

AWAKENMENT FORMATION MODULE

GOC/GRC
Working Draft
Institute of Cultural Affairs
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AWAKENMENT/FORMATION MODULE

SEVEN REVOLUTIONS CONVERSATION - FRIDAY NIGHT

What is happening in each of the seven revolutions today? globally? nationally? areally? regionally?

Women
Education
Minorities
Multi-national corporations
Youth
Local Man
Secular

Who is leading these revolutions in this area?

Where have you sensed that another revolution might be brewing?

Read through the data above and have the group list similarities that they hear.

What then would you say the key elements of consciousness today are?

Ten years ago we articulated the shift in consciousness as the Cultural Revolution which had produced consciousness of consciousness. How would we articulate the shift in consciousness today?

What would be the basic points in a declaration of the spirit movement today?

AWAKENMENT OBJECTIFICATION				STRATEGIC FORMATION				
DAY	FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
M O R N I N G		DISCERNING DOCUN'N ARENAS	CREATING THE PRODUCT	Exercise On the Way	"A" WORK TALK THROUGH	"B" WORK WALK THROUGH	CALENDAR	Evaluation Conversation
				CONTEXTUAL "FLAGSTAFF" CONVERSATION				
A F T E R N O O N	TRAVEL	CREATING & IMPLEMENTING PROCEDURES	HOUSE CHURCH	REPORTS: AWAKENMENT DEMONSTRA'N FORMULATI'N	TASK FORCES: BROCHURE FRAMING FORMA'N EVT	TASK FORCES BROCHURE FRAMING FORMA'N EVT	TASK FORCES BROCHURE FRAMING FORMA'N EVT	TRAVEL
			DISCONTIN'TY					
E V E N I N G	SEVEN REVOLUTIONS CONVERSATION	INFORMAL CELEBRATION	DISCONTIN'TY	SPIN: Primacy of Town Mtg	SPIN: The 3rd Campaign	SPIN: Profundity of the Rel House	FORMATION EVENT	
	GLOBAL CATCH UP			HOUSE EVENT	Day I Rept "A" WORK & REPORTS	Day I Rept "B" WORK & REPORTS PLENARY		
	INITIAL DOCUMENTATION							

GLOBAL CATCH-UP SPIN
Notes for a spin on the state of the global movement

A: Operations Band Meeting

1. The Operations band meeting spun us into a whole new orbit of strategic possibility, as the image of the Movement we now have across the world took shape.
2. The Religious Houses and Projects were seen to be an extraordinary advantage we have attained in the work of the past few years.
3. Signs that we are in the midst of turning towards the formation of a mass movement crystallised in the symbol of the awakening and engagement campaigns converging in a core that is catalysing a mass movement on the global level.
4. As the year's programmatic activities took shape it became clear that we have already entered the third campaign.

B: Awakening: the emergence of a System

1. Zambia breaks loose with 500 Forums this year - 2 teams out 2 weeks at a time do 10 each, splitting each day but coming together each evening and covering one district with 20.
2. The Tokyo house is in the midst of a training programme for 50 Japanese Forum leaders.
3. LENS is finally coming into its own, with extensive global coverage and comprehensive penetration of Seibu, Macdonalds and Hughs Tool.
4. GWF pedagogy guilds meet regularly in Denver, Chicago and South America.

C: Engagement: power of the 24

1. The urban projects are revealing signs of profound social change - the crime rate is down in Ivy City, Kreuzberg Ost has become an environment of human community.
2. Spectacular effects of trickle irrigation in Conacaste and Sol de Septiembre.
3. Murrin Bridge going wild, motivity soaring, 2/3 off unemployment benefit, Hai Ou's income is estimated not only to have double but to have multiplied by 9 as a result of the prawn farming projects.
4. Each of the 24 illustrates a unique possibility in human development and constitute an advantage in staging a global movement of local people the like of which has never been seen before.

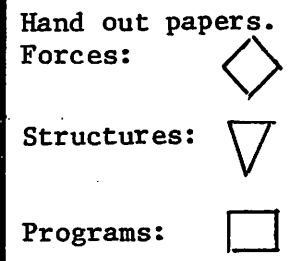
D: Formation: the emergence of training

1. The HDTs, most notably those held in 5th City and Bubun, has become a powerful catalyst in creating and sustaining the radical call to global service.
2. Maharastra's Global Methods School - a 6 weeks priorship training course for experienced village project directors - was hailed as a signal success by all involved. The Voyage, still in the process of refinement, was held in five houses this quarter.
3. 10 more HDTs are scheduled for the next 6 months.
4. Both the Research band meeting and the Operations band meeting came up with the model of an Extension Trek for the band of 24 HDPs, to celebrate the new phase of their existence and to bring new consciousness and strategy to their catalytic function as a single global social demonstration.

(These notes are intended as some general indication of how the movement has been thrown into a new orbit. Update, other illustration and information and deep brooding are required, ofcourse, on the part of the person doing it.)

AWAKENMENT FORMATION MODULE: SPINS

1 GLOBAL CATCH-UP		2 PRIMACY OF TOWN MEETING		3 FORMATION OF THE 3RD CAMPGN		4 THE RELIGIOUS HOUSE	
'GOC BAND MEET'G	new orbit of strategic poss	IT IS EVANGEL- ISM	Beggar tells another where food is	CONTEXT In brooding relative to the 2 million villages, became are task won't be done by O:E but by formulated mv't. With 27 yrs of training & 500 HDP's and 10,000 awakened communities, know formation is possible. This formatn must be intensific. of & lab for social vehicle which 2 million require. Heart will be cores of people from 2 campaigns. Will call people to new resolve to build earth, beyond nation & culture; will in itself be radical sign of global servanthood.	IS ACTION	profound life as service to world	
	Projects/RH extraordinary adv		appropriates past opens the future			on call 24 hours per day	
	campaigns converge in image of core		calls to action			acts out 21st Century Community	
	entered the third campaign		points the way			teaching, serving contemplative	
AWAKMT EMERG'T SYSTEM	Zambia's 500 GCF	IT CHANGES LIVES	addresses individ.	IS STYLE	alternative to other styles		
	Tokyo's 50 GCF ldrs		must make decision		jars other people's decision		
	LENS penetrn if co		images are shifted		voluntary austerity		
	GWF pedagogy guilds		intensifies s/c can't go home again		global corporatenss		
DEMON'N POWER of 24	urban project/social change	IT ALTERS COMMUN- ITIES	proposals actuated	IS PRESENCE	creates awe: fear and fascination		
	LA trickle irriga'n		changes social fabric		of confidence, care, hope.		
	economic stunningness		corporateness evolves		of what it means to be human		
	24 extension		larger relations created		of unity		
FORM'N EMERG'E of TRG	HDTs call to service	IT CREATES A MOVEMENT	1000-100-10	IS OUT OF THIS WORLD!	have the time of their lives		
	Maharashtra's GMS		cores are formed		live out of the other world		
	10 HDTs in 6months		participate in awakenmt & engagemt		no grimness necessary		
	Extension Trek 24		snowballs		what humans have yearned for		
CONVERSATION 1. What did you hear? 2. What are you anticipating?		CONVERSATION 1. What did you hear? 2. Where is it going on here? 3. What does that say for your next directions?		CONVERSATION 1. What did you hear? 2. Where is it going on here? 3. What does that say for your next directions?		CONVERSATION 1. What did you hear? 2. Where is it going on here? 3. What does that say for your next directions?	



3. Divide into 2 groups (Project & Houses) to use the files and (1 hour)
Interview Key People in Person, or by phone.

Example: Human Development Project

- a. What have been the big breakthroughs? Describe them.
- b. What have been the concrete signs of:
leadership?
self-reliance?
decision-making?
self-sufficiency?
- c. Who are those who demonstrate leadership:
Names?
where was it shown?
degree of leadership expressed?
- d. Look at the Programmatic Chart: any data it triggers in your mind?
- e. Look at the Organizational Chart: any data it triggers in your mind?
- f. What trips and work have locals done outside the community?
- g. Training locals have received:
Formal, such as HDTS?
Informal, such as marketing trips?
- h. Employment or Income Increases?
- i. Literacy or Skills Improvement?
- j. Increase in Social Services?
- k. Investments locals have made?
- l. Self-supporting Programs?
- m. Total Inputs & Investments in the village?
- n. ICA's economic relationship to the village?
- o. Before & After Photos? Where? What?

Example: Religious House (It will be well to make huge butcher paper charts)

- a. List all of the interns you have had in each house (by year), their length of stay, their current engagement in the order and/or society.
- b. List all of the programs done by the RH (by year), including RSI, Academy participants, Issues Forums, LCX, cadres, projects, consult participants, etc. Be sure to include numbers and locate where the names are located.
- c. How much money has gone into and out of this house? It may be necessary to do a sample month or year and extrapolate a total from that for income and to use the data above to know what it was spent on.
- d. How much money has this region raised? Plot it by years.
- e. What have been the unexpected outputs of this RH? (e.g. Training Inc. out of the Chicago RH)
- f. Create a timelined history of this region, including major events, shifts in missional direction and style, and events which did and do now prefigure the future. Use both the data from 1 and 2 as well as from 3.


DOCUMENTATION MODULE

FRIDAY NIGHT

I. SETTING THE CONTEXT (15 minutes)

1. Spin on the Times and the Indicative of Documentation
2. Talk about the Definition & Meaning of Documentation
3. The Art of Documentation as Intuitional Process
4. Indicate Why Documentation is Necessary in Your Local Situation
5. Indicate What Documentation is Being Called For
6. Indicate For Whom the Documentation Needs To Be Done

Art of Documentation

- | | | | |
|------|---|-----|--|
| I. |  | VI. | |
| II. | | V. | |
| III. | | IV. | |
| | | | |
| | | | |
| | | | |

II. EXPANDING & EXPLORING THE POSSIBILITIES (15 min)

1. Artform the Subject That is to be Documented
 - a. What are some of the key things that have been done in your project community? in the whole region?
 - b. What are some things that everyone acknowledges as victories? In the project? In the region?
 - c. What have been important learnings of the Project? of the religious houses?
 - d. What are some of the uniquenesses of your Project? of your region?
2. Divid into 2 groups (Project and Houses) to gather and look at reports and files as initial documenation sources. (Consult document, Town meeting documents, Grad files, etc.) Look through them quickly. (30 min)

Corporate Reflection:

- a. What do the reports indicate as the project's major accomplishments? the region's?
- b. Where does the project appear to be weak? the region?
- c. What are other reports or evaluations done on your project? your region?

3. Examine and consider Various Types and Forms of Documentation (10 min)

Types

Program Report
Annual Report
Status Report
Program Evaluation
Pictorial Brochure
Financial Audit
Audio Visuals

Forms

Computer Printout, e.g. Consultants List
Graphs e.g. Increase of Rice Production
Prose e.g. Project Economic Learnings
Charts e.g. Team Responsibilities
Line Items e.g. Prove Cost Effectiveness
Requests e.g. Nation Requesting More HDPs
3rd Party Appraisals e.g. Vanistendael
Speeches e.g. 25th Anniversary Speakers
Letters e.g. Government or Local Support
Before & After Photographs
Comparisons e.g. Kelapa Dua & Bubun Consults
Financial Statements e.g. Grant Accountability
Case Studies e.g. Cano Negro Eco. Development
Summaries e.g. Program Actuation
Track Over Time e.g. India Volunteers

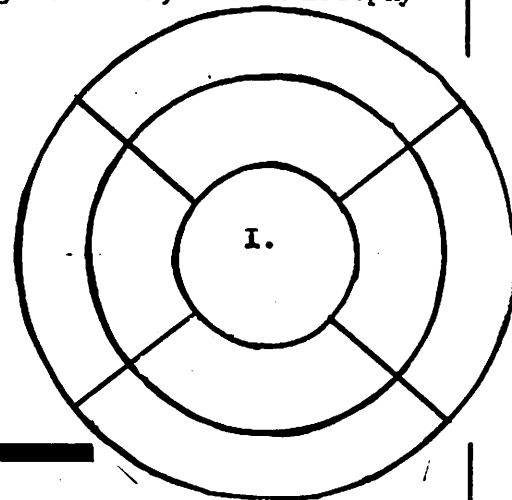
4, 5. and 6 below will take 2 hours and a minimum of 3 persons

- * 4. Go Snake Eyes on Subject, Audience, Historical Significance, Own Philosophy
- 5. Discern Signal Arenas
- 6. Name the Arenas

* 4,5, & 6 require an intuitive process such as:

- a. Write 5 Primary Arenas for documentation on separate slips of paper. (Remember these must answer the primary question of the audience using real historical data).
- b. Arrange slips on a Bullseye with #1 near the center and less important arenas at relative stations on the periphery.
- c. Discern clusters; name them

* 3 persons are recommended minimum for process



IV. INVENTING THE FORM (1 hour)

- 1. Talkthrough the Flow of Documentation Arenas
- 2. Reach a Consensus on the Basic Storyline
STORYLINE (Write in Connecting Sentences)

I.

II.

III.

IV.

V.

- 3. Rearrange the Arenas to Follow Storyline
- 4. Check Your Intuitions With Key Persons
- 5. Rename, if Necessary, Your Arenas
- 6. Get More Clarity on What to Document
and How to Do It (Stellar Examples)

SATURDAY MORNING

4. Reports and Corporate Reflection (30 min)

- a. Look back at who you said the documentation was for and consense on a statement on the nature of your audience.
- b. Look back over you work on the project and region - write 5 sentences on the state of the region, including the project and the current contradictions.

5. Think through the possible arenas and sources of Documentation using the chart below. A suggestive list of sources is included.

	1	2	3	4	5	6	7	8	9	10
Arenas										
Source										

6. What is the Product That Has Begun to Emerge in Your Mind?

Sources

Reports	Agencies	Assignment Charts
Old Files	Colleagues	Observer Reports
Local People	Data Analysis	Questionnaires
Consultants	Experts	Interviews
Government Office	Original document	Self Examination

III. DISCERNING THE SIGNAL ARENAS (1, and 2 take 30 min)

1. Get Clear on the Audience & the Questions They are Asking

Example: Vogar's Audience : Meiti Federation's Questions

- a. Is the village becoming more economically independent?
- b. Who are the core leaders in the village taking responsibility for it?
- c. How are the people better equipped to deal with their needs independently?
- d. What structures of decision-making are being carried on?
- e. What are you doing that is replicable?
- f. State what you are out to do, why you are doing it, and why you would recommend it.
- g. From a 10 year perspective, what is the historical residue of the 2 years of the project?
- h. What percentage of the population is involved in the HDP? Evidence?
- i. Why has education not been dealt with?

Reflection:

- a. Are any of these relevant to your audience?
- b. What additional questions is your audience asking?

c. What is the Primary Question (Question Behind the Question) of your audience?

2. Get Clear on the Real Status of Your Region

Project: Re-examine the Vision & Programs in the Consult Document
What has been left undone? Why?

House: Where is the region in the Awakening campaign?
Where is the region in the permeation of social structures?
Over the years, what has been left undone? Why

REPORTS:
I. AWAKENMENT

Aim: To view the situation of the entire Awakening Campaign as a singular sweep across the area in relation to Primal Community and the awakening of the two million human settlements .

<p>I. STATISTICS GWF LENS CYF TM Houses Troops</p>	<p>Put this chart on the board and fill in the statistics for each category to the left - # of events, # of participants.</p> <p>Put the # of houses in each region & # of people in them at the top beside the name of the region.</p>	<table border="1" style="width: 100%; text-align: center;"> <thead> <tr> <th colspan="7">AWAKENMENT RPT SCREEN</th> </tr> <tr> <th>R</th> <th>METHOD</th> <th>—</th> <th>—</th> <th>—</th> <th>—</th> <th>—</th> </tr> </thead> <tbody> <tr> <td>I</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>II</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>III</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>IV</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>V</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </tbody> </table>	AWAKENMENT RPT SCREEN							R	METHOD	—	—	—	—	—	I							II							III							IV							V						
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<p>II. LOCATIONS OF SIGNAL ACCELERATION</p>	<ol style="list-style-type: none"> Where has signal acceleration happened around the area? Why has it happened? How? What were the releasing Images, Strategies, & Manoeuvres? What has been the residue? (New Advantages, etc.) 																																																		
<p>III. POINTS OF VULNERABILITY SUSTAINED ACTION</p>	<ol style="list-style-type: none"> Where has this campaign had difficulty getting off the ground or moving forcefully? Why? Where has there been trouble with authorization? What seem to be imaginal blocks and/or non-productive strategies? What images or strategies would release these situations? 																																																		
<p>IV. SITUATION OF GEO/SOC COVERAGE 2 MILLION VILLAGES</p>	<ol style="list-style-type: none"> How would you talk about the points of receptivity and/or readiness for community forum right now? (Nature of terrain) As we look at both long range & short range timing, what is the momentum, phasing, and tempo this campaign requires? in the next 6 months? in the next 4 years? in relation to Primal Community and the year 2007 																																																		
<p>V. OUR GRASP OF THE TASK OF AWAKENMENT</p>	<ol style="list-style-type: none"> What is the current self-story we have about awakening and this campaign? What are the perversions in this in relation to our revolutionary task? What recontexting is therefore required? What Centrum Action is called for? What might this mean for the summer? 																																																		

SATURDAY AFTERNOON

V. CREATING THE PROCEDURES (1 hour)

1. Look at Each Arena With Most Stunning Documentation Possibilities
2. Objectify How it was Achieved
3. Speak in Each Arena to the Underlying Haunting Address of the Audience
4. Explicate the Relevant Methods, Philosophy, & Learnings
5. Look Through All Data for any Missed Jewels for Documentation
6. Indicate the Steps Needed to Do the Documentation, Who & How To Do It

	What Doc?	How Achieved?	Address?	Methods?	Jewels	Steps For How To Do Doc'n	Who
I							
II							
III							
IV							
V							
VI							

7. Implement the Procedures (2 hours)

SUNDAY MORNING

VI. CREATING THE PRODUCT

1. Type up the Raw Products (2 hours)
2. Plenary to present Products (1 hour)
3. Workshop the Final Product (1 hour)
 - a. Rehearse who the audience is and the primary question the product is addressing.
 - b. What needs to be the style of the product?
 - c. What do you intuit the finished product (report or brochure) will look like?
 - d. What are the values to be held?
 - e. What are the tensions to be held?
 - f. How would you maintain balance?
 - g. What type of language is to be used?
 - h. What kind of graphics?
 - i. What kind of photographs?
 - j. Is it to be typed or typeset?
 - k. Content: What needs to be included?
 - l. Pass around other reports and brochures to get images of all kinds.
 - m. What is the structure of the finished product? Come up with a chart.
 - n. What needs to be the imaginal impact?
 - o. What does the cover look like?
 - p. What is the slogan or unifying theme?
 - q. How many pages?
 - r. What will this finished product be used for in the future?
4. Assign a taskforce and set the deadline when the report or brochure is to be completed and published.
5. Set a time for reviewing a comprehensive mock-up.
6. Close with the announcement that the final reflection and evaluation of the module will take place at the closing celebration.

REPORTS
III. FORMATION

Aim: To see again that the enabling & sustaining of a peculiar body of people in history who continue as the sec /relig, revolutionary force is that without which history will not be sustained & the order's mission will be short-lived.

I.
NUMBER
AND
KIND OF
EVENTS &
PARTICIPANTS

Put this chart on the board
and fill in the statistics
for each category.

II.
MOVEMENTAL
FORCE
EXPANSTION

1. Wher have you been impressed with the presence of, or expansion of the movemental base?
2. Where are Interns & Sojournors appearing?
3. How do you account for these happenings?
4. Is this formation taking place in relation to TM and HDP's?

III.
THE
SHAPE
OF
FORMATION

1. Talk a bit about the various forms or shapes of this formation?
2. How is the context laid about the revolutionary intent?
3. What is the self-story this "new movement" has of its task?

IV.
THE
DEPTH
SUSTENANCE
OF
FORMATION

1. What are the mechanisms and tools which are sustaining this formation?
2. What's needed now?
3. Why is it needed?

V.
OUR
GRASP
OF THE
THIRD
CAMPAIGN

1. What is our present self-story about this third campaign?
2. How is our self-story reduced in relation to our missional task?
3. What re-contexting is therefore required?
4. What centrum action is required? What will be called for this summer?

REPORTS:
II. DEMONSTRATION

Aim: To see Global Social Demonstration as one Band signalling the shape of authentic human community for the next 1000 years and to determine our real position in catalyzing viable human community?

I. STATISTICS

Put this chart on the board and fill in the names of the HDP's in each region.

DEMONSTRATION REPORT SCREEN						
REG.	METRO	METRO	METRO	METRO	METRO	METRO
I						
II						
III						
IV						
V						

II. LOCATIONS OF SHOWPIECE DEMONSTRATIONS

1. Where have you been pleased with the creation of human community? or the 9 programs are being effectively actualized?
2. To what do you attribute this?
3. Where & what have been the most significant breakthroughs?
4. What has this catalyzed? or role the demonstrations now are playing in the total mission?

III. PLACES OF PLATEAUED MOMENTUM

1. Where has there been a slowdown or block in the projects? Why?
2. Where has there been trouble with authorization?
3. What are the resulting vulnerabilities?
4. What is required to breakloose effective actuation?

IV. POINTS OF OBVIOUS TRANSITION

1. Which communities (villages) have most clarified for you what is meant by "transition"?
2. How so? or what are the clear marks of "transition"?
3. What clear steps or actions would be called for to symbolize & authenticate transition?
4. What is the necessary phasing & momentum required in this campaign?

V. OUR GRASP OF THE TASK OF DEMONSTRATION

1. What is the current self-stroy we have of the intent of this campaign?
2. What are inadequacies or perversions in our story & action?
3. What re-articulation is required?
4. What centrum action is called for? What will be required this summer?

THE WAY REFLECTION EXERCISE

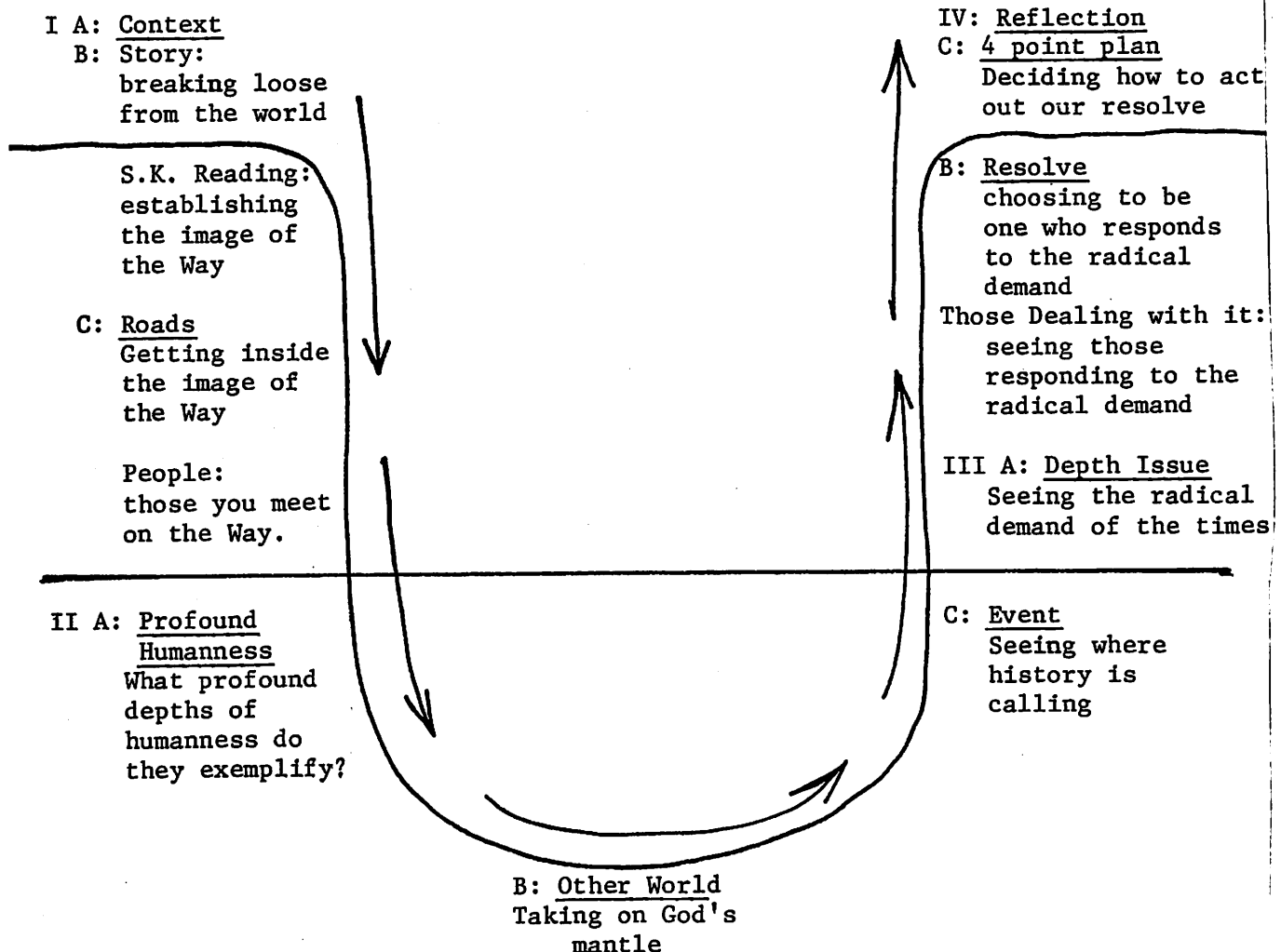
- I: **IMAGERY OF THE WAY**
- A: Context (The 16 points)
Guidelines for participating in the exercise.
 - B: Readings (One narrative and one discursive, with brief artform)
An imaginal and theoretical introduction to the Way
 - C: Roads (Questions 4 - 7)
Actualising the Way image in the participant's own life.
- II: **THE WORLD OF SPIRIT**
- A: Profound Humanness (Question 8)
Disclosure of the Mystery as it occurs in others *on the Way*
 - B: Other World (Questions 9 and 10)
Disclosure of the Mystery as it occurs in states of being
 - C: Event (Questions 11 and 12a)
Turning to the external occasion of this internal state
- III: **THE PRACTICAL IMPLICATIONS**
- A: Issue (Question 12b)
Discerning the depth human issue.
 - B: Resolve (Questions 13 and 14)
Bringing selfconsciousness to the response to this event
 - C: Fourpoint Plan (Question 15)
Responding to the concrete demand implied by this resolve
- IV: **REFLECTION** Brief focus on what has been learnt in this exercise.

THE WAY REFLECTION EXERCISE

GUIDELINES FOR THE GUIDE

1. The guide needs to understand fully the structure and function of the whole exercise before embarking on it. The key to doing this is to get inside Kierkegaard's reflections on the Road to Jericho.
2. A brief overview of the whole exercise should be given, so that the group's expectations do not run counter to the flow of the exercise. It is not a conversation, and it is not a workshop, but more akin to a "guided solitary", though it is not a "guided solitary" either.

IMAGE OF THE EXERCISE



THE WAY REFLECTION EXERCISE QUESTIONS continued

I: IMAGERY
OF THE
WAY
(CONT.)

C: Roads

4. What are some roads you have been on?
(Get out everybody's road; suggest pathways, walkways, streets, highways)
5. Who are some people or groups you have met on that road?
6. Who did you meet on that road that has become an exemplar (Or a call to humanness or a symbolically significant person) to you?
Any groups?
7. Describe him/ her/ them.
What did they look like?
How did they act?
What did they do?
What thinking were they doing?

II: THE
WORLD
OF
SPIRIT

A: Profound Humanness

Transition: we need a framework for the work on the Way

8. Look at the Profound Humanness chart. What categories light up that describe your exemplar? External? Internal?

B: Other World

9. Through that category, look at the Other World chart. Scan across. What categories light up? (Get out enough of these to see where the mind of the group is converging)
10. Now let's choose one of these lines.
(At this point the Guide states clearly which state of being is to be focused on. He bases his selection on the frequency of categories named in that line. He reads, or gets someone else to read, all the categories in that line, clearly.)
Now get into that state of being, as if it were a bullet-proof plastic bubble or a colosseum or a bell jar.

C: Event

11. What event recently produced that state of being in you?
(Get out enough so the right one can be chosen, but not so many that a fog arises)
12. Name the event the group needs to focus on. It needs to be concrete, sociological (not psychological) and of enough specific significance to involve the whole group. The guide must clearly name it.
12a. How did you respond to that event? Ruminations.
What did you do?

III: THE
PRACTICAL
IMPLICATIONS

A: Issue

- 12b. What is the depth universally human issue involved here?
What have you seen others doing about that human issue?
Describe them a bit. What do they look like? How are they exemplars?
Now what really is the depth human issue here?
(At this point the issue has to be specifically stated and the Guide needs to make it clear, by repeating it, that it is this issue he is talking about in the subsequent questions.

THE WAY REFLECTION EXERCISE QUESTIONS

I: IMAGERY OF THE WAY

A: Context

1. This is going to be a conversation about people as they are on the Way of Service
2. We worked last summer on the image of the Way as a description of the life of service.
3. The Way is an image of Profound Humanness in every culture - the Eightfold Path, the Straight Way, the True Way, the Tao e.c.
4. The Way is rich in imagery.
5. In a time of doing we need a wealth of spirit tools that serve as guides.
6. This conversation is a guide in profound living, as the Way itself is also a guide.
7. The guide does not live your life for you, but since he has been over this terrain himself before, he is trustworthy.
8. The guide discerns where people are, and points ahead to the next step.
9. As leader of this conversation I am a kind of guide; the guide accompanies the guided along the same pathway.
10. Like the Voyage, this is an experiment in another dimension of the Ignatian Spiritual Exercises - training athletes of the spirit, or soldiers in the battle of humanness.
11. We have journeyed before into the Other World; we can do so more adroitly now than earlier. Perhaps the times themselves enable us to grasp the spirit dimension more readily, or perhaps we have grown up a little, interiorly.
12. Now we have to take the double journey - not just into the Other World but in and out again, bringing transparency into the action of our lives.
13. For a long time we have wondered about these visits to and from the other world in the midst of this world; this does so corporately and intentionally.
14. You must be prepared to change your mind completely as you go into this, to alter your whole way of thinking about something - not that I can change it: you will change it.
15. The Profound Humanness chart is the fruit of 20 years work on profound humanness by being secular spirit people.
16. The Other World charts are the best work we have ever done on the spirituality of the secular world.

B: Readings

1. Let's first of all get on the road.
(Narrative reading - not romantic, not rebellious, mundane but some deep human experience - e.g. Is Paris Burning?)
2. Now imagine you meet someone and he has this to tell you, about the Way.
(Discursive reading. If this is the group's first experience of the exercise, use the S.K. Road to Jericho reading.)
3. Artform: what did you hear from these readings?
Words?
Phrases?
Images of the Way?

CONTEXT

The Way
Road
of
Guide
The Way
+ the
Way

1. This is going to be a conversation about people as they are on The Way of Service.
2. We worked last summer on the image of The Way as a description of the life of service.
3. The Way is an image of profound humanness in every culture—the 8-fold Path, The Straight Way, The True Way, The Tao, etc.
4. It is ^{rich} in imagery.
5. In a time of doing we need a wealth of spirit tools that serve as guides.
6. This conversation is a guide in profound living. *The way itself is a guide*
7. A guide does not live your life for you; and yet he has been over this terrain before.
8. The guide discerns where those he guides are and points ahead to the next step.
9. As leader of this conversation I am kind of a guide; The guide also goes on the pathway with those he is guiding.
10. Like the voyage this is an experiment in another dimension of the Ignatian spiritual exercise, i.e., training athletes of the spirit or soldiers in the battle of humanness.
11. We have journeyed before into the Other World; We can do so more adroitly than earlier. The times enable us to grasp the spirit dimension perhaps. Or we have ourselves grown up a bit down inside.
12. Now we must take the double journey. Not just into the Other World but in and out again—into transparency and back again bring transparency into the actions of our lives.
13. We used to wonder about the in and out business; this does so intentionally and corporately.
14. You must be prepared to utterly change your mind or whole thinking about something as you go into this. I won't change it. You will. *Traveling road - depth. More*
15. The Profound Humanness chart is the fruit of 20 years of work on Profound *See diagram* Humanness—being secular spirit people.
16. The Other World chart is the best work we have ever done on the spirituality of the secular world.

STEPS

I. CONTEXT: way of Profound living -

2. Readings: -

1. Let's first of all get on the road. Not romantic
Read: Is Par 7 Burning?
2. Then imagine you meet someone and he stops and says this to you. Not rebellious
Read: S.K. -Mundane

3. Art form: What did you hear from these readings?

Words, phrases, / images of the way

III Road

4. What are some roads you've been on?
Some frequently traveled walkway?
5. Who are some people or groups you have met on that road?
6. When have you met someone you would say has become an exemplar for you?
Any group exemplars?
7. Describe him, her or them.
What did they look like?
How did they act? What did they do?
What thinking were they doing?

THE WAY REFLECTION EXERCISE QUESTIONS continued

III: THE
PRACTICAL
IMPLICATIONS
(CONT.)

B: Resolve

13. Imagine yourself setting out to deal with the depth human issue here; what tends to distract you from dealing with it? How are you tempted to betray your own resolve about this issue? Objectively?

14. Now that we have reviewed this event in our lives, what are our new resolves?

What acts need to be invented by history to deal with this phenomenon?

Trust intuitions - raw intuition, sheer creativity, are called for. What spurred your awareness?

What inklings do you see out of the corner of your eye that are clues to the necessary deed?

Take those spurs or inklings and look more closely. What do you see? Think out loud. Write out your intuition, and its implications for all of life.

C: Fourpoint plan

15. Now let's do it: go back to the event: what now is your four-point plan for catalysing profound humanness in the world in relation to the depth human issue we have been looking at?

What shall we do? Today. Write your four points. Share.

IV: REFLECTION What have we discovered about the Way, in doing this exercise?

1. Context *what bear words phrases*
 2. Reading *on why/foods*
 3. Spirit *Score on being the way*

Transition: Need for Framework for The Way work

Screens allow articulation

was in taking page
don't wait

III Profound Humanness

PH
OW

8. Look at Profound Humanness chart. What categories light up?

That describe your exemplar? External-->Internal

On the Wall

9. Thru that category look at Other World Chart

Scan across--what categories light up?

phrases. *mark w pencil. where possible* Place yourself

in coliseum with these state

Put yourself in that state of being, like in a plastic, bullet-proof bubble. bar-bell *ball jar* *with these wan event*

10.

Now let's choose one of those states of being? Mentioned more than once?

O.K. Let's do # ____ . Look at the whole line for that state of being.

Get into the plastic bubble--take this state of being with you.

Event

11.

What event recently produced that state of being in you? (Dr. Ubeoku, Nigeria) *in the world*

Death Issue

12.

How did you respond to that event? *this was about 1 of them.*

What did you think about that event? Ruminations.

What did you do? What is the universal humanness involved there?

What have you seen others doing about that human issue?

Describe them abit. What do they look like? How are they exemplars?

What is the depth human issue here? *outcast level: out of corner of eye*

Distraction

13.

Imagine yourself/us setting out to deal with the depth human issue here.

What tends to distract you/us from that? How are we tempted to betray our own resolve about this issue? Objectively?

New Resolve

14.

Now that we've reviewed this event in our lives, what are our new resolves now? What act needs to be invented by history to deal with this phenomenon? (Raw intuition, trust those, shcer creativity is called for)

--what spurs of awareness came to you?

--what inklings do you see out of the corner of your eye that are clues to the necessary deed?

O.K.--take that inkling or spur and unravel it a bit. (like a minute atom) Think outloud with us. Write out that intuition--implications for all of life.

4 Point Pla

15.

Alright let's do it. Go back to the event. (Nigeria)

What now is your 4-point plan for catalyng profound humanness in the world relative to the depth human issue we have gotten a glimpse of?

What shall we do? Today? Write it down. Share.

16. Tell you about the way

- How sustain the being
- care
- faith
- healthy
- edit
- scan
- ritual sticks
- journal
- homework
- detail
- that intention.

Neighbor turn

[It is a commonly-accepted figure of speech, used by everybody, to compare life with a way;] and indeed there are many fruitful applications of the parallel; but not less worth considering is the unavoidable difference. In a material sense the way is an objective reality, and it does not matter whether anybody walks on it or not, nor does it matter how each traveler fares, for the way is still the way. But in a spiritual sense the way cannot of course be indicated to physical sight; no doubt there is a sense in which it exists whether anybody goes on it or not, and yet, in another sense, for each person the way first exists, or comes into existence, when he goes on it, for the way is the manner of our going. We cannot point to the path of virtue, and say: "There lies the path of virtue"; we can only speak of how one treads the path of virtue; and when anybody will not go just like that, then he is going by another way. It would not, on the other hand, be a rational mode of speech, if we were to define a highway by the manner of men's treading it. Whether it be a youth who, undaunted in spirit and head erect, goes with light springing step, or a man enfeebled by years, who, head bent, is slowly toiling onward; whether it be a favourite of fortune who is hurrying forward to the goal of his desire, or an anxious soul who, having turned away from his desire, is labouring heavily on; whether it be a poor homeless wanderer or a rich man in his splendid coach, the way is alike for all, the way is and abides the same, the same highway.

The limitations of the analogy in the figure appear most clearly when we speak of a way at one and the same time in the material and the spiritual sense. Thus, when we read what the Holy Gospel says of the Good Samaritan, it speaks of the way between Jericho and Jerusalem, and we are told of at least three, perhaps even five, people, that they "came down that way"; whereas, speaking in a spiritual sense, we must say that in fact each went his own way—ah, the highway marks no difference between them; it is the spirit that makes that difference, and the difference between the ways they take. The first of them was a peaceful traveller, taking the way from Jericho to Jerusalem, perhaps on business, perhaps for a religious purpose, but anyhow travelling peacefully upon his lawful occasions. The second was a robber, who went "that way", and yet it was the way of lawlessness. Then "that way" came a priest; he saw the unfortunate who had been mauled by the robber, and perhaps for an instant had some compunction about him, but none the less went on, by the way of the shallow mind, that is quickly but not deeply moved. Afterwards "by that way" came a Levite; he saw the unfortunate and went by unmoved, continuing his way—ah, the highway did not belong to any of the travellers, and yet the Levite went on "that way" by his own way, the way of selfishness and a hard heart. Finally, "that way" came a Samaritan; he found the victim on the way of compassion; he showed by his example how to go on the way of compassion, showed that, in a spiritual sense, the way is the same thing as how one goes on it.

THE NIGHT COUNTRY

a traveler musing over the quaint epitaphs in a country cemetery suddenly grows aware of the cold on a bleak hillside, of the onset of a winter evening, of the miles he has yet to travel, of the solitude he faces. He turns to go and is suddenly confronted by a man who has appeared from no place our traveler can discover, and who has about him, though he is clothed in human garb and form, an unearthly air of difference. The stranger, who appears to be holding a forked twig like that which diviners use, asks of our traveler, the road. "Which," he queries, "is the way?"

The mundane, though sensitive, traveler indicates the high road to town. The stranger, with a look of revulsion upon his face, almost as though it flowed from some secret information transmitted by the forked twig he clutches, recoils in horror. The way—the human way—that the traveler indicates to him is obviously not his way. The stranger has wandered, ~~perhaps~~ like Bacon, out of some more celestial pathway.

When the traveler turns from giving directions, the stranger has gone, not necessarily supernaturally, for de la Mare is careful to move within the realm of the possible, but in a manner that leaves us suddenly tormented with the notion that our road, the road to town, the road of everyday life, has been rejected by a person of divinatory powers who sees in it some disaster not anticipated by ourselves. Suddenly in this magical and evocative winter landscape, the reader asks himself with an equal start of terror, "What is the way?" The road we have taken for granted is now filled with the shadowy menace and the anguished revulsion of that supernatural being who exists in all of us. A weird country tale—a ghost story if you will—has made us tremble before our human destiny.

Unlike the creatures who move within visible nature and are indeed shaped by that nature, man resembles the changeling of medieval fairy tales. He has suffered an exchange in the safe

Evley

STRANGENESS IN THE PROPORTION

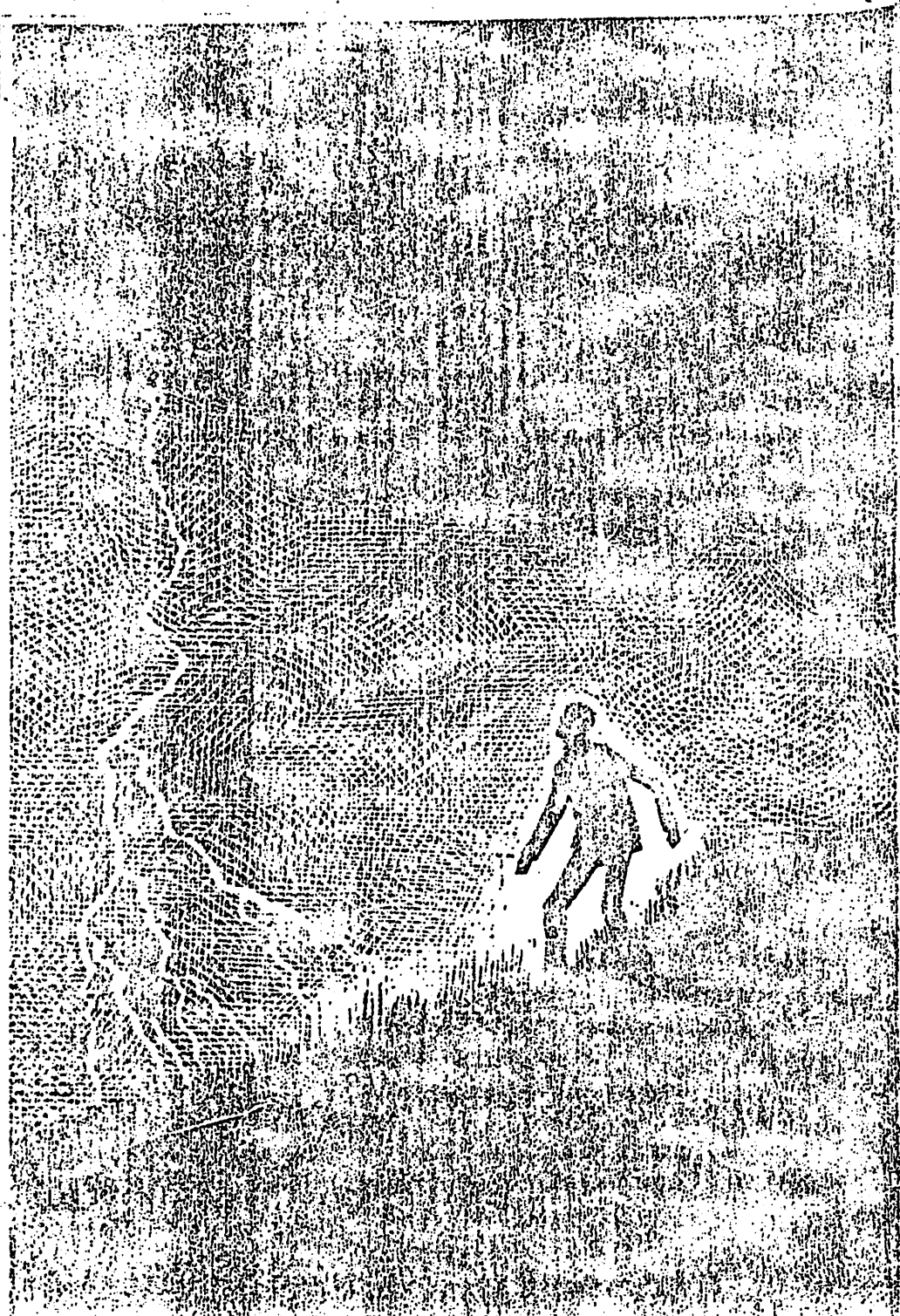
cradle of nature, for his earlier instinctive self. He is now susceptible, in the words of theologians, to unnatural desires. Equally, in the view of the evolutionist, he is subject to indefinite departure, but his destination is written in no decipherable tongue.

For in man, by contrast with the animal, two streams of evolution have met and merged: the biological and the cultural. The two streams are not always mutually compatible. Sometimes they break tumultuously against each other so that, to a degree not experienced by any other creature, man is dragged hither and thither, at one moment by the blind instincts of the forest, at the next by the strange intuitions of a higher self whose rationale he doubts and does not understand. He is capable of murder without conscience. He has denied himself thrice over, and is as familiar as Judas with the thirty pieces of silver.

He has come part way into an intangible realm determined by his own dreams. Even the dreams he doubts because they are not fanged and clawed like the life he sees about him. He is tormented, and torments. He loves, and sees his love cruelly rejected by his fellows. Far more than the double evolutionary creatures seen floundering on makeshift slippers from one medium to another, man is marred, transitory, and imperfect.

Man's isolation is even more terrifying if he looks about at his fellow creatures and searches for signs of intelligence behind the universe. As Francis Bacon saw, "all things . . . are full of panic terrors; human things most of all; so infinitely tossed and troubled as they are with superstition (which is in truth nothing but a panic terror) especially in seasons of hardship, anxiety, and adversity."

Unaided, science has little power over human destiny save in a purely exterior and mechanical way. The beacon light of truth, as Hawthorne somewhere remarks, is often surrounded



Sat
Friday (a)

“I MAY truly say,” wrote Sir Francis Bacon, in the time of his tragic fall in 1621, “my soul hath been a stranger in the course of my pilgrimage. I seem to have my conversation among the ancients more than among those with whom I live.” I suppose, in essence, this is the story of every man who thinks, though there are centuries when such thought grows painfully intense, as in our own. Bacon’s contemporary, Shakespeare, also speaks of it from the shadows when he says:

“Sir, in my heart there was a kinde of fighting,
That would not let me sleepe.”

In one of those strange, elusive stories upon which Walter de la Mare exerted all the powers of his marvelous poetic gift, ↴

IT WAS ONE of those breathless summer days God reserves to Paris and poets. Already the first fishermen drowsed along the quais of the Seine in the early morning sunshine. Their bamboo poles, stuck into the gravel under them, leaned lazily over its muddy waters. Beyond, lost in a world of his own, a lone artist stroked his canvas at the end of the Vert Galant where its prowlike granite banks divide the Seine at the very tip of the Ile de la Cité. In a few hours, those riverbanks would come alive with the beach umbrellas and folding canvas chairs of thousands of Parisians looking for a place in the August sun. War, this peaceful summer Sunday morning, seemed far away.

For the city's millions, this Sunday, August 13, marked the beginning of a three-day Assumption holiday, and everywhere Parisians prepared to savor the promise of its cloudless blue skies. By the thousands they set out to picnic, to play, to love, and most of all to forget the risks of the coming battle for the liberation of their city.

Not a few of their occupiers decided to join the holidaying Parisians. At the Hotel de Crillon, Eugen Hommens wrapped a picnic lunch with the two greasy bratwurst sausages the hotel mess steward had given him. This Sunday, as they had done every Sunday that summer, Hommens and his French mistress planned to swim at the sandy beach of Nogent-sur-Marne just outside the capital.

In his elegant town house on the rue de la Manutention, the Marquis Louis de Fraquier hung his binoculars around his neck, put on his green race commissioner's badge, his white gloves and his gray top hat. Then this symbol of an ageless France stepped outside, climbed into his waiting red-and-black sulky and pranced off to the Sunday races at Auteuil.

But to no Parisian was this Sunday holiday a more welcome relief than it was to a gangling six-foot-three-inch giant in

bleu de travail (French work clothes) that barely reached down to his bony ankles. Standing on the pont de Nanterre spanning the Seine just west of the capital, he looked down at the gun crew of a German antiaircraft battery sprawling in the sunshine on the grassy shore of the Ile de Chatou. Only his slim companion and the child between them could see the look of hatred on the big man's face.

Two and a half months earlier, at 11:15 on May 28, that very gun crew had shot Lieutenant Bob Woodrum's B-26 out of the Paris skies. This Sunday, dressed as a mason, Woodrum was on an outing, his first since he had been picked up by the Resistance. With him was the courageous Nanterre pork butcher who was hiding him, and the butcher's seven-year-old son. The three turned away from the scene, got back on their bicycles, and rode away. Proud Louis Berté, the butcher, had decided that on this Sunday afternoon he would give his American guest a tourist's tour of Paris.

• • •

So peaceful had this Sunday seemed to Paris's new German commander that he had set out for his meeting at OB West alone in his open Horch. Not a single Resistance bullet, not a single Allied plane, had disturbed his trip. The only discordant note was supplied by the man he had come to see, Generalfeldmarschall Günther von Kluge, the Commander in Chief of the western front. In his sunless underground bunker at Saint-Germain-en-Laye just outside the capital, Kluge defined for Choltitz the job expected of him in Paris.

It was Hitler's and his intention, he declared, to defend Paris. There was no question, he said, of turning Paris into an open city. "It will be defended," he told von Choltitz with finality, "and you will defend it."

OB West's intelligence estimates, Kluge informed him, predicted the Allies would try to outflank the city. By standing in Paris, Choltitz would, Kluge believed, "draw off the enemy's armor," force him to fight in a city where his mechanized force would be less effective, and "slow down his rush across France." The counterattack at Mortain, which Kluge had violently resisted, had caught his Seventh Army in the Falaise pocket now clanking shut. But Kluge still had available most of the nineteen divisions of the Fifteenth Army, the largest

THE FLAGSTAFF

INTRODUCTION Context - flagstaff in order memory; the pulling aside dynamic

As a child, I used to pull aside by _____
How did you pull aside as a child?

THE PAST
TWENTY YEARS

Context - We have the "simple clarity" of the past 20 years: New Human, New Church, New World. We come to this moment with a quiet courage. Let's spend a little time practically remembering and strategically dreaming.

1. What have been the formative happenings in your region (area, continent, part of the globe), during the past 20 years?
2. Movemental Events
3. As a global order, what are the constructs, breakthroughs, etc., that just might make it into history books?
4. What are three constructs that have occasioned fundamental shifts in ourselves?

THE NEXT
20 YEARS

Context- operating under the image of "practical visionaries"

1. What things have happened this past year in your area or Centrum that have intimations of the future?
2. What things have popped into mind that you wanted to think through?
3. What events, happenings, in you area or Centrum occasioned awe in you?
4. What questions have you been asked that you couldn't really answer?
5. What is the destinal image of your region globally/continentally and in the spirit movement?
6. We have been a Teaching, Serving, Contemplative Order-- about Knowing, Doing, Being; Contextual re-education, Spirit Remotivation, Eomunity Reformulation; Religious Studies; Other World; Engagement, Awakenment, Fulfillment.
6. What are the activities of a teaching, serving, contemplative order 20 years from now?
7. What are the new modes of awakenment?
8. What are the new modes of demonstration?
9. What are the new modes of fulfillment?

THE PRACTICAL
NOW

Transitional Context - A realistic look at our current situation --a "non-report" report.

1. What is obvious now in your part of the world (region) that wasn't a quarter ago?

THE FLAGSTAFF CONVERSATION continued

2. Where has your imagination be sparked?
3. As you look at your region what are ...
 - our obvious strong cards?
 - less obvious strong cards?
 - immediate weaknesses?
 - long-range weaknesses?
 - where is the clarity relative to Social Demonstration?
 - where is the haze relative to Social Demonstration?
 - where is the clarity relative to Awakening?
 - where is the haze relative to Awakening?
 - describe the third campaign now?
 - describe the Third Campaign next six quarters? (1-1/2 years)

THE
COAGULATIVE
MOVES

Transitional Context - Based on our archaic wisdom, what are the bold moves of the next three quarters that would place us in a new universe?

1. What have been the benchmarks of the last four years?
2. What is the title of the next four years?
3. What are some paralytic holds or blindspots on our imaginations?
4. What are some leaps of imagination?
5. What is the courageously new ?
6. What are the 10 inclusive actions to throw us into a new universe universe?
7. Let's take _____, is it practical?
8. Take _____, is it practical? Or for another time?

CLOSING

We're going to organize our work with a suggested flow of A and B work. What would be your A (or of primary importance) and four B's?

"A" WORK TALK-THROUGH

Assuming that the "A" Work will be the creation of a 4-year strategy for the region, the talk-through might go something like this

I. REFLECTIONS ON REPORTS -

1. What do you remember from our work/reports of yesterday?
2. Where did you get excited about breakthroughs?
3. As you snake-eye our events and see through them what has been our main strategies?

II. TURNING TO BROADER ISSUE OF STRATEGY

1. What are some of the Strategies that we as a group have had in our history?
2. We are intuiting that the strategy we are after now is a geo-social formation strategy. That we are now in the turn to the masses and are faced with creating a grassroots mass movement.
3. What do you think a mass movement is?
4. What would be involved in creating a mass movement?

III. REFLECTIONS ON EXAMPLES

1. Context: As we approach this task there are certain clues in our experience in India, the Philippines, and Zambia. What has our experience in these places revealed are key elements of a geo-social formation strategy to allow us to reach every human settlement?
2. Leader should keep in mind such things as
 - the geography involved
 - the history of the area, including its past glory
 - the national and global vision
 - the given social fabric
 - the frame existing and potential
 - the population of the area, not just totals but demography, communities
 - the economic and political and social analysis of the area
 - the seven revolutions and who is leading them

IV. ANALYSIS OF THE TARGET REGION

3. What would you say is undeniably true about a geo-social formation strategy in this region, which will allow every human settlement to be reached with the word of possibility?
4. What are the crucial issues that have to be dealt with? Where are the unresolved issues?
5. What will blow us into a new missional orbit?
6. What are unknowns for you in this arena? Where are you fuzzy?
7. What 2-5 working groups do we need tonight

ICA

AWAKENMENT/FORMATION MODULE

Quarter III

Global Operations

January 12, 1980

"A" WORK TALK-THROUGH continued

to get clarity on these issues in order
to be able to produce a declaration on our
4-year strategy?

FRAMING SPIN

A) THE INCLUSIVENESS OF A FRAME

- More than Protection - when it is ineffective it is missionally retarding.
- Promotes Programmes - inextricably bound up with programme. "Beyond coverage" in TM requires it. Public goods and services to projects requires it.
- Accelerates Develop't - with substantial authorisation leaps, development always increases.
- Catalyzes 3rd Campaign - service forces will hear of us through our frame.

B) THE STATE OF OUR FRAME

- We are Public - no longer have luxury of anonymity
- We will be Criticized - not just for religion but for the radically new.
- We are Prepared - a frame for us is always a "papier-maché". Our nobody-ness is our integrity.
- Our Frame is Broad - Needs Depth - sponsors who know all about us.

C) THE 10 LEVERS - TO DEEPEN A FRAME

- | | |
|----------------------------|-------------------------|
| 1. depth events | 6. public grants |
| 2. site visits | 7. church adoption |
| 3. use of hyenas | 8. story and pitch |
| 4. PR materials | 9. documentary material |
| 5. corporation sponsorship | 10. utilize global web |

D) THE BURNING ISSUES

- The Story, Presentation of the Order:Ecumenical - what does "going to Rome look like for us?"
- The Public Materials, Relations, Image and Story - no longer can public image be inadvertent or reactive
- The Public Ventures - speakers' bureaux, symposia, short-term contracts are now being asked of us.
- The Public Modes - do we do a global Board of Advice and Review (BAR) or a series of national ones?

FRAMING WORKSHOP

Context-- Framing is a continuous activity in order to open up new possibilities. It is imaged as an offensive maneuver in campaigning.

In this workshop we will objectify our operating frame and anticipate its future use, we will build tactics to keep it expanding and active.

REVIEW CURRENT
AUTHORIZATION
BASE

1. Take the framing chart and talk through it.
2. Place a by the names of people you can deliver on. "Deliever on" means the person knows the ICA, that if someone called him/her you could guarantee an affirmative response. or that the person will respond to a reasonable request with "yes".
3. Go column by column and push for memory.

NEW
AUTHORIZATION
TARGETS

1. Place on the chart names of people you know now that it is critical to gain access to.
2. Put these names on the chart with () around the letters.

TARGET
THE KEY
TEN

1. Everyone write on another piece of paper the key 10 people on the framing chart. (They may include the or () names.
2. Compare lists. Art form the similiarities and the surprises. Why?
3. Consense on the 10. Where are obvious and unobvious relations?

BATTLEPLAN
THE TEN
KEY PEOPLE

1. Review the Framing Workup Chart
2. For each of the 10 work through a detailed plan push for the key "gimmick" to leverage these into a new orbit of support.
3. Ask how deepen our frame? Events, site visits, PR material, company sponsors, public grants, church relations
4. Who are the hyenas? What story and pitch? Documentary materials? Global webb?

**BURNING
ISSUES**

1. What issues confront us?
2. Which intimidate?
3. Why do some issues paralyze us?
4. How do we bracket certain issues?

**WHERE TO
MANEUVERS**

1. What are the arenas of program releasing maneuvers?
2. What are the arenas of maneuvers that would catalyze development?
3. What are the project keystone maneuvers relative to the frame?
4. What are the arenas of maneuvers that would engender the third campaign?

**ADVISORY
BOARD
CREATIONS**

1. If it is necessary to form a campaign advisory board to use in public materials review your framing chart again.
2. Push for comprehensiveness in the group of names. The board needs names of economic, political, cultural, local/state/national influence.
3. Mark with a * names from the chart who should be on this board.

**VISITATION
TIME
DESIGN**

1. Take every name (100%) on the chart and put them a chart that shows a frequency of visiting valencing: monthly, bi-monthly, quarterly or six months.
2. Place these on a specific timeline for the next six months
3. The key to this exercise is objectify your on going framing and support schemes.

City:

Contact

Date

I.
REASON FOR
CALL

II
BOTTOMLINE
OR REQUEST

III
BACKGROUND

IV
INTRODUCTION

(1) Who makes the appointment? (2) Who writes the letter of introduction? (3) Who calls on the phone?

V
ANCHOR

Who on the frame goes with you on the call?

VI
STORY

VII
LEAD

Who from the ICA goes on the call?

VIII
ORCHESTRATION
OF CALL/ROLES

IX.
ANTICIPATED
QUESTIONS/
ANSWERS

X
REFLECTIONS

OPENING	EQUIPPING THE NEW MOVEMENT			CLOSING
	I	II	III	
<p>Songs Ritual: The Task before us now.... Conversation: 1. Name, and community 2. What is something you've been thinking alot about since your last Town Meeting?</p>	<p>Divide group into smaller groups (4-6 people each) Assign each group either the 1st Talk or the Challenges Workshop--if necessary expand to 2nd Talk Have group rehearse rational objective existential aim components/method flow, etc. Brainstorm examples short courses Prepare corporately presentation</p>	<p>The DEMONSTRATION PRESENTATIONS (Do all presentations and then the reflections.)</p>	<p>FORMULATING THE CORE As TM presence in communities... 1.What happened to the community your in at/after TM? 2.What has happened since? 3.What do these communities have in common? 4.What are their anticipated struggle struggles? 5.What are things that can be done to maximize the impact momentum in/among communities? 6.What are 10 things we could do? 7.Prioritize them 8.Ask the when, where why, who? 9. Place on timeline</p>	<p>REFLECTION 1. What did we do this evening? 2. What parts of the evening did you like most/least? 3.What did you find most helpful? Why? 4.What really happened 5.What are our voiced or unvoiced resolves 6.What would you name this event?</p>
<p>TALK-Profound function 1. Task of Town Mtg 2. Five Pillars 3. Talks - image shifts 4. Workshops-corporate planning/motivity REFLECTIVE CONVERSATION ON TALK</p>	<p>THE PRESENTATION PREPARATION Work individually to pull work together Select team member to do presentation Rehearse</p>	<p>RELECTIVE CONVERSATION 1. What struck you about the first talk? 2. What will you remember for use when you do this? 3. Where was the talk/method most clear? unclear? 4. How did it accomplish the RO/EA? 5. What do differently in the future.</p>	<p>PRESENTATION OF GIFT Song Send out</p>	
40	30	45	45	15

A METHODOLOGY FOR CREATING EVENTFULNESS IN A CAMPAIGN

When a group is faced with an overwhelming task, with 1,000 things to do with very little time and too few troops, that vary in numbers throughout the week and very little money

WHAT TO DO? WHAT TO DO? WHAT TO DO?

EXPERIMENT:

1. Interview a larger body of people with questions, in order to gain perspective:
 - a. What are the components of the campaign that we need to include?
 - b. In order to complete the work relative to the next four years, what needs to be in our preparation?
 - c. What is it, that by the end of the year, we need to have accomplished?
 - d. Why are we "ordained" to do this?
2. Over a meal, have a conversation with the group, reviewing the answers from the interviews, and have the group answer the questions.
3. Workshop:
 - a. Review the plans already in motion
 - b. Focus the work by
 - having each one in the group list 5 victories (bottom lines) on separate slips of paper.
 - place on a target board, clustering the victories
 - name each cluster
 - name the campaign
 - c. Break into teams (one per cluster)

produce a chart using these categories:

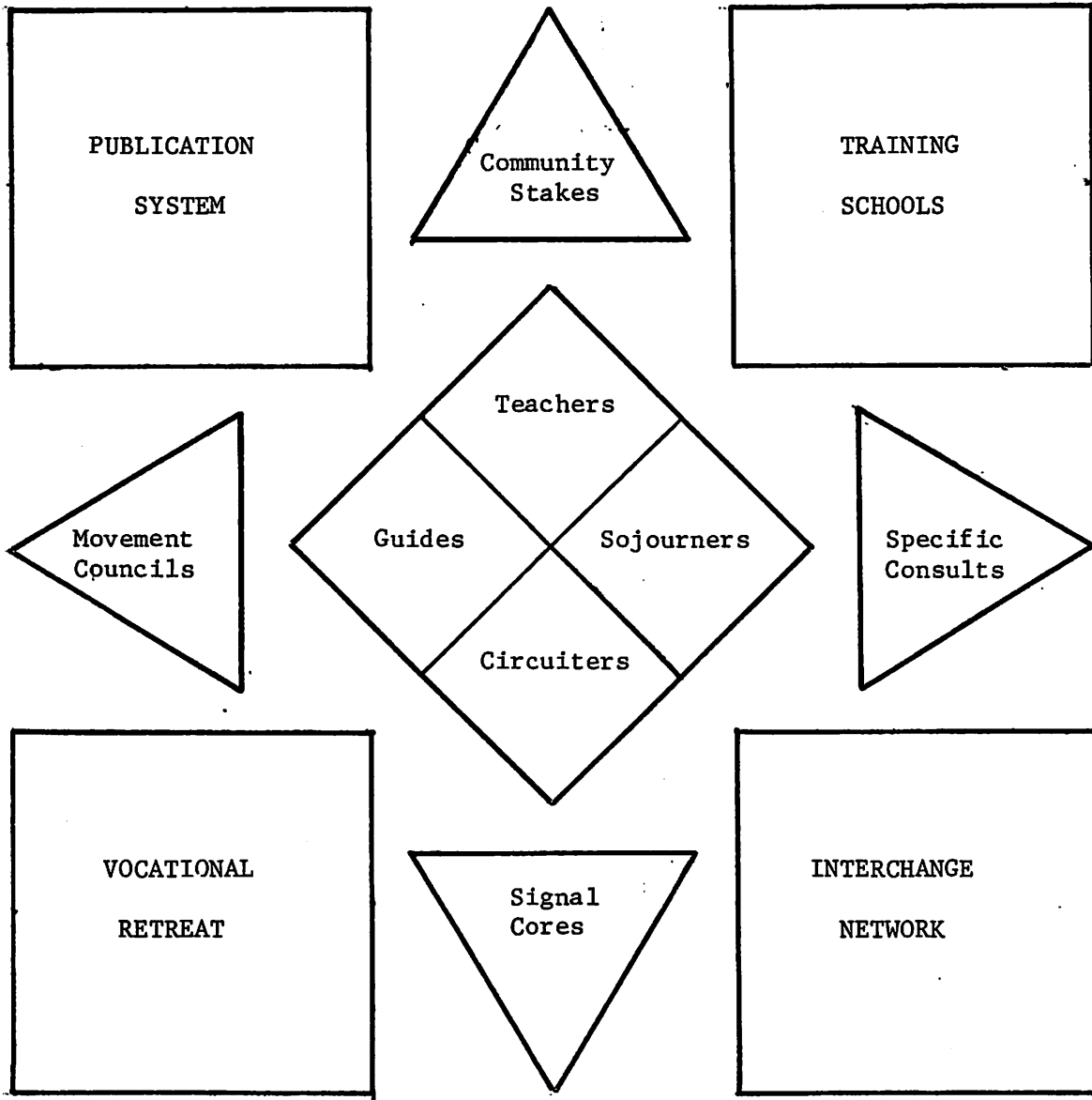
PRODUCT	WILD WAYS troops time money	GIMMCK FOR SPIRIT	KEY LAUNCH EVENT	PROCED.	DEAD- LINE	TRACKG METHOD
---------	---	-------------------------	------------------------	---------	---------------	------------------

- d. Teams put their work on a corporate chart on the blackboard.
- e. Decide on common decor, images, songs you would use.
- f. Design the campaign relative to space, time, troops, tracking.
- g. Celebrate.

ICA/Chicago
GOC

FORMATION
and
The Expansive Components of the Third Campaign

January 8, 1980
Band Meeting



1	2	3
	TALK # 2 WORKSHOP # 2	WORKSHOP # 5
	TALK # 3 WORKSHOP # 3	ORCHESTRATE GCF
TALK # 1 DEMONSTRATION GCF	TALK # 4 WORKSHOP # 4	CELEBRATION

There have been several requests in North America for the attached curriculum for use in training orchestrators to do Global Community Forum. The wisdom from its use in the two HDTS in Quarter II in Chicago have been incorporated and it is now being sent to you for your use.

Some things found to be key to its use are: the demonstration GCF provides a common context and allows for the serious preparation being required; actually going out as part of a team to orchestrate a GCF keeps the training off the intellectual pole and makes the training appropriate. Workshops #2,3,4 can be compressed. The talks should not be longer than 30 minutes. The talks are a vehicle to shift images.

GRC:Chicago would greatly appreciate your revisions when you have used this model in the future.

Grace and Peace,

GRC:Chicago







GCF LAB

1979-80

HDTS

TALK #1
PROFOUND FUNCTION OF G.C.F.

GOC:Chicago

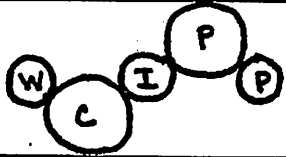

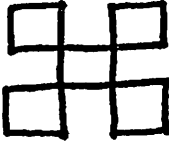
TASK OF GLOBAL COMMUNITY FORUM		FIVE PILLARS		WORKSHOPS		IMAGE SHIFTS	
Evangelism	One community telling another	Defined	Welcome	Function	use community wisdom	New World	one globe
	First step method in building human community		Challenges Wksp		demonstration of hope		town can do own development
			Interlude		revitalised cultural deeps		nations from towns
			Proposals Wksp (Song/Sty/Sym)		create doable tactical plan		new methods is key.
Teach the Key Method	Vision	Welcome	opening words	Challenges	issues	New Human	crisis times/ I Care
	Contradictions		permission locally		gestalt 		 co-creativ tension
	Proposals		new world: new hopes		root issue 		 four lifetimes
	Tactics		Vision Brain-Storm: dreams		Prose statement		 relationship story
Teach the Secondary Method	self-conscious symbols	Interlude	contradiction rpt	Proposals	possible actions	Contradictional Thinking	issues
	Song		absolution		gestalt		not problems
	Story-past, present and future		New Human: contextual image		naming arenas		root cause
	Symbol		greatest of past		prose statement		question is "why"
Leave Deposit 	space	Plenary	proposal rpts	Song Story Symbol	Song	Doable Action	possible actions
	time		future implicat.		Story-3 paragra		arenas of action
	cause/engagement		s/s/s rpts		Symbol/crest		doable tactics
	care		how use these?		drama of present ation		who/when for implimentation
			GCF reflection				
			my community's story				

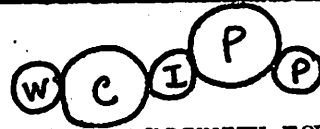
HDTs

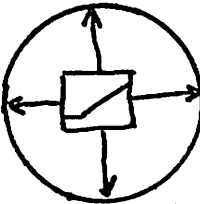

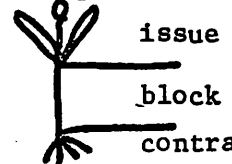
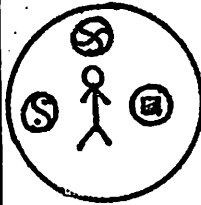
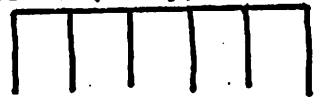
GRC:Chicago

Rational Objective: Grasp the profound role of community forum in doing my own community development.

Existential Aim: Experience that I can do the task of leading community forum.

		GCF IS	GCF FRAMING	GCF ELEMENTS	GCF STAGING STEPS			
AEM		To lay out the basic design of community forum	To give concrete form to the rationale for a local community doing community forums	To experience the check 1 list of things to prepare for doing this task	To grasp the checklist for staging a community forum			
TALK	IS	Task of Community Forum	FRAMING	ELEMENTS	STAGING	Orchestrator Training	Facilty Preparation	
		Five Pillars				Stratist is exemplar	Materials Preparation	Local Host Roles/ Tasks
		Talks--image shifts				Stratist is NOT	Pitch/Set up	Recruitment
		Workshops--corporate planning/motivity				Strategy is Campaign	Campaign Support	Staging Questions Evaluations
Workshops		Workshops--corporate planning/motivity	Becoming Demonstration					
REFLECTION		What are the critical Pillars of CF?	What is systematic GCF delivery?	What are the keys to winning with GCF?	What is the checklist for orchestration?			
MASTER IMAGE			THE STRATEGIST 	THE DETAILS				
WORKSHOPS		Orchestrate demonstration Community Forum.	Divide into groups of 10 and walk thru workshops and then as groups work on individual teaching plans.	Divide into groups of 10 and walk thru the talks and the "glue" and then as groups work on individual teaching plans.	Practice as teams Prepare materials Critic each part and redo whatever is not clear.			



WELCOME	CHALLENGES WORKSHOP	INTERLUDE	PROPOSALS WORKSHOP	PLENARY
<p>1. Opening Words</p> <p>2. Community Welcome "Permission"</p> <p>3. New World Spin</p>  <p>4. Future Brainstorm</p> <p>"Hopes and Dreams" List</p>	<p>1. List of Issues</p> <p>2. Gestalt (Group) on Screen</p>  <p>3. Discerning the Root issue</p>  <p>4. The Prose Statement</p> <p>In the arena of..... the following conditions exist..... indicates that the underlying contradiction is..... this is illustrated by.....</p>	<p>1. Contradiction Reports</p> <p>2. "A community who can say its contradictions is a community ready to do its own development"</p> <p>3. New Human Spin</p>  <p>4. Past Brainstorm</p> <p>1980</p> <p>Create Timeline of events</p>	<p>1. List of Possible Actions for each contradiction.</p> <p>2. Gestalt (Group) in Columns</p>  <p>3. Name the Broad Arenas of Action</p> <p>4. The Prose Statement</p> <p>We the citizens of..... in order to..... propose..... thru 1..... 2..... 3.....</p> <p>Story: Write 3 paragraphs</p> <p>1. Past brainstorm of key elements</p> <p>2. Issues-list into sentences</p> <p>3. Future Brainstorm into sentences</p> <p>Symbol: Discern one simple image that holds each of the 3 story paragraphs</p>	<p>1. Proposal Reports</p> <p>-which could do this week?</p> <p>-who?</p> <p>-how?</p> <p>2. S/S/S rpts</p> <p>Song-sing it</p> <p>Story-read it</p> <p>Symbol</p> <p>-what notice?</p> <p>-how us?</p> <p>3. Reflection on GCF</p> <p>-what struck you?</p> <p>-what story tell?</p> <p>4. Who are we</p> <p>-citizens of</p> <p>-who are doing.....</p> <p>-invite you to visit our town</p>
<p>20 mins</p>	<p>60 mins</p>	<p>20 mins</p>	<p>60 mins</p>	<p>20 mins</p>

SONG/STORY/SYMBOL WORKSHOP

GCF LAB

HDTS

TALK # 2
G.C.F. FRAMING

1979-80

GOC:Chicago

ART OF STRATEGY		CAMPAIGN FORMATION		FIELD MANEUVERS		DEMONSTRATION OF ON BEHALF OF	
Stance	Care-all the earth	Strategic Design	Local Myth	Geo-Soc Coverage	systematic Coverage	Project, Significant, Visible	self-consciousness intensified
	Courage decision in ambiguity		Master Strategy		strategic targets		past is significant
	Creativity-to all intell/intuition		awakenment package		selected local authorization		story tellers born
	Corporate every aspect of plan		overall image		long-range picture		present+future is great
Roles	General-every aspect	Sociologic Frame	symbolic Clout	Time Designs	overall time frame	Project Structure Strengthened	econ activity polished
	Sage-relatedness of factors		official sponsors		weekly rhythm		social activity polished
	Poet-significan. of action		multi-sector involvement		phased maneuver,		environment for visitors
	Saint:demonstra. of service		private-public		winning momentum		decisions required
Dangers	Showboater-opportunistic	Total Funding	broad-based	Troop Configurations	all citizens	Project Extension Obvious	relationships broadened
	Hermit-retreat from contradict.		consultant services		teams		resources of community to out
	Buckprivate-wonderlust		delineated needs		roles in GCF		symbols become critical
	bureaucratic-static world		in-kind		rotation scheme		new relationships created
Build Strategy	way to decide what to do	Quality Delivery	training	Support Systems	documentation	New Vision	community role in county
	way to move		finesse		leadership devel		in state
	Form momentum		materials		logistical support		in region
	campaign image		style		form is command post		in world

NOTES ON TALK: GCF FRAMING GIVEN BY BOB BOOHER OCTOBER 1979

This Talk is about

1. How History is Created
2. How local community is recreated
3. How expenditure is signficated
4. How HDP becomes demonstration community

Read Korea Brief

The Strategist:

Stance Care for all the earth--stands on the moon care for all of life, hazard stance-in touch with

Courage to risk every decision in ambiquity
Creative to all his intelligence and intuition
Corporate in every aspect of planning

Roles General plans the total action-knows every aspect
Sage knows relatedness of many factors has access of wisdom of history
Poet articulates the significance of every decided action
Saint his life is demonstration of service

Dangers in Art of Strategy--what strategy is not= AVOID

Showboater jumping on the first opportunity that comes along
Hermit relenting in the face of opposition always overagainst
a contradiction in particular form
Buckprivate initiating a new program at expense of di inishing the
existing advantage
Bureaucrat thereis a single model to be adhered to from beginning to
end, world is static

II MAP STRATEGY

Building the Strategy--the way is decide what will be done
Forming the Campaign: the practical form of the cause toward which we move

Campaign Format. (upper midwest development district)

Strategic Design
Sociological Frame
Campaign Funding

Field Maneuvers (Ariz 120)

Geo-soc Coverage
Time Designs
Troop Mobility

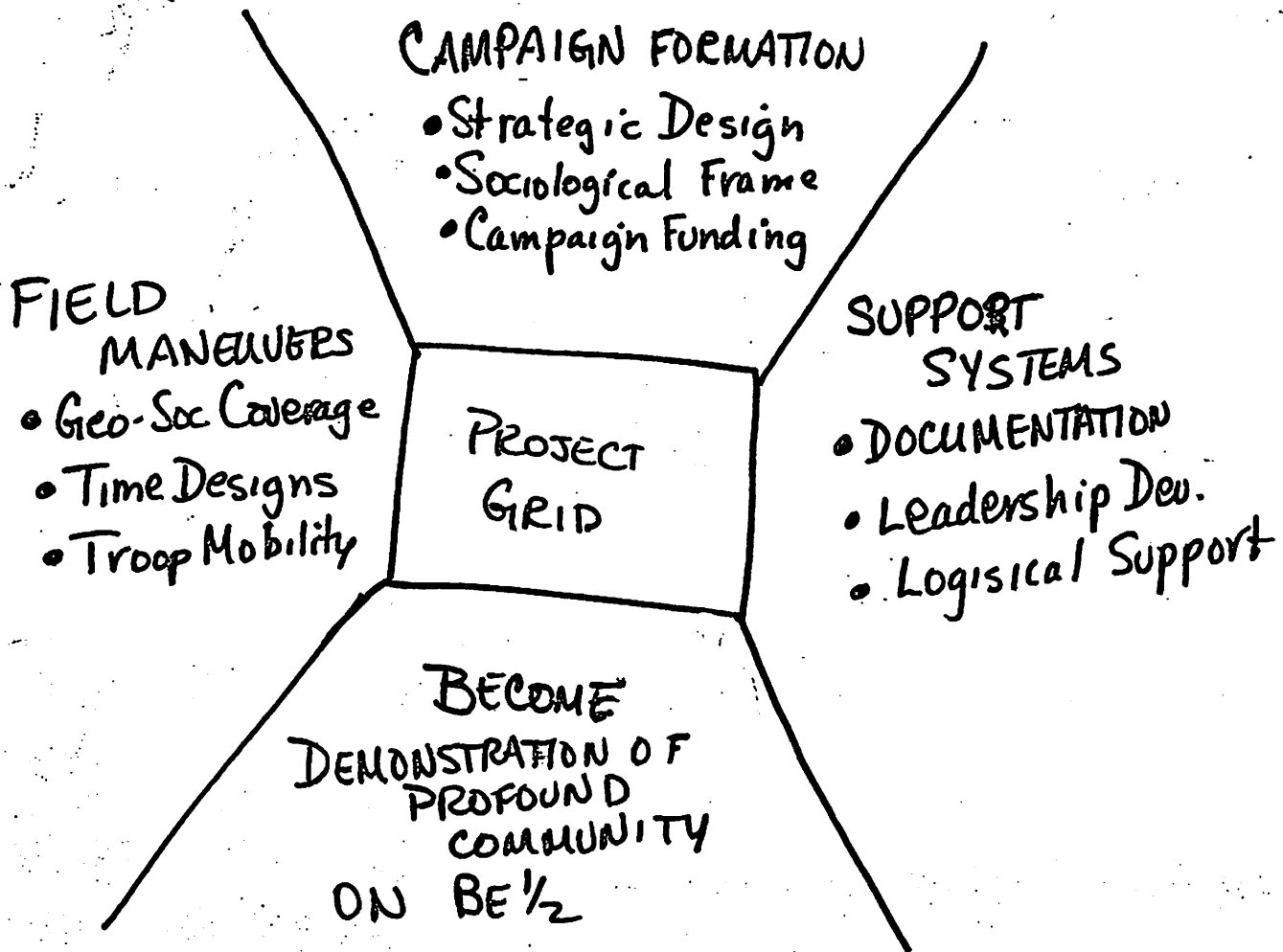
Support Systems (Mississippi 200)

Documentation
Leadership Development
Logistical Support

III The Project Shifts

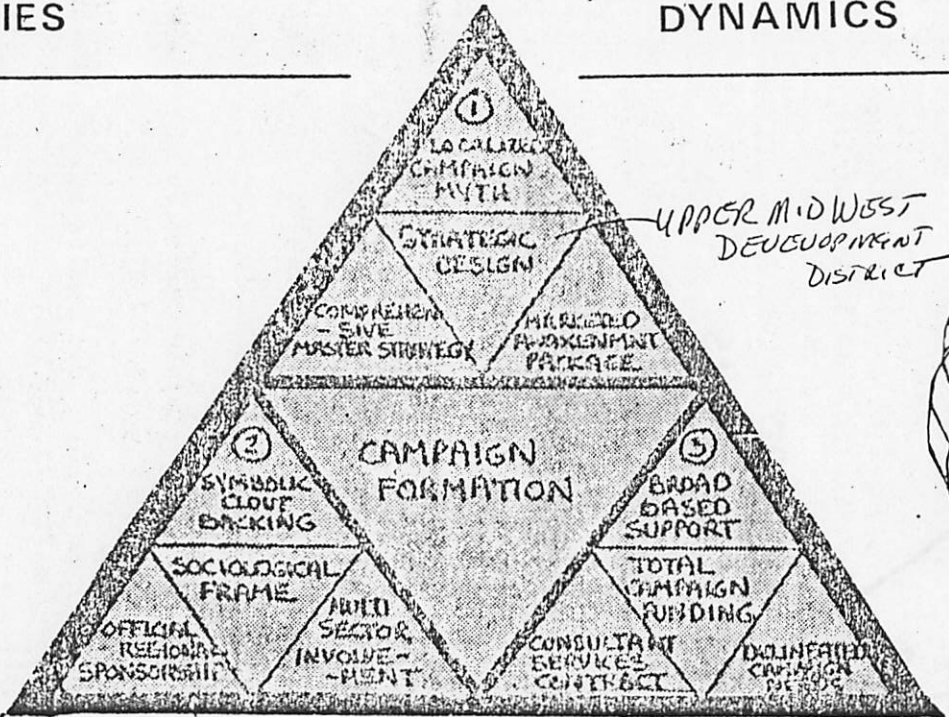
1. Self consciousness is intensified of who we are and what we are doing
2. The story tellers are born
3. The past experience is signficated, the future expenditure is released
4. The economic and social structures are polished
5. The community is cleaned for visitors
6. The corporate patterns are intensified as decisions are required

7. The extended relationships are expanded and deepened
8. The resources of community are given over
9. The symbols are spotlighted
10. A new vision of community is birthed.





UPPER MIDWEST DEVELOPMENT DISTRICT

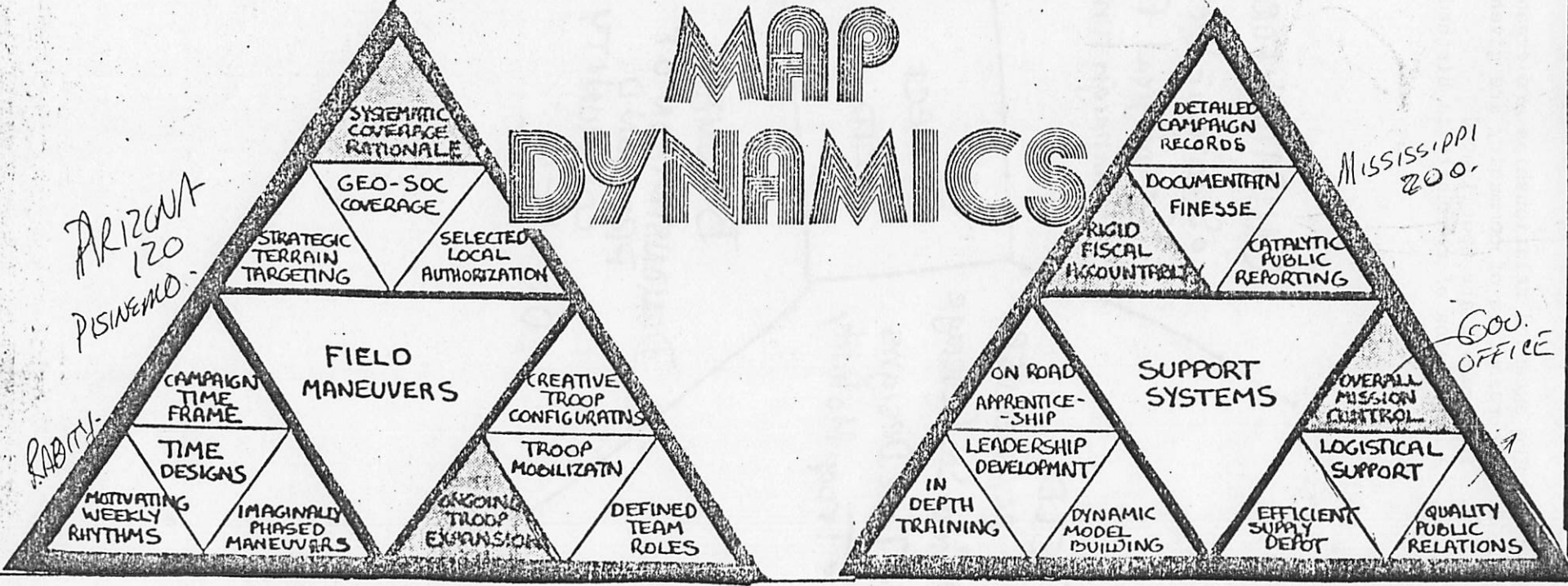


MAP DYNAMICS

ARIZONA 120
PISINEMO

MISSISSIPPI 200

GOV. OFFICE



RABBIT

MAP DYNAMICS

GRA 1979

M.A.P. STRATEGIES

The following triangle is a pictorial description of the essential dynamics in Mass Awakening Positioning.

A. Campaign Formation

This triangle is the key to MAP, the essential "how", the practical articulation of the cause toward which we move - the creation of a new life understanding of individual and corporate hope. It is the master plan, as well as at this point the "edge" of our corporate action.

The components are:

1. Strategic Design - the total picture of the campaign, the way to victory.
2. Sociological Frame - the pivotal authorization, representative of all facets of human society.
3. Total Campaign Funding - the practical, total, financial support of the campaign.

B. Field Maneuvers

This triangle represents the practical, more immediate and basic strategies of awakening. The components are:

1. Geo-Social Coverage - the actual geographic and sociological reality to be touched, both immediately and as the anticipated aim.
2. Troop Mobilization - the maneuver configuration of people, the roles to be played and the development of new staff.
3. Timing Designs - the when and how long of the positioning maneuver, the imaginative and actual phases.

C. Support Systems

This triangle points to the basics of MAP, necessary training, materials, supplies, care and documentation of the campaign. The components are:

1. Documentation Finesse - the essential and even apparently non-essential documentation that will be required for public materials and campaign evaluation, as well as the fiscal systems of the campaign.
2. Leadership Development - the training of new staff as leadership in the events.
3. Logistical Support - the coordination of materials, supplies, and overall needs for the maneuvers.

The dynamics of Mass Awakening Positioning are designed to enable the strategies to be comprehensive in their planning. In reality, there are no "priorities", everything is important; however, there are keys. These have been shaded to emphasize the need for special attention.

CAMPAIGN FORMATION






DYNAMICS PRACTICES	Strategic DESIGN			SOCIOLOGICAL FRAME			TOTAL CAMPAIGN FUNCTIONING		
	LOCALIZED CAMPAIGN MYTH	COMPREHENSIVE MASTER STRATEGY	MARKETED AWAKENMENT PACKAGE	SYMBOLIC CLOUT BACKING	OFFICIAL REGIONAL SPONSORSHIP	TOTAL CAMPAIGN FUNDING	BROAD BASED SUPPORT	CONSULTANT SERVICES CONTRACT	DELINEATED CAMPAIGN NEEDS
FUNCTION IN M.A.P.	THE KEY TO CREATING A COMPREHENSIVE "POPULAR MYTHOLOGY" - THE WHY OF M.A.P.	PROJECTS A PLAN FOR REACHING EVERY COMMUNITY & IS LOCALLY TAILORED TO BREAK OPEN CAMPAIGN.	CREATES PUBLIC MYTH & LAYES OUT INTENDED EVENTS & COMPONENTS	KEEPS CAMPAIGN A NON-PARTISAN THING. PROVIDES PROTECTION WHERE NEEDED.	GROUNDS MYTH WITHIN THE STRUCTURES CREATES CAMPAIGN INFRASTRUCTURE ENLISTS SPONSORING ORGANIZATION TROOPS	ASSURES AUTHENTIC GEO/SOCIAL COVERAGE & GIVES LOCAL CREDANCE TO PROGRAM	PROVIDES ALTERNATIVE FUNDING, SUPPLY & AUTHORIZATN SOURCES	ESTABLISHES ICA AS A QUALITY CONSULTANT & FORMALIZES SERVICE ROLE	DETERMINES REALISTIC FIGURES USING COMPREHENSIVE NEEDS SCREEN
ACTIVITIES	THE ONE KEY PHRASE WHICH IS ON ALL MATERIALS - SYMBOL IS PREFERABLE NOT IMPERATIVE	RATIONAL PHASING TEAM REQUIREMENTS BACKUP FUNDING & AUTHORIZATN ASSEMBLY	CREATING COMMON STORY FOR MEDIA W/S TO DECIDE TARGET MARKET MARKETING VISITS	DETERMINING KEY "OFFICIAL LEADERSHIP & "HIDDEN" OR "SENSITIVE" LEADERSHIP INVOLVE AT EVERY PHASE SECURE CONCRETE COMMITMENTS	ENLIST VITAL NETWORKS DO DOMINO THEORY IN AUTHORIZATN VISITS	DETERMINE FIRST CONTACT OPEN CAMPAIGN HQUARTERS IN SPONSORS OFFICE	CONTACT ALL POSSIBILITIES GET HEALTHY COMMITMENT FROM ALL SECTORS PASS THE HAT!	HOLD CLARIFYING NEGOTIATING SESSION - AS MANY AS NECESSARY AIRTIGHT PROPOSAL	DO PLAN FOR INKING NEEDS AS WELL DETERMINE BOTH SELF SUPPORT/ GLOBAL DEVELOPMENT HAVE PUBLIC STORY FOR EVERY COMPONENT
ILLUSTRATIONS	"MISSISSIPPI IS LEADING THE WAY"	MACTAN AWAKENMNT REPLICATION SCHEME UPPER M.W. U.S. (MINNEAPOLIS) PLAN	THE JAPAN 1000 MARKETING PACKAGE	OWEN COOPER IN GOVERNORS OFFICE IN MISSISSIPPI AUGUST VANISTENDAEL IN BELGIUM	MISSOURI TM COMMITTEE S. CENTRAL BELL TEL. FUNDING IN MISSISSIPPI	MAYORS & P.D.'S IN MISSISSIPPI BELGIAN REGIONAL PLANNING ORGS A.V.V. IN FRANCE	MINNESOTA FUTURE DAY STATE CAMPAIGN	MISSISSIPPI PROPOSALS 78-79 79-80 CONSULTANT ROLE W. SUDBURY 2001	EUROPEAN CAMPAIGN
STRATEGIC VALUES	MUST BE DERIVED IN DIRECT RELATION TO FELT + ACTUAL CONTRADICTION - CAT	TOUCH EVERY VILLAGE REALISTIC /MIRACULOUS LONG RANGE (2-4) YRS AND INTERMEDIATE INCLUDE EVERYTHING IN A	DONT FORGET YOU ARE ICA BUT DONT ANSWER ANYTHING YOU ARNT ASKED PRACTICAL VISION AVOIDING OVERWHELMED-NESS	YOU HAVE TO FIND "SENSITIVE" LEADER-SHIP. HOLD BALANCE BETWEEN WORLDS SYMBOLIC LEADERS AND YOURS ENLIST REGIONAL LEADERS ONLY WHEN YOU HAVE DEMONSTRATED MASSIVE LOCAL SUPPORT.	PUSH YOURSELF FOR COMMITTED AUTH. FROM ALL SECTORS Eco, POL. & CULTURAL. A NOD IS NOT ENOUGH.	DETERMINE WHO IS KEY TO GEO-SOCIAL GRASSROOTS INVOLVEMENT	TM IS IN EVERYONES BEST INTEREST YOU DETERMINE KEY NOTHING TO DO WITH \$ IS SECURE TILL IN HAND	DONT BECOME AN "EMPLOYEE" - YOU ARE A CONSULTANT - ALL YOUR RECORDS ARE PUBLIC PROPERTY	DONT SUBMIT ANY PROPOSAL THAT DOESNT HAVE A LOCAL-GLOBAL SCREENING. UTILIZE PREVIOUS PROPOSAL MODELS

M.A.P.

STRATEGIES

The concept of Mass Awakening Positioning (M.A.P.) Strategies is a response to the critical need for a new unity in the multi-faceted services of the ICA and its colleagues across the globe. It is an image that pulls all levels and forms of our impact, demonstration and formation campaigns together as part of one concerted effort. From the broadest perspective, our intent is to enable the awakening of two million villages and four billion people--"the last fat lady." From a functional perspective, we are about specific Campaign strategies which are a part of positioning ourselves, perpetually, to do this job either in linear steps or quantum leaps. These strategies are both geographic and sociological; they affect both individuals and structures; they are both realistic and miraculous. In order to give a corporate direction to these strategies we must require of ourselves a global phasing rationale, continental recommendations and a decision about particular signal experiments aimed at pushing the edge of our campaign strategies.

OPENING	MOVEMENTS			CLOSING
	Movement I	Movement II	Movement III	
<p>1. Every Community Has issues</p> <p>2. We will use a Screen</p> <p>*sustains *organises *meaning.</p> <p>NOTE: the situation is: Community has hopes and dreams which are blocked from becoming reality: what is keeping the community from dealing with these blocks are the <u>contradictions</u></p>	<p>1. Write down three issues for econ,pol,cult --3to do with sustaining the community</p> <p>--3 to do with organising the community</p> <p>--3 to do with giving meaning to the community</p> <p>2. Each person select most important(or with small group-3 most important) write in 2-3 words on 4X6 cards (need 15 responses)</p> <p>3. Group on  in 3-7 clusters</p> <p>Note to orchestrators: "No right place to plot cards. You decide which issue has most to do with: take first answer from group, include group don't let one person make all decisions move quickly-if group is shy, you decide--allow them to participate--more like this or this-- You have no answers, but a method to help them decide."</p>	<p>1. Illustrate contradiction "dandelion"</p>  <p>2. Take one cluster from and work it thru using work-sheet.</p> <p>A. What is blocking these issues from being dealt with (NOT money/people/time)</p> <p>B. Now what's underneath these blocks? Why?</p> <p>C. Write on report form their consensed answers.</p> <p>NOTE:to orchestrators: You will see pain-don't paralyse them write down answers-push-then take the answer. If finally articulated a contra. is already dealt with. Push for concretions: apathy? Where in this situation? People sick what is way to move? inadeq. drainage, nutrition, or? KEY to why is the tone of voice-care-filled/gentle/honour/yet pushing for depth.</p>	<p>1. Assign other clusters to groups.</p> <p>2. Go from group to group assisting them</p> <p>3. Get all on to wall charts and printing forms</p> <p>TITLE:</p> <p>In the arena of..... The following conditions exist this indicates that the underlying contradiction is..... this contradiction is illustrated by.....</p>	<p>1. Who will read each challenge statement at the interlude?</p>
3 mins	20 mins	15 mins	20 mins	2 mins

OPENING	THE MOVEMENTS			CLOSING
	Movement I	Movement II	Movement III	
<p>1. Every community is looking for ways to do their own development</p>	<p>1. Write down the challenge titles in horizontal column (use those circled in interlude)</p> <p>2. Write down one or more practical responses this town could do to begin to deal with each contradiction (use horizontal column) (Each person - one practical do for each contradiction)</p> <p>3. Each person select the best practical response and write in 2-3 words on 4x6 cards</p> <p>4. Group cards into columns of like actions (similar activities) using rationale (economy, services, education), use 3 to 5 columns</p> 	<p>1. Select one column of practical responses</p> <p>2. Fill in the form: A. What is the intent of these practical responses? Or why do these things? B. What is the practical activity all these responses are pointing towards? C. How would you do this practical activity? - some of these may be same as the original responses or are more detailed do's</p> <p>NOTE TO ORCHESTRATORS: The intent, "Why?", does not have to be very clear. The how's need to be very practical and do-able by the people in the room and groups they are part of.</p>	<p>1. Assign other columns to groups.</p> <p>2. Go from group-to-group assigning them</p> <p>3. Get all on to wall charts</p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>We the Citizens of _____</p> <p>In Order to <u> "A" </u> (Why)</p> <p>Propose <u> "B" </u> (What)</p> <p>Through <u> "C" </u> (How)</p> </div>	<p>1. Who will read each proposal statement at the plenary?</p>
3 mins	20 mins	15 mins	20 mins	2 mins

WORKSHOP #2
PREPARATION OF WORKSHOPS

HDTS

GRC:Chicago

Context

During this session we are going to each prepare our own notes to do the three workshops that are part of the GCF. Last night we were introduced to the GCF through a demonstration and you recall that most of the time of a GCF is spent in these workshops.

Movement
I
Challenge
Workshop

1. Draw the design of the workshop (as you pass out to the participants the blank forms of the workshop) on the chalkboard. Walk thru the entire workshop transferring the key items off your chart (attached) to the chalkboard. Assist each person to have a sheet with enough data so he can go and lead the workshop. (Note: a critical pedagogical technique is for people to copy from the chalkboard onto a printed form which gives a frame to the work. Do not make copies of your chart (attached) for the students. A critical element is for them to learn is in the process of coping their own notes in their own handwriting. Draw relationships between how they use the workbook or worksheets in connection with the procedures.

A critical element is for the students to understand the function of the social process triangles and for them to be capable in using this screen.

The social process triangles are a screen created by looking at communities from way back in history to modern times to see what dynamics are always going on in a community. The lower left triangle (economic) is the group of dynamics that sustain a community from extinction; the lower right triangle (policial) is the group of dynamics that organises a community from chaos; the top triangle (cultural) is the group of dynamics that gives meaning to a community from schizophrenia or stagnation. This is just a screen which we've found helpful to insure the comprehensive development of any local community. (You do not necessarily need to point out to a town meeting group, but orchestrators need to know that the social process triangles have been found to be key for people who are serious about human factor in development.)

Do an illustration of how an item like the issue of "no electricity" is one that is a particular town may be sustaining (therefore no industry) or it may be organisation (therefore high crime) or it may be meaning (therefore limited education).

Do illustrate plotting. The first question: does this issue have to do with sustaining, organising or giving meaning? After this question is answered then ask if it has more to do with which of the next level on the triangle selected (example: if answer is sustaining does this issue have more to do with resources, production or distribution).

2. Allow the participants to ask questions (There is no defense for the techniques used here--they are proven as what works and brings to be transformed lives in a local community as well as a doable plan). There is no such thing as an inappropriate question if that question is blocking effective orchestration.

Movement
II
Proposals
&
Song, Story,
Symbol
Workshops

1. Draw on the chalkboard the design of the proposals workshop (as you pass out the blank forms). Walk thru the entire workshop transferring the key items off your chart (attached) to the chalkboard. Assist each person to have a sheet with enough data so he can go and lead the workshop. Draw relationships on how to use the workbook or worksheet as you do the workshop. Note: The column gestalt and the naming of the columns

WORKSHOP # 2
PREPARATION OF WORKSHOPS

HDT'S

Page 2

GRC:Chicago

should be very easy if the orchestrator allows the group to make the decisions. If there is disagreement, let each person say the relationship and then the group has to decide. You can use the gimmick, if you had to decide for today which would it be. Also the way to get three or five or however many columns that you will name is based on the practices of the number of people in the room and the amount of time you have to get a concrete doable plan. With that short course, the group will be able to move quickly).

2. Allow the group to ask questions (there is no defense for the techniques used here--they are proven as what works and brings to be transformed lives in a local community as well as a doable plan)

3. Draw the design of the son/story/symbol workshop on the chalkboard as you pass out the blank forms. Walk thru the entire workshop transferring the key items off your chart (attached) to the chalkboard. Assist each person to have a sheet with enough data so he can go and lead the workshop.

The workshop starts with the whole group after doing the first box--lining out the time and listing words and phrases--send off 1-3 people to complete the song. The have the rest of group talk thru data for story. Assign 1-3 people to write the 3 paragraphs. Have the rest of the group draw the symbol with some object representing the past, the present, the future. A guideline is simplicity and focus on the future. The circle for the symbol is a gimmick to get one item each for past, present and future. The short course often allows a person to create an integrated design if there is sufficient time.

It is important for the closing 'drama of presentation' to be worked thru with this workshop group before it reports to the whole GCF in the plenary. Therefore, the Closing instructions and 10 minutes is key to this workshop.

Movement
III
Preparation

Make assignments for each workshop for the GCF the next day. Divide the team so each person is assisting one of those assigned in his preparation time.

Closing

Sing a song.
Reflect: What was the most exciting part of this session?
Where are you still unclear?
How does document get produced?
What still needs to happen?
Send-out to lunch pedagogy.

HDTs

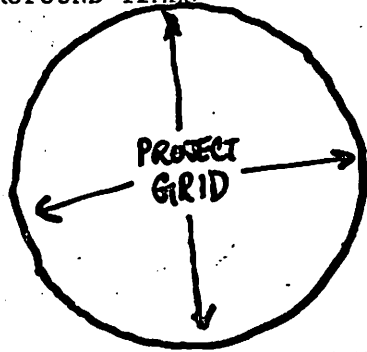
1979-80

WORKSHOP
GLOBAL COMMUNITY FORUM

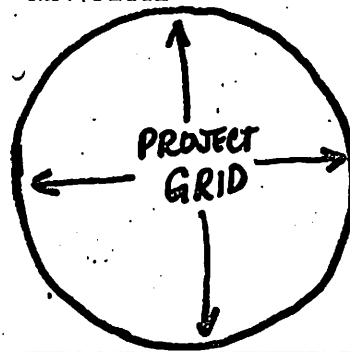
		THE MOVEMENTS			CLOSING
OPENING		I	II	III	
MINS		MINS	MINS	MINS	MINS

OPENING	THE MOVEMENTS			CLOSING
	Movement I	Movement II	Movement III	
<p>1. Symbol is key to motivating people to do their own development</p> <p>EXAMPLES: A. Picture holds geography B. SLOGAN "Richgrove on the Move" "Gibson - Crossroads of the Carolinas" C. SONGS "When City Five Has Come Alive" D. STORY Elders of Cusick wrote series of pamphlets</p>	<p>1. Hum tunes</p> <p>2. Select a tune</p> <p>3. Line out tune by syllables</p> <p>-----</p> <p>-----</p>	<p>1. Give data to three people</p> <p>A. Past: brainstorm from interlude</p> <p>B. Present: 4x6 cards from challenges workshop</p> <p>C. Future: brainstorm from welcome</p>	<p>1. Demonstrate symbol they know: U.S. Flag, Maple Leaf (Canada)</p> <p>2. Demonstrate common slogan (from advertisement)</p>	<p>Prepare reporters:</p> <p>1. Rehearse singing song</p> <p>2. Read story out loud</p> <p>3. Explain why don't explain a symbol is story you create for yourself about it. Does this symbol help me do community development (use pianist story)</p> <p>4. Rehearse slogan as ritual</p>
	<p>4. List phrases and words to use in song</p> <p>5. Write chorus (future oriented)</p> <p>6. Write 2 - 3 verses</p>	<p>2. Each person write a paragraph using as much of data you wish. Not more than 50 words per paragraph</p>	<p>3. Draw and brainstorm 2-3 objects to represent past/present/future</p> <p>4. Consense on one or two objects for each period</p> <p>5. Consense on slogan</p>	
	<p>7. Print song BIG so whole group can sing.</p> <p>8. Rehearse song</p> <p>(1-3 people)</p>	<p>3. Print on poster or type on stencil</p> <p>(1-3 people)</p>	<p>6. Print on poster and stencil</p> <p>(1-3 people)</p>	
5 mins	45 mins	40 mins	35 mins	10 mins

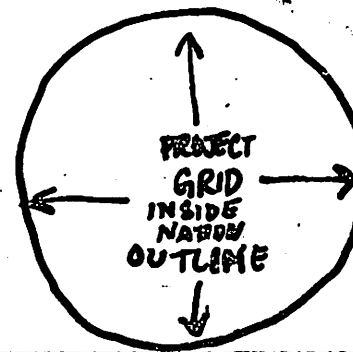
PROFOUND TIMES



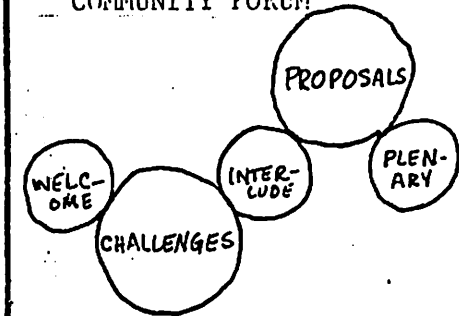
NEW SETTLEMENT



GREAT RESURGENCE



COMMUNITY FORUM



Since Man on Moon realised that there is one globe that is related
 New Values and New issues are emerging
 Town not just related to region or state or nation but to whole world
 (for example: "The wheat in Kansas goes to Russia and is made into a cookie that is sent to Austria"
 Use an example of export that is common to your geography.)

Towns are seeing that they can do their own social and economic development. There is a new grasp of responsibility for their own destiny. For example in our town we have.....

Towns are discovering they are the pioneers--like the settling of the West in North America but with new possibilities

Nation is discovering need to build nation from local communities for example... (Mayor Byrne's neighborhood emphasis)...(use one from your region
 And local communities are looking for methods and new ways to work together as several communities.

This nation is looking for a way to do that for example...(President's town hall meetings)... (use current one)

This event that this community is now participating in is one of some 2000 in the USA and some 10000 around the world--it's one local community telling another local community the methods they used that worked.

There are 5 parts to this three hours.
 Welcome--what is the future the community wants
 Challenges Workshop--What is blocking the community from realising its future
 Interlude--a bit of fun and a look at the community's history
 Proposals Workshop--What practically the community can do
 Song/Story/Symbol Group
 Plenary--Reflection/Celebra.

NEW HUMAN SPIN

HDTS

GRC:Chicago

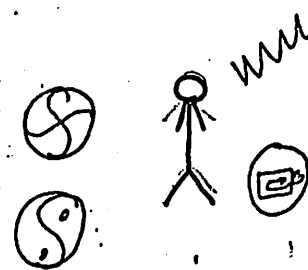
HUMAN CRISIS



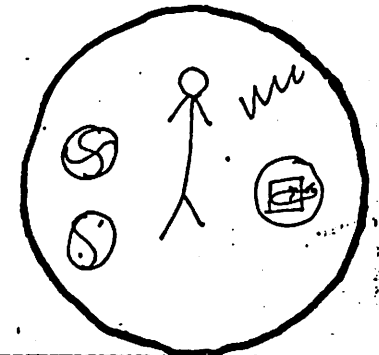
NEW SPIRIT



FOUNDATIONAL REBIRTH



GLOBAL CITIZEN



These are times of crisis
If contradictions are left
undealt with a town goes
out of being and becomes a
ghost town (example:

I do a lot but does not focus
on one thrust--one arrow
that makes a difference
in my community

But I do Care about my
community and about other
communities.
So I am out with my life to
see that the contradictions
of my community are dealt
with
And I am out to show others
what I have learned that
works

(pictures)
There are 3 images that
help me grasp the new
human being I am

The first picture is about
the tensions in the community
working together, men and
women together..the demons
and republicans together..
the poor and the not so poor
together CO-CREATIVE TENSION

The second picture is All
People--All the Ages--Each
living his own Great Lifetime
Explorers--Why?
The Pioneer--Create New
Calm Deciders--Weigh up the
Heritage
Sage--States the Pearls of
Wisdom

The third picture is All
the relationships and those
I create and the story I
tell about my community

The new human being in this
new community sees that its
not just his community, but
all the world's communities
in order to really be
effective. Experience
yourself as a citizen of
the globe first. And the
task is to move as a
community on contradictions
and do the practical things
that make a difference.
And then you have to keep
moving and new opportunities
arise

HDTS

Context

This session we want to create our plans for orchestrating the remaining three pillars of GCF. In the last session we built our individual orchestration plans for the three workshops that go on in the other two pillars. (Use the graphic design to illustrate all of this).

Movement

I
3 Pillars

1. Draw the form on the chalkboard as you pass out the forms to the participants. Walk thru each of these three pillars (omitting the content of the talks). Pay particular attention to timing--this is what allows the GCF to transform lives--detailed timing. There may be questions about the dramaturgy of these pillars. The future brainstorm is really the Vision element of the dynamics of indicative battleplanning. Therefore, it immediately proceeds the Contradictions in the first workshop. The past brainstorm is related to seeing the past as gift to the future and falls under the absolution dynamic like the contradictions reporting does. Also the past brainstorm pushes toward futuristic context which is required to create the proposals and the song/story/symbol.

Movement

II
Building
Talks

1. Draw the form for the talks on the chalk board and put the images in each column and one or two key phrases.

The critical thing in these talks is 1) timing; and 2) an image visually that transforms the images out of which the people are living.

It is good to share the image of practicing these talks with a stopwatch so that timing becomes a reality.

Brainstorm with the participants appropriate illustrations they can use, given their community background and the communities where they will be orchestrating GCF

Movement

III
Preparation

Make assignments for each pillar and each talk for the GCF the next day. Divide the team so each person is assisting one of those assigned in his preparation time.

Closing

Sing a Song

Reflect: What was the most exciting part of this session?

Where are you still unclear?

What still needs to happen?

Send-out to prepare for supper

GCF LAB
HDTs

TALK #3
ELEMENTS OF ORCHESTRATING GCF

1979-80
GRC:CHICAGO

TRAINING ORCHESTRATOR		MATERIALS PREPARATION		SETTING UP THE EVENT		TRACKING CAMPAIGN	
RECRUITMENT	Local resident	PRINTED	Workbooks	PITCH	Who I Am	ORCHES- TRATORS	Teams
	Commitment		Social Process Triangles		What Program Is		Guns
	Training		Brochures		History		Rotation
	Team orchestration		Advertisements		Supporters		Training
TRAINING TIMING	Fits into the village time	DECOR	Permanent	FLIPBOOK	Program graphics	PROJECTED GCF	Schedule
	Allows all to participate		Mobile		Letters		Contacts
	Gives time to arrange		Leave with community		Document		Pertinent facts
			Posters		Symbols		Motivating chart
TRAINING DESIGN	Demonstration	CHARTS	Challenges	KEY VISITS	Networks	FILE SYSTEM	Every town
	Notes preparation		Proposals		Entrees		Pertinent research
	Practice		S/S/S		Organizations		Contacts
	DO		Talks		Their contacts		Follow-up Plan
FIELD EXPERIENCE	Each team	STORY	Community	BRIEFINGS	Hosts	TRACKING CHART	Map
	Weekly rhythm		8 to 10 pictures, slides		Recruitment		Listing
	Minimum 5 weeks		Community products		Practices		Key Data
	Systematic repetition				Facility/ Equipment		Motivity Display

WELCOME		INTERLUDE		PLENARY	
1	' I'd like to welcome all of you tonight. As we begin to work together and make plans for the future of this community let me say a word about who we are.....'	2	Have Reporters read out each challenge statement	6	Reporters read out each proposal statement. Affirmation: "These proposals... could really be done." 1. What would be the first thing to do? 2. Who could do that? What group?
1	'Now _____ wants to say a word.' (you tell the host before hand-- he's to give group and us permission to work together for 3 hrs)	2	Go and draw a line around the contradiction and say "A community which dares to say what it's real challenges are is a community ready to do its own development" Let's celebrate by singing		
8	Now I'd like to say a word about the New World I see coming into being (OR I'd like for _____ of my community to say a word about the New World...)	8	'Now I'd like to say a few words about the New Human Being who is emerging in this New World (OR I'd like for _____ to say a few words about the New Human...'	9	1. Will group who wrote song led us (sing twice) please? 2. Will group who wrote story please read it? 3. Will Symbol group bring up the symbol (or have it on the wall) a. What do you notice? b. How could you use this in this community? 4. Who will led the group in the slogan? Shall we do it three times?
10	In this context let's look at the future of this community. 1. What is one thing you'd like to see here say in 5 years? 2. What will people be doing in the future? 3. What are some of your secret hopes? 4. What do you want for your grandchildren? (You want 8-10 responses--only use some of above questions) Let's look at what is keeping these hopes and dreams from coming into being	8	Now we want to look at the past of this community ¹⁹⁸⁰ <hr/> 1. When was community founded? 2. What have been important events? <i>What would you boast about?</i> When did _____ get built? or arrive? (8-10 items from which a paragraph can be written) <u>(in a small group ask each person to take the data and write a paragraph: one on past, one on future and one on present(using challenge cards). Then have each draw one or two items for a symbol and put them up for each section. Then ask for a slogan to match the symbol. By doing this, do not do song, story symbol workshop</u>	3	Reflection: 1. What stands out for you about this community forum? 2. What will you tell people you did during these three hours? (1 or 2 responses is adequate)
	20 Mins		20 Mins		20 Mins
				3	Story of Local community. "I come from _____ and we have been doing development thru methods like you saw tonight. Some of the things we have done are... (could show slides) Are there questions? Let's Sing Your Song Again Thank you for the opportunity to work with your community. Good even

GLOBAL COMMUNITY FORUM

WELCOME		INTERLUDE		PLENARY	
20 MINS		20 MINS		20 MINS	

GCF LAB

HDTS

TALK #4
STAGING GCF

1979-80

GRC:CHICAGO

FACILITY PREPARATION		LOCAL HOSTS		RECRUITMENT PLAN		STAGING PREP/EVALUATION	
ROOM	Appropriate its size	KEY, RECRUITERS	Five	PUBLICITY	Flyers/Posters	SIGNIFICANT SPACE	Cleaned room
	Clean		Build model		Notes on children		Decored room
	Strategy furniture placement		Implement recruitment plan		Radio		Arranged for
	Seminar feel				Club announcements		interchange
DECOR	Chart	HOSTS	Greetings	REPRESENTATIVE	Clubs	HISTORICAL TIME	Unique Story/
	Symbols		Mingle		Churches		Song/Symbol
	Appropriate present decor				Schools		Useable Symbol
	Chalkboard or smooth wall				Parts of town		
DOCUMENT	Duplicator	SYMBOL	Does welcome	PHONING	Each-One-	LOCAL ENGAGEMENT/ FUTURIC CAUSE	Plenary questions on practical
	Typewriter		Gives permission		Call-One		Implications Who?
	Paper		Recruits/				Practical hows in proposals, GCF
	Masters		Participates				Charts to community node
ENVIRONMENT	Temperature	INTERLUDE REFRESHMENT	Drink	DOOR-TO-DOOR	Flyers	CORPORATE CARE	Recruit all ages
	Ventilation		Cups		One-liner		Experience
	Insects		Cookies		Personal		teamwork
	Humidity		Napkins		Locally done		

HDTS

1979-80

TALK
GLOBAL COMMUNITY FORUM

MINS	MINS	MINS	MINS

**SIGNIFICANT
SPACE**

The community space is ordered to reveal significant change.

**LOCAL
ENGAGEMENT**

The community makes use of its time together and has a calendar of regular events.

**HISTORICAL
TIME**

The community celebrates its past, present and future and displays its symbols.

**FUTURIC
CAUSE**

The community is making practical plans for its future well-being

**CORPORATE
CARE**

The community groups are more broadbased and inclusive in total community care.

HDTS

STAGING MANEUVERS

1979-80

ARENA	TASKS	ADVANTAGES	VULNERABILITIES	DO	WHO
FACIL- ITY	Clean Arrange Decor Cups/Saucers Coffee Urn Punch				
HOSTS	Key People Tasks Roles M.C./Welcome				
RECRUI- TMENT	Flyers Posters Phoning Door-to-Door Club Representatives Others				
DOCU- MENT	Typewriter Duplicator Paper Stencils Ruler				
INTER- LUDE	Cookies Coffee/Tea Songs Special Acts				

WORKSHOP #4
PRACTICING THE GCF

HDTS

GRC: CHICAGO

Context	We are now all assigned to do part of a GCF in _____ town with a group (describe as much as you can of the people expected). We are going to practice in this session all of the part in the drama that is a GCF
Movement I	1. Start at the beginning and do each section just like you plan to do it in the GCF. Do each part in order. Use all the props (triangles, slips of paper, charts, etc) in the workshops. Draw the images in the talks. Time the talks and the workshops.
Practice	
Movement II	1. Where did we do well? 2. Where are we still unclear? 3. What do we need to do next?
Critic	
Movement III	1. Practice again the roughest parts and go over any details that are unclear. 2. The group has the next session to do more practice and prepare all materials, charts and do the staging maneuvers. So may want to take some of the break time to do some individual work.
Practice	
Closing	1. Sing a Song 2. Reflect: What was the easiest part of today? What was the most difficult? What new learning do you take away from this session? 3. Send-out.

Context	<p>This morning we have several tasks to do</p> <ol style="list-style-type: none">1. Clarify any orchestration unclarities2. Preparé all materials and charts by checking off the checklist3. Go to the site and stage the staging maneuvers that allow facility recruitment, document and town hosting to happen.
Movement I	<ol style="list-style-type: none">1. Make assignments doing parts 1 and 2 and perhaps part of #3 if proximity of space allows
Movement II	<ol style="list-style-type: none">1. Do the staging maneuvers (as laid out in Talk #4)
Movement III	<ol style="list-style-type: none">1. Do the screen on Indices of Awakening (as laid out in Talk #4) The key question is "what is the deposit this event is leaving in this local community?" and how do we insure this happens.
Closing	<p>Sing a song Send-out</p>

ECONOMIC

ELECTED
OFFICIALS

PROF'NL
GROUPS

BLUE
BLOOD

BUSINESS
LEADERS

PATRON
SPONSORS

GUARDIAN
COLLEAGUES

THE
LOCAL
(County &
Metro or
District)

THE
CAMPAIGN
(States or
Regions)

THE
NATION

ENSIVE FRAME WORKSHEET

THE PUBLIC GUARD

THE PRIVATE FLANK

CULTURAL

LOCAL
CORE

CHURCH
ANCHORS

ACADEMIC
PILLORS

ETHNIC
LEADERS

ENTER -
TAINMENT

GLOBAL
WOMEN

BUREAUCRATIC
AGENTS

BOARD OF
ADVISORS