

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 10:30 am–4:30 pm Research Eddies Mid-afternoon: Cross-Stream Explorations begin	8 am–2:30 pm Cross-Stream Explorations continue until 2:30 pm 2:30–4:30 pm Stream Pooling of Wisdom: Exploration Teams and Eddy Reports Discerning the 10-year Directions of the Community Arts Movement	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 5–5:45 pm (optional) Confluence Teams	8 am–4 pm Options: • Continue Stream work • Continue Inter- Stream project planning • Participate in Estuary Group meetings to model conference strategic connections for social change 4:30 pm Stream Mini- Celebration 7 pm Conference Celebration	8 am Clear out of rooms and store luggage 9 am Brunch 10 am Closing Reporting Event 12 noon Lunch Travel
5 pm Opening Event & Bar-B-Que	5–5:45 pm (optional) Cross-Stream Confluence Team Meetings			7 pm Assembly of Confluence reps to identify strategic connections & configure Friday Estuary Groups		
	7–10 pm Presentation Options					

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.

THE ARTS FOR COMMUNITY TRANSFORMATION (ACT)
A PROGRAM STREAM OF THE MILLENNIUM CONNECTION CONFERENCE
OF THE INSTITUTE OF CULTURAL AFFAIRS INTERNATIONAL
AT THE UNIVERSITY OF DENVER
July 30 – August 5, 2000

The *Millennium Connection* is an international conference bringing together practitioners from seven movements shaping profound societal change in our times. Because of its symbolic power and significating role, the arts are historically in the forefront of social change. Today, the locus of social change has shifted from the political and economic arenas to the cultural revitalization of life in the family, the workplace and the local community. For this reason artists and arts agencies everywhere are rethinking their mission, programming and organization to address the issues that impoverish and divide local people and that threaten to destroy human civilization. For instance, the world-renowned Czech violinist, Miha Pogacnik, applies orchestral music to the transformation of businesses and organizations by developing lateral thinking and teamwork. Another significant example is the *Grassroots Arts Program* model pioneered by The North Carolina Arts Council and is now established in most other states. In many communities such grassroots structures provide the only avenue for diverse groups to come together and begin to act in concert. By providing channels for building personal self-confidence and restoring pride in the community, the arts motivate individuals to engage in community building and take the risks involved in leadership.

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?* In *The Millennium Connection*, the ACT Stream will provide time for artists and arts related organizations to share their accomplishments, exchange ideas and demonstrate the ways in which they deal with specific challenges in the transformation of community. Because this conference is being designed in collaboration with its potential participants, some of the challenges that are being expressed by interested artists and arts administrators include:

- The reintegration of artists into geographical and institutional infrastructures of society.
- The effective utilization of artist residencies in transforming school teaching methods and curriculum design.
- The establishment of dependable vehicles for finance and delivery of artists to communities and organizations.
- The long-term organization and maintenance of quality grassroots artistic ventures.
- The communication media and technology needed to continually shape public policy in support of the arts as an indispensable aspect of a civil society.
- The attraction and follow-through of a diverse cross-section of local people in volunteer engagement.

In the midst of this sharing will also emerge clarification and concretion of what participants mean by *community arts* and *community transformation*. The final two days of the conference will be dedicated to identifying partnerships, planning projects and mobilizing implementation resources to take some necessary steps into the future.

Artists and arts administrators have many attractive conferences to choose from. What makes this event unique are the following anticipated benefits:

- ACT Stream dialogue with six other diverse and innovative social movements will provide a wealth of contacts and resources not usually present in a single-theme conference.
- The international scope of the conference will provide artists with global exposure of their creativity.
- Documentation of the conference work will generate a valuable practical resource for developing project promotion and funding.
- The magnitude and scope of the conference itself will have an impact on public policy.

Besides these benefits, the ACT Stream has a special contribution to make to the conference: our artistry! We will have the opportunity to provide the *cabaret* dynamic for the conference as well as assist Chicago dramatist Dr. Richard Geer in staging a conference community performance for the closing celebration.

Please refer to the conference brochure, *The Millennium Connection: Shaping Profound Societal Change*, for program coordination and stream contacts and registration information.

THE ARTS FOR COMMUNITY TRANSFORMATION STREAM

"How can the arts be used to restore communities and to heal society?"

We assert that the arts are, perhaps, the only universal language that we human beings share. Recognizing that, the arts enable any person to understand other individuals in the neighborhood, community, society as well as other cultures and countries. This understanding and mutuality is essential if change, transformation, healing is to begin.

The arts, therefore, can be of value to any individual in any of the seven streams in the ICA conference. We offer these thoughts not only to describe what we did, but as possible tools to be used by anyone here, and as ways in which anyone could collaborate with artists to further the healing of society.

We believe, indeed we know, that:

- Art creates awe; people who discover shared awe have a power to transform community situations
- Arts elicit enjoyment – of self, of others, of being part of a social situation – and on this enjoyment can be founded other community-building processes
- Arts provide "serious fun" – a means of enjoying oneself and other while creating a gift for the community
- Arts honor local cultures and different perspectives
- Arts enable diverse communities to work together
- Arts honor the pride of a culture
- Arts processes engage every individual's imagination, equally
- Arts honor the wisdom of the entire community
- Arts elicit participation – yes, in art-making, but also in social process
- Arts enable us to express our deepest passions – loves, hopes, fears, celebrations, plans
- Arts involve individuals deeply and "completely" in community process, while engaging the self in self-exploration
- Arts are life-transforming – any life. They both transform the way a person understands and values himself or herself, and transform the way a community understands and values that person
- Arts enable individuals and groups to take risks they did not know they could take
- Arts that involve the community develop the art form itself, keeping it fresh and important
- Arts enable the individual or group to clarify their purposes
- Arts enable a community to remember, articulate, re-connect to its humanity
- Arts enable people to voice their deepest spirituality
- Arts provide many ways of seeing that traditional planning processes, educational systems, sometimes don't elicit or tap

The Arts for Community Transformation (ACT) Stream was a summit meeting of artists, arts consultants, administrators and funding agents using the arts to transform communities, organizations, schools, and families. Their efforts are creatively impacting structures, attitudes, relations and processes for major social issues such as violence, alienation, severe unemployment and the social disruption of catastrophes or illnesses such as AIDS. The ACT Stream provided an interactive research and planning forum to share creativity, identify Community Arts Movement directions for the next ten years, and facilitating the transformation of vision into concrete projects and partnerships.

The ACT Stream focus question was: **how can art be restored as an integral part of community life and used to heal society**, (although we felt that "redirecting," rather than "restoring," would be a more appropriate word):

The ACT Stream was faced with the challenge of quickly building cohesiveness among 100 participants from twelve countries. To accomplish this the ACT stream utilized a storytelling circle game developed by Community Performance, Inc. out of Chicago, Illinois. We were randomly paired to tell a personal story of community transformation through the arts. The pair then selected one story to share with a foursome, and the foursome selected one story to act out for the whole stream. Out of these final stories the stream selected the story best demonstrating the transformative power of art. This story was used for the Friday evening vignette. Through this process that took less than two hours, everyone shared a story from their life's experience and became participants in the stories of others. While we didn't know the details of everyone's story, the emotional intensity of transformational art, as demonstrated by storytelling, reverberated through out the Stream. Storytelling, personal, traditional and visually, was a constant unifying element throughout the stream process.

After the storytelling process, we self-selected into five eddies, each focusing on an aspect of arts transformation identified as challenge areas from input from stream participants prior to the conference. The eddy format allowed more intimate working groups and a greater breath of discussion.

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

Participants were challenged to articulate the history, scope and dynamics of the arts for social change and link this to contemporary manifestations of the movement. Key to this work was the discernment of challenges and the articulation of vision while supporting the linkage of transformational work.

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

The Eddy focused on launching and sustaining arts-based community ventures addressing social issues. Critical to community revitalization is the integration of facilitators, mediators, animators and professional artists. Simultaneously the Eddy considered the validation and qualitative shift of local amateur popular arts.

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

Participants considered methodologies to organize effective art residencies capable of impacting the educational structures and permeating teacher training institutions and programs. Critical considerations included overcoming the combination of autocratic school administration and peer pressure that blocks classroom creativity.

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

The Eddy was concerned with maximizing the use of existing community arts training networks to sensitize artists to the deeper consciousness required for work in highly sensitive or traumatic situations. The artists are also challenged to mobilize resources for the preservation of threatened indigenous arts and culture.

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

The Eddy addressed the critical issue of financing arts projects through cooperative work with arts councils, bankers, municipalities and other community resources. Funding is dependent upon the community's perceived value of art and facilitated by the streamlining of funding processes.

After discussing, in our five eddies, what we consider the **BEST PRACTICES**, however fledgeling, in "restoring the arts as an integral part of community life and healing society," we agreed that the following were important practices to be explored and shared among community/arts workers :

- Dreams must be shared as a first step to transformation. Use the arts to give voice to dreams

- Personal and community stories translate history and offer insights about the future; storytelling engages everyone regardless of their “learning style;” truths can be easily extracted from stories
- Arts can and must take place in any venue where people gather – streets, garages, businesses, homes, shelters, bus depots – as well as in traditional venues
- Artists should take responsibility for mentoring younger artists in this work
- Theater – especially the theater of Brazilian activist Augusto Boal – is powerful; Boal’s work is especially important to investigate as he has already developed techniques to link the artist to the community, enabling the community to explore crucial issues in new creative ways
- Arts can and should be infused throughout learning of all “subject matter” as well as in any lifelong learning endeavor
- Art – literally – heals diseased people as well as diseased societies; the link between arts and medicine should be explored
- Community [cultural] needs assessments and action plans should be conducted in every community, broadly inclusive in both the exploring of needs and the suggesting of solutions
- Marketable arts products can be important in developing local economies; in a larger sense, The arts role in grassroots capacity-building
- The arts should be used by community planners, for people can envision their future in ways that other “planning” techniques cannot do as powerfully
- “Ritual art/ritual play” is a powerful tool for workers in the social arenas and should be used
- We need to explore and embrace technology, both as a way to communicate what we do as well as a way of inventing new creative forms
- We need to engage in deep audience research – what is meaningful to what people? Some of this research has begun, and should be expanded.
- The arts are linking different sectors striving to connect, or which don’t even know that they are trying to connect or needing to connect
- Evaluation is itself a creative process, and we need to consider evaluation up front in planning our endeavors, in order to further communicate the importance and power of what we do

In order to begin to assume role which may be new for many artists and many community organizations and community members, **EDUCATION AND TRAINING** are essential, for we assert that the most effective “learning societies” are those where the arts are infused throughout the process of living, from birth to death. One group saw artists who undertake transformative work to be akin to a society’s “shaman,” but for that to happen, the individual must first assume a self-aware mantle of responsibility and the community must recognize the need for its shamans, permitting them to play both their role as healer and as questioner. If this is to happen it must happen throughout a community and society:

- Arts must become infused throughout all learning – whether it’s used as a way (which, by the way, is proven effective) in teaching math, or a way in which neighbors can learn to talk together.
- The notion of “arts and education” must be considered a lifelong journey.
- There is a triangle of teacher-artist-learner which should be explicit at all times
- Generations can teach one another through the arts
- The arts access several types of “intelligences,” all of which are necessary for wholeness
- We need to create appropriate environments, and the arts can do that
- The arts honor the wisdom of the entire community
- The arts can link “school learning” and “home learning”
- “Artists” and “teachers” have much to learn from one another; this learning should be explicit and ongoing
- We need to figure out why, it seems, many educators are threatened by artists, and address this
- The “arts” and “non-arts” sectors need to develop shared language

- Best practices should be captured and recorded in a commonly-accessed place – a web site perhaps?
- An explicit art-curriculum link should be articulated and distributed among arts workers and formal educators
- There are five types of wisdom which an effective arts worker must have in the service of community transformation – innate wisdom about the worth of all people; plus the wisdom that comes of accumulating valuable information from disciplines such as social work, business, political science and synthesizing this information; plus the wisdom growing out of experience; plus the wisdom that comes of being apprenticed to a more experienced or older artist over a period of years; plus the wisdom that comes of reflecting and re-synthesizing all of the previous four. Training opportunities and time must be created for these.

This does not “just happen.” The acquisition and husbanding of **RESOURCES** must be done, and done in new ways. Traditional “arts funding sources” are not all, not yet, interested in funding this work, and this is not necessarily a bad thing, for it will prompt greater creativity on our part, more collaborative work with other sectors, in mobilizing what we need:

- We must be more effective “advocates,” learning to tell our story, to offer our insights, in ways that other sectors will respond to
- We must think of “non-traditional” funding sources
- We should diversify our resources as much as we possibly can
- We should consider accessing these “non-traditional” sources by partnering with non-arts people and groups who do have access to them; if we think explicitly of our work as community revitalization, our job will be easier
- We must pay attention to the responsible and creative earning of revenue
- We should recognize that we may need to “prove” our “results,” and should embrace the creative possibilities of evaluation of our work
- We should embrace the possibilities of technology in mustering the resources – beyond money – that we need – the other people with other ideas and connections that we need and that will enhance our creative work
- We should recognize that “fundraising is friend-raising,” cultivating our personal relationships with great care and attention

One of our most important resources is our partners – especially our “non-arts” partners we must constantly remember that there are partners in the business sector, the governmental sector, the social service sector, in medicine, among the alternative trade organizations, in the research arena, in education, at the national and local level – everywhere. We should keep a constant stance of cultivating friendships with every possible sector in order to truly “change the world,” for we are all, and equally, needed, and together our power will make a difference. We know that technology is an important and growing tool for ensuring equal access to information in a partnership, but for our **PARTNERSHIPS** to be as effective as possible we must be conscious

- Of staying open and honest with our partners
- Of sharing vocabularies, and developing of equally shared new vocabulary
- Of recognizing cultural protocols of our partners
- Of ensuring that partners remain equal, that one does not dominate the other
- That mutual shared purposes must be made clear at the start – and also that areas in which purposes do NOT overlap must be made clear at the start
- That partnerships exemplify cultural equity – internationally, ethnically, intergenerationally etc – with “cultural” being used in the broadest sense of the world
- To pool resources – financial, personnel, skills, time, information
- That interactions among partners need to be informal as well as formal

WHAT WILL WE SEE in ten years if we are successful in forming partnerships, acquiring resources, empowering ourselves, being used by the community in these ways? A “shortcut” way of saying, “Art will become a verb!” and the components of this include:

- We will see communities aware of their history, and exploring new histories as the communities change
- We will see artists who think of themselves as powerful public leaders
- We will see communities conscious of the economic development role of the arts, and acting on that awareness in their planning
- We will see dance, theater, art, performance art, visual art – as well as emerging new art forms – as equally important in a community
- We will see “audiences” who are also “participants” – indeed, the line between audience/participant will have blurred, the line between artist/citizen will have blurred
- Citizen/artist/audience/participants will include people of all classes, ages, geographies, cultures
- Arts will appear throughout the curriculum, and throughout learning for children and adults
- Arts will be used in community conflict resolution
- Arts will be used by community policy-makers to test ideas, to shape and articulate public policy
- Arts will be used in neighborhoods and at the community public policy level to address problems and issues
- Arts will be a common practice in medicine
- Communities will seek out artists – where now the impetus is largely coming from artists – to help with transformative, change-oriented planning and development
- New and emerging technologies will be a common tool to make art, connect people, connect people to their communities
- Community pride will be tied to art-making
- People will express their spirituality through the arts.

In 1943, Paul Green wrote, “The real and creative life, it seems to me, is like a tree growing...It builds itself on up...to catch the tip of fire from the rising sun, and is the last to give up that fire as the night comes on.”

As communities build art-making and spiritual expression into their paths to conscious sustainability, we hope that we, members of the ACT stream, can live up to Paul Green's challenge. We stand ready, humble yet excited, to do our part.

Creating Balance in the Human Community: A Creative and Authentic Use of the Arts

In order to get to the core of our work this week, we have created the following value statement.

Central to this vision statement is the understanding of the reciprocity between art and social justice. Each acts on the other, as in a chemical reaction that creates something that is beyond either one of them separately. Like a mandala, this work expands outward, via these value paths:

- The creative process is essential for the development of human capacity and for preserving balance in the human community.

- By providing its creative spirit, intrinsic values, and methodologies, and by co-participating with all of the sectors of society, art illuminates new paths to sustainability.

Among the many strategic directions that move us toward the realization of this vision are:

- Partnerships that activate and sustain mutual community benefit and ensure cultural equity, such as collaborations among businesses, arts organizations, correctional settings, care facilities and schools to infuse the arts into the everyday work of non-arts sectors.
- Storytelling that celebrates our human capacity for sharing, for loving, for healing, and for acknowledging the power of differences, such as community plays that illuminate conflict, find the possibility of common ground, and pave the way for peace.
- Events and processes that use the arts to catalyze the whole community and result in a sense of belonging, meaning, and magic.
- The arts for social change movement as a professional field, must be supported by unified standards of practice, and research, is accomplished through connectivity at all levels, individual, local, regional and global.

Having a vision of the power of the arts in community renewal and a clear understanding of the processes that are involved will only take us so far. There is an important need to also provide a 'handbook' that enables multiple users to ensure they are developing arts based community development projects and initiatives that are securely grounded in the principles, characteristics and practices that inform effective developments.

The 'handbook' will set out the vision of socially focused arts based projects and the connections between and among the concept of life-long learning, sustainable development, the spiritual dimension, philanthropy, youth development and public participation. In specific terms, the 'handbook' will include sections covering:

- A base document/statement setting out the general purposes and principles of arts-based social justice projects and initiatives.
- A Process 'Tool-kit' containing flow-charts, procedure protocols, participation check-lists, evaluation check-lists etc
- A suite of short case studies drawn from the conference and added to over time.

- An advocacy component that provides helpful advice on how project personnel can make effective use of politicians, business people, educationists, health professionals and other stakeholders in order to consolidate the community project's wider objectives.
- A training component that will give access to training opportunities and self-training resources helpful for developing community arts organizations. This would probably include advice and guidance on the preparation and writing of business plans, small business skills, basic accounting, grant writing, lobbying techniques, simple research and evaluation methods, and of course facilitation skills. Since much of this type of training already exists in various forms, the handbook will provide information on known sources of training along with contact details.
- A Sources and Resources component providing a range of relevant publications research references, web addresses and individuals.

It is suggested that the 'handbook' would be well suited for web delivery. This would allow regular updates and inclusions as well as the possibility of a discussion forum. The web option would also obviate the need for expensive print costs.

ARTS FOR COMMUNITY TRANSFORMATION MANDALA TO REPRESENT THE STREAM

The following people worked as a team to bring together the ACT reflection and vision for the future: Sr Sheila Flynn, South Africa; Joseph Kekesi, USA; Deepa Shreeram Lagoo, India; Ellen Robstock, USA; Subhija Sejdic, Bosnia / Herzegovina; Azra Seje, Bosnia / Herzegovina; Sharon Singleton, USA; Magdalena Steinmeyer, Mexico; Rob O'Brien, Australia; Daya Lameck Zingano, Netherlands.

The words of Sheila Flynn describe the process:

ENCIRCLING

We limn with each other
Strands of universal longing
Colours of magnitude, infinitude
And hand-held care,
Merging strands of life
Into supportive circles.

Tearing what needs separating – the painful traverse -
And gentling the merging spirit.
Aware of deeper calling:
Communing creative realms of

Collective unconscious
We know of art's expectation:
Because we are!

We become what we long for in our deepest core,
Made possible by each one's contribution
Each strand crating the shaping, transforming healing -
Art alone can suffice
To make the many one.

Artists In Community

Sculptors, painters, dancers, dreamers,
Create a new community.
Push beyond the pain and screaming,
Mend a torn community.

Musicians, singers, potters, players,
Build a new community.
Heal the broken, bridge the layers,
Transform a community.

Laughing, crying,
Healing, dying;
Bring to light
A new insight.

Creative process in all people,
Linking in community.
Children, youth, adults and elders
New life for humanity.

Ellen L. Rebstock

APP Stream Summary

Day 1

On our first day, we gathered as the Art and Practice of Participation Stream, some seventy plus people strong. Our space was replete with blue sticky walls, several floor fans (it is very hot in Denver right now) a PA system with mikes on long cables and a small group table setting.

After a short welcome, quick introductions and an opening context, we introduced ourselves in greater depth at our tables, using the Dannemiller Tyson Getting Connected exercise. This was followed by working as table groups on elements of a skit which each Stream will be performing at our Closing Celebration.

Sharing these often highly participatory skits with the whole Stream continued after lunch, and a volunteer team was constituted to pull elements together for our part of the drama at the Closing Celebration.

We then used ICA's Wave Method to look at Established, Dying, Emerging and Boundary ideas in participation and reflected on the implications of the product we had generated. To view this product, click on The Wave under Documents in this APP section of the Conference website. The afternoon concluded with us breaking into smaller groups for sharing some of our recent success stories in participation.

Day One of APP Stream Introductory Conversations at tables

How are we similar or what are some common themes in our table discussions?

Our understanding of how to empower individuals

Our desire to make a difference

Importance of integrating participation into our daily lives

Career transitions

Assuring early and meaningful participation

The question of how to mainstream participation

The answers lie with the group and someone needs to ask the question (creative tension therein)

Desire for more methods in our toolboxes

Involved in the participation process

Moving from competition to cooperation

Apathy and poverty of imagination about what's possible in collaboration

Deep commitment to participation

Awareness among some of us of the threat of physical and public violence

Organizations educate internally

Entrepreneurship business of participation

How can we empower those disempowered?

How can we introduce participatory methods while maintaining social order and respect existing social structures?

How can we improve power relations?

What are some differences among us or what different themes emerged in our conversations?

Differences in our practices

Different backgrounds, perspectives, cultures

Different levels of intervention

Different national potential for assuming challenges
Different journeys on how we get to where we want to go
Attitudes toward poverty and violence
We are in different stages of life
Different participatory processes
Different ways we use the same tools
Differences in scale: individuals -- dozens -- hundreds
Variety of contexts: education, private sector, etc.

What is the appropriate participatory method in each culture? (i.e., different countries: USA/UK/Malaysia/Japan)

What are the desired outcomes for our work together as a Stream this week?

Develop the network started here
Fellowship with others who are doing the same kind of work
Different ways to infuse, use and evaluate participatory processes
Move beyond crisis mentality and scare tactics
Greater awareness of world problems
Ways to incorporate methods in different situations
Build shared, new image of what's the missing space and what we're all doing -- wisdom in the room
Ways to sustain the change
Looking for new ways to aid in making a difference
Learning from each other -- technologies, etc.
Sharing the different contexts for participation
Stories -- beyond the methodological level
Ways to use technology to increase participation and not be manipulative
Discerning what approach for particular situations
New energy
Learn actual ways to incorporate participatory methods in different cross-cultural work environments

The Current State of facilitation – Group input on the Wave

Boundary Ideas

- Participatory evaluation as well as planning
- Time for stories
- Beyond methods – integrating
- Concept of cheerleaders – folks who inspire new ideas
- More silent reflection time
- Growing sophistication/when to use what
- Cooperation between agencies
- Web based facilitation and collaboration
- Rewarding risk taking
- Financial transparency – link to open book management
- Shared wisdom and space – image on behalf of the whole
- Images in music
- Virtual vs. face to face
- Silence is also participation
- Recognizing multiple intelligences
- Letting go of control
- Participation as a means and an end
- Chaos/self organizing principles
- Get out of the way

Emerging

- Consensus decision making

- Referendums
- Graphic recording
- Body movement
- One size does not fit all
- Open books management
- Cooperacy – participating in shaping vs. conflict – we have responsibility for shaping our circumstances rather than expecting others to do so
- Restoration of society rather than reparation of the individual
- Emergence of the disenfranchised
- Inclusion particularly those d we not want
- Increasing use of technology
- Fluid alignment of decision making structures
- Groups and organization seek and get outside support
- Process facilitation that gets results
- Dialog instead of debate
- Computer assisted facilitation (online and in person)
- Sustainability and effective implementations depends on participation
- Participatory mindset in corporate culture
- Learning communities of practice – places where people come together to learn from each other and continue to learn
- Spirituality in organizations

Established

- Empowerment and permission to question
- Synergy building – individually, interpersonally,
- Facilitation competencies
- Change and risk management
- Whole brain learning
- Openness and transparency
- Partnerships and consultative relationships
- Diverse stakeholder input
- Unstructured meetings
- Asking questions and listening
- Input/consultation – someone else decides
- Expert has answers and dictates (pacific rim)
- Use of facilitators for visioning, strategic planning, problem solving

Dying

- Expert has all the answers
- The leader has the answers
- Suggestion boxes
- Starting with process vs. the strategic issue
- Authoritative leadership – command and control
- My way my style process – inflexible
- Majority rules decision making
- Public agencies as the sole responsibilities cradle to grave
- Short term quick fix remedial trainings
- Personality tests
- Sage on the stage
- Vow of poverty for non profit community based employees
- Robert s rules of order
- Command/control organizations
- Touchy feely facilitation

Ten years ago

One cycle back –

No internet or web

Ten hears hence

- More about reflection, intuition
- Things will move forward – new boundary ideas
- Youth trained in facilitation skills
- More emphasis on individuals being trained beyond their own fields
- Daily quick changes a normal part of life
- Facilitation will be more regional, broader in context
- Dying becomes boundary
- Link via internet to get case studies to support planning facilitation, etc.
- Facilitation a role played by many people, not just a profession
- Risk of losing personal contact because of impact of technology
- Organizations will be self_facilitating
- Common facilitation skills transferable to other locations
- Real time input on how well we're doing financially that it will become background instead of a stumbling block

What implications does this hold for us?

- How can we hold the value bound in facilitation as facilitation dies?
- How do we push the boundaries of facilitation?
- More public money will be spent on development of institutions rather than projects
- To make facilitation work each of us must understand how /where to apply it in the different cultures and places we live? – Cultural sensitivity
- Push the edges of participation and facilitation
- Make sure we use technology in meaningful/usable ways – not just surveying people
- Facilitation can lead to much greater equity in society
- How to keep track of different methods and keep methods relevant
- Quality and quantity of participation
- Be ready to grab the big waves
- Facilitation skills taught in schools – part of educational curriculums
- Is there a direct line of effect between participation and facilitation?
- Participation to what end?
- How can facilitation lead governments to reduce dependency on military expense?

Success Stories

Several stream participants shared facilitation success stories in small groups. The topic covered include the following:

- Large group vs. small group facilitation
- Use of games with groups
- Participation and facilitation in disaster intervention
- AGNI - A movement for citizen participation in Mumbai
- National Center and Caucus for the Black Aged
- Participatory Public Art
- Security and health youth volunteers
- From \$130,000 debt to \$70,000 in the black in an agency in 18 months
- Post-facilitation - How to Keep It (the resolve) Alive
- Community Planning - Amalgamated Communities
- Of - By - and For the People
- One week summer camp for 13 year old boys
- NIKE Financial scoreboard and knowledge map

- Theatre for development
- Diversity Dialogues
- Marketing and publicizing ToP Workplace facilitation course
- Self-sustaining groups (economically and socially)
- Training young people in participatory methods
- Business storytelling
- Public broadcasting/DOE/Private sector partnerships in Puerto Rico

Day 2

Panel of Possibilities

Sandra Harris – Colo Assets for Youth

Masai tribe greeting: how are the children?

Response: all the children are well

Sandra reviewed the Search Institute's 40 assets for healthy child development. The document is available in English, Spanish, native American version. Principles include:

- Relationships are key – children behave as adults do – adult behavior models for children.
- How would I act differently if I had an 8 year old by my side?
- Positive youth development
- Supporting and empowering young people
- Establishing boundaries and clear expectations
- Constructive use of time
- Commitment to learning
- Developing social competencies
- Positive values
- Positive identity
- Communities value youth
- If we as adults watch how we relate to people of other cultures, kids will learn from what we do.

Mike Gough

Mike gave the group an overview on Electronic meeting systems. He discussed methods and guidelines for using electronic resources.

- Multi-polling devices – questions formulated; people respond; analysis; projection on screen – helps gross functional analysis
- Keyboard systems – facilitate text entry
- Technology as a tool – should not override what is being underneath it, the meeting process – focus of ems is to enhance the process of the meeting
- Need to fit the advantages of the tool to the situation
- Think about application to typical facilitator activities
- Brainstorming
- Grouping and gathering
- Reporting out
- Requires pre-planning
- May make things go too far too fast
- Tool helps group ramp up to a point where they can get to really meaningful stuff
- Benchmark: no more than 20% of time use the tool

When not to use the tool

- Not just because it's there
- Get very large input ... if you ignore it, it tends to magnify the resentment of the input provider
- Downside of not enough talking

Key advantages

- Anonymity – gives voice to those who do not usually feel empowered to speak
- Speeds up the process
- Instant documentation
- Get more input and frank/open input

Paula Rhodes

Paula offered her insights into the interconnection between human rights and sustainable development. Her thesis is that you cannot get there without participation within civil society. Participation is a start but “isms” get in the way. It will be necessary to search for viable long term solutions. Individuals and groups must promote true multi-culturalism; appreciation and valuing and respecting not only our similarities and our differences, not simply eliminating the “isms.”

Communication is key to everything

- Assumptions can be barriers as well as positive
- “isms” are not motivators for institutions (we are all in the same boat, we should recognize this and make changes)
- Act with “patient urgency” ; as though now is the time and there is such a thing as too late
- At the same time be patient to recognize that true change does not happen overnight
- Networking is critical – isolation is one of the major barriers to success – overcome sense that it is just me having this problem. – realizing you are not alone
- Unity in decision making processes – dm processes that promote unity – requiring all of us to dig deep into the core and try to hear others so that when you arrive at a common agreement it is based on positive factors. – Different from consensus – goal is unity and decision making
- Be intentional and constant in individuality,
- Cultivate sense of forgiveness because good will and like-mindedness is not enough – need to give permission to others not to live up to our great expectations

Robert Terry

Dr. Terry spoke about the problem with phrase the “walk the talk” and defined authenticity as making the connection between the inside and outside person. Other ideas that he presented were:

- Team vs groups – clear goals specified time frame is a team – focus on group building
- What is really going on?
- In a world of radical diversity, how can you come together around shared values?
Example: You work for a tobacco company – what is the core value that lets you produce something that kills people? Answer: Freedom of choice
- Core values == tied to the business/areas of interest
- Shared value – survey – things we have in common

What business are we in as human beings? We are in the authenticity business. To deny the authenticity struggle is to affirm it. How can we keep authenticity alive over time? Use these 6 core principles:

- Our own secret histories
- Free to express it
- Rules of engagement – justice
- Participate in the sharing
- Love – caring about somebody not trying to fix them
- Take responsibility for what we believe

God is that which is ultimately true and real – authenticity – what is implicit is the ethics – leadership is in the business of helping authenticity express itself.

- Use technology to advance authenticity
- Facilitators are in the authenticity business – the wisdom of leadership

Discussion

(Sandra) Where is the edge in asset building in relation to participation?

500 communities are using the Search institute framework – need leaders, champions and communities to take the model and apply it in communities. Building collaborations support asset-based approach. It's a tool to enhance what is already happening in communities

(Robert) Why is knowledge and integrity switched in the matrix? Answer – knowledge is about how the world works and leads to wisdom as behavior.

(Robert) What is the difference between authenticity and congruence? Answer - 14 criteria that begin with letter c ... co-determination, consistency, convergence, centeredness, etc. all characterize authenticity ... basic question ... what criteria are you using to make sense out of life?

What is edge?

Paula – there is no such thing as an issue that's never been addressed before in human relations ... what you are doing is adding on to what has been done before

Robert – believe in vision pictures, not statements; mission not about where you are going but who you are ... give a comprehensive study of who all fight with each other so they will always be on the map – trying to map the whole field of leadership to make connections

Mike – possibility of distance conferencing ... violates 20% rule of thumb .. question is what do we do with the human fragments that are missing because they are not in the room any more. How do you know if people are fully engaged?

Paula – Are there specific strategies in place to push edge – strategies are affected by appropriateness and linked to group norms. In stages of building a diverse organization, the first stage is getting the bodies into the room – what comes next is still becoming apparent. Need to manage expectations of the people who come into the room. Find some commonality that brings people together, not just one side's goal. Once you get the bodies in, communications are critical. Need to expose and challenge assumptions that can impair communication – build in opportunities to get to know each other, working on shared assumptions, teasing out the basics, recognizing that there will be assumptions and when it seems like someone doesn't share a value, check to see whether there is an assumption in operation – take a moment to identify the source of the problem, If

shared values are a given. Assume that conflict in and of itself is not bad, just like criticism is not in itself bad. If you are working on diversity you will have conflict.

Day 3

Site visits.

Day 4

A full day for the Art and Practice of Participation Stream included:

- Reports by table of site visits from Wednesday and sharing of some stories from the day
- Discussion of the product and process of a computerized facilitation session to discern our Stream's Learnings about participation
- Bringing together of the three vision workshops from Tuesday and pushing forward the nine clusters of data by inviting nine 'teamlets' to identify and name the elements of our vision
- The Stream as a whole reviewed the work of the 'teamlets' for clarity and concreteness of our vision and after extensive discussion agreed on nine practical vision elements
- A room walkabout resulted in a list of projects and possible collaborations for each vision element
- Stream members self-selected and then wrote in small teams their selected projects which they then reported on to the Stream for clarification and feedback

After discussions with representatives of all the Streams this evening, Friday will be devoted to further work on project implementation within our Stream and in collaboration with other Streams.

APP Stream

Vision Workshop: What do we want to see in place in 5 years?

Categories Collation Chart

Millennium Connection Conference

Denver, CO, USA 1 August 2000

1 Participation Movement Influences Social Change on a Global Level	2. Socially Responsible Information Technology Supports Authentic Participation	3. Holistic Participative Techniques used for Social Change	4. Innovative Processes and Structures for Authentic Responsible Citizen Participation that Serves Diversity (Ethnic Groups, Age Groups and Gender) and Promotes Self Determination and Sustainability	5. Professional and Grassroots Access to Skill building in Facilitation and Participation	6. Sustained and Inclusive Partnerships Driven by Facilitation and Participation	7. Youth Fully Present in Participatory Leadership	8. Infrastructure to Document and Disseminate Best Practices in Facilitation	9. Towards a Culture Where the Norm is Participation for Transformation
Movement Globally Perceived as Influential	Harnessing Technology for Authentic Participation	Art as a Tool for Community Change	Serving Diversity of Humanity and Our Environment	Participation Capacity Widely Available Deeply Rooted in Society	Easily Accessible Global Facilitator Network Emphasising Collaboration And Resource Expansion	Youth Leadership In Community Development Partnerships	Free Flowing Information	Culture Of Participation - A Paradigm For Participation For Transformation
Sustainable Global Linkages	Socially Responsible Use ff Accessible Technology that Supports Participation	Widespread Holistic Participation Techniques	Innovative Standards Process for Authentic Citizen Participation	Competent Facilitators Everywhere	Personal, Professional, Organisational, Community Networks Every Where	Playful Youth Leadership	Develop And Publish Common Language And Practice	Inner Wisdom Transforms Results
			Community Self Determination	Expertise in Facilitation and Participation Approaches	Sustained Inclusive Cross Sector Collaboration		Develop And Publish Common Language And Practice	
			Inclusive True And Real Community Practice					

APP - Project Proposals Day 4

These projects were proposed by the whole group and used for cross stream dialogue and final project development

Area:	Holistic Participative Techniques used for Social Change
Name:	Document Holistic Participative Techniques used for Social Change
Purpose:	To create a project/s to increase the use of wholistic participative techniques for social change
Outcome:	One (1) collaborative project within a year
Benefits:	Working together with people who are using the Arts in community development; Test out spirituality techniques (spirit methods) in relation to social change

Area:	Holistic Participative Techniques used for Social Change
Name:	International Participative Holistic Training Calendar
Purpose:	To inform practitioners of the range of available training opportunities
Outcome:	Web-based training calendar and feedback by E-mail from attendees and trainers
Benefits:	More people in our field exposed to new tools; Personal growth for practitioners

Area:	Infrastructure to Document and Disseminate Best Practices in Facilitation
Name:	The Seminal Source
Purpose:	Strengthen capacity to access the best available resources in facilitation
Outcome:	An Online learning community with web resource links, forums, chat, user –evaluation of resources
Benefits:	An informed recommendation on the nature of the infrastructure and what the next steps should be

Area:	Innovative Processes and Structures for Authentic Responsible Citizen Participation that Serves Diversity (Ethnic Groups, Age Groups and Gender) and Promotes Self Determination and Sustainability
Name:	Connecting and Sharing Successes from Sustainable Community Development
Purpose:	To enable the critical success factors/breakthroughs for broader application and adaptation
Outcome:	Each success multiplies many times regionally and globally
Benefits:	We leverage successes without reinventing the wheel; We foster simultaneous proliferation

Area:	Innovative Processes and Structures for Authentic Responsible Citizen Participation that Serves Diversity (Ethnic Groups, Age Groups and Gender) and Promotes Self Determination and Sustainability
Name:	Creating and Promoting Models for Responsible Citizen Participation
Purpose:	To broaden people's sense of their possibilities thereby increase participation in government
Outcome:	People are clear what it means to participate authentically and responsibly in their own governance
Benefits:	Governance of, by and for the people serving the needs of more people; People taking ownership of their own actions and results; Solutions created are more sustainable and in everyone's interest

Area:	Professional and Grassroots Access to Skill building in Facilitation and Participation
Name:	Participation/Facilitation Skill building in Schools
Purpose:	To create culture of participation in schools, by including in curriculum, practising it y teachers and administrators and encourage children and youth to use participatory methods and experience
Outcome:	Kids grow up empowered to be effective in groups Suggestion boxes not the only input Staff student council, etc meetings by consensus Kids learns more Pilot curricula reflect best practice in participation
Benefits:	Professional and Grassroots Access to Skill building in Facilitation and Participation

Area:	Sustained and Inclusive Partnerships Driven by Facilitation and Participation
Name:	South/North America, Asia, Pacific, Africa, etc. Regional Networks

Purpose:	International collaboration and networking
Outcome	Regional fundraising; Regional ITOP(TOT); Local summits and conferences; Support to new organisations
Benefits:	Sustainable and quality service delivery at regional level

Area:	Towards a Culture Where the Norm is Participation for Transformation
Name:	Global – local connection exploring the alliance
Purpose:	Link with info-base of civicus world alliance
Outcome	Increased awareness of opportunities and funding imaginal connection with movement beyond our personal efforts
Benefits:	1000 individual non hierarchal linkages

Area:	Towards a Culture Where the Norm is Participation for Transformation
Name:	Indicators Of A Participatory Organisation
Purpose:	Create and promote an evaluation measure/standard or code of ethics for what makes an organisation or institution participatory
Outcome	Draft of the “40” indicators of a participatory organisation
Benefits:	Common language, standards to help organisations implement participatory processes

Area:	Youth Fully Present in Participatory Leadership
Name:	International Youth Leadership Development Conference
Purpose:	To bring youth from around the world together to share experience and models positive participatory leadership
Outcome	International network of youths More youth participation in the field of participation
Benefits:	Establish new relationship among participants Improved awareness mong youth bout importance of participatory leadership

Area:	Youth Fully Present in Participatory Leadership
Name:	Badges in Participatory Leadership
Purpose:	To reward youth for training in participatory leadership methods
Outcome	Approval of organisation to begin badge process
Benefits:	Increase participation skills capacities in community increased participation in life of the community

Area:	Youth Fully Present in Participatory Leadership
Name:	Youth led pre conference offerings at IAF May 2001 (Minneapolis) designed and led by YFL program graduates – Twin cities and 4 other locations.
Purpose:	Advance and publicise youth’s role in participatory leadership
Outcome	24 youth facilitators leading sessions’ 300 adults impacted by their workshops
Benefits:	International requests for YFC training The culture of the IAF is changed Dramatic increase of youth in participatory leadership structures

ICA ACT

JULY 12

Stream	Name	Organization Name	Contact #s:	Reg Paid	Reg Due
ACT	105				
	Adams Wilkins, Lynn	Mississippi Arts Commission PO Box 2210 University MS	38677	\$395.00	\$0.00
	Adams, Victoria	ICA 312 South Dunlop St. Petersburg VA	23803	\$395.00	\$0.00
	Agrawal, Ramesh	Broadcasting Corp of India C-150, Sarojini Nagar New Delhi	110023	\$495.00	\$0.00
	Alcantara, Jean	Wesleyan University - Culteral Affairs 316 District 2, Magsaysay St. Pimagpanaan Talavera 31114	Nueva Ecija	\$0.00	\$495.00
	Ames, Janice	ICA 600 No. Taylor Ave. Oak Park IL	60302	\$395.00	\$0.00
	Anderson, Bond	Sound Play Inc. PO Box 115 Parrott GA	60302	\$495.00	\$0.00
	Anderson, Meg	Sound Play Inc. PO Box 115 Parrott GA	60302	\$495.00	\$0.00
	Antenen, Jay	30 Pinecrest Lane Hamilton OH	45013	\$495.00	\$0.00
	Arocena, Lorelie	Wesleyan University - Culteral Affairs 381 Balac, Sto. Domingo 3133 Cabanatuan City	Nueva Ecija	\$0.00	\$495.00
	Baker, Kimberly	Oklahoma Arts Institute 1301 W. Hefner Rd. #3102 Oklahoma City OK	73114	\$495.00	\$0.00
	Ballard, Louise	2911 Nelson Lane Fallston MD	21047	\$395.00	\$0.00

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kab1160@excite.com

<i>Stream</i>	<i>Name</i>	<i>Organization Name</i>	<i>Contact #s:</i>			<i>Reg Paid</i>	<i>Reg Due</i>
	Barr, Ian	Scottish Consultative Council on the Curriculum Gardyne Road Broughty Ferry Dundee	DD5 INY	Ph: (138) 244-3600 Fax: (138) 244-3645	E-mail: lbarr@sccc.ac.uk	\$495.00	\$0.00
	Basom, Rita Orloff	Wyoming Arts Council 2320 Capitol Avenue Cheyenne WY	82002	Ph: (307) 777-7109 Fax: (307) 777-5499	E-mail: rbasom@state.wy.us	\$395.00	\$0.00
	Benson, Bill	Grace Congregation 1414 Rust St. Eau Claire WI	54701-4022	Ph: (715) 834-5788 Fax:	E-mail: bensonw@uwec.edu	\$395.00	\$0.00
	Brown, Tracey	ICA Greensboro & UNCG 18 Springdale Ct. Greensboro NC	27403	Ph: (336) 378-4456 Fax: (336) 334-5049	E-mail: tmbrown@uncg.edu	\$495.00	\$0.00
	Burbidge, John	ICA Seattle 2313 10th Ave. E. #B Seattle WA	98122	Ph: (206) 860-0728 Fax: (206) 860-0713	E-mail: burbidge@aol.com	\$495.00	\$0.00
<i>OK</i>	Cancio, Seislyle	Wesleyan University - Culteral Affairs United Methodist Church Carmen, Zaragoza	98122	Ph: 63 (244) 463-2074 Fax: 63 (244) 463-0596	E-mail: jonayag@hotmail.com	\$0.00	\$495.00
	Chakela, Walter			Ph: Nueva Ecija Fax: Philippines		\$495.00	\$0.00
<i>New</i>	Cooper, Carol	New Mexico Arts PO Box 1450 Santa Fe NM	87504-1490	Ph: (505) 827-6490 Fax: (525) 827-6043	E-mail: ccooper@oca.state.nm.us	\$495.00	\$300.00
	Corriere, Jules	Community Performance Inc. 1245 Patrick Lane Newport News VA	23608	Ph: (757) 989-0583 Fax:	E-mail: jcorriere@aol.com	\$0.00	\$0.00
	Davis, Ann	Georgia Council for the Arts 260 14th St. NW, Suite 401 Atlanta GA	30318	Ph: (404) 685-2796 Fax: (404) 685-2788	E-mail: ard@arts-ga.com	\$495.00	\$0.00
	deNobriga, Kathie	599 Vernon Ave Atlanta GA	30316	Ph: (678) 427-9673 Fax: (404) 299-9498	E-mail: kdenobriga@mindspring.com	\$395.00	\$0.00
	DeSouza, Lynda	Frankfordstyle 4620 Griscom St. Philadelphia PA	19124	Ph: (215) 744-2990 Fax: (215) 744-2012	E-mail: fkdstyle@libertynet.org	\$395.00	\$0.00

Stream	Name	Organization Name	Contact #s:	Reg Paid	Reg Due
	X Draper, Kelly	Machan School 2140 E. Virginia Phoenix AZ	Ph: (602) 381-6120 Fax: (602) 381-6125 85006 USA	\$0.00	\$495.00
	Epps, Ann	Lens International 415 Faber Ria, Tan Desa Kuala Lumpur	Ph: (653) 757-5604 Fax: (603) 756-4420 5800 Malaysia	\$395.00	\$0.00
	Ewell, Maryo	Colorado Council on the Arts 315 Ohio Ave. Gunnison CO	Ph: (970) 641-0513 Fax: (970) 641-0513 81230 USA	\$395.00	\$0.00
	Flynn, Sister Sheila	Caversham Press Educational Trust PO Box 87 Balgowan	Ph: (033) 234-4080 Fax: (033) 234-4080 3275 South Africa	\$395.00	\$0.00
	N/w Franklor, Alek (she)	New Mexico Arts PO Box 1450 Santa Fe NM	Ph: (505) 827-6490 Fax: (502) 827-6043 87504 USA	\$495.00	\$0.00
	Galang, Uzziel	Wesleyan University - Cultural Affairs 161 Payawal St. Barangay Rizal Bongabon 3128	Ph: 63 (244) 463-2074 Fax: 63 (244) 463-0596 Nueva Ecija Philippines	\$0.00	\$495.00
	Geer, Richard	Community Performance, Inc. 5611 N. Winthrop #1A Chicago IL	Ph: (773) 728-3999 Fax: (773) 728-1091 64660 USA	\$495.00	\$0.00
	Genskow, Karen	Wisconsin Arts Board 101 E. Wilson St., 1st Floor Madison WI	Ph: (608) 267-2026 Fax: (608) 267-0380 53702 USA	\$395.00	\$0.00
	Gibson, Anita	ICA Indianapolis 3038 Fall Creek Parkway, N. Drive Indianapolis IN	Ph: (317) 925-9297 Fax: (317) 925-9297 46205 USA	\$395.00	\$0.00
	Gilbert, Ryan	4550 N. Clarendon, Apt 2502N Chicago IL	Ph: (773) 768-0736 Fax: (773) 768-0736 60640 USA	\$395.00	\$0.00
	Griffin, Muriel	United Methodist Church 410 N. K Street Indianola IA	Ph: (515) 962-0755 Fax: (515) 962-0755 50125-2035 USA	\$395.00	\$0.00
	Griffin, Myra	217 Loraine Ave. Cincinnati OH	Ph: (513) 961-4431 Fax: (513) 961-4431 45220 USA	\$495.00	\$0.00

Stream	Name	Organization Name	Contact #s:	Reg Paid	Reg Due
	Grimes, Ken	CSU Denver Cooperative Extension 110 16th St., Ste 300 Denver CO 80202	Ph: (720) 913-5267 Fax: (720) 913-5289 USA	\$395.00	\$0.00
	Grimsley, Gayle	Colquitt/Miller Arts Council PO Box 567 Colquitt GA 31737	Ph: (912) 758-5450 Fax: (912) 758-5385 USA	\$495.00	\$0.00
	Grow, William	ICA PO Box 222 Colquitt GA 31737	Ph: (912) 758-3707 Fax: (912) 758-3938 USA	\$395.00	\$0.00
	Gulash, Helena		Ph: 0 Fax: 0 USA	\$495.00	\$0.00
	Gulash, Helena	Australian Indigenous Cultural Network GPA Box 553 Canberra ACT	Ph: (026) 246-1164 Fax: (026) 249-7714 Australia	\$495.00	\$0.00
	Haire, Veronica	Colquitt/Miller Arts Council PO Box 567 Colquitt GA 31737	Ph: (912) 758-5450 Fax: (912) 758-5385 USA	\$495.00	\$0.00
	X Hale, Julie	Missouri Arts Council 111 N. 7th Street, Ste 105, Wainright Bldg. St. Louis MO 63111	Ph: (314) 340-6845 Fax: (314) 340-7215 USA	\$0.00	\$495.00
	dk Hayag, Jonathan	Wesleyan University - Cultural Affairs Philippines - Mabini Extension Cabanatuan City 31000	Ph: 63 (244) 463-2074 Fax: 63 (244) 463-0596 Philippines	\$495.00	\$0.00
	Hillman-Butzine, Judy	Bead Museum, Glendale, AZ 15801 N. Moonvalley Dr. Phoenix AZ 85022	Ph: (602) 375-9553 Fax: (602) 375-9553 USA	\$495.00	\$0.00
	Holt, Jessica	Brown Camp 1162 Pass Creek Rd. Parkman WY 82838	Ph: (307) 655-9760 Fax: (307) 655-9760 USA	\$395.00	\$0.00
	Jinks, Joy	Swamp Gravy Institute PO Box 375 Colquitt GA 31737	Ph: (912) 758-3707 Fax: (912) 758-3938 USA	\$395.00	\$0.00
	Kartes, Cheryl	2519 California NE Minneapolis MN 55418	Ph: (612) 788-2107 Fax: (612) 788-1201 USA	\$395.00	\$0.00

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co-chair of 2001 IAF conf.
worked w/ packards in image work
visual artist
Eastern Europe - role of artist as carrier of images in transformation of society - Aug 15
public art & graphics sculpture & photo-lyricism
interested in technology - 12' radius of focus - open & colony wings, photo
peace wall w/ incorporating indigenous culture

Stream	Name	Organization Name	Contact #s:	Reg Paid	Reg Due
	Kearns, Martha	Frankfordstyle 4620 Griscom St. Philadelphia PA	Ph: (215) 744-2990 Fax: (215) 744-2012 19124 USA	\$395.00	\$0.00
	Kennedy, Mary	Neighborhood Cultures of Denver 200 Grant St., Ste B5 Denver CO	Ph: (303) 282-9717 Fax: (303) 282-9719 80203 USA	\$395.00	\$0.00
	Kimbrel, Karen	Colquitt/Miller Arts Council PO Box 567 Colquitt GA	Ph: (912) 758-5450 Fax: (912) 758-5385 31737 USA	\$495.00	\$0.00
	King, Ermyn France	Penn State University 407 So. Coral Street #8 State College PA	Ph: (814) 865-2542 Fax: (814) 865-3103 16801-4152 USA	\$395.00	\$0.00
	Lagoo, Deepa Shreeram	Network of Wellbeing 209 New Green Park, Nav Sahyadrt Colony Pune MS	Ph: 91 (20) 546-6565 Fax: 91 411052 India	\$395.00	\$0.00
	Lamichane, Shanker		Ph: 0 Fax: 0 Nepal	\$495.00	\$0.00
	New X Legerman, Brian	Centro Cultural de la Raza 2003 Bayview Heights Dr. # 266 San Diego CA	Ph: 619-266-9226 Fax: 92105 USA	\$495.00	\$0.00
	Libro, Geanive	Wesleyan University - Culteral Affairs 394 M.S. Garcia Cabanatuan City	Ph: 63 (244) 463-2074 Fax: 63 (244) 463-0596 Nueva Ecija Philippines	\$0.00	\$495.00
	Luna, Bob	Denver Museum of History and Science 3729 Lipan Denver CO	Ph: (303) 477-7909 Fax: (303) 477-7909 80211 USA	\$495.00	\$0.00
	Lutz, Katherine	130 S. Washington St. Denver CO	Ph: (303) 744-8055 Fax: 80209 USA	\$395.00	\$0.00
	ok Madrid, Alvin	Wesleyan University - Culteral Affairs Poblacion, Dingalan 3207 Aurora	Ph: 63 (244) 463-2074 Fax: 63 (244) 463-0596 Philippines	\$0.00	\$495.00
	Mallari, Lea	Wesleyan University - Culteral Affairs 095 M.S. Garcia District Cabanatuan City	Ph: 63 (244) 463-2074 Fax: 63 (244) 463-0596 Nueva Ecija Philippines	\$0.00	\$495.00

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Stream	Name	Organization Name	Contact #s:	Reg Paid	Reg Due
	Mallari, Mary Grace	Wesleyan University - Culteral Affairs	Ph: 63 (244) 463-2074	\$0.00	\$495.00
		095 M.S. Garcia District	Fax: 63 (244) 463-0596		
		Cabanatuan City	Nueva Ecija	E-mail: jonayag@hotmail.com	
X	Masaya, Lucian	National Art Heritage Fellowship	Philippines		
		25 Chinderbera Rd. Mufakose	Ph: 263 (1) 170-0175	\$495.00	\$0.00
		Harare	Fax: 263 () 477-3650		
	McCrite, Carol	"Grit and Grace" - Walton Co. FL	Zimbabwe	E-mail: lucian.masaya@hotmail.com	
		654 Eden Dr.	Ph: (850) 231-1581	\$495.00	\$0.00
		Santa Rosa Beach FL	Fax: (850) 231-1581		
		32459	USA	E-mail: mccrite@emeraldcoast.com	
X	McGavin, Judith	Unitarian Universlaist Association	Ph: (503) 223-2397	\$395.00	\$0.00
		2336 S. W. Osage #703	Fax:		
		Portland OR	USA	E-mail: mcxmc@aol.com	
X	McLaughlin, Catherine	Community Spirit Ventures	Ph: (651) 227-3714	\$0.00	\$495.00
		431 Dayton Ave.	Fax:		
		St. Paul MN	USA	E-mail: cc1890@aol.com	
	McWilliams, Corinne	55102	Ph: (503) 655-4290	\$395.00	\$0.00
		916 Washington St.	Fax:		
		Oregon City OR	USA	E-mail: cmcw@horatio.cs.pdx.edu	
		97045	Ph: 63 (244) 463-2074	\$495.00	\$0.00
	Miguel, Lloyd Hardy	Wesleyan University - Culteral Affairs	Fax: 63 (244) 463-0596		
		151 North Poblacion	Nueva Ecija	E-mail: jonayag@hotmail.com	
		Gabaldon 3131	Philippines		
	Miller, Betty	Swamp Gravy Institute	Ph: (912) 758-5261	\$395.00	\$0.00
		694 E. Crawford	Fax:		
		Colquitt GA	USA	E-mail:	
X	Mitchell, Suzy	The Andrew Mitchell Christian Chritable	Ph: 0 (181) 675-4394	\$450.00	\$0.00
		Trust	Fax: 0 (181) 675-4394		
		Fern Cottage 29 Pickets St	UK	E-mail: mitchellsooze@aol.com	
		Balham London	SW12 8QB		
X	Morales, Melchor	ICA	Ph: (632) 815-4960	\$495.00	\$0.00
		Cap Building 126 Amorsolo Cor. Perrera Sts.	Fax: (632) 818-0560		
		Makati City	Philippines	E-mail: capexter@pacific.net.ph	
X	Mukei, Antony Mwaura		Ph:	\$495.00	\$0.00
			Fax:		
			Kenya	E-mail:	
	Noah, Paul		Ph: (719) 384-0223	\$395.00	\$0.00
		6884 County Rd 804	Fax:		
		La Junta CO	81050	USA	E-mail: pmon@bwn.net

<i>Stream</i>	<i>Name</i>	<i>Organization Name</i>	<i>Contact #s:</i>		<i>Reg Paid</i>	<i>Reg Due</i>
	Norman, Nita	Stories from the Heart PO Box 40372 Phoenix AZ	85069-0372	Ph: (602) 271-9216 Fax: USA	\$495.00	\$0.00
	O'Brien, Robert	Shekinah Creative Centre 15 Banyula Pl Mt. Colah NSW	2079	Ph: 61 (29) 457-0703 Fax: 61 (9) 314-1612 Australia	E-mail: nitanorman@juno.com \$495.00	\$0.00
	<i>New</i> X Ochod, Victor	Centro Cultural de la Razd 2003 Bayview Heights Dr., #266 San Diego CA	92105	Ph: (619) 266-9226 Fax: USA	E-mail: geolaws@oneimage.com \$495.00	\$0.00
	X O'Sullivan, Liam	14 Cross Street Warrimoo NSW	2775	Ph: 61 (024) 753-6311 Fax: 61 Australia	E-mail: liamosullivan70@hotmail.com \$495.00	\$0.00
	Packard, Maicah	ICA Chicago 4250 No. Sheridan Rd. Chicago IL	60640	Ph: (773) 769-6363 Fax: (773) 769-1144 USA	E-mail: icachicago@igc.org \$495.00	\$0.00
	Papada, Joanna	Manchester Craftsmen's Guild 1815 Metropolitan Street Pittsburgh PA	15233	Ph: (412) 322-1773 Fax: (412) 321-2120 USA	E-mail: jpapada@mcg-btc.org \$495.00	\$0.00
	Pesek, Betty	ICA 4750 No. Sheridan Chicago IL	60640	Ph: (847) 384-6142 Fax: (847) 384-0000 USA	E-mail: bpesek@kanbay.com \$395.00	\$0.00
	Philbrook, Lela	3f, No. 12, Lane 5 Tien Mou West Taipei		Ph: 8862 (2) 871-3150 Fax: 8862 (2) 871-2870 Taiwan	E-mail: lload@mailandnews.com \$495.00	\$0.00
	Philbrook, Lloyd	3f, No. 12, Lane 5 Tien Mou West Taipei		Ph: 8862 (2) 871-3150 Fax: 8862 (2) 871-2870 Taiwan	E-mail: lload@mailandnews.com \$495.00	\$0.00
	Philbrook, Marge	Ecumenical Institute 4750 No. Sheridan Chicago IL	60640	Ph: (773) 769-6363 Fax: (773) 769-1144 USA	E-mail: icacolquitte@igc.org \$395.00	\$0.00
	Phillips, Charlotte Faircloth	Colquitt/Miller Arts Council PO Box 353 Colquitt GA	31737	Ph: (912) 246-8485 Fax: (912) 758-5385 USA	E-mail: toryread@earthnet.net \$495.00	\$0.00
	Read, Tory	3701 Elliot St. Denver CO	80211	Ph: (303) 433-7500 Fax: (303) 433-7500 USA	E-mail: toryread@earthnet.net \$495.00	\$0.00

<i>Stream</i>	<i>Name</i>	<i>Organization Name</i>	<i>Contact #s:</i>	<i>Reg Paid</i>	<i>Reg Due</i>
	Reames, Ruth	Denver ICA 170 W. Archer Place	<i>Ph:</i> (303) 778-8562 <i>Fax:</i>	\$395.00	\$0.00
	Saje, Azra	Denver CO Hands Raised Together (HaRT) Gatacica 58 Sarajevo	80223-1620 USA <i>Ph:</i> 387 (7) 123-4136 <i>Fax:</i> 387 (7) 123-4136 71000 Bosnia /	<i>E-mail:</i> \$495.00 <i>E-mail:</i> hartbosn@bih.net.ba \$395.00	\$0.00
	Seaton, Jane	1779 Yarmouth Ave. Boulder CO Hands Raised Together (HaRT) Gatacica 58 Sarajevo	<i>Ph:</i> (303) 541-9654 <i>Fax:</i> 80304 USA <i>Ph:</i> 387 (7) 123-4136 <i>Fax:</i> 387 (7) 123-4136 71000 Bosnia /	<i>E-mail:</i> janesea@idcomm.com \$495.00 <i>E-mail:</i> hartbosn@bih.net.ba \$495.00	\$0.00
	Sejdic, Subhija	Petersburg Urban Ministries 133 So. Market St.	<i>Ph:</i> (804) 733-0049 <i>Fax:</i>	\$495.00	\$0.00
	Singleton, Sharon	Petersburg VA 660 York	23803 USA <i>Ph:</i> <i>Fax:</i>	<i>E-mail:</i> singleton@aol.com \$0.00	\$0.00
	Snider, Suzanne	Denver CO First Strike Theatre 235 E. Fountain Blvd	80206 USA <i>Ph:</i> (719) 471-3405 <i>Fax:</i>	<i>E-mail:</i> ssnider@du.edu \$395.00	\$0.00
	Sprunger-Froese, Mary	Colorado springs CO Steinmeyer Associates S.C. Portino Diaz 130 502 / Col. Noche Gueva	80903 USA <i>Ph:</i> 52 (5) 563-0867 <i>Fax:</i> 52 (5) 598-3212	<i>E-mail:</i> \$395.00 <i>E-mail:</i> hgstein@attglobal.net	\$0.00
	Steinmeyer, Magdalena	Mexico City District Federal Northminster Presbyterian Church 15 S. Schlueter Ave	03720 Mexico <i>Ph:</i> (314) 521-8418 <i>Fax:</i>	<i>E-mail:</i> hgstein@attglobal.net \$395.00	\$0.00
	Stock, Ellie	St. Louis MO ICA Nepal PO Box 20771 Kathmandu Garmati	63135 USA <i>Ph:</i> (977) 148-1280 <i>Fax:</i> (977) 148-1280	<i>E-mail:</i> elliestock@aol.com \$495.00 <i>E-mail:</i> ica@icanep.wlink.com.np	\$0.00
	Timsina, Pradip	Arizona Commission on the Arts 417 W. Roosevelt St.	<i>Ph:</i> (602) 229-8221 <i>Fax:</i> (602) 256-0282	<i>E-mail:</i> \$395.00 <i>E-mail:</i> ltuttle@arizonaarts.org	\$0.00
	Tuttle, Lynn	Phoenix AZ 3413 Stratford Drive	85003 USA <i>Ph:</i> (607) 797-4595 <i>Fax:</i>	<i>E-mail:</i> ltuttle@arizonaarts.org \$395.00	\$0.00
	Ulangca, Janice	Vestal NY 13850-2135	USA <i>E-mail:</i> icaulangca@ica.org		

Stream	Name	Organization Name	Contact #s:	Reg Paid	Reg Due
	Vogelsong, Linda	TAPESTRIES 9602 E. Calvary Dr. Scottsdale AZ	Ph: (480) 595-3156 Fax: (480) 595-3157 85262 USA	\$395.00	\$0.00
	Watson, Alleene	Co-Evolution Design 6031 W. Bellfort Houston TX	Ph: (713) 721-3294 Fax: 77035 USA	\$395.00	\$0.00
X	Wheeler, Irvin	ArtReach 2818 Welton Denver CO	Ph: (303) 433-2882 Fax: 80202 USA	\$395.00	\$0.00
	Whittaker, Sally	Swamp Gravy Institute 100 Stone Mill Run River Mill #49 Athens GA	Ph: (706) 425-9507 Fax: 30605 USA	\$495.00	\$0.00
	Williams, Jennifer	Centre For Creative Communities 118 Commercial Street London	Ph: 44 (207) 247-5385 Fax: 44 (207) 247-5256 E1 6NF UK	\$495.00	\$0.00
New	Williams, Julia	Calhoun Co. Elementary School PO Bx 362 Cuthbert GA	Ph: (912) 732-6501 Fax: 31740 31744 USA	\$495.00	\$0.00
	Wilson, Janie		Ph: Fax: 	\$495.00	\$0.00
	Wright, Terrence	1309 Grant St #86 Denver CO	Ph: (303) 863-7147 Fax: 80478 USA	\$0.00	\$395.00
X	Yassin, Ghada	Save the Children/Sweden PO Box 54373 Jerusalem Jerusalem	Ph: 972 (2) 532-6326 Fax: 972 (2) 532-6469	\$495.00	\$0.00
	Ziegenhorn, Donna	6636 Wyoming Street Kansas City MO	Ph: (816) 444-7663 Fax: 64113 USA	\$0.00	\$0.00
New	Ziegenhorn, Matt	6636 Wyoming Street Kansas City MO	Ph: (816) 444-7663 Fax: 64113 USA	\$395.00	\$0.00
				\$40,700.00	\$6,140.00

✓ R William Cleveland ✓

X R Jo Benton-Kael

William Cochran - shared vision
wife

Alan H. Cochran

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Tuesday, July 11, 2000

R Vanessa Whang ✓

✓ R Roger Cobb } Curtis Parker

✓ R Josie Casio ✓

Aida Mancillas - Stone Paper Scissors ✓

✓ Eve Tilley (magistrate) ✓
Mary Midge Magdolana (RLO/GRN) until leave ✓