

The **Millennium Connection**



July 30–August 5, 2000 • Denver, Colorado USA

Shaping Profound Societal Change



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

—Rabindranath Tagore



Institute of Cultural Affairs International

Concerned With The Human Factor In World Development

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

Foundation

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

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

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

Relations With Other Organizations

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

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

Why Cultural Affairs?

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

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

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

International Dialogues Facilitated by ICA

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

ICA
International



Books Published By ICA

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

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- Dr. Willem R. Correa, management consultant; India
- Dr. Jose Borgono, Professor of Public Health at the University of Chile; member of the Executive Committee of WHO; Chile



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

—Marcel Proust

When love and skill work together; expect a masterpiece.

—John Ruskin

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

—R.S. Thomas
Welch poet

MILLENNIUM CONNECTION INTERNATIONAL CONFERENCE

OPENING CELEBRATION

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

Convening the Conference — Master of Ceremonies

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

Welcome from Conference Host

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

Welcome to Denver

Ms. Stephanie Foote
Deputy Mayor, Denver, Colorado

Greetings from a Conference Sponsor

Ms. Linda Borst
InterAmerican Foundation

Opening Address

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

Plans and Practics

Louise Singleton
Conference Coordinator, Denver, Colorado

Greetings from Denver University Conference Staff

Whitney Dezelsky
CEO, Dream Team Technologies, Inc

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

6:00 PM
Western Barbecue

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

INTRODUCING OUR HOSTS AND SPEAKERS

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

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

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

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

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

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

ANNOUNCING THE CLOSING CELEBRATION OF THE
MILLENNIUM CONNECTION

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

Date: Friday, August 4

Place: West Portico/Concourse
Ritchie Wellness Center

Dessert & Drinks
7 p.m.

Featuring

Stream Vignette Performances at 7:45 p.m.

BETWEEN THE ARROWS

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

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

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

SPECIAL NOTES:

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

Millennium Connection Site Visits August 2, 2000

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

General Information for All Site Visits:

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

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

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

1. Art Street (Capacity 24)

Brought to you by the Community Youth Development Stream

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Brought to you by the Wholistic Lifelong Learning Stream

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

11. Shaping Our Summit (Capacity 24) New!

Brought to you by the Art and Practice of Participation Stream

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

12. Habitat for Humanity (Capacity 20)

Brought to you by the Innovative Philanthropy Stream

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

13. Jefferson County Youth Leadership Program

Brought to you by the Youth in Community Development Stream

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

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

14. Lower Highlands Murals (Capacity 25)

Brought to you by the Arts for Community Transformation Stream

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

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

Brought to you by the Youth in Community Development Stream

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

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

Brought to you by the Sustainable Community Development Stream

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

17. Baker Neighborhood Evening of Storytelling (Capacity 50)

Evening

Brought to you by the Arts for Community Transformation Stream

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

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

Brought to you by the Wholistic Lifelong Learning Stream

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

19. The Spot (Capacity 24)

Evening

Brought to you by the Youth in Community Development Stream

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

20. Urban Peak (Capacity 24)

Brought to you by the Youth in Community Development Stream

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

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

Brought to you by the Arts for Community Transformation Stream

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

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

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

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

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



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

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

—Rumi

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

—Desmond Tutu
NPR Interview, 1994

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

OF THE MILLENNIUM CONNECTION CONFERENCE

OF THE INSTITUTE OF CULTURAL AFFAIRS INTERNATIONAL

WELCOMES YOU TO

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

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

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

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

Thank you.

THE ACT STREAM RESEARCH EDDIES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The ACT Stream Program Flow

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

Meal Schedule Monday–Friday

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

Other ACT Stream contributions to the conference:

Troubadours (if you would like to sing or play an instrument, contact Jan Ulangca at icalangca@igc.org)
Arts Creativity Table (if you would like to assist around the edges of the conference as a sculptor or visual artist, contact Ryan Gilbert at gilberty@prairienet.org)

Conference Bookstore

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

Day Camp

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

Community Arts and the Human Community

Why We Do What We Do

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

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

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

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

- A. The first, most prevalent, definition that we use of "community arts" is, "It is what institutions called *arts councils* do as they try to serve all of the people in their community." This is an easy definition because it at least identifies a class of organizations, and organizations can be described by listing programs and services. But since we also assert that all communities are different, so their arts councils are different, so their roster of activities must thus be different, then we find that we have explained nothing at all. We are no closer to a definition of community arts than we were before.
- B. A second definition we use relates to another type of delivery system. Here we're not talking about a community arts council, but about institutional outreach. The Extension Arts programs of universities. The community outreach programs of arts institutions. The notion is, "These are institutions that belong to the people; and if the people can't come to them, then they should come to the people."
- C. A third way of responding under this "art as part of everyday life" rubric is less a delivery system than a community process. Sometimes called "cultural" or "community animation," it refers to citizens, generally catalyzed by an artist or group of artists, making art together as a natural outgrowth of the process of thinking about their community and its meaning to them.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

grassroots and mountain wings

the arts in rural and small communities

edited by Patrick Overton

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1992

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

—Barry Wolfer
former NASA aerospace engineer

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

—Anita Roddick
founder of The Body Shop

Greetings fellow conference members from the Spirituality in Organizations Stream:

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

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

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

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

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

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

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



David McCleskey
Stream Coordinator

Releasing Human Care: The Task of Philanthropy

By Dick Alton

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

Development of local resources

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

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

Rise of Community Foundations

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

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

Advocacy Role of Foundations

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

Need for Social Entrepreneurship

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

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

Importance of Venture Capital

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

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

The Role of Communities of Faith

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

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

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

Dear CYD Stream Registrant,

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

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

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

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

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

Community Youth Development Stream Timeline

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

Innovations in Community Youth Development

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

CYD Innovation:

With Summary (Description)

Key Purpose of Innovation:

Accomplishments / Results to date:

Collaborator(s) / Contributor(s):

Key Learning(s) for CYD Movement:

Contact for this Innovation:

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

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

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

IMPACT ILLUSTRATED

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

Sustainable Community Development Stream Halls Cafeteria, Centennial Hall

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

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

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

Stream Flow:

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

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





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

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

Stream Coordinators:

Jim Wiegel, Anne Wilshin, Elaine Stover

Sustainable Community Development Stream Timeline

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

ART AND PRACTICE OF PARTICIPATION STREAM

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

Our intended outcomes are to:

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

Some highlights of our time together!

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

ART AND PRACTICE OF PARTICIPATION (APP)

	SUNDAY (7/30)	MONDAY (7/31)	TUESDAY (8/1)	WEDNESDAY (8/2)	THURSDAY (8/3)	FRIDAY (8/4)	SATURDAY (8/5)
Morning Afternoon	ORIGINATING RIVER	Getting Connected Developing Stream Vignette	Panel of Possibilities <i>Exploring the Edge of Our Practice</i>	SIDE VISITS!! WHITE RIVER NATIONAL FOREST HOST DENVER YOUTH IN REVERSE SITE VISIT	Discerning Our Future Destination <i>Review Site Visits</i> <i>Reflect on Vision</i> <i>Project Identification</i>	Within the APP STREAM And ACROSS STREAMS FINAL APP STREAM GATHERING	CLOSING RIVER
		Assessing Current Reality <i>"The Wave"</i> Sharing Success Stories	Creating Our 21st Century Vision of Participation Capturing Our Key Learning <i>Using Computer Technology</i>		Planning Action Projects		
Evening	INTERGRATING: WITHIN OUR STREAM & WITH OTHER STREAMS					COMMUNITY PERFORMANCE	

The ACT Stream Program Flow

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

Meal Schedule Monday–Friday

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

Other ACT Stream contributions to the conference:

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

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

Conference Bookstore

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

Day Camp

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



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

—Hermann Hesse
Siddhartha

Community Performance: Local People Take Center Stage

by Richard Geer and Bill Grow

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



RICHARD GEER

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

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

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

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

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

Awakening Self-Confidence

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

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

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The Arts for Community Transformation

Community Performance ... Continued from page 1

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

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

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

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

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

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

Effecting Social Reconciliation

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

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

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

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

RICHARD GEER



RICHARD GEER



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

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

Or take the case of a visiting professor from Gainesville, GA, whose daughter helped conduct a children's *Swamp Gravy* summer theater workshop in July 1998. Dr. Therese Stewart, of Brenau University's

Department of Education, was on her way out of Colquitt

when her car broke down.

While getting repairs made at a local service station, Dr. Stewart

learned that the manager's nine-year old son Matthew

had participated in the children's theater workshop.

When she went to pay for the repairs, she was told there was no charge for the labor. Dr.

Stewart listened with amazement at the manager's reason: "Matthew

has done all kinds of extra-curricular things like sports and

church activities but has never been excited about anything until this. He talks about it all the time with his eyes lit up. If your daughter and her friends can do that for my son, the least I can do is fix your car for free."

Creating A Ripple Effect

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

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

possibility that our society can function in a healthier balance.

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

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

At Oakton school in Evanston, IL, students, teachers, parents, and community members have decided to heal their race-torn school through listening to and performing one another's stories. In the Yampa Valley of Colorado, four school districts are using story performance to pass cultural and ecological values to the next generation while binding communities and schools together.

In Chicago, *Scrap Mettle SOUL* performs the stories of its multicultural community, using more than a hundred languages.

Partnerships between young and old, foundations, community organizations, schools, churches, parks, and social services yield new kinds of neighbors and friends, as well as new ways of belonging and serving.

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



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



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



JOHN CORRIERE

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

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

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Written by Donna Ziegenhorn with additional dialogue by Jules Corriere

Music by Anne-Marie Akin

Directed by Richard Geer & Jules Corriere

Video production by Thomas Elliott, Fresh Produce Film & Video

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Most people can look at their checkbook and find out exactly what they're committed to—because in our society, money is the voice of our commitments.... I would like to see a world where... people... are known for what they allocate, what they invest in, rather than what they accumulate. That's a recipe for a sustainable society.

True wealth costs nothing. It is an investment of the human spirit. When spirit is unleashed, we free the prosperity of the soul, of the heart; we experience love, relatedness, interconnectedness, and the deep truth that we are each other. In that truth, the whole world belongs to each of us.”

—Lynne Twist
Founding Executive of The Hunger Project

ART AND PRACTICE OF PARTICIPATION

Stream Partner Profiles



DANNEMILLER TYSON & ASSOCIATES (DTA)

DTA is a virtual company presently composed of 11 senior consultants. Kathie Dannemiller and the late Chuck Tyson started the company in 1981 when they were working on change processes with Ford Motor Company. DTA invented a whole system change process called Whole-Scale™ Change. The Whole-Scale™ methodology incorporates and builds on previous approaches developed by DTA including Real Time Strategic Change and Real Time Work Design™.

DTA Representatives

- Sylvia James
- Lorri Johnson

Special Thanks To:

Allen Gates and Leigh Hennen

IAF Representative

- Sunny Walker

Special Thanks To:

Chris Larson Renquist

INTERNATIONAL ASSOCIATION OF FACILITATORS (IAF)

Founded in 1994, the IAF emerged from a group of professionals who recognized facilitation as rapidly growing profession, taking its unique place alongside consulting and training. The IAF is a membership organization, with over 1,000 members in over 20 countries. The mission of the IAF is to promote, support and advance the art and practice of professional facilitation through methods exchange, professional growth, practical research, collegial networking and support

INTERNATIONAL ASSOCIATION FOR PUBLIC PARTICIPATION (IAP2)

The International Association for Public Participation was founded in 1990 to advance the practice of participation. IAP2 is an association of members who seek to promote and improve the practice of public participation in relation to individuals, governments, institutions, and other entities that affect public interest in nations throughout the world. IAP2 is made up of a diverse and growing group of people who design, implement, use, and participate in public participation processes.

IAP2 Representative

- Dr. Martha A. Rozelle

Special Thanks To:

DeAnne Butterfield
Laverne Kyriss
Philancy Comeau

Stream Partner Profiles

ToP Trainer Network Representative

- Michael Gough
- Lynette Jones

TOP ® TRAINER NETWORK

The ToP® Trainer Network is a community of professionals committed to promoting and transferring Technology of Participation programs and methods. The Technology of Participation® encompasses unique tools and methods for facilitating groups. Members of the ToP® Trainer Network work to integrate participation into organizations and communities, meet annual with other ToP® trainers/facilitators for continuous learning and peer exchange, and engage in research and development of new ToP® curriculum.

ARTS FOR COMMUNITY TRANSFORMATION

Colorado Council on the Arts Maryo Ewell Denver, CO

Community Performance, Inc. Richard Geer Chicago, IL

Swamp Gravy Institute Karen Kimbrel Colquitt, GA

Storytelling Foundation International Jammy Neil Smith Jonesboro, TN

COMMUNITY YOUTH DEVELOPMENT

Generations United Washington, DC

Heller Graduate School, Brandeis University Waltham MA

National Network for Youth Washington, DC

National 4-H Council Innovations Center Washington DC

Women in Community Service Alexandria, VA

WHOLISTIC LIFELONG LEARNING

**DePaul School for New Learning CatherineMarienau, Morry Fiddler, and
Susan McGury Chicago, IL**

PHILANTHROPY FOR SOCIAL INNOVATION PARTICIPATING ORGANIZATIONS

- Asia Pacific Affairs Forum
- Bernard van Leer Foundation
 - CARE
 - Catholic Charities
 - Civicus
- College Assurance Plan Philippines
 - Colorado Trust
 - Daniels Fund
 - Denver Foundation
- Dr.Reddy's Foundation for Human and Social Development (India)
 - Eskom Development Foundation, South Africa
- Ford Foundation, Andean Region & the Southern Cone
 - Ford Foundation, Middle East and North Africa
 - Ford Foundation, Russia and Eastern Europe
 - Gill Foundation
 - Habitat for Humanity
 - William Randolph Hearst Foundation
 - Inter-American Foundation
 - The Jacobs Family Foundation
 - W. K. Kellogg Foundation
- National Committee for Responsive Philanthropy
 - NGO Futures
- Philippine Business for Social Progress (PBSP)
 - Rotary International
- Scottish Catholic International Aid (SCIAF)
 - Tanzania Cultural Trust Foundation
- United Nations Development Program (UNDP)
 - Venture for Fund Raising
 - The World Bank

MILLENNIUM CONNECTION INTERNATIONAL CONFERENCE CONFLUENCE & ESTUARY SESSIONS

The Estuary Meeting

What is an Estuary?

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

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

The Estuary Meeting

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

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

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

The qualities of a Strategic Connection are:

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

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

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

Friday Options
August 4, 2000

There are four activities scheduled to occur on Friday:

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

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

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



The Confluence of Streams

What is a confluence?

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

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

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

¹ Miriam Webster’s Collegiate Dictionary: Tenth Edition

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

The Confluence of Streams

MONDAY NIGHT INSTRUCTIONS FOR CONFLUENCE GROUPS

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

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

MONDAY ~ SHARING STREAM HAPPENINGS

Welcome!

Please sit together by streams.

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

Introductions

- Name
- Organization
- Country

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

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

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

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

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

These are the questions for the group discussion:

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

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

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

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

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

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

The Confluence of Streams
TUESDAY NIGHT INSTRUCTIONS FOR CONFLUENCE GROUPS

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

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

TUESDAY ~ SEEING THE FIRST CONNECTIONS

Welcome back!

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

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

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

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

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

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

Group Task and Discussion:

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

When each stream has finished, have the following discussion:

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

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

The Confluence of Streams
THURSDAY NIGHT INSTRUCTIONS FOR CONFLUENCE GROUPS

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

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

**THURSDAY ~ RECOMMENDING POINTS OF
CONFLUENCE**

Welcome back!

Post data from Monday & Tuesday.

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

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

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

Look for Points of Confluence

Discuss & Select Data for Estuary Meeting

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

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

Group Task and Discussion:

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

When each stream has finished, have the following discussion:

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

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



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

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

—William B. Yeats



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

—Guillaume Apollinaire

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

—Anonymous

Closing Celebration Fact Sheet

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

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

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

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

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

Closing Celebration Production Development Team

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

Jules Corriere, Director /Writer

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

Richard Owen Geer, Artistic Director

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

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Donna Ziegenhorn, Project Director/Writer

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

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MILLENNIUM CONNECTION INTERNATIONAL CONFERENCE

CLOSING BRUNCH AND PLENARY
Saturday August 5, 2000

9:00 AM
Community Brunch

10:00 AM
Closing Plenary and Send Out

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

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

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

Report of Confluence and Estuary Groups

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

Conference Send Out

THE CALL

I feel like I've been on The Journey To The East and just remembered that I am one with *The League*. This Labor Day weekend, in Bastrop, Texas, at Doris and Charles Hahn's house, while listening to Joe Mathews on audio tapes, I felt the Presence of Mystery and a deep longing for that Mystery, for living in that Presence. Tears came to my eyes as I listened and it was not nostalgia. It was a longing for authentic Spirit! Joe was channeling Spirit. He was a vehicle. Anyone who's heard him would agree with Don Sinclair who said that Joe was a Storm! As I listened, it was like the Fire coming from the Dragon in Dragonheart. I do not fear that Fire - I yearn for it. I want to live present to it everyday. Yet I can't find it in my everyday life.

I feel a great joy and gratitude and an incredible sense of wonder that I was blessed and honored to be a part of this Great Order - that I choose to *always* be a part of this Great Invisible Order which can never be erased - that I was so blessed to actually meet this great Saint - Joe Mathews - and speak with him. The only words he ever spoke to me were "I called you know. I'll be calling you again. It's OK isn't it?" Well, I feel deeply called again. And yes Joe, it's OK. I can hear you entreating me to "Finish My Work".

As Charles Hahn said, "I will always wear the Blue". What a privilege it is to meet with others who are profoundly 'The Religious', in a common awareness of our Spiritual Heritage - to be in that deep place with them - to experience the awe - the sacredness, to experience the ecstasy of that communion with those others who stand present to that Life Long Sacred Vow.

And now, how do we reclaim that Spirit, be that invisible Order and create what's needed for the future. Who will join? Who else will be called - who else will hear that Cry - and respond - because they are helplessly caught by the Beloved and can do nothing else? These are only words which are trying to express in a humble way the deep event which happened to me when Blase, Chandra Joshi and I went to visit the Hahn's and Margynel Knutsen came and joined us.

We went to see Joe and Lynn's house in Austin and stood imagining him there, deeply brooding, as the Spirit called him to create a profound, radical revolution in the Church and the world. We could see him building the multi-level stone retaining walls and the message came "Build on my foundation"! We stood there consciously sharing and celebrating the reality of the Order and felt great Joy. This kind of connection is much more profound than family. It's impersonal, but very beautiful and full of Mystery. It feeds our Hunger and quenches our Thirst.

We all know there were many imbalances and imperfections in the Order. Many of us, probably all of us, were wounded in some ways. Part of it is that we were broken human beings, and part of it is that the Order was created from authentic Spirit which is Fire and Fire burns. This is the Spirit Journey no matter how or where one experiences it, if it is Real.

While we are not in any way trying to go back to the past, I pray that God will guide us to bring that Spirit into the earth and regenerate the Invisible Order and give it new form for the sake of the Transformation of the planet and Humanity. Perhaps it will be in the form of Planetary Growth Centers which will include East/West exchange, the deep Spiritual Philosophy and culture of the East, with Western science, technology and resources, including all the courses and programs from The Global Academy, and adding to that , Co-evolution Design, to create The New Planetary Culture.

Perhaps this Great New Vision will give many of us a way to find out what our own unique creative God-given gifts are, and to find out the purpose for which we were born. Each one must go inside to meditate and pray and ask for the answer to this most important question of our entire life.

Roseanne Sands

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**The Sustainable Community Development Stream is
grateful for the contributions of all stream
participants, and especially for our**

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**Special thanks to the SCD Steam Team: Leann Bankoski, Sarah Givens, Sarah Miller,
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**WITHOUT YOU WE WOULD BE MISSING VERY
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The need to find meaning... is as
real as the need for trust and for
love, for relationships with other
human beings.

—Margaret Mead

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

—Henry Wadsworth Longfellow

**The Millennium Connection
July 30 - August 5, 2000
Denver, Colorado
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*Your vision
will become clear
only when you can look
into your own heart.
Who looks outside, dreams;
who looks inside, awakes.*

—Carl Jung

*We don't receive wisdom;
we must discover it
for ourselves after a journey
that no one can take for us
or spare us.*

—Marcel Proust

SPECIAL ACTIVITIES AND SERVICES

THE CONFERENCE OFFICE IS LOCATED IN THE FIRESIDE ROOM IN DRISCOLL CENTER. THE PHONE IS 303 871-4005

Conference Book Store

Hello, my name is Steve Torma and I will be managing the bookstore for the Millenium Connection. I have been organizing bookstores for social change conferences for the last 15 years. I am presently living in North Carolina where I am involved in an eco-village project as well as leading workshops and retreats in justice, ecology, and eco-spirituality. Here are some important details about the conference bookstore.

LOCATION: It will be set up at the north end of the bridge.

HOURS OF OPERATION: The hours of operation will be posted and will be roughly from breakfast time until 7:00 pm. every day.

METHOD OF PAYMENT: I accept cash, personal or business checks, and travelers checks, or I can bill you or your institution. I do not take credit cards. Because the kind of folks I deal with are honest and trustworthy, I prefer the option of billing you to credit cards. It saves money. My version of a credit card is that I give you an invoice and you send me a check when you get home. People from outside the U.S. can use travelers checks, or pay with cash from the nearby ATM machine

ATM MACHINE LOCATION: There is an ATM machine on the north end of the ground floor of Driscoll.

SHIPPING SERVICE AVAILABLE: For those of you flying, you can have your purchases shipped home for you via UPS. A local shipping service company will be available Friday evening to box up your items and ship them for their normal fee.

FOR EFFICIENCY RUN A TAB: To speed up the bookstore purchasing process, since there will be so many folks at one time, I have devised a system where whenever you want to buy a book I simply put it on a list with your name, you take the book with you and at the end of the conference you pay with one check or get billed. This speeds up the bookstore process immensely. Of course you can pay each time if you would like. If you are going to have your books shipped home for you then you can just leave them in the bookstore and have them shipped on Friday.

If you have any questions or comments about this MC bookstore or if you know of future conferences you would like to have me set up a bookstore feel free to call me toll-free at 1-888-438-7838.

Walking the Labyrinth



The Spirituality in Organizations Stream is sponsoring two labyrinths on campus for your walking experience. Helpful signs will guide you through the simple and natural process for using this ancient tool of personal reflection. Allow yourself at least 30 minutes and come as often as you like:

**West Portico of The Ritchie Center
Covered Porch on North End of Sturm Hall**

The Reverend Dr. Lauren Artress of Grace Cathedral in San Francisco, and founder of the World-Wide Labyrinth Project, will speak:

Dates: Monday, July 31st & Tuesday, August 1st
Times: 7:30 PM
Where: Centennial Hall Lounge

(Each presentation will be followed by an optional Labyrinth Walking Experience)

If you've already walked the labyrinth, you know its power. If you haven't, by all means be sure to include this as an important part of your Millenium Conference Experience.



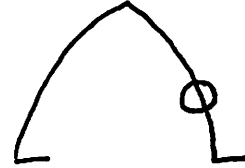
The Quiet Room

Needing a little time to be alone or a few minutes for quietly processing all that's going on? Visit The Quiet Room. Sit by the fountain, stare at a candle, touch a stone, open your mind and relax. Location and times available on a Conference Announcement Board.

YOGA

Monday through Friday 6 – 7:00 AM Halls Lounge

Mark Giubarelli, Instructor
\$5.00/session or \$20/5 sessions
Wear loose clothing. No mat required.



Freshen up and recharge your energy with daily classes of Yoga.

Natural Yoga is encouraging you to join them every morning for a light Yoga Practice. Representing Natural Yoga, Mark Giubarelli has taught over 500 classes in Denver this year and promises to bring you to a state of complete relaxation with a unique flowing style.

With the long days ahead you need something that will brighten your spirit and keep your mind fresh.

We hope to see you.

HEALTH CARE

You are at 5200 feet altitude in a desert climate. Be kind to yourself. Carry your water bottle everywhere and drink lots of water. Wear sunscreen. Walk slowly. Take the elevator. Sleep well. The conference schedule is rigorous, so take it a little easy – at least for the first couple of days.

If you have health concerns, let us know. The conference office number in Driscoll Center is 303 871-4005. Maybe we can help.

For emergencies - including 911- call 303 871-3000.

Denver University has a health clinic located in the Ritchie Center.

John Singleton, MD is the conference medical consultant. He may be reached at 303 266-8793 (pager); 303 204-3824 (cell phone); 303 388-6085 (home.)

**MILLENNIUM CONNECTION CONFERENCE
ACT STREAM
EVENING PRESENTATIONS IN TOWERS MAIN LOUNGE**

TIME	MONDAY 7/31	TUESDAY 8/1	THURSDAY 8/3
7:15	<p>Deepa Lagoo</p> <p><i>Sound and Movement: The Women's Freedom Movement in India</i></p>	<p>Bond Anderson</p> <p><i>Musical Play Park</i></p> <p>(35 mm slide projector)</p>	
8:15		<p>William Cochran</p> <p><i>Community Bridge: A Stunning Adventure in Visual Arts</i></p> <p>(vcr)</p>	<p>Rob O'Brien</p> <p><i>Art and Spirit Make Australian Community</i></p> <p>(vcr and live song/dance)</p>
9:15		<p>Lucian Masaya, Zimbabwe National Art Heritage Fellowship</p> <p><i>Art Against Violence</i></p>	

Local Phone Numbers

General Information

Denver Visitor Information Bureau	303-892-1505
Interconnect Inc., (tours, shopping, etc.)	303-722-9646
Ticket Master	303-830-TIXS

Restaurants, Cafes, Breweries

Anthony's Pizza	1628 E. Evans	DU	303-744-3137
Bennigans	1699 S. Colorado Blvd.	S.E. Den.	303-753-0272
Cheesecake Factory	1201 16th St.	D.T	303-595-0333
Chili's	790 S. Colorado Blvd	S.E. Den	303-757-5550
Chipotle	1644 E. Evans	DU	303-722-4121
Coo's Bay Bistro	2076 S. University Blvd.	DU	303-744-3591
Denver Buffalo Company	1109 Lincoln St.	DEN.	303-832-0880
Hard Rock Cafe`	500 16th St.	D.T	303-623-3191
Hemingway's Key West Grille	1052 S. Gaylord St.	D.T	303-722-7456
Jackson's	1520 20th St.	D.T	303-298-7625
Java Creek	287 Columbine St.	D.T	303-377-8902
Jerusalem Restaurant	1890 E. Evans	DU	303-777-8828
Josephina's	1425 Lamire	D.T	303-623-0166
Las Margaritas	1066 S. Gaylord	D.T	303-777-0194
Luna Tango II	76 S. Pennsylvania	D.T	303-744-1221
Margarita Bay Club	1301 S. Pearl	D.T	303-871-0603
Mustard's Last Stand II	2081 S. University Blvd.	DU	303-722-7936
Old Chicago	1415 Market	D.T	303-893-1806
Paris on the Platte	1553 Platte St.	D.T	303-455-2451
Pete's university Park Cafe `	2345 E. Evans Ave.	DU	303-733-7376
Piccolo's	1744 E. Evans Ave	DU	303-722-4955
Rock Bottom	1001 16th St.	D.T	303-534-7616
Spanky's	1800 E. Evans Ave	DU	303-733-6886
St. Marks	1416 Market	D.T	303-446-2925
The Broker	821 17th St.	D.T	303-292-5065
The Market	1445 Larmire	D.T	303-534-5140
Treehouse Cafe`	2043 S. University Blvd	DU	303-733-7530
Washington Park Grille	1096 Gaylord	D.T	303-777-0707
Wellshire Inn	3333 S. Colorado Blvd	S.E Den.	303-759-3333
Wolfgang Puck Grand Cafe`	500 16th St.	D.T	303-595-9653
Wynkoop	1634 18th St.	D.T	303-297-2700

Movie Theaters

AMC Buckingham 4	Mississippi and Havana (in mall)	E. Den.	303-790-4262
AMC Buckingham 6			303-790-4262
AMC Colorado Plaza 6	7400 E. Hampden	E. Den.	303-790-4262
Mann 8 Theater Cherry Creek Mall	3000 E. 1st Ave.	Den.	303-377-1519
Mann Tamarac 6	7777 E. Hampden Ave	E. Den.	303-755-5100
United Artists Continental Theater	3635 S. Monaco Pkwy	S.E Den.	303-758-2345
Chez Artiste	4150 E. Amherst Ave.	Den.	303-757-7161
Esquire	590 Dowling	Den.	303-733-5757
Mayan	110 Broadway	Den.	303-744-6796
United Artists Colorado Center	1970 S. Colorado Blvd.	Den.	303-757-3700

Transportation

RTD Bus Info			303-299-6000
Airport Info			1-800-AIR-2DEN
Road Conditions (north, south, east)			303-639-1234
Road Conditions (west, mtns)			303-639-1111
Shuttle Bus (DIA)			303-370-1300
Gray Line Tours			303-289-2841

Hotels

The Burnsley Hotel	1000 Grant St.	Den.	303-830-1000
Fairfield Inn	1680 S. Colorado Blvd	Den.	303-691-2223
Loews Giorgio Hotel	4150 E. Mississippi Ave.	Den.	303-782-9300
Sheraton	600 S. Colorado Blvd.	Den.	303757-3341
La Quinta	1975 S. Colorado Blvd.	Den.	303-758-8886

Museums

Colorado History Museum	1300 Broadway	Den.	303-866-3682
Denver Art Museum	14th Ave & Bannock	D.T.	303-640-2793
Denver Museum of Nature & Science	2001 Colorado Blvd	Den.	303-322-7009
U.S Mint	W. Colfax Ave at Cherokee St.	D.T.	303-405-4761

Parks & Gardens

Denver Botanic Gardens	909 York St.	Den.	303-331-4000
Denver Zoo	E. 23rd Ave	Den.	303-376-4800
Denver Parks & Recreation	2300 15th St.	D.T	303-964-2500
Ocean Journey	700 Water St.	D.T	303-561-4450
Butterfly Pavilion	6252 W 104th Ave	Westminster	303-469-5441

Performing Arts

Comedy Works	1226 15th St.	D.T.	303-595-3637
Country Dinner Playhouse	6875 S. Clinton St.	S.E. Den.	303-799-1410
Denver Civic Theater	721 Santa Fe Dr.	S. Den.	303-595-3800
Denver Performing Art Complex	1245 Champa	D.T.	303-640-PLEX
Colorado Symphony	1036 14th St.	D.T.	303-595-4388
Opera Colorado	695 S. Colorado Blvd #20	Den.	303-778-7532
Colorado Ballet	1278 Lincoln	D.T.	303-837-8888
Denver Center Theater Co.	1245 Champa	D.T.	303-893-4100

Amusement Parks

Elitch Gardens	Speer Blvd. & I-25	Den.	303-595-4386
Lakeside	4601 Sheridan Blvd.	Wheatridge	303-477-1621
Water World	1850 W 89th Ave.	N. Den.	303-427-SURF
Fat City	4670 W. Coalmine Ave.	Littleton	303-972-4344
Dave & Busters	1940 S. Colorado Blvd.	Den.	303-759-1515
Red & Jerry's	1840 W. Oxford Ave	S.W. Den.	303-783-0655
Bladium Sports Club	8797 Montview Blvd. #65	E. Den.	303-320-3033

**The Millennium Connection
July 30 - August 5, 2000
Denver, Colorado
Exhibitor List**

Torma, Steve
7 1/2 Green Oak Rd.
Asheville NC 28804 USA
Phone: (828) 254-5613
Fax:
E-mail: stevetorma@aol.com
Stream: Not Chosen

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

Gomani, Jerald
Fellowship of Reconciliation
Les Brown Pool, Flat 1 Parklane
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Fax: (263) 472-8757
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Stream: CYD

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579 Kingston Rd.
Toronto Ontario M4E1R3 Canada
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Stream: WLL

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Int'l Association of Facilitators
1-320 Waverly Street
Ottawa Ontario K2POW3 Canada
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E-mail:
Stream: APP

Rose, Steve Habib
Neighborhoods Network
8662 1/2 Island Dr. South
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Oasis Center
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Stream: PSI

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E-mail:
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Abubakar, Chief Mrs. Titi Atiku

WOTCLEF

Presidential Villa Abuja

Abuja Nigeria

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Fax: 23 (409) 314-0739

E-mail:

Stream: PSI

The Millennium Connection Conference
July 30 – August 5, 2000
Correction Form

Name: _____

Organization: _____

Phone: _____ Fax: _____

E-mail: _____

Corrections

Please check box if information needs to be corrected on Attendee List.

Title _____

First Name _____

Last/Family Name _____

Organization _____

Address _____

City _____

State _____

Zip Code _____

Phone _____

Fax _____

E-mail _____