, Sharon
The Change Agency
575 Manhattan Drive, #205
Boulder CO 80303 USA
Phone: (303) 554-0370
Fax:
E-mail: sspector@earthlink.net
Stream: SIO

Stallman, Jane
854 Cornwall Ct.
Sunnyvale CA 94087 USA
Phone: (408) 773-1832
Fax:
E-mail: jstallman@aol.com
Stream: PSI

Steinmeyer, Magdalena
Steinmeyer Associates S.C.
Portino Diaz 130 502 / Col. Noche Gueva
Mexico City District Federal 03720 Mexico
Phone: 52 (5) 563-0867
Fax: 52 (5) 598-3212
E-mail: hgstein@attglobal.net
Stream: ACT

Stover, Elaine
ICA
5911 Western Trail
Greensboro NC 27410 USA
Phone: (336) 605-0143
Fax: (336) 605-9840
E-mail: icagboro@igc.org
Stream: SCD

Sugg, E. Lee
ICA
515 Manhattan Dr. #103
Boulder CO 80303 USA
Phone: (303) 499-1045
Fax: (303) 499-1045
E-mail: icabldr@aol.com
Stream: SIO

Taksande, Mukesh
ICA India Pune
A-5/Imeera Nagar Koregaon Park
Pune M.S. 6133466 India
Phone: 91 (20) 613-4834
Fax: 91
E-mail: icapune@gias.pholvshl.net.in
Stream: SIO

Spangler, Kristin
National 4-H Council - Innovation Center
7100 Connecticut Ave
Chevy Chase MD 20815 USA
Phone: (301) 961-2961
Fax: (301) 961-2894
E-mail: spangler@fourthcouncil.edu
Stream: CYD

Spencer, Raymond
Kanbay Incorporated
6400 Shafer Ct., Ste 100
Rosemont IL 60018 USA
Phone:
Fax:
E-mail:
Stream: SIO

Staples, Bill
ICA Associates Inc.
514 Kingston Rd
Toronto ON M4E 1R3 Canada
Phone: (416) 691-2316
Fax: (416) 691-2491
E-mail: hstaples@icacan.ca
Stream: SIO

Stock, Carleton
Northminster Presbyterian Church
15 S. Schlueter Ave
St. Louis MO 63135 USA
Phone: (314) 521-8418
Fax:
E-mail: elliestock@aol.com
Stream: SCD

Stover, F. Nelson
ICA
5911 Western Trail
Greensboro NC 27410 USA
Phone: (336) 605-0143
Fax: (336) 605-9840
E-mail: icagboro@igc.org
Stream: SIO

Sugg, Martha Lee
ICA
515 Manhattan Dr. #103
Boulder CO 80303 USA
Phone: (303) 499-1045
Fax: (303) 499-1045
E-mail: icabldr@aol.com
Stream: Not Chosen

Talbott, Martha
13 Old Decatur Circle
Decatur GA 30030 USA
Phone: 4043710323
Fax: 4047270817
E-mail: talbott@emory.edu
Stream: APP

Spears, Lena
Box 384
Walthill NE 68067 USA
Phone: (402) 837-4110
Fax: (402) 837-5340
E-mail:
Stream: CYD

Sprunger-Froese, Mary
First Strike Theatre
235 E. Fountain Blvd
Colorado springs CO 80903 USA
Phone: (719) 471-3405
Fax:
E-mail:
Stream: ACT

Steinmeyer, Horst
Steinmeyer Associates S.C.
Portino Diaz 130 502 / Col. Noche Gueva
Mexico City District Federal 03720 Mexico
Phone: 52 (5) 563-0867
Fax: 52 (5) 598-3212
E-mail: hgstein@attglobal.net
Stream: SCD

Stock, Ellie
Northminster Presbyterian Church
15 S. Schlueter Ave
St. Louis MO 63135 USA
Phone: (314) 521-8418
Fax:
E-mail: elliestock@aol.com
Stream: ACT

Subidhanagar, Tinkune
ICA Nepal
PO Box 20771
Kathmandu Nepal
Phone: (977) 148-1280
Fax: (977) 148-1280
E-mail: ica@icanep.wlink.com.np
Stream: APP

Syamujaye, Mrs. Eularia
ICA Zambia
Zambia
Phone:
Fax:
E-mail:
Stream: SCD

Tatwa, Pradip
ICA Nepal
PO Box 20771
Subidhanagar Tinkune Kathmandu Nepal
Phone: (977) 148-1280
Fax: (977) 148-1280
E-mail: ica@icanep.wlink.com.np
Stream: ACT

Taylor, Kathleen
St. Mary's College
939 Shattuck Avenue
Berkeley CA 94707 USA
Phone: (510) 525-8118
Fax: (510) 525-6954
E-mail: ktaylor@stmarys-ca.edu
Stream: WLL

Telfer, Barry
ICA Australia
6 Bulloo Place Kaleen
Canberra ACT 2617 Australia
Phone: (26) 274-6432
Fax:
E-mail: barry.telfer@atsh.gov.au
Stream: Not Chosen

Terrazas, Roberta
Machan School
2140 E. Virginia
Phoenix AZ 85006 USA
Phone: (602) 381-6120
Fax: (602) 381-6125
E-mail:
Stream: SCD

Thomas, Henrietta
4125 Fellowship Rd
Basking Ridge NJ 07920 USA
Phone: (908) 580-0945
Fax:
E-mail:
Stream: WLL

Timberlake, Hope
Women in Community Service
308 W. 90th St. #2
New York NY 10024 USA
Phone: (212) 620-3252
Fax: (212) 620-5024
E-mail: htimberlake@doleta.gov
Stream: CYD

Tombai, Lata Memunat
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail:
Stream: SCD

Townley, Kay
Denver ICA
1231 1/4 So. Pennsylvania St.
Denver CO 80210 USA
Phone: (303) 778-7149
Fax:
E-mail: kaytown@ecentral.com
Stream: Not Chosen

te Riele, Marije
VORALL
Bouwerstraat 10
Deventer 7413BX Netherlands
Phone: 3 (157) 062-0671
Fax: 3
E-mail: marijeteriele@home.nl
Stream: SIO

Telford, Elaine
6 Horton Street
Marrickville NWS 2204 Australia
Phone: 61 (29) 560-4876
Fax: 61 (29) 564-2760
E-mail: telford@ecr.org.au
Stream: WLL

Terry, Dr. Robert
The Terry Group
871 Lenox Ave.
St. Paul MN 55119 USA
Phone: (651) 730-5946
Fax: (651) 730-5946
E-mail: t871@aol.com
Stream: Not Chosen

Thornburg, Tanna
Arizona State Parks
1300 W. Washington
Phoenix AZ 85007 USA
Phone: (602) 542-7114
Fax: (602) 542-4180
E-mail: tthornburg@pr.state.az.us
Stream: APP

Timsina, Tatwa
ICA Nepal
PO Box 20771
Kathmandu Nepal
Phone: (97) 748-1280
Fax: (97) 748-1280
E-mail: ica@icanep.wlink.com.np
Stream: SCD

Topoleva, Elena
Begovaya Street, 13, Apt 107
Moscow 125284 Russia
Phone: (095) 250-8160
Fax:
E-mail: elena@asi.aha.ru
Stream: Not Chosen

Tramell, Judy
271 NW 8th Street
Boca Raton FL 33432 USA
Phone: (561) 392-8394
Fax:
E-mail: watlib@aol.com
Stream: SCD

Teixido, Soledad
Prohumana
Liverfanos 2917 Segardo Taso
Santiago Chile
Phone: (563) 681-5095
Fax: (563) 681-5095
E-mail: steixido@reuna.cl
Stream: PSI

Telford, John
6 Horton Street
Marrickville NWS 2204 Australia
Phone: 61 (29) 560-4876
Fax: 61 (29) 564-2760
E-mail: telford@ecr.org.au
Stream: SCD

Thi Thao, Nguyen
CORD-Christian Outreach Relief & Development
No. UR 1a Thanh hotel - 218 Doi Can
Ha Noi Ha Noi Viet Nam
Phone: (844) 832-5638
Fax: (844) 837-5638
E-mail: chrout@netnam.org.vn
Stream: SCD

Thorstensen, Beata
Heller Graduate School, Brandeis University
60 Turner Street, Second Floor
Waltham MA 02354 USA
Phone: (781) 736-3796
Fax: (781) 736-3773
E-mail: thorstensen@brandeis.edu
Stream: CYD

Tinubu, Mrs. Remi
WOTCLEF
Presidential Villa Abuja
Abuja Nigeria
Phone: 23 (409) 523-2966
Fax: 23 (409) 314-0739
E-mail: wotclef@cyberspace.net.ng
Stream: Not Chosen

Torma, Steve
7 1/2 Green Oak Rd.
Asheville NC 28804 USA
Phone: (828) 254-5613
Fax:
E-mail: stevetorma@aol.com
Stream: Not Chosen

Tsai, Linda
Enterprise 1G
11f49 Section 3 Min Sheng East Road
Taipei 104 Taiwan
Phone:
Fax:
E-mail: linda.tsai@ogilvy.com
Stream: SIO

Tucker, Beth
Coconino County Cooperative Extension
2304 North Third Street
Flagstaff AZ 86004 USA
Phone: (520) 774-1868
Fax: (520) 774-1860
E-mail: tucker@ag.arizona.edu
Stream: CYD

Tupe, Bhimrao
ICA India - Pune
A-5/1 Meera Nagaar, Koregaon Park
Pune 411001 Maharashtra India
Phone: 91 (20) 613-4834
Fax: 91 (20) 613-3466
E-mail: icapune@giaspn01.vsnl.net.in
Stream: WLL

Ulangca, Janice
3413 Stratford Drive
Vestal NY 13850-2135 USA
Phone: 6077974595
Fax:
E-mail: icaulangca@ica.org
Stream: ACT

Valdes, Lic. Samuel Kalisch
Fundacion del Empresariado Chih Huense
Gral. Retana No. 201 Col. San Felipe
Chihuahua 31170 Mexico
Phone: (521) 413-2020
Fax:
E-mail:
Stream: PSI

Vasconcellos, Patricia
Enhanced Performance Consulting
1544 Guadalejara Dr.
San Jose CA 95120 USA
Phone: (408) 927-9777
Fax:
E-mail: patv@epconsult.com
Stream: SIO

Vestal, B. Clark
1st Ave. Presbyterian Church
120 W. 1st Ave.
Denver CO 80223 USA
Phone: (303) 777-5325
Fax:
E-mail: fapc@denpres.org
Stream: SIO

Vincenty, Anna
We Stay / Nos Quedamos, Inc.
811 Courtlandt Ave.
Bronx NY 10451 USA
Phone: (718) 585-2323
Fax: (718) 585-8628
E-mail: quedamos@aol.com
Stream: SCD

Tucker, Mamie
Ecumenical Institute
47F, 49 S 3 Min Sheng East Rd
Taipei Taiwan 104 China
Phone: 88 (627) 505-5389
Fax: 88 (627) 504-4265
E-mail: lindatsai@ogilvy.com
Stream: SIO

Tuttle, Lynn
Arizona Commission on the Arts
417 W. Roosevelt St.
Phoenix AZ 85003 USA
Phone: (602) 229-8221
Fax: (602) 256-0282
E-mail: ltuttle@arizonaarts.org
Stream: ACT

Uprety, Uttam
ICA Nepal
Nepal
Phone:
Fax:
E-mail: ica@icanep.wlink.np
Stream: CYD

van Geene, Jouwert
ICA Netherlands
Ranonkeistraat 30
Amhem 6833 AP Netherlands
Phone: 31 (26) 321-5187
Fax: 31 (20) 882-8763
E-mail: j.vangeene@kct.nl
Stream: PSI

Vatsia, Usha
Center for Youth As Resources
1000 Connecticut Ave. NW 12th Flr
Washington CO 20036 USA
Phone: (202) 261-4168
Fax: (202) 785-0698
E-mail: uvatsia@ncpc.org
Stream: CYD

Vicknair, Peggy
Healthy New Orleans/Turning Point Partnership
2021 Perdido Street, 4th Flr
New Orleans LA 70112 USA
Phone: (504) 568-2889
Fax: (504) 599-1903
E-mail: pvickn@lsuma.edu
Stream: APP

Vingo, Voice
ICA Zambia
Zambia
Phone:
Fax:
E-mail:
Stream: APP

Tung, Andrea
Women in Community Service
71 Stevenson St., Ste 1015
San Francisco CA 94105 USA
Phone: (415) 975-4711
Fax: (415) 975-4718
E-mail: wicsixard@aol.com
Stream: APP

Ulangca, Abe
3413 Stratford Drive
Vestal NY 13850-2135 USA
Phone: 6077974595
Fax:
E-mail: icaulangca@igc.org
Stream: SCD

Vaile, Barbara
Minnesota Fac. Network
4151 320 St W
Northfield MN 55057 USA
Phone: (507) 645-7315
Fax:
E-mail: bvaile@nco.northfield.mn.us
Stream: SCD

Van Marter, Rebecca
The Community Forum
640 No. 1st Ave.
Phoenix AZ 85003 USA
Phone: (802) 223-4100
Fax: (802) 223-4110
E-mail: vanmarts@azweb.com
Stream: CYD

Vazquez, Joel Olivas
CESUES - Mexico
Av Tamaulipas, Entre Primera 4 Hermosillo
San Luis Rio Col Sonora 83400 Mexico
Phone: (6) 534-8959
Fax: (6) 534-4249
E-mail: olivas74@hotmail.com
Stream: CYD

Vilella, Jose
B.U.I.L.D., Inc.
1223 N. Milwaukee
Chicago IL 60622 USA
Phone: (773) 227-2886
Fax: (773) 227-3012
E-mail: build@chicagonet.net
Stream: CYD

Vinh, Tuoc (Rick)
Chicago Connections
4750 No. Sheridan Rd. Ste 300
Chicago IL 60640 USA
Phone: (773) 271-1073
Fax: (773) 271-0601
E-mail:
Stream: CYD

Vogelsong, Linda
TAPESTRIES
9602 E. Calvary Dr.
Scottsdale AZ 85262 USA
Phone: (480) 595-3156
Fax: (480) 595-3157
E-mail: lbirdsong@aol.com
Stream: ACT

Wakhula, Anu
Pragati Learning System
India
Phone:
Fax:
E-mail:
Stream: Not Chosen

Walker, Sunny
IAF SunWalker Enterprises
1255 Ogden St #201
Denver CO 80218 USA
Phone: (303) 861-1627
Fax: (303) 861-1613
E-mail: sunwalker@igc.org
Stream: APP

Ward, Larry
Time Wise Inc.
2028 Chapala St
Santa Barbara CA 93105 USA
Phone: (805) 563-3618
Fax:
E-mail: wm@micro.net
Stream: SIO

Watson, Tim
Design Continuum
PO Box 877
Nellysford VA 22958 USA
Phone: (804) 973-2639
Fax: (804) 973-7660
E-mail: dcontinuum@estora.net
Stream: SCD

Webb, Patricia
The Silence Foundation
6377 NW 63rd #308
Oklahoma City OK 73132 USA
Phone: (405) 621-9450
Fax:
E-mail: silence919@aol.com
Stream: SIO

Welch, Catherine
4512 E. 17th Ave.
Denver CO 80220 USA
Phone: (303) 355-8114
Fax: (303) 315-9308
E-mail:
Stream: SCD

Wabwire, Charles
ICA Uganda
PO Box 70
Kyamboyo Uganda
Phone: 2 (564) 128-6898
Fax: 2 (564) 128-6899
E-mail: ica@infocom.co.ug
Stream: APP

Wakhula, Arun
Pragati Learning System
India
Phone:
Fax:
E-mail:
Stream: Not Chosen

Wallis, Jean
PO Box 312
Glenwood Springs CO 81602 USA
Phone: (970) 928-8531
Fax:
E-mail: jwallis539@aol.com
Stream: WLL

Warner, Gayle
MI Casa Resource Center for Women, Inc.
571 Galapago St.
Denver CO 80204 USA
Phone: (303) 573-1302
Fax: (303) 807-0872
E-mail: gwamer@micasadenver.org
Stream: CYD

Watts, Jean
ICA New Orleans
1629 Pine St.
New Orleans LA 70118 USA
Phone: (504) 865-7828
Fax: (504) 866-5161
E-mail: jeanwatts@home.com
Stream: SIO

Weisel, Rosa
Machan School
2140 E. Virginia
Phoenix AZ 85006 USA
Phone: (802) 381-8120
Fax: (802) 381-8125
E-mail:
Stream: CYD

West, Gail
ICA
3f, No. 12, Lane 5
Tien Mou West Road Taipei Taiwan
Phone: 886 (22) 871-3150
Fax: 886 (22) 871-2870
E-mail: icataiw@icnet.net
Stream: APP

Waits, Juanita
University of Arizona
4341 E. Broadway
Phoenix AZ 85040 USA
Phone: (602) 470-8086
Fax: (602) 470-8092
E-mail: jwaits@ag.arizona.edu
Stream: SCD

Walker, Carol
Winslow Indian Health Service
PO Drawer
Winslow AZ 86047 USA
Phone: (520) 289-8208
Fax: (520) 289-8229
E-mail: carol.walker@winslow.ih.s.gov
Stream: APP

Walsh, Katzia
Youth Leadership Institute
870 Market St, Suite 708
San Francisco CA 94102 USA
Phone: (415) 397-2255
Fax: (415) 397-6874
E-mail:
Stream: CYD

Watson, Alleene
Co-Evolution Design
6031 W. Bellfort
Houston TX 77035 USA
Phone: (713) 721-3294
Fax:
E-mail:
Stream: ACT

Waugh, Charlene
The Saks Agency
513-51 Avenue, SW
Calgary Alberta T2V 0A4 Canada
Phone: (403) 253-8893
Fax: (403) 252-9387
E-mail: charlenewaugh@attcanada.net
Stream: SIO

Weisenbach, Amy
National 4-H Council - Innovation Center
7100 Connecticut Ave
Chevy Chase MD 20815 USA
Phone: (301) 961-2981
Fax: (301) 961-2894
E-mail: aweisenbach@fourcouncil.edu
Stream: CYD

West, George
ICA Mexico
Apartado 43
ucfnias, Nayarit MX 65932 Mexico
Phone:
Fax:
E-mail: westgeo@yahoo.com
Stream: Not Chosen

West, Richard
ICA
3f, No. 12, Lane 5
Tien Mou West Road Taipei Taiwan
Phone: 886 (22) 871-3150
Fax: 886 (22) 871-2870
E-mail: icataiw@icnet.net
Stream: SCD

Wheeler, Irvin
ArtReach
2818 Welton
Denver CO 80202 USA
Phone: (303) 433-2882
Fax:
E-mail:
Stream: ACT

Whittington, Lonnie
6842 No. 4th Place
Phoenix AZ 85012 USA
Phone: (602) 284-2283
Fax: (602) 908-4991
E-mail: lonnie@uswest.net
Stream: SCD

Williams, Jennifer
Centre For Creative Communities
118 Commercial Street
London E1 6NF UK
Phone: 44 (207) 247-5385
Fax: 44 (207) 247-5256
E-mail: baaa@easynet.co.uk
Stream: ACT

Williams, Stephen
Dorian Willis Pty Ltd
227 Elgin St. Carlton
Melbourne Victoria 3061 Australia
Phone: 61 (39) 349-4966
Fax: 61 (139) 349-1024
E-mail: soulman@werples.net.au
Stream: SIO

Woods, Amy
CARE
41 Sutter St #300
San Francisco CA 94104 USA
Phone: (415) 781-1585
Fax: (415) 781-1504
E-mail: woods@care.org
Stream: PSI

Wright, Valerie
Jacobs Center for Nonprofit Innovation
5160 Federal Blvd.
San Diego CA 92105 USA
Phone: (619) 527-6161
Fax: (619) 527-6162
E-mail: vwright@jacobscenter.org
Stream: PSI

Westmoreland, Sharon
Partnership Architecture Systems
6399 Pike Cr
Larkspur CO 80118 USA
Phone: (303) 681-3620
Fax: (303) 681-2156
E-mail: sharonwestmoreland@partnership-
Stream: architect.com

Wheeler, Wendy
National 4-H Council - Innovation Center
7100 Connecticut Ave
Chevy Chase MD 20815 USA
Phone: (301) 981-2861
Fax: (301) 981-2894
E-mail: wheeler@fourhcouncil.edu
Stream: CYD

Wiegel, James
The Institute of Cultural Affairs
4220 No. 25th Street
Phoenix AZ 85016 USA
Phone: (602) 955-4811
Fax: (602) 954-0563
E-mail: icaphoenix@igc.org
Stream: SCD

Williams, Julia
Calhoun Co. Elementary School
PO Bx 362
Cuthbert GA 31740 USA
Phone: (912) 732-8501
Fax:
E-mail:
Stream: ACT

Wilshin, Anne
ICA Phoenix
4220 N. 25th St.
Phoenix AZ 85016 USA
Phone: (602) 955-4811
Fax: (602) 954-0563
E-mail: annwilshin@hotmail.com
Stream: SCD

Worden, Rod
ICA Mexico
2746 Stevens St.
La Crescenta CA 71214 USA
Phone: (818) 957-3138
Fax:
E-mail: hmw@hoosenfoos.com
Stream: Not Chosen

Wu, Dr. Eing-Ming
The Asia Pacific Public Affairs Forum
28F, 55 Chung Cheng 3rd Rd.
Kaohsiung Taiwan 800 Taiwan
Phone: 8 (867) 227-4736
Fax: 8 (867) 227-2559
E-mail: appaf@mail.nsysu.edu.tw
Stream: Not Chosen

Whang, Vanessa
National Endowment for the Arts
1100 Pennsylvania Ave. NW Suite 703
Washington DC 20506 USA
Phone: (202) 682-5469
Fax: (202) 682-5002
E-mail: whangv@arts.endow.gov
Stream: ACT

Whittaker, Sally
Swamp Gravy Institute
100 Stone Mill Run River Mill #49
Athens GA 30605 USA
Phone: (706) 425-9507
Fax:
E-mail: sal-uga@bellsouth.net
Stream: ACT

Williams, Elder Rodney
Faith Chapel Church of God in Christ
863 Woodrow Avenue
San Diego CA 92105 USA
Phone:
Fax:
E-mail:
Stream: CYD

Williams, Karen
OSU Extension SW District
303 Corporate Center Dr. #208
Vandalia OH 45377 USA
Phone: (937) 454-5002
Fax: (937) 450-1237
E-mail: williams.22@osu.edu
Stream: SCD

Winteler, Ursula
ICA Germany
Boockhohastr 30
Wedel D 22880 Germany
Phone: 49 (04) 103-3045
Fax: 49 (04) 103-3045
E-mail: reinhard.patzke@+online.de
Stream: APP

Wright, Terrence
1309 Grant St #86
Denver CO 80478 USA
Phone: (303) 863-7147
Fax:
E-mail:
Stream: ACT

Wythe, Helen
Helen Wythe & Associates
700 - 177 Rombard Ave.
Winnipeg MS R3B0W5 Canada
Phone: (204) 992-2562
Fax: (204) 667-3047
E-mail: helen.wythe@home.com
Stream: APP

Yassin, Ghada
Save the Children/Sweden
PO Box 54373
Jerusalem Jerusalem
Phone: 972 (2) 532-6326
Fax: 972 (2) 532-6469
E-mail: rbmeast@palnet.com
Stream: ACT

Zambrano, Blanca Ortegon
Calle 65 No 5-84 opto 104
Bogota Columbia
Phone: (571) 348-4118
Fax: (571) 310-8193
E-mail: blancaortegon@yupimail.com
Stream: PSI

Ziegenhorn, Donna
6636 Wyoming Street
Kansas City MO 64113 USA
Phone: (816) 444-7663
Fax:
E-mail: donnawz@aol.com
Stream: ACT

Yaw, Mensah Wisdom
International Needs Ghana
PO Box 690 Dansoman
Accra Ghana West Africa
Phone: 2 (332) 122-6620
Fax: 2 (332) 122-6620
E-mail: wmensah@excite.com
Stream: SCD

Ziegenhorn, Beret
6636 Wyoming Street
Kansas City MO 64113 USA
Phone: (816) 444-7663
Fax:
E-mail: donnawz@aol.com
Stream: CYD

Ziegenhorn, Matt
6636 Wyoming Street
Kansas City MO 64113 USA
Phone: (816) 444-7663
Fax:
E-mail: donnawz@aol.com
Stream: ACT

Yellott, Ann
National Conference on Peacemaking and Confl
1718 E. Speedway PMB #305
Tucson AZ 85719 USA
Phone: (520) 670-1541
Fax: (520) 884-9676
E-mail: azyellott@ed.com
Stream: Not Chosen

Ziegenhorn, Dallas
6636 Wyoming Street
Kansas City MO 64113 USA
Phone: (816) 444-7663
Fax:
E-mail: donnawz@aol.com
Stream: Not Chosen

Zingano, Lameck Kaya
Nat'l Art Heritage Fellowship
Franklin Straat 4
Maastricht Holland 6224GG Netherlands
Phone: (081) 041-2246
Fax:
E-mail: tamack_z@hotmail.com
Stream: ACT



*Your vision
will become clear
only when you can look
into your own heart.
Who looks outside, dreams;
who looks inside, awakes.*

—Carl Jung

*We don't receive wisdom;
we must discover it
for ourselves after a journey
that no one can take for us
or spare us.*

—Marcel Proust

Conference Environment



Housing Locations

①

Centennial Towers

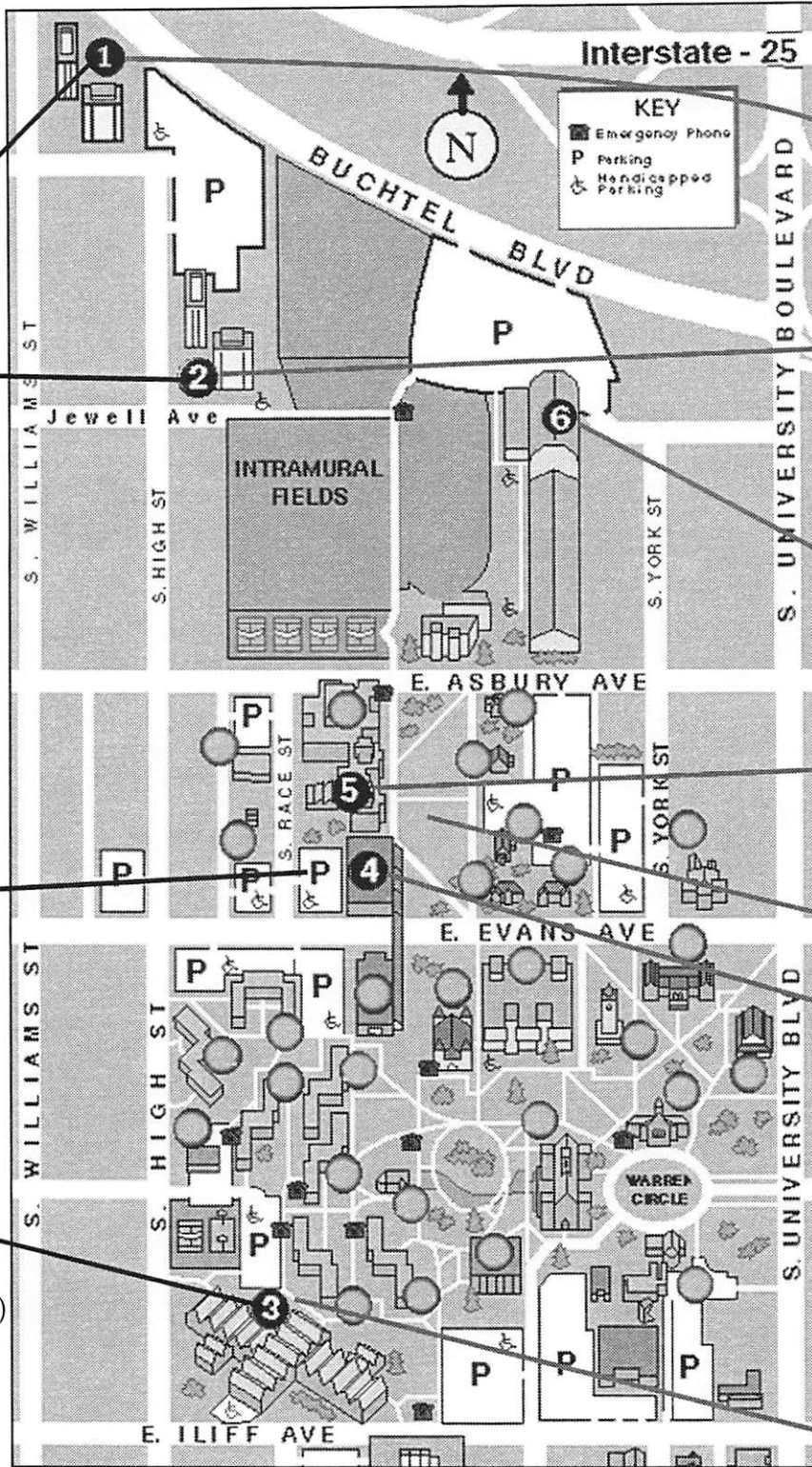
②

Centennial Halls

• Volunteer Parking

③

Johnson-McFarlane Hall (JMAC)



Stream & Conference Locations

①

Centennial Towers
• The Arts for Community Transformation

②

Centennial Halls
• Sustainable Community Development
• Spirituality in Organizations

⑥

Ritchie Hall
• Community Play
(Friday evening)

⑤

Stur姆 Hall (Classroom Bldg.)
• Breakout rooms

Lawn
• Western Bar-B-Q

④

Driscoll Center North
• Community Youth Development
• Philanthropy for Social Innovation
• Wholistic Lifelong Learning
• Registration & Exhibits
• Cafeteria
• Breakout rooms

③

Johnson-McFarlane Hall
• The Art and Practice of Participation
• Breakout rooms



The University of Denver (DU) is pleased to welcome Summer 2000 conference participants to our campus. Please let us know how we can make your stay more enjoyable.

FRONT DESK HOURS OF OPERATION

Driscoll University Center	7:00 am – 8:00 pm
Johnson – McFarland Residence Hall	open 24 hours
Centennial Towers Residence Hall	open 24 hours
Centennial Halls Residence Hall	7:00 am – 11:00 pm

FRONT DESK PHONE NUMBERS *

Driscoll University Center	(303) 871-4232
Johnson – McFarland Residence Hall	(303) 871-2183
Centennial Towers Residence Hall	(303) 871-2721
Centennial Halls Residence Hall	(303) 871-2565

** To call from campus phone to campus phone use the last four digits of the phone number (pay phones are not campus numbers).*

**Dial 9 to get an outside campus line or phone number from an on campus phone. In Colorado you must dial all ten digits when making an off campus call.*

IN CASE OF AN EMERGENCY

Campus Safety (including 911 assistance)	(303) 871-3000
Campus Safety Non Emergency	(303) 871-2334

HOUSING

Housing check in is conducted at each residence hall front desk where those staying on campus will be issued their linens, key ring for access to the dining facility, and building access card.

- Lost access cards are billed at \$10.00 each.
- Lock out key is \$1.00 for the first 15 minuets and \$5.00 after that duration.

At check out please bring all your linens, towel and washcloth back to the residence hall desk.

FOR YOUR SAFETY AND SECURITY all residence hall lobby doors are locked from 10:00 pm until 7:00 am. The access card issued to you at check in (blue for Johnson-McFarland, red for Centennial Halls and green for Centennial Towers) will operate the card swipe located at primary egress doors in Halls and Towers and the card swipe to Johnson and McFarland located inside the lobby. Phones located at the primary egress doors for all three residence halls will connect you to the front desk attendant.

Remember if you reside in Centennial Halls there is no desk attendant on duty between the hours of 11:00 pm and 7:00 am. If you are locked out of Halls after hours you will need to go to Centennial Towers for assistance.

(over)

PARKING

Parking passes for those staying in our residence halls may be purchased at check in to the residence hall (@ \$5.00 for five days from date of issue); commuters may also purchase a parking pass at any residence hall front desk or at the Driscoll University Center front desk. Parking passes are valid for any general / G lot on campus. These parking passes are not valid for metered / pay station lots nor in any restricted / gated parking lot.

Note: street parking on most city streets for a three block radius surrounding campus is restricted one hour parking and highly enforced.

MEALS

All conference meals (with the exception of catered events) are served cafeteria style in the Driscoll University Center Village Commons, lower level of the north building. Those residing on campus will be issued a key chain at check in please bring this with you to all meals to identify you as a DRC or EMC participant with meals.

Dining Hours

*Breakfast 7:00 am – 9:00 pm
Lunch 11:30 am – 1:30 pm
Supper 5:00 pm – 7:00 pm*

Commuters may purchase a 3-day lunch package for \$19.40 or a 5-day lunch package for \$32.34 at the Driscoll University Center front desk. Individual breakfast, lunch or dinners may be purchased from the cashier in the Village Commons.

COORS FITNESS CENTER AND EL POMAR NATATORIUM

Located in the Daniel L. Ritchie Wellness Center (building with the gold capped spire) the Coors Fitness Center and El Pomar Natatorium are available for use by conference guests staying on campus. Bring your residence hall access card to and photo ID to identify yourself as a conference guest and you'll receive a discounted daily use rate.

Coors Fitness Center Hours:

*Mon. – Thurs. 5:00 am – 10:00 pm
Fri. 5:00 am – 9:00 pm
Sat. 7:00 am – 7:00 pm
Sun. 8:00 am – 8:00 pm*

El Pomar Natatorium Hours:

*5:15 am – 10:00 pm
5:15 am – 9:00 pm
7:00 am – 6:00 pm
8:00 am – 7:00 pm*

SPECIAL ACTIVITIES AND SERVICES

THE CONFERENCE OFFICE IS LOCATED IN THE FIRESIDE ROOM IN DRISCOLL CENTER. THE PHONE IS 303 871-4005

Conference Book Store

Hello, my name is Steve Torma and I will be managing the bookstore for the Millenium Connection. I have been organizing bookstores for social change conferences for the last 15 years. I am presently living in North Carolina where I am involved in an eco-village project as well as leading workshops and retreats in justice, ecology, and eco-spirituality. Here are some important details about the conference bookstore.

LOCATION: It will be set up at the north end of the bridge.

HOURS OF OPERATION: The hours of operation will be posted and will be roughly from breakfast time until 7:00 pm. every day.

METHOD OF PAYMENT: I accept cash, personal or business checks, and travelers checks, or I can bill you or your institution. I do not take credit cards. Because the kind of folks I deal with are honest and trustworthy, I prefer the option of billing you to credit cards. It saves money. My version of a credit card is that I give you an invoice and you send me a check when you get home. People from outside the U.S. can use travelers checks, or pay with cash from the nearby ATM machine

ATM MACHINE LOCATION: There is an ATM machine on the north end of the ground floor of Driscoll.

SHIPPING SERVICE AVAILABLE: For those of you flying, you can have your purchases shipped home for you via UPS. A local shipping service company will be available Friday evening to box up your items and ship them for their normal fee.

FOR EFFICIENCY RUN A TAB: To speed up the bookstore purchasing process, since there will be so many folks at one time, I have devised a system where whenever you want to buy a book I simply put it on a list with your name, you take the book with you and at the end of the conference you pay with one check or get billed. This speeds up the bookstore process immensely. Of course you can pay each time if you would like. If you are going to have your books shipped home for you then you can just leave them in the bookstore and have them shipped on Friday.

If you have any questions or comments about this MC bookstore or if you know of future conferences you would like to have me set up a bookstore feel free to call me toll-free at 1-888-438-7838.

Walking the Labyrinth



The Spirituality in Organizations Stream is sponsoring two labyrinths on campus for your walking experience. Helpful signs will guide you through the simple and natural process for using this ancient tool of personal reflection. Allow yourself at least 30 minutes and come as often as you like:

**West Portico of The Ritchie Center
Covered Porch on North End of Sturm Hall**

The Reverend Dr. Lauren Artress of Grace Cathedral in San Francisco, and founder of the World-Wide Labyrinth Project, will speak:

Dates: Monday, July 31st & Tuesday, August 1st
Times: 7:30 PM
Where: Centennial Hall Lounge

(Each presentation will be followed by an optional Labyrinth Walking Experience)

If you've already walked the labyrinth, you know its power. If you haven't, by all means be sure to include this as an important part of your Millenium Conference Experience.



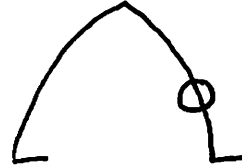
The Quiet Room

Needing a little time to be alone or a few minutes for quietly processing all that's going on? Visit The Quiet Room. Sit by the fountain, stare at a candle, touch a stone, open your mind and relax. Location and times available on a Conference Announcement Board.

YOGA

Monday through Friday 6 – 7:00 AM Halls Lounge

Mark Giubarelli, Instructor
\$5.00/session or \$20/5 sessions
Wear loose clothing. No mat required.



Freshen up and recharge your energy with daily classes of Yoga.
Natural Yoga is encouraging you to join them every morning for a light Yoga Practice.
Representing Natural Yoga, Mark Giubarelli has taught over 500 classes in Denver this year and promises to bring you to a state of complete relaxation with a unique flowing style.

With the long days ahead you need something that will brighten your spirit and keep your mind fresh.

We hope to see you.

HEALTH CARE

You are at 5200 feet altitude in a desert climate. Be kind to yourself. Carry your water bottle everywhere and drink lots of water. Wear sunscreen. Walk slowly. Take the elevator. Sleep well. The conference schedule is rigorous, so take it a little easy – at least for the first couple of days.

If you have health concerns, let us know. The conference office number in Driscoll Center is 303 871-4005. Maybe we can help.

For emergencies - including 911- call 303 871-3000.

Denver University has a health clinic located in the Ritchie Center.

John Singleton, MD is the conference medical consultant. He may be reached at 303 266-8793 (pager); 303 204-3824 (cell phone); 303 388-6085 (home.)

**MILLENNIUM CONNECTION CONFERENCE
ACT STREAM
EVENING PRESENTATIONS IN TOWERS MAIN LOUNGE**

TIME	MONDAY 7/31	TUESDAY 8/1	THURSDAY 8/3
7:15	<p>Deepa Lagoo</p> <p><i>Sound and Movement: The Women's Freedom Movement in India</i></p>	<p>Bond Anderson</p> <p><i>Musical Play Park</i></p> <p>(35 mm slide projector)</p>	
8:15		<p>William Cochran</p> <p><i>Community Bridge: A Stunning Adventure in Visual Arts</i></p> <p>(vcr)</p>	<p>Rob O'Brien</p> <p><i>Art and Spirit Make Australian Community</i></p> <p>(vcr and live song/dance)</p>
9:15		<p>Lucian Masaya, Zimbabwe National Art Heritage Fellowship</p> <p><i>Art Against Violence</i></p>	

Local Phone Numbers

General Information

Denver Visitor Information Bureau	303-892-1505
Interconnect Inc., (tours, shopping, etc.)	303-722-9646
Ticket Master	303-830-TLXS

Restaurants, Cafes, Breweries

Anthony's Pizza	1628 E. Evans	DU	303-744-3137
Bennigans	1699 S. Colorado Blvd.	S.E. Den.	303-753-0272
Cheesecake Factory	1201 16th St.	D.T	303-595-0333
Chili's	790 S. Colorado Blvd	S.E. Den	303-757-5550
Chipotle	1644 E. Evans	DU	303-722-4121
Coo's Bay Bistro	2076 S. University Blvd.	DU	303-744-3591
Denver Buffalo Company	1109 Lincoln St.	DEN.	303-832-0880
Hard Rock Cafe'	500 16th St.	D.T	303-623-3191
Hemingway's Key West Grille	1052 S. Gaylord St.	D.T	303-722-7456
Jackson's	1520 20th St.	D.T	303-298-7625
Java Creek	287 Columbine St.	D.T	303-377-8902
Jerusalem Restaurant	1890 E. Evans	DU	303-777-8828
Josephina's	1425 Lamire	D.T	303-623-0166
Las Margaritas	1066 S. Gaylord	D.T	303-777-0194
Luna Tango II	76 S. Pennsylvania	D.T	303-744-1221
Margarita Bay Club	1301 S. Pearl	D.T	303-871-0603
Mustard's Last Stand II	2081 S. University Blvd.	DU	303-722-7936
Old Chicago	1415 Market	D.T	303-893-1806
Paris on the Platte	1553 Platte St.	D.T	303-455-2451
Pete's university Park Cafe`	2345 E. Evans Ave.	DU	303-733-7376
Piccolo's	1744 E. Evans Ave	DU	303-722-4955
Rock Bottom	1001 16th St.	D.T	303-534-7616
Spanky's	1800 E. Evans Ave	DU	303-733-6886
St. Marks	1416 Market	D.T	303-446-2925
The Broker	821 17th St.	D.T	303-292-5065
The Market	1445 Larmire	D.T	303-534-5140
Treehouse Cafe'	2043 S. University Blvd	DU	303-733-7530
Washington Park Grille	1096 Gaylord	D.T	303-777-0707
Wellshire Inn	3333 S. Colorado Blvd	S.E Den.	303-759-3333
Wolfgang Puck Grand Cafe'	500 16th St.	D.T	303-595-9653
Wynkoop	1634 18th St.	D.T	303-297-2700

Movie Theaters

AMC Buckingham 4	Mississippi and Havana (in mall)	E. Den.	303-790-4262
AMC Buckingham 6			303-790-4262
AMC Colorado Plaza 6	7400 E. Hampden	E. Den.	303-790-4262
Mann 8 Theater Cherry Creek Mall	3000 E. 1st Ave.	Den.	303-377-1519
Mann Tamarac 6	7777 E. Hampden Ave	E. Den.	303-755-5100
United Artists Continental Theater	3635 S. Monaco Pkwy	S.E Den.	303-758-2345
Chez Artiste	4150 E. Amherst Ave.	Den.	303-757-7161
Esquire	590 Dowling	Den.	303-733-5757
Mayan	110 Broadway	Den.	303-744-6796
United Artists Colorado Center	1970 S. Colorado Blvd.	Den.	303-757-3700

Transportation

RTD Bus Info			303-299-6000
Airport Info			1-800-AIR-2DEN
Road Conditions (north, south, east)			303-639-1234
Road Conditions (west, mtns)			303-639-1111
Shuttle Bus (DIA)			303-370-1300
Gray Line Tours			303-289-2841

Hotels

The Burnsley Hotel	1000 Grant St.	Den.	303-830-1000
Fairfield Inn	1680 S. Colorado Blvd	Den.	303-691-2223
Loews Giorgio Hotel	4150 E. Mississippi Ave.	Den.	303-782-9300
Sheraton	600 S. Colorado Blvd.	Den.	303757-3341
La Quinta	1975 S. Colorado Blvd.	Den.	303-758-8886

Museums

Colorado History Museum	1300 Broadway	Den.	303-866-3682
Denver Art Museum	14th Ave & Bannock	D.T.	303-640-2793
Denver Museum of Nature & Science	2001 Colorado Blvd	Den.	303-322-7009
U.S Mint	W. Colfax Ave at Cherokee St.	D.T.	303-405-4761

Parks & Gardens

Denver Botanic Gardens	909 York St.	Den.	303-331-4000
Denver Zoo	E. 23rd Ave	Den.	303-376-4800
Denver Parks & Recreation	2300 15th St.	D.T	303-964-2500
Ocean Journey	700 Water St.	D.T	303-561-4450
Butterfly Pavilion	6252 W 104th Ave	Westminster	303-469-5441

Performing Arts

Comedy Works	1226 15th St.	D.T.	303-595-3637
Country Dinner Playhouse	6875 S. Clinton St.	S.E. Den.	303-799-1410
Denver Civic Theater	721 Santa Fe Dr.	S. Den.	303-595-3800
Denver Performing Art Complex	1245 Champa	D.T.	303-640-PLEX
Colorado Symphony	1036 14th St.	D.T.	303-595-4388
Opera Colorado	695 S. Colorado Blvd #20	Den.	303-778-7532
Colorado Ballet	1278 Lincoln	D.T.	303-837-8888
Denver Center Theater Co.	1245 Champa	D.T.	303-893-4100

Amusement Parks

Elitch Gardens	Speer Blvd. & I-25	Den.	303-595-4386
Lakeside	4601 Sheridan Blvd.	Wheatridge	303-477-1621
Water World	1850 W 89th Ave.	N. Den.	303-427-SURF
Fat City	4670 W. Coalmine Ave.	Littleton	303-972-4344
Dave & Busters	1940 S. Colorado Blvd.	Den.	303-759-1515
Red & Jerry's	1840 W. Oxford Ave	S.W. Den.	303-783-0655
Bladium Sports Club	8797 Montview Blvd. #65	E. Den.	303-320-3033

The Millennium Connection
July 30 - August 5, 2000
Denver, Colorado
Exhibitor List

Torma, Steve
7 1/2 Green Oak Rd.
Asheville NC 28804 USA
Phone: (828) 254-5613
Fax:
E-mail: stevetorma@aol.com
Stream: Not Chosen

Kimbrel, Karen
Colquitt/Miller Arts Council
PO Box 567
Colquitt GA 31737 USA
Phone: (912) 758-5450
Fax: (912) 758-5385
E-mail: swampg@surfsouls
Stream: ACT

Gomani, Jerald
Fellowship of Reconciliation
Les Brown Pool, Flat 1 Parklane
Harare Zimbabwe
Phone: (263) 470-5425
Fax: (263) 472-8757
E-mail: jgomani@hotmail.com
Stream: CYD

Nelson, Jo
ICA Associates Inc.
579 Kingston Rd.
Toronto Ontario M4E1R3 Canada
Phone: (416) 691-2316
Fax:
E-mail: jnelson@icacan.ca
Stream: WLL

Bailey, Robin
Int'l Association of Facilitators
1-320 Waverly Street
Ottawa Ontario K2POW3 Canada
Phone: (613) 567-8280
Fax: (613) 829-8758
E-mail:
Stream: APP

Rose, Steve Habib
Neighbornets Network
8662 1/2 Island Dr. South
Seattle WA 98118 USA
Phone: (206) 721-0217
Fax:
E-mail: habib@thegarden.net
Stream: SCD

Fleishman, Jane
Oasis Center
PO Box 121648
Nashville TN 37212 USA
Phone: (615) 327-4455
Fax: (615) 460-9304
E-mail: oasisyld@nashville.com
Stream: CYD

Blicker, Lesley
Amherst H. Wilder Foundation
919 Lafond Avenue
St. Paul MN 55104 USA
Phone: (651) 647-4028
Fax: (651) 647-2088
E-mail:
Stream: SCD

Mosley, Betty
Development & Training Resources
4830 Oakland Ave.
Minneapolis MN 55417 USA
Phone: (612) 823-5193
Fax:
E-mail: bmosley600@cs.com
Stream: SIO

Sejdic, Subhija
Hands Raised Together (HaRT)
Gatacica 58
Sarajevo 71000 Bosnia / Herzegovina
Phone: 387 (7) 123-4136
Fax: 387 (7) 123-4136
E-mail: hartbosn@bih.net.ba
Stream: ACT

Crow, Stan
ICA Journeys
22421 39th Ave. SE
Bothell WA 98021 USA
Phone: (425) 486-5164
Fax: (425) 489-2545
E-mail: stan@icajourneys.org
Stream: WLL

Spangler, Kristin
National 4-H Council - Innovation Center
7100 Connecticut Ave
Chevy Chase MD 20815 USA
Phone: (301) 961-2961
Fax: (301) 961-2894
E-mail: spangler@fourthcouncil.edu
Stream: CYD

Dangol, Amjul
Nepal Japan Friendship Association
Kuleshwor Wa. No. 14 Block No. 165
Kathmandu Nepal
Phone:
Fax:
E-mail: dangolanju@hotmail.com
Stream: APP

Sourani, Ahmed J H
PARC
PO Box 225
Gaza West Bank Palestine
Phone: 9
Fax: 9 (727) 282-6318
E-mail: adming@palnet.com
Stream: SCD

Lindblad, Judith
Board & Staff Party
422 Milton Street
Cincinnati OH 45210 USA
Phone: (513) 241-2149
Fax: (513) 671-1955
E-mail:
Stream: PSI

Philbrook, Marge
Ecumenical Institute
4750 No. Sheridan
Chicago IL 60640 USA
Phone: (773) 769-6363
Fax: (773) 769-1144
E-mail:
Stream: ACT

Hutchinson, Robyn
ICA
210 Wollongong Rd
Arndcliffe 2055 Australia
Phone: 61 (9) 597-6117
Fax: 61 (9) 597-3784
E-mail: jhutchinson@sia.net.au
Stream: WLL

Harper, Gordon
ICA Seattle
1504 25th Ave.
Seattle WA 98132 USA
Phone: (206) 323-2100
Fax:
E-mail: icaseattle@igc.org
Stream: APP

Masaya, Lucian
National Art Heritage Fellowship
25 Chinderbera Rd. Mufakose
Harare Zimbabwe
Phone: 263 (1) 170-0175
Fax: 263 () 477-3650
E-mail: lucian.masaya@hotmail.com
Stream: ACT

Phillips, Ken
NGO FUTURES
32 Wykeham Rd
Washington CT 06793 USA
Phone:
Fax:
E-mail: ngo_futures@compuserve.com
Stream: PSI

Bleaden-Castro, Anne
World Marketing Alliance
9463 Hearthside Ct.
Rancho Cucamonga CA 91730 USA
Phone: (909) 481-9595
Fax: (909) 481-9195
E-mail:
Stream: PSI

Abubakar, Chief Mrs. Titi Atiku

WOTCLEF

Presidential Villa Abuja

Abuja Nigeria

Phone: 23 (409) 523-2866

Fax: 23 (409) 314-0739

E-mail:

Stream: PSI

The Millennium Connection Conference
July 30 – August 5, 2000
Correction Form

Name: _____

Organization: _____

Phone: _____ Fax: _____

E-mail: _____

Corrections

Please check box if information needs to be corrected on Attendee List.

Title _____

First Name _____

Last/Family Name _____

Organization _____

Address _____

City _____

State _____

Zip Code _____

Phone _____

Fax _____

E-mail _____

Community Performance: Local People Take Center Stage by Richard Geer and Bill Grow

As it does every Sunday, the black church in Caldwell Parish, north central Louisiana, rang out. But this day the congregation wasn't "amening" the preacher. They were calling out the performance by members of the Swamp Gravy Institute, consultants from Colquitt, GA, who were performing scenes from Swamp Gravy, Georgia's Folklife Play.



RICHARD GEEER

Gayle Grimsley (behind) and Jackie Draper in Swamp Gravy.

"Yeah, sister!" the congregation chanted, as Gayle Grimsley performed "Honor," a Colquitt woman's true story of trying to better her life after being abandoned as a child by her mother. The chorus hushed as Gayle told how the abandoning mother, now sick and aged, came to her daughter for help. Should the daughter honor the call or ignore the woman who had ignored her? "Honor thy father and mother!" encouraged the congregation. This is what the daughter in the story did. At the story's climax, Gayle broke into song. Reaching the verse "I've got a mother in that land," the entire congregation, young and old, sang with her.

Ecstasy was on every face. "We touched one another at a profound level," Gayle said, "I will never forget this experience."

Ecstasy means to be relocated, moved out of place. The place to which community performance carried Caldwell Parish was to oneness. This movement is as old as society.

And today the ancient tools of ritual remain the same — story, song, and rhythmic movement. But not just any story, *our* story. And not just any song, *our* song. By focusing on *this* place and *these* people, a community moves out of separation and into relationship. Community performance is the recovery of theater that is *of* the people, *by* the people, and *for* the people.

Awakening Self-Confidence

This recovery is first and foremost an awakening of self-confidence. Hispanic youth in El Paso's Project Vida mime troupe are discovering this through the power of silent expression. Under the direction of 21 year-old Sally Whittaker, herself a five-year veteran of *Swamp Gravy*, troupe member Jorge Martinez held the rapt attention of his audience as he baked and served an imaginary cake. Aided only by his intense concentration, he had everyone's mouth watering. Jorge discovered presence, his own potent self. Time and again, community performers carry this stage presence into their classrooms and workplaces to create an almost mystical aura of intentionality.

Exuberant, younger looking and acting than her 29 years, Jules Corriere had taken a few classes in theater before being asked to be

Continued on page 6

INSIDE

Around the World	2
Across These United States	3
2000 Conference	4
Are Miracles Enough?	5
Cover Story: Community Performance	6-7
Reintegrating the Arts into American Life	8
Profile: Paul Watson III	10
Investing in the New Millennium	11

The Arts for Community Transformation

Community Performance ... Continued from page 1

assistant director of *Pieced Together*, the community play at Yoder Barn in Newport News, VA. Director Richard Geer was expecting this mother of two small children to help with schedules and round up people for rehearsal. One day, offhandedly, she described a scene idea to Richard. "From that moment, I knew I was in the presence of a director and told her so," said Richard.

"I didn't know, till then, that I saw differently from anybody else," Jules recalled.

Richard incorporated her ideas and acknowledged their source to the cast. Soon Jules began to share rehearsal duties. Not long after she was taking some rehearsals by herself. Richard supported her vision and affirmed her instinct, and she grew. By the time the show was remounted, she was able to run weeks of rehearsal by herself. She traveled to other communities to help direct their plays.

Each place uses community performance differently and expands our understanding of this ancient practice.

Then she was diagnosed with cancer. As her world broke apart, she clung to the new vision of herself as an artist. It helped her to focus on living. When the cancer was successfully treated, she resumed her role, but with a difference that is apparent to all around her. The young woman had transformed. This year Jules will direct on her own.

This kind of self-awakening often results in a capacity to take risks and achieve remarkable outcomes in leadership roles. Veronica Haire, a lead actress in *Swamp Gravy*, was not always the self-possessed and confident woman she is today. In 1996, during her third year of acting, Veronica decided to work with at-risk children in an after-school tutoring program in Colquitt called "Project Bounce." As a result of her leadership over the past two years, the children's school grades have steadily improved. Veronica shares the spirit of her personal empowerment by leading storytelling circles in other communities.

Effecting Social Reconciliation

Groups, as well as individuals, transcend themselves. On 24 May 1998, this took the form of a profound social reconciliation. The place was Belle Glade, a multi-racial farming and sugarcane producing community in south Florida. The event was the first production of *Pot Luck in the Muck*, and the residents' musical dramatization focused on stories of the devastating 1928 hurricane. Much of the production's impact derived from a simple choice. "This play is about a storm," said Zarak, the young African-American keyboardist, "and in that storm I can't tell black stories from white stories."

"So I should cast it that way?" asked director Geer. "Cast color-blind. Black mother, white child, whoever best fits the part?"

This key decision wasn't easy. But the answer, finally, was "yes." The decision to cast color-blind put people of every kind of difference together in the same families. This empowered the production to move past the economic, racial, and emotional divides that formerly characterized the area. In the play's hurricane scenes, whites, Hispanics, Haitians, and Puerto Ricans hugged one another in tears. Charlotte Phillips, a community performance worker on loan from *Swamp Gravy* remembers seeing the play. "The community came together for the first time, like a family. At the curtain call, members of the cast and audience — whites, Hispanics, Haitians, and Puerto Ricans — hugged one another, just like in the play. And proud, oh so proud of themselves and their community."

Under the impact of community performance, the community itself begins to "perform" differently. A five-year resident of Colquitt tells when he first arrived in town,

RICHARD GEER



RICHARD GEER



From top, anti-clockwise: Jules Corrier with children in the *Yampa Valley Life*; Johnson in scene from *Swamp Gravy's Together* in "Mennonites Coming to America" flanked by her sons, Emmanuel [left] and

his questions about the future of Colquitt were met mainly with pessimism and cynicism. Today, those same respondents speak with optimism and pride about their town.

Or take the case of a visiting professor from Gainesville, GA, whose daughter helped conduct a children's *Swamp Gravy* summer theater workshop in July 1998. Dr. Therese Stewart, of Brenau University's Department of Education, was on

her way out of Colquitt when her car broke down.

While getting repairs made at a local service station, Dr. Stewart learned that the manager's nine-year old son Matthew had participated in the children's theater workshop. When she went to pay for the repairs, she was told there was no charge for the labor. Dr. Stewart listened with amazement at the manager's reason: "Matthew has done all kinds of extra-curricular things like sports and

church activities but has never been excited about anything until this. He talks about it all the time with his eyes lit up. If your daughter and her friends can do that for my son, the least I can do is fix your car for free."

Creating A Ripple Effect

This shift in mindset is also evident in other ways. Traditional cliques are being split up and replaced by a new collaborative spirit among government, social agencies, business leaders, and clergy who joined for the first time to launch the Miller County Family Connections development project last year.

The impetus given by *Swamp Gravy* to the cultural renaissance of the area is attracting the interest of politicians seeking re-election. Federal, state, and local officials are on the increase in *Swamp Gravy* audiences and are supporting the arts in their public statements and voting records. This welcomed alliance of political and cultural life demonstrates the

possibility that our society can function in a healthier balance.

The impact of *Swamp Gravy* on Colquitt's economic performance also deserves notice. During the past five years, 22,500 visitors to this town of 2,000 population have generated over \$6 million in local revenue. Local contractors have been paid \$2 million dollars to restore three historic buildings, and two more building restorations are planned. The annual operating budget of the Colquitt/Miller Arts Council went from \$2,000 in 1992 to \$438,000 in 1998. In 1997, *Swamp Gravy* spawned a five-county Cultural Tourism Initiative that has brought tour buses into the area for the first time.

Each place uses community performance differently, and each expands our understanding of this ancient practice. Once upon a time, story telling drew strangers into community. No one knew how to do it, they just began. Today, new projects begin of their own volition, where there is a need.

At Oakton school in Evanston, IL, students, teachers, parents, and community members have decided to heal their race-torn school through listening to and performing one another's stories. In the Yampa Valley of Colorado, four school districts are using story performance to pass cultural and ecological values to the next generation while binding communities and schools together. In Chicago, *Scrap Mettle SOUL* performs the stories of its multicultural community, using more than a hundred languages. Partnerships between young and old, foundations, community organizations, schools, churches, parks, and social services yield new kinds of neighbors and friends, as well as new ways of belonging and serving.

As the community performance movement grows during the next decade, in this country and abroad, we can anticipate experiencing the performance of communities improving, as local people take center stage.



JOHN CORRIERE

conducts a story-telling circle *Stories Project*, Martha "Gospel Truth"; cast of *Pieced erica by Ship*"; Veronica Haire and Darrius, in costume.

For information on upcoming performances of *Swamp Gravy* call (912) 758-5450 and *Scrap Mettle SOUL*, (773) 275-3999. For other shows, contact Bill Grow or Richard Geer at the phone numbers opposite.



Nationally-acclaimed dramatist, Richard Geer is founder/director of Chicago-based Community Performance, Inc. Phone (773) 728-3999.



A long-time ICA staff member, Bill Grow is coordinator of "The Arts for Community Transformation," one of seven streams in the ICAI Conference 2000 in Denver. Phone (912) 758-3707. The editor would like to acknowledge his valuable contribution to this issue.

Reintegrating the Arts into American Life

by Richard Linzer

Prior to the Industrial Revolution, scientists were described by their contemporaries in terms that sound hauntingly familiar today. The difference is that we apply the same terms to artists, not scientists.

Before science found a marriage with business to create "technology," scientists were viewed as pursuing activities without apparent function, activities dangerous to the established order, expressive, and irrational. In the minds of "proper" people, scientists were marked by the taint of alchemy and mysticism.

On the other hand, European artists before the Industrial Revolution were well integrated into their society. Both as individuals and as a class of people, they had a clear role, well defined by themselves, by trade associations, and in some countries, by academies that upheld standards and granted licenses to artists. Of course, many artists in other cultures have been well integrated into their societies.

However, in the New World it was a different story. As the Industrial Revolution took hold, artisans and craftspeople saw their livelihood

threatened by mechanization. Although they attempted to form guilds, schools, leagues, and institutes, these efforts were largely unsuccessful. Unlike the French, Americans never allowed an Academy to emerge to define culture and art. Even the American legal system treated art as chattel,

rather than as a "special trust," as in the French system of jurisprudence.

With the rise of technology, individuals with different sensibilities and ideas displaced artists in communities. We often think of technology as a process by which things are created, but more than anything, it is a method of thinking that pairs aspects of science with plain, old-fashioned business.

An outstanding example of the re-integration of artists with community institutions happened in Newport, OR, a community with high levels of unemployment. When the director of the city's Performing Arts Center found that welfare recipients were too proud to accept free tickets for shows, she asked them to serve as ushers and found them willing to participate. She invited women with small children to sew in the costume shop, while their children were cared for within the building. Men with carpentry skills were recruited to work on the set. Soon, the Center became a major local employer, as well as a hub where the whole community gathered.

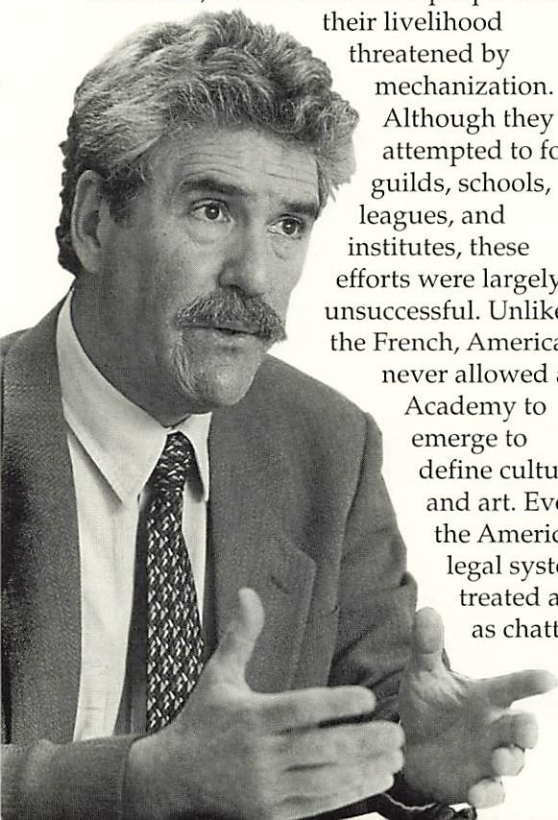
Logic is important to technology, and soon schools in this nation, ever sensitive to the labor requirements of the society, began to place emphasis on science, math, and business, and less on artistic and expressive thinking. Children with artistic skills quickly learned that these were not in favor in an educational system adopted from Prussia, bent on teaching disciplined compliance to rules.

The era just prior to the First World War seems to be a watershed in the social history of artists in America. This was the first major war "techno-thinkers" waged against each other. Artists saw what was happening. They rejected societies in which techno-thinking was the dominant force and began, consciously and unconsciously, to redefine the aesthetic and their role in communities. Artists in America distanced themselves from the institutions of American life, just as they had been distanced by these institutions. They recast their role and became individual entrepreneurs in a cultural marketplace.

If we hope to use the arts to transform our communities, we must strive to find ways to reintegrate artists into the institutions of our society. We need to look at examples of where this is happening and build from there.

Artists in America have trodden a markedly different path from their counterparts in other parts of the world, particularly Europe. In this historical sketch, ICA colleague, facilitator, and consultant, Richard Linzer, traces this development and argues for the reintegration of artists into American life if they are to play a transformative role in society.

Richard Linzer has worked for more than 30 years with artists and arts organizations across America. In 1975, he directed the nation's first broadly-based study of artists. He lives in Indianola, WA, phone (360) 297-8331.



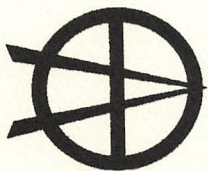
Opening Presentation, July 30, 2000: Dr. Kumi Naidoo, Secretary General and CEO of CIVICUS, World Alliance for Citizen Participation Ladies and Gentlemen, colleagues and friends, dear brothers and sisters, on behalf of CIVICUS: World Alliance for Citizen Participation, I would like to express our appreciation to the International Institute for Cultural Affairs for inviting us to be part of this important gathering. My younger brother, who spent time in apartheid prisons, and who does a lot of speaking from time to time, and who I spoke to this morning, said to me that he much prefers speaking at a funeral than being a pre- or post-dinner speaker. So I have been feeling somewhat anxious about this presentation since this morning and hope that I can whet your appetites both for actual dinner as well as the wonderful opportunity for dialogue, reflection and visioning that lies ahead of us in the coming few days. Without any further ado, let me reflect on the ten challenges that I believe that face us in the coming decades and stress the important role that I believe social agents like yourselves can play in meeting these challenges. The first challenge that we face when we think about social development or even the term civil society is the challenge of definition. In the past, development was often framed in ways in which the rich and rich countries of the world delivered development to the poor and poor countries of the world. Often, development was only represented as pertaining to the economic structures of society. Today, when we talk about development, we need to talk about development in a much more comprehensive way. More and more people are saying that when we think about development, we have to think about development in terms of its economic dimensions, political dimensions, cultural dimensions, spiritual dimensions and as well as its environmental dimensions. This is partly because today, there are extremely wealthy people in our world who are extremely undeveloped or underdeveloped. They are completely disconnected from society and deeply disconnected from the wider processes that are going on around them. In Africa, we have a beautiful proverb that says: "I am because you are." Simply put, we human beings find our meaning, identity and purpose in our relationships and interrelationships with each other. The other definitional challenge that we face is that of civil society itself. When I started my current job as Secretary General of CIVICUS, I was amazed that my friends in the USA would say: "The world of civil

society is so broad and includes everybody and excludes nobody. Organizations like the Klu Klux Klan are also members of civil society. Coming from Africa, I found that very alarming. I was told that the Klu Klux Klan is democratic, membership based, non-governmental, and for that reason, it is part of civil society. Therefore, one of the challenges that we face more and more today is that people realize what role civil society plays in development, and that we begin to clarify, without seeking to be exclusionary, which organizations, exclude themselves from the family of civil society by advocating for religious intolerance, racism and sexism. One of the values of the term civil society is that it is an inclusive term, including trade unions, religious organizations, social movements, womens organizations, NGOs and so on. In some parts of the world the term NGO is often used interchangeably with the term civil society, while in fact we are talking about the full range of institutions that are formed by citizens to advance the common good. (Incidentally, since many people have left the NGO community to go to government, some jokingly say that NGO refers to next government official. And in South Africa in the 1980s we said we were not NGOs, since we prided ourselves on being anti-government organizations. So generally we should not get obsessed with who is in and who is out, but those that violate the broad international conventions agreed to by the United Nations, such as the UN Declaration of Human rights, I would argue, exclude themselves and can be termed as part of uncivil civil society. Another issue is how do we include people who work in government and business in the work of civil society? While government departments and the institutions of business itself cannot stake a claim on the universe of civil society, the citizens who work in those institutions can, particularly when they embrace civil society organizations in their community, in their places of worship and so on. The second challenge, I want to address is that we no longer accept that the enterprise of governing and the enterprise of government is solely the enterprise of governments alone. Today, there are many places in the world where we talk about co-governance; where we talk about governance being a partnership venture between elected officials and the organizations and institutions formed by citizens acting in the public interest, and where we talk about governments having ongoing dialogue with the citizens so that the society is managed in a way in which the most

starting point that good government is important we need to recognise that the enterprise of governance is one that today is shared more and more between national governments and global institutions and citizens. Governments have everything to gain by engaging in what we might call a shared governance enterprise or as some have called it co-governance. We therefore, need to consciously deepen the participation of the young and the elderly in all the affairs of our society and world. To do this, is today a demographic reality. Civil society organisations need young people and the elderly to breathe fresh thinking and experience into its ranks. We need to stop paying lip service to gender equality and acknowledge that it is scandalous that the end of this millennium less than ten percent of women occupy leadership positions in government and in the private sector. I hate to admit this but civil society organisations I am afraid are not too much better. This then remains an unmet challenge that awaits us in the coming millennium. In meeting the challenge of poverty and growing inequality in our world today, we need to ask how is it that the poor as citizens can be enabled to be active agents rather than passive beneficiaries. This means that the poor as citizens must be engaged in the policy making processes and in the very implementation of the programs that seek to improve their plight. All of these challenges then call for the building of partnerships and alliances, since individual NGOs acting on their own are unlikely to make the necessary impact. Conclusion The challenges of globalisation necessitate that the tendency towards national parochialism will need to be tempered in order that NGOs are able to truly act both locally and globally and to think both locally and globally. In taking up these various challenges that lie ahead we should be honest with ourselves about how difficult and challenging things might be. As one of the leaders of the African anti-colonial movement, Amilcar Cabral put it, we should tell no lies and claim no easy victories. Permit me to share with you a story of a good friend of mine, Lenny Naidu, who was an activist for social and economic justice in South Africa as part of the anti-apartheid movement. The last time we saw each other before we both fled into exile in 1987, he asked me, Kumi what do you think is the biggest sacrifice we can make as individuals working to create a more just world. And without blinking an eye-lid I said lay down our lives, meaning giving up our life by

getting killed during the course of the struggle. And he said "it is not giving your life, it is giving the rest of your life." On June 1988, Lenny's parents had the task of going into a mortuary and not recognizing their dead son who had been murdered by the apartheid police force. He and three young women activists had given their lives for the cause of humanity. For those of us that remain, in gatherings like this, and in the work that we do, and in the memory of the likes of Lenny and so many others around the world, we have an obligation to make the appropriate connections with each other in this new millennium. We need to connect with each other as people first and foremost but we need to go further need to ensure that young people embrace the cause of the elderly, that older persons should embrace the cause of young people and men should embrace the cause of women and so on. In doing all that we do, let us not forget why we do what we do. To help us remind ourselves, let me conclude with the words of the Indigenous people of New Zealand/Aotearoa. As the Maori ask and I quote: "What is the most important thing in the world. I tell you it is people, it is people, it is people."

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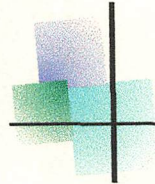


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The Institute
of Cultural Affairs—
USA Board of Directors
cordially invites you to a
RECEPTION recognizing
the many contributions of
Global Guardians in the work
of social innovation and
community building.

Please join us for
good conversation, story telling and an
opportunity to meet interesting people
from around the world.



The RECEPTION will be
at the home of
John & Louise Singleton,
128 Eudora Street in Denver
on Tuesday evening, August 1st
from 7:00 to 9:00 pm.

Dessert will be served.
Bus transportation from
Denver University campus is available.
Please plan to board the bus
at 6:30 pm on Race Street
between Evans and Asbury.

If you are able to attend, please bring this invitation
to the Information Booth in Driscoll Center by Tuesday morning
so we can check your name on the guest list.