



Global Research Assembly

SUMMER 75

SPIRIT LIFE GUIDE

Chicago

THE ELEVENTH GLOBAL RESEARCH ASSEMBLY

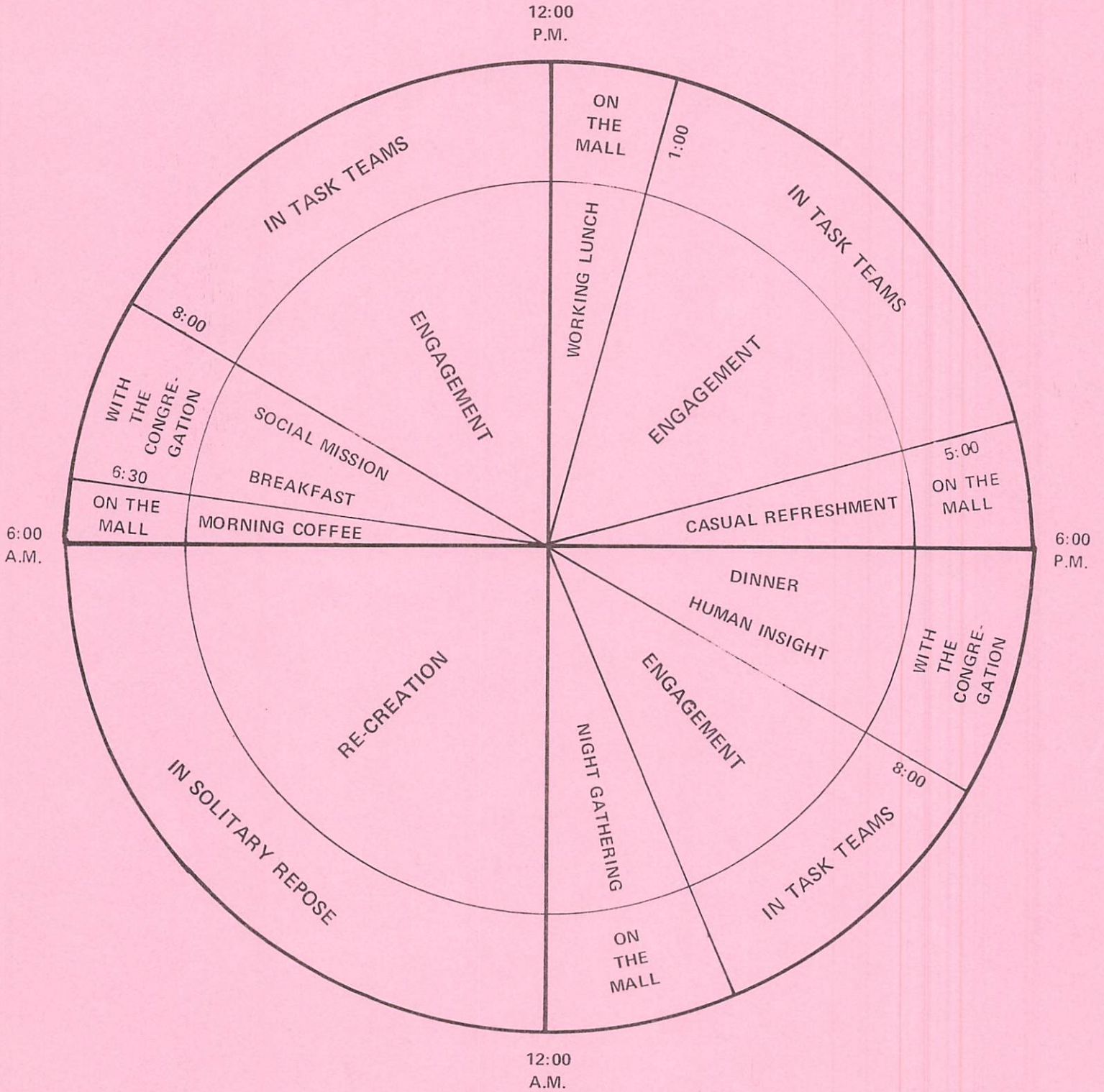
July 1975

LAUNCHING THE ASSEMBLY		DEFINING THE ISSUES				DRAFTING THE PROPOSALS				CREATING THE RECOMMENDATIONS					
THE GATHERING	THE GREAT DAY OF ORIENTATION	THE WORK OF THE FIRST WEEK				THE GREAT DAY OF TOWN MEETING	THE WORK OF THE SECOND WEEK				THE WORK OF THE THIRD WEEK				THE GREAT DAY OF ENDINGS
THE OPENING					THE CELEBRATION	EXPLORATION IN CHICAGO			THE CELEBRATION						
1 SUN. June 29	2 MON. June 30	3 TUES. July 1	4 WED. July 2	5 THURS. July 3	6 FRI. July 4	7 SAT. July 5	8 SUN. July 6	9 MON. July 7	10 TUES. July 8	11 WED. July 9	12 THURS. July 10	13 FRI. July 11	14 SAT. July 12		

# DAILY TIME DESIGN

GLOBAL RESEARCH  
ASSEMBLY

Chicago  
July, 1975



Chicago

## GLOBAL RESEARCH ASSEMBLY

July 1975

Congregation A GLOBAL COMMUNITY FORUM				Congregation B GLOBAL SOCIAL DEMONSTRATION  Paraguilid III Guild 5	Congregation C INTRA GLOBAL MOVEMENT			
Paraguilid I TOWN MEETING '76		Paraguilid II GLOBAL REPLICATION			Paraguilid IV MOVEMENTAL FORMULATION		Paraguilid V EXTERNAL SUPPORT	
Guild 1 PROJECT EQUIPPING	Guild 2 PROJECT ACTUATION	Guild 3 PROJECT EQUIPPING	Guild 4 PROJECT ACTUATION		Guild 6 PROGRAM DESIGNS	Guild 7 PROGRAM PREPARATION	Guild 8 PROGRAM ENABLEMENT	Guild 9 PROGRAM EXTENSION
Task Force A DEMONSTRATION REPORT Teams 1 2 3	Task Force E PROJECT FRAMING Teams 13 14 15	Task Force I LEADERSHIP MANUAL Teams 25 26 27	Task Force M COMMON STRATEGY Teams 37 38 39	Task Force Q DEMONSTRATION PHILOSOPHY Teams 49 50 51	Task Force U PRIMAL COMMUNITY Teams 61 62 63	Task Force Y GLOBAL COUNCIL Teams 73 74 75	Task Force CC PROGRAM COORDINATION Teams 85 86 87	Task Force GG GLOBAL ODYSSEY Teams 97 98 99
Task Force B NATIONAL PROMOTION Teams 4 5 6	Task Force F MEETING SETUP Teams 16 17 18	Task Force J WORKBOOK PRODUCTION Teams 28 29 30	Task Force N BRITISH SETUP Teams 40 41 42	Task Force R SOCIAL METHODS Teams 52 53 54	Task Force V UPTOWN LAB Teams 64 65 66	Task Force Z ORDER ASSIGNMENTS Teams 76 77 78	Task Force DD CENTRUM CONTINUUM Teams 88 89 90	Task Force HH CHILDREN CAMP Teams 100 101 102
Task Force C LEADER TRAINING Teams 7 8 9	Task Force G ILLINIOS LAB Teams 19 20 21	Task Force K PROMOTION MATERIALS Teams 31 32 33	Task Force O AUSTRALIAN SETUP Teams 43 44 45	Task Force S PRACTICAL OPERATION Teams 55 56 57	Task Force W METRO CADRE Teams 67 68 69	Task Force AA PRIOR TRAINING Teams 79 80 81	Task Force EE MAJOR FUNDING Teams 91 92 93	Task Force II PASSAGE TRIP Teams 103 104 105
Task Force D FUTURE DIRECTIONS Teams 10 11 12	Task Force H CHICAGO LAB Teams 22 23 24	Task Force L SPONSORSHIP MATERIALS Teams 34 35 36	Task Force P CANADIAN ACTUATION Teams 46 47 48	Task Force T CONSULT MODEL Teams 58 59 60	Task Force X HISTORIC CHURCH Teams 70 71 72	Task Force BB IMPACT CONSTRUCTS Teams 82 83 84	Task Force FF URBAN CIRCUITS Teams 94 95 96	Task Force JJ YOUTH PROJECTS Teams 106 107 108

BREAKFAST COLLEGIUM

Prelude	Meal			Postlude
	Opening	Conversation	Discourse	
6:30	6:35	6:45	7:30	

Prelude	Gathering of group with music playing
Opening	One song without context Accountability / Absolution "Let us eat this meal in celebration of the Town Meeting of <u>Lacey</u> ." (Example only) Repeat after me: "What appears to be a breaking down of civilization may well be simply the breaking up of old forms by life itself." (Example only) "Let us feast."
Conversation	The myth for the day is read News conversation: Name three events - Add details to one - Assess its significance -
Discourse	Social Vision Lecture Announcements
Postlude	Dismissal: Let us go into the day. Exit to music.

The above is an example of the flow of the breakfast collegium. Rituals myths and lectures for each particular day will be included in the Orders of the Day.

DINNER MEETING

Prelude	Meal			Postlude
	Opening	Special	Discourse	
6:15	6:30	6:45	7:30	

Prelude

Gather with the singing of 2 songs

Opening

Accountability / Absolution

"Let us eat this meal in celebration of the Social Demonstration of Majuro." (Example only)

Repeat after me: "The task before us now, if we would not perish is to shake off our ancient prejudices and build the earth." (Example only)

"Let us feast."

Special

During the meal, a special reading or song that has been created may be presented. (This must be brief -- it might be omitted.)

Discourse

Human Insight Lecture

Postlude

Dismissal: Let us go into the evening.

Exit to music.

The above is an example of the flow of the dinner meeting. Rituals and lectures for each particular day will be included in the Orders of the Day.

The team exists in the frame of the task force and guild which would form the larger operating units of the daily work. The congregations of guilds are the times of breakfast and dinner when the direct spirit life of the lectures is done. The assembly of congregations is held by the plenaries, the celebrational days, and especially the mall and its activities.

The primary structural unit of the summer is the team. This primary human dynamic is the key today to any form of missional success in society. No one person can be trusted to effectively deal with the ambiguity and complexity of our time.

The key to team life is to focus on the task. This summer requires hard work issuing in very practical results. We are not doing theoretical planning for some future task, but "mid-course correction" for already existing activities. The team works on its own and yet constantly holds the tension with the comprehensive task of the assembly.

The spirit care of the team is held by the flow of the day, the conversations, the singing, and the "reflections" journal.

This means that the Summer does not call for specific times for "team meetings" and yet the prior must still be concerned for the development of corporate discipline, accountability to enablement tasks, and the physical and volitional sustainance of his team. He must have a sense of where each member of the team is on the journey and practically discern the needed elements for each individual and the team as a whole. Such spirit care in our time is far more likely to be effected by the means of engagement than by forms of interior reflection.

This past year we have experienced an eruption of profound conversations. This has happened in many ways, but particularly around the edges of planned conversations. Even when a "conversation" was planned, a significant conversation was often already going on beforehand. After the "conversation" a new unplanned conversation broke out around some objective situation which illuminated a real issue because it articulated the tension-points in the dislocation of our time. This tension is created between the building of a style appropriate to the disruption of vision and the momentousness of the task we have undertaken.

This kind of conversation had no "construct" or topic, yet all had a commonness in the dislocation which has created similar issues for us all. These urgent issues cover the areas of resurgence such as sexuality, spirit care, vocation, family, economy, ecology, and hunger. These conversations do not result in resolutions, but are means of bouncing your insights over against others, releasing the possibility of images, poetry, and mythology capable of carrying these issues creatively while new forms emerge.

It is difficult to articulate the means and procedures for such conversations, but several reflections may be appropriate. Such conversations may take place at the plenary of the Guild or be a breakloose in the midst of the work of the task or the team. They may be the picking up on conversations already going on or be catalyzed by the leader. They cannot be "Mickey Mouse" or contrived. They require a trust of the group's wisdom and must be allowed to move to where the real human issue is existentially located. To keep the conversation "on the subject" that is pre-conceived by the leader will kill the dialogue. Nor can the leader stand outside the conversation; he is a full participant in it, yet with no edge over the group. His only task is to point out insights at least occasionally when they erupt unless someone else has already done so.

These conversations must be kept to 15-20 minutes and will always need to be stopped before they are exhausted or move to other arenas. After a certain point there will be a desire to recreate the awe which these conversations evoke and to rest in the fellowship which they engender. The enclosed screen, questions, and readings are included to stimulate your brooding on events, or reflections which could catalyze such conversations. You could use either a reading or a question or neither or both. No team or task force should feel it necessary to do a conversation on each subject or at least one a day or no more than one a day. The process demands very careful sensitivity by priors as to when and how profound insights are breaking loose.

CONTEXT: There are times when the formal structured conversation with the pedagogue role and spirit conversations with the guru style do not seem on target. A discontinuous type of conversation with a "collegial" style seems to be called for.

Rational Objective

to bring together and focus a group on the insights on the issue, grounding the sociological implications.

Existential Aim

to jell the insights people have in their broodings into self-consciousness.

Method

1. Ask a catalytic question to get the stew going.
2. a. Maintain stew and interplay until gap comes and insight is articulated  
b. Push sociological implications of issues
3. Call attention to the insights when they occur and raise reflection on it
4. Push sociological implications of insights

Example ("Saigon" conversation of week 2 of week 4)

1. Had a newspaper and remarked on headlines. Asked what others had heard in the news
2. Maintained dialogue around: what is going on, what issues at stake, what does that mean for \_\_\_\_, what changes will result
3. "Boy that sure speaks to me" and did own spin on the insight. Asked for others reflections
4. Raised questions on implications of their reflection, what will that look like, changes that result, nec. actions

Dynamics

Get a stew going of the happenings, events, and data; maintain a swirl getting sociological groundings until there is a gap where you see through to something else and insights are articulated; reflect on the insights.

Guidelines

1. Conversation is based on a trust of the group's wisdom
2. Bounce people against the material or issue at hand
3. Direct conversation by pointing out insights when they erupt
4. You as "leader" have no edge over the group. You are directing a dialogue in which you participate.

Warnings

1. Even though the structure of the conversation is invisible, the leader must maintain being in charge
2. Standing outside the stew or trying to get people to deal with your broodings both will kill the dialogue.

The following questions do not necessarily correspond to the definitudes by which they are listed but could be used anywhere throughout the chart in relation to events or discussion which have emerged in these arenas.

- 1) Vocation - What have you heard people talking about in this arena?
- 2) Phases - What have you seen happen that you couldn't believe had happened?
- 3) Meaning - Where have you experienced humor in this arena?
- 4) Sexuality - What is the major issue here today?
- 5) Rationality - Where have you experienced yourself being in the fog in this arena?
- 6) Care - How have you been taking care of yourself recently?
- 7) Engagement - What is the greatest point of pain and suffering?
- 8) Integrity - What movie has addressed you recently?
- 9) Fulfillment - What issue have you wanted to talk about?

Music is an art which is a response to the world, which means a response to the mystery. It is a response to the hope that appears through the pain, a response which somehow holds the paradox of the terror of the pain and the incredible peace which comes. Singing is not a means by which we can 'will to be happy,' but a strange sustenance in the joy which comes through no will of one's own. Singing this summer will have to do with the kind of music which keeps one awake in the middle of the night. The kind of music which beckons one into another future than what was being lived out of a split second before.

It is a time of discovering and inventing the songs which, in their words and tunes, are the residue of hope beyond hope's having appeared. Probably these songs will have to do with the unfamiliar. The language and tunes which are familiar have become liturgical: they rehearse the past and inform our memory. At times they come to us as new, out of the intensification of consciousness which has happened to us (e.g. "The Vision"). But there is a yearning to create the new poetry and tune which, like the Fiddler (Fiddler on the Roof), elicit the dance. It is a time for music which is pistachio and chocolate, not vanilla. It is a time for music which captures the mood of being swept into engagement, caught by love into engagement with life.

#### THE SONGBOOKS

Three basic songbooks will be used during the summer, plus supplementary song materials.

1. The Summer '75 Songbook Supplement has been created to give us some of the new movement songs being written and some current popular songs. This supplement is aimed at catalyzing creativity in the arena of music. It's form was chosen so that songs, as they are discovered or invented, can be added during the Summer.
2. The Blue Songbook contains our collective wisdom and rehearses our story, symbolizing the Movement of the Spirit.
3. The Town Meeting Songbook contains the songs created during the Town Meetings of the past 6 months. It needs to be carefully used to celebrate the creativity of local man, rather than the profundity of a particular song.
4. The music and selected songsheets for current songs, musicals, folk songs, etc., will be available around the piano bar in the Mall for people to use during "Singalongs." This music is also there as a resource for those who wish to write a song, or find a particular song for the Guild to sing. The supply of music books is limited, so if something is borrowed, it needs to be returned.

## SELECTING SONGS

1. Intuition will play a critical role in selecting songs this summer. It is a time when one song may be sung, or ten, to avoid setting a pattern of "always singing three," etc., which may become "stodgy."
2. The capacity to laugh at ourselves, to have hilarious fun, can be sparked by songs which are just plain fun. A few are included in the song books. Spontaneous fun singing will also be a great happening, and the occasion for releasing us to take ourselves "unseriously."
3. It is not necessary for songs to be directly related in content to the event about to happen: a profound song just before a spirit lecture. Serious brooding needs to be done, though, on the mood of a song as it relates to the particular type of engagement which is about to happen. For example, some songs are "assembling" types, some are "commissioning."

## METHODS FOR ENCOURAGING PARTICIPATION

1. Many of the tunes in the song supplement are new. Those tunes have been written out and printed, to enable people to learn them more rapidly. Spirit Life has copies of these, if you want them. It may be most helpful to give the tunes to groups of two or three and ask them to learn the songs well in order to teach the group.
2. It is so easy for a song to become flat and uninteresting. A few simple directions, and even "conducting" the song a few times, can enable the group to get inside a song in a more powerful way. This includes lifting up concrete elements like volume, speed, holding certain notes, rhythm, timing, without coming off as a music teacher. If you feel uncertain about doing this, find a person in your team or guild who can do this, without turning it into a "professional" performance.
3. Encourage solos, small groups, etc., to sing. There may be points where listening to music is as powerful as singing.
4. It seems to be appropriate that our contexts be short, or not at all (preferably the latter).

## WGCF

Through the generosity of Shure, Inc., nearly \$10,000 worth of sound equipment has been loaned for the research assembly. Four separate sound systems have been set up in the building: 1) the Mall, 2) the Great Hall, 3) the Congregation floors and 4) the Stairwells. All of this will be controlled from the radio station on the Mall - WGCF (Global Community Forum). A team has been assigned to work on the programming, and will be a part of the Spirit Life task force. A great deal of brooding has gone into what kind of music to play when, for which group. Programming of the music will continue through the summer, and suggestions are encouraged.

#### LIFE ON THE MALL

The mall serves to hold together the dynamics of solitary reflection and corporate participation in the life of the assembly. It is the symbol of community life sustaining corporateness, confirming solitariness, and expressing the wonder of the human adventure. It gives subtle form and rhythm to the day. It becomes the locale for information exchange and the sustaining services for the assembly.

Life on the mall releases spirit creativity through re-creation of time, space, and symbols. It provides a thematic context for the work of the assembly through the use of dramatic decor, and the ever present flow of music.

With artistic images and futuristic displays, the mall stirs archaic memories of human community. With song, dance, poetry, and drama a context for reflection is created allowing the delights of the mall to bring surprises and new awarenesses of human care.

As a setting for consensus brooding the mall sparks the transformation of the collective work of the assembly into the corporate resolve of a community. In the process the mall itself is transformed into a stage where people take part in the drama of human community.

#### TIME ON THE MALL

There are four times during the daily schedule when life on the mall may be expected to intensify, although the mall is perhaps best imaged as an ongoing dynamic from early morning until late at night. The first of these times is 6:00 in the morning, when the mall is available for coffee, newspapers, and solitary brooding.

The second time on the mall is from 12:00 to 1:00, when teams will decide either to break and appear individually for lunch, or will send a representative to the mall to pick up the team's food. In order that the mall activity will not unduly entice teams away from their work, there will be one daily event on the mall, perhaps presented in more than one mall location. This time is imaged as the lunch hour break, the limits of which are to be set by the team. The mall will provide entertainment and eating facilities during that period.

The third time is from 5:00 - 6:00 in the evening. Here there is offered a low-key cocktail hour - after work, before the work of the evening. Drinks will be served in the three bars, but no entertainment will be provided. The bars will not open before 5:00, and all patrons will have left by 6:00.

The fourth time of mall activity is in the late evening. The bars will open after the evening work session (and will close at midnight). There will be three types of bars: the piano bar, with a sing-along emphasis; the show bar, where the complete score of a musical will be offered, with audience participation solicited; and the lounge bar, where folk entertainers will be scheduled. In the first and last bars, the musical schedule will be broken with opportunities for scheduled and spontaneous poetry readings.

#### STYLE ON THE MALL

The mall is imaged as an invisible and autonomous serving community for the assembly. The mall is the appropriate extension of the life of the assembly and as such facilitates the rhythm of intense team work in the midst of community gathering.

On the mall the community expresses the style that says "yes" to life with all its mundanities.

On the mall the assembly appropriates the mundanity and affirms the humanness that is life itself.