

**All  
About  
Chatcolab**



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**All About Chatcolab-----Section A**

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# Chatcolab Roster

## 2006

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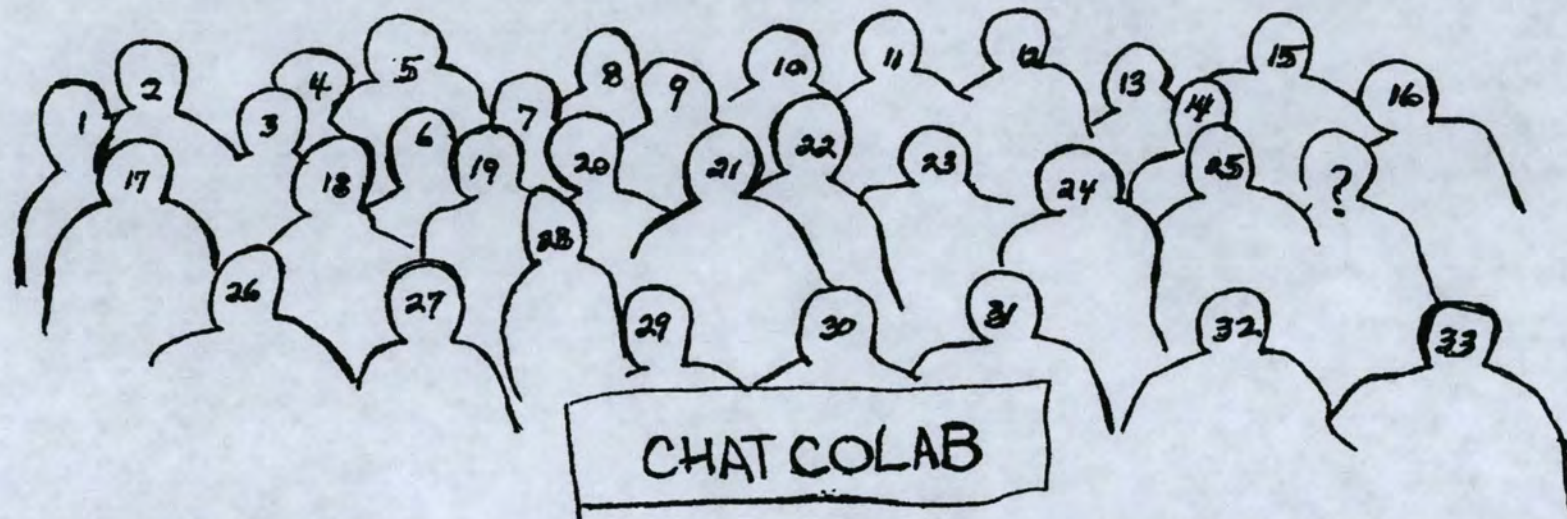
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### Patron Members

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### Camp Cook

<b>Cook, Ingrid (I. M. Cook)</b>	Box 104 Joseph, OR 97846		
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- |                      |                             |
|----------------------|-----------------------------|
| 1. Sydney Rice       | 17. Miriam Beasley          |
| 2. Bob Carver        | 18. Nel Carver              |
| 3. Susan Sacco       | 19. Terry Weber             |
| 4. Angie Sacce       | 20. Jenny Groenig           |
| 5. Erika Thiel       | 21. Jean Baringer           |
| 6. Annie Helmer      | 22. Charlotte Norlin        |
| 7. Maggie Finrock    | 23. B.J. Kreiter            |
| 8. Becky Settlage    | 24. Lori Spearman           |
| 9. Bill Henderson    | 25. Ingrid Cook (Camp Cook) |
| 10. Karen Ward       | 26. Bill Headrick           |
| 11. Susan Michalakes | 27. Leila Steckelberg       |
| 12. Crystal Norlin   | 28. Mariah Spearman         |
| 13. Diana Marsden    | 29. Lyn Deffau              |
| 14. John Beasley     | 30. Kevin Laughlin          |
| 15. Bob Beasley      | 31. Janel Novak             |
| 16. Bill Pomeroy     | 32. Marvel Laughlin         |
|                      | 33. Mike Early              |





Chatcolab, Inc.  
All Lab Session  
Selkirk Lodge, Camp Twinlow  
Wednesday, May 18, 2006

Chairman Mike established that we have a majority present and called the meeting to order at 10:00 a.m.

Secretary Janel Novak read the minutes of the June 16, 2005 All-Lab meeting. There was a motion and second to accept minutes as read. Motion passed.

John Beasley gave the Treasurer's report. Finances as of present are sufficient to pay our bills with approximately \$1000 in total assets. These are rough number as we have more monies coming in from the labbers for the week to pays dues full and the camp fees are not finalized from our first night's stay.

#### New Business

Chairman Mike Early appointed an audit committee of Karen Ward and Bob Carver to audit the books. A motion was made and seconded to audit the books in the fall at board planning meeting instead of at this meeting. Karen Ward offered to look at the books after lab this week before the fall planning meeting. Bob Carver offered that they look at the books this week and then the annual audit be performed at the fall board meeting. **Motion passed.** Bean and Karen were appointed to make an unofficial audit as the books have not been audited in over 18 months.

Kevin reminded the board that due to our incorporation status, the State of Idaho needs a report from us. Currently that paperwork is sent to Beaz and will be changed to the current treasurer when elections are done.

Mike reported that he had attempted to get a MOU between Utah, Montana, Oregon and Wyoming. Mike was successful in attempting to contact all except Oregon. Not one individual was willing to enter into a MOU with Chatcolab, Inc. Mike attempted to get CEUs by way of those memoranda with no success. He also had no success in getting graduate students to present at lab or accept his offer to use the Chatcolab library as a resource. Mike is willing to keep attempting to get MOUs.

No further old business.

#### New Business

Election of Board of Directors was discussed.

Current board members going off are Angie Sacco, Marie Madison (replaced by Diana Marsden) and Janel Novak. Because Diana filled in a unexpired term, she is available to run again. Beaz brought up that Angela only served a two year term so she is available to run again. Mike introduced the current board members.

Mike announced the members running for the board:

Bob Beasley  
BJ Kreiter  
Diana Marsden  
Joan Street

Mike noted that Joan Street is not at Chat this year but has paid her patron membership for Chatcolab 2006 Board of Director ballot. We will be electing three board members. The person receiving the least amount of votes will be the alternate.

Leila was recognized as lifetime member. Mama B, Bill Headrick and Jean Baringer are honorary members.

Angie and Bean will distribute the ballots to be counted by the nominating committee and reported to the board at the afternoon board meeting.

Balloting was conducted.

We do have one youth who is eligible and willing to serve, Lyn Deffau. By way of positive acclaim, Lyn will be our youth representative.

Evaluation form is ready but not printed, it will be ready at lunch. Mike asked that everyone be brutally frank on the evaluation.

Discussion about camp dates for 2007 was held. Historically we have had camp at the same date as this year with no one under the age of 15 allowed to attend. About 2000 the lab changed to a family lab setting, under age 15 needed to have a guardian present. Last year lab went back to the May date to attract those who were camp counselors, etc. who needed the training for summer camps. We went around the room and took an unofficial count of preference of months for lab. Discussion was held regarding pros and cons of the dates.

Jean Baringer brought up the best way of spreading the word about Chatcolab is word of mouth. Do whatever you can to recruit new labbers.

Kevin Laughlin made a motion to close Chatcolab and dissolve the corporation. There was no second and motion died.

Terry Weber announced there will be promotional notebooks available for current labbers to take with them to take to groups to promote Chatcolab.

Lori Spearman commented that at BHRLI they have had the same problems with numbers and they have found that announcing known presenters more than a year in advance has helped.

Bob "Bean" Carver suggested that until we get financially sound, that scholarships only cover room and board, the labbers need to contribute toward the presenters. This will be taken under consideration.

Chairman Mike thanked Maggie Finefrock and Bill Henderson for their willingness to attend lab and be presenters.

Mike personally guaranteed that he will get back to us on the availability of the camp by tomorrow morning.

It was moved and seconded that the annual meeting be adjourned at 11:00 am. Motion carried.

Respectfully submitted,

Janel Novak  
Secretary  
Chatcolab Board of Directors

## 2006

### OFFICERS AND BOARD MEMBERS

Chairperson-----	Mike Early	-----	2007
Vice Chair -----	Marianne Burton	-----	2008
Secretary -----	Janel Novak	-----	2006
Treasurer -----	John Beasley	-----	2007
Members at Large -----	Angie Sacco	-----	2006
	Marie Madison	-----	2006
	Susan Sacco	-----	2007
	Mark Patterson	-----	2008
	Becky Settlege	-----	2008
Alternate Board Members----	1. Diana Marsden	-----	2006
	2. Jean Baringer	-----	2006

## 2007

### OFFICERS AND BOARD MEMBERS

Chairperson-----	John Beasley	-----	2007
Vice Chair -----	Mike Early	-----	2007
Secretary -----	Jean Baringer	-----	2008
Treasurer -----	Bob Beasley	-----	2009
Members at Large-----	Marianne Burton	-----	2008
	Susan Sacco	-----	2007
	Becky Settlege	-----	2008
	Joan Street	-----	2009
	B.J. Kreiter	-----	2009
Youth Representative	Lyn Deffau	-----	2007
Alternate Board Members----	1. Diana Marsden	-----	2007
	2. Angie Sacco	-----	2007

#### Honorary Board Members:

Jean Baringer  
Miriam Beasley  
Bill Headrick

#### Lifetime Board Member:

Leila Steckelberg

## THE LAST WORD FROM LEILA

Another great year at Chat has come to a close—and so quickly! Love and “E” hugs have prevailed throughout the week—may this glow carry you back again next year!!

Laugh a little now and then,  
It brightens life a lot,  
You can see the brighter side  
Just as well as not,  
Don't go mournfully around,  
Gloomy and forlorn;  
Try to make your fellowmen  
Glad that you were born.

Just as all of you made the week happen, all of you have helped make this notebook a reality! May all who use this book enjoy it as much as we have enjoyed doing it with and for you. It is a book never to be duplicated any other time or place, for it is the record of our week together. I hope it will help recall many happy memories!

“And though I have no gold to give,  
and only love makes amends,  
my only hope is while I live,  
God make me worthy of my friends.”

I would like to share my favorite prayer with you!

O, Lord grant that each one who has to do with me today may be the happier for it. Let it be given me each hour today what I shall say and grant me the wisdom of a loving heart that I might say the right thing rightly. Help me to enter into the mind of everyone who talks with me and keep me alive to the feelings of each one present.

Give me a quick eye for little kindnesses that I may be ready in doing them and gracious in receiving them. Give me a quick perception of the feelings and needs of others, and make me eager hearted in helping them.

AD FINEM: Half the joy of life is in little things taken on the run. Let us run if we must—even the sands do that—but let up, keep our hearts young and our eyes open that nothing worth our while shall escape us. And everything is worth its while if we only grasp it and its significance.

*Victor Charbutiaz*

# **Philosophy Of Chatcolab**

**CHATCOLAB LEADERSHIP LABORATORY** is designed  
as a stimulating experience for people  
who are interested in recreation.

**THE LAB IS A GROUP LIVING**  
in which there is an exchange of ideas and  
techniques in the field of recreation.

**THE LAB IS A RETREAT FROM DAILY ROUTINE.**  
Group unity flows as individuals develop  
together in work and play.

**MAJOR EMPHASIS IS PLACED IN JOY AND FELLOWSHIP.**

**NEW KNOWLEDGE AND ABILITIES**  
gained through the sharing of creative activities  
lead to mental, emotional and spiritual growth.

**AS A RESULT OF LAB EXPERIENCE**  
individuals recognize opportunities  
for good living...

**BY SHARING ONE'S SELF FREELY.**

## **THE SPIRIT OF CHATCOLAB NORTHWEST LEADERSHIP LABORATORY**

These Western Leaders agree that:

This should be a sharing camp, with no distinctions of leaders from campers, pupils from teachers.

This should be a fellowship separated from any sponsoring institution and self-perpetuating by some process of Democracy.

Goals must be for the enrichment of all life and not merely to add skills and information to already busy folk.

Recreation Laboratory would invite attendance from diverse vocations and never seek uniformity for its campers.

Those who gather here assume cooperation in complete sharing as a way of life.

Now you are a part of Chatcolab.

This notebook is the outcome of one week of sharing experiences. The material was gathered and/or completed during camp.

It is a record of a precious week together. With true appreciation, it is dedicated to all those who have here enriched our lives.

# What is a Rec Lab?

## What is Chatcolab Rec Lab?

A Rec Lab (or Recreation Workshop) is a place and time for learning recreation leadership in the field of social recreation. There are 24 of them in the United States and one in Canada. This Recreation Workshop (Rec Lab) is known as the Northwest Leadership Laboratory and is called "Chatcolab".

### Rec Labs are:

- For those interested in learning how to lead recreation – youth leaders, church leaders, senior center staff, hospital staff, teachers, therapists, camp counselors, Extension personnel, community recreation staff – anyone interested in learning new recreation skills.
- Almost always held in a camp situation.
- For 3 to 5 days in length.
- Almost always for adult groups (about 16 years of age and over).
- Educational, non-profit organizations.

### **Rec Lab Philosophy includes:**

- \* Sharing – knowledge and ideas
- \* Leadership techniques
- \* Communication skills
- \* Learning the group process
- \* Learning and teaching with humor
- \* Opportunities for leading
- \* Skilled resource staff
- \* Learning skills
- \* Learning how to "teach" those skills
- \* Creative use of leisure time
- \* Professional improvement
- \* Developing self-esteem
- \* Developing a sense of togetherness

### **Rec Lab Program includes leadership and skill development training in:**

- \* Games – indoor and outdoor
- \* Dance – square, folk, mixers; calling
- \* Environmental activities
- \* Drama, of all varieties
- \* Crafts
- \* Music / singing
- \* Party planning
- \* Ceremony planning
- \* Discussion – leadership, communications, etc.
- \* Therapeutic activities
- \* Senior activities
- \* Personal growth

### **Atmosphere is important for learning**

1. **Informal.** Rec Lab creates an environment that frees group members so they feel free to ask questions and to get involved in learning experiences. This helps create an informal, comfortable learning situation.
2. **Hands-on.** Statistics show that true learning takes place only if your "students" actually do something instead of just watching or listening. Rec Lab is most certainly a workshop of nothing but "hands-on" activities.
3. **Location.** The best learning takes place if you can get away from the "rest of the world." So Rec Labs take their groups to a "camp."



## Past Chairs and Themes

1949	Don Clayton - Moscow, Idaho	Announcing the First Lab-It Finally Happened
1950	Don Clayton - Moscow, Idaho	Corridor of Nations
1951	Dan Warren - Moscow, Idaho	Being a Real Person
1952	Dan Warren - Moscow, Idaho	Our Heritage
1953	Larry Thie - Couperville, Washington	To Know is to Care – To Care is to Share
1954	Hattie Mae Rhonemus – Eugene, Oregon	Peace through Participation
1955	Sally Schroeder – Coquerville, Oregon	Menu for Fun (meal ticket)
1956	Mary McKenzie – Ephrata, Washington	Family Fun Fest
1957	Ken Branch – Bremerton, Washington	B.U. Roundup (leather)
1958	Vern Burlison – Moscow, Idaho	S.S. Friendship (ship lifesaver)
1959	Ed Cushman – Yakima, Washington	Logger's Jamboree (wood slices)
1960	John Moore – Moses Lake, Washington	Discovery Days
1961	Glen Dildine – Washington, D.C.	Within Us One World
1962	Don Ingle – Bonners Ferry, Idaho	Bridges to _____
1963	Angelo Rovetto – Yakima, Washington	Expanding Orbits (wood slices)
1964	Doc LaRale Stephens – Moscow, Idaho	From These Seeds
1965	Vern Burlison – Moscow, Idaho	The Music of Friendship (notes)
1966	Vern Burlison – Moscow, Idaho	Leadership, Key to the Future (keys)
1967	Doc Stephens – Moscow, Idaho	Carving a New Image
1968	Vern Burlison – Moscow, Idaho	Countdown for Tomorrow (rockets)
1969	Vern Burlison - Moscow, Idaho	Beginnings (masonite shapes)
1970	Vern Burlison – Moscow, Idaho	New Horizons
1971	Alice Berner – Wolf Point, Montana	The Unfolding Process
1972	Alice Berner – Wolf Point, Montana	Leadership is a Process (wood slices)
1973	Alice Berner – Wolf Point, Montana	Because We Care (25 <sup>th</sup> Chat)
1974	Brad Bradley – Seattle, Washington	Kollege of Knowledge (wood slices)
1975	Vern Burlison – Moscow, Idaho	Finding Life's Treasures (puzzle pieces)
1976	Leila Steckelberg – Arlington, Washington	An American Panorama (puzzle pieces)
1977	Dick Schwartz – Milwaukie, Oregon	Prospecting An Adventure in Discovery
1978	Jackie Baritell – Walnut Creek, California	Take Time to Reach Out (hands)
	Marianne DuBois – Julian, California	(shared chairs)
1979	Roy Main – El Centro, California	A Rainbow – Color it You (rainbow)
1980	Sally Heard – Great Falls, Montana	Bloom and Grow (flowers)
1981	Mark Patterson – San Jose, California	Take Time (clocks)
1982	Mark Patterson – San Jose, California	Spread Your Wings (birds and butterflies)
1983	Doc Stephens – Spokane, Washington	Focus on Leadership
1984	Dick Schwartz – Milwaukie, Oregon	Board the "LEADERSHIP" (ships)
1985	Dick Schwartz – Milwaukie, Oregon	Come Out of Hibernation – Come Alive in '85
1986	Jean Baringer – Conrad, Montana	Energize At Chat – Let's Glow Together
1987	Jean Baringer – Conrad, Montana	Follow the Rainbow
1988	Miriam Beasley – Oregon City, Oregon	Ruby Jubilee (40 <sup>th</sup> Chat)
1989	Miriam Beasley – Oregon City, Oregon	A Kaleidoscope of Communication
1990	Jim Schuld – Milwaukie, Oregon	Laughter in Leadership
1991	Miriam Lowrie – Salem, Oregon	Create Harmony in Leadership
1992	Mike Early – Overton, Texas	We Can Make a Difference
1993	Toni Gwin – Corvallis, Oregon	A Journey into Leadership
1994	Jean Baringer – Conrad, Montana	Recipe for Leadership
1995	Dwight Palmer – Spokane, Washington	Stepping Stones to Leadership

1996	Dwight Palmer – Spokane, Washington	Blast Off to New Horizons
1997	Bob (Beaz) Beasley – Seattle, Washington	Blaze Your Trail to Leadership
1998	Jane Higuera – Spokane, Washington	Golden Gates to Leadership (50 <sup>th</sup> Chat)
1999	Marie Madison – Corvallis, Oregon	Get the Scoop on Leadership
2000	Marie Madison – Corvallis, Oregon	Catch Ideas & Release Knowledge
2001	Toni Gwin – South Bend, Washington	Together We Build for Tomorrow
2002	Jean Baringer – Conrad, Montana	Exercise Your Intellect
2003	Bonnie Faucett – Roosevelt, Utah	Learn, Lead, Live
2004	Cheryl Ovard – Henefer, Utah	Personal Personalities
2005	Mike Early, Oregon	Generations Generating Leaders
2006	Mike Early, Oregon	Leadership Outside the Box

## Planning Your Week (including some rules)

- 
- **Workshops:** Workshops are a wonderful place to learn, to share, and to grow. Each workshop leader has information and activities you won't want to miss. Please be at the workshop site and ready to begin at the appointed hour so the workshop can begin on time. Your resource leaders thank you in advance.
- 
- **Notebook:** The material in this notebook is for you. Add to it, write on it, read it, copy it. Some workshop leaders may ask you to bring your notebook to their session so you can refer to materials contained in it. Additional pages summarizing the activities that take place during the week will be given to you at the end of the week.
- 
- **Health and Safety:** Your health and safety is important to us.
- 
- **Sleep:** Sleep seems to be a commodity that goes in short supply at Chat. We all tend to lose track of time and make do with less sleep than our bodies need. At the same time, lack of sleep makes us grumpy. So, please arrange adequate sleep time in your schedule.
- 
- **First Aid or Emergency:** If you need a band-aid, aspirin, or other minor first aid, go to the White Cabin (Notebook Room). A First Aid kit is available there. If you have a medical emergency send someone to find one of the following nurses in camp: Kris Hammerschmith, Amanda Beyer, or Jennifer Early. You are covered by limited health and accident insurance while at Chatcolab. This includes your travel to and from camp.
- 
- **Chatcolab is an "alcohol-free, drug-free" facility. Smoking is not permitted in any of the buildings. Find a designated area! No pets are allowed.**
- 
- **Campfires** provide a wonderful ambience for evening activities. They need to be lit in appropriate fire circles and fire safety needs to be practiced at all times.
- 
- **If you leave the camp**, write your name, your destination, the time of leaving and the anticipated time of return on the sign-out sheet posted by the main lodge door. When you return, please sign back in.
- 
- 
- 
- Continued

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- **Sleep:** Sleep seems to be a commodity that goes in short supply at Chat. We all tend to lose track of time and make do with less sleep than our bodies need. At the same time, lack of sleep makes us grumpy. So, please arrange adequate sleep time in your schedule.
- 
- **First Aid or Emergency:** If you need a band-aid, aspirin, or other minor first aid, go to the White Cabin (Notebook Room). A First Aid kit is available there. If you have a medical emergency send someone to find one of the following nurses in camp: Kris Hammerschmith, Amanda Beyer, or Jennifer Early. You are covered by limited health and accident insurance while at Chatcolab. This includes your travel to and from camp.
- 
- **Chatcolab is an "alcohol-free, drug-free" facility. Smoking is not permitted in any of the buildings. Find a designated area! No pets are allowed.**
- 
- **Campfires** provide a wonderful ambience for evening activities. They need to be lit in appropriate fire circles and fire safety needs to be practiced at all times.
- 
- **If you leave the camp**, write your name, your destination, the time of leaving and the anticipated time of return on the sign-out sheet posted by the main lodge door. When you return, please sign back in.
- 
- 
- 
- Continued

# ACTIVITY PLANNING GUIDE

Day of activity: \_\_\_\_\_

Family Group: \_\_\_\_\_

Type of Activity:

What is the theme of the activity?

How do we create interest and enthusiasm for the activity?

What kind of atmosphere shall we create for the activity?

What is the program?

What is the best way to clean up after the activity?

What went well? What could be improved?

# Ceremony Planning Guide

Day of Ceremony: \_\_\_\_\_ Family Group: \_\_\_\_\_

Type of Ceremony:

What is the theme or message of the ceremony?

How shall we set the mood?

What can be done to get across the theme/message?

If clean up is needed, what is the best way to get it done?

What went well? What could be improved?

## History of Chatcolab

The recreation laboratory idea was born in the early thirties at Waldenwoods, Michigan. A meeting had been scheduled for recreation leaders, and all arrived except the people who were to conduct the meeting. A snowstorm prevented their arrival. The group decided to carry on that meeting by exchanging their own ideas and experiences, and developing recreation methods and ideas for their own groups.

They spent several days together before the roads were cleared for them. At the end, in analyzing what had been accomplished, they decided that their method of sharing information, ideas, and techniques had been useful in their. They decided to hold another meeting. The enthusiasm for the "laboratory" method was so great and contagious that others heard about it. Applications came from many people who wished to share this experience with them.

In several years time, the group had grown so large the originators felt that it was necessary to reduce its size. They felt that its maximum usefulness and effectiveness could be obtained only in small groups that could be quickly integrated into sharing situations in a laboratory format. Consequently, they agreed to break up and form other laboratories entirely separate, except in inspiration, from the parent group. Some of these labs made great progress while others were less successful.

One of these labs was Camp Idhuhapi at Loetta, Minnesota, which later became the Northland Recreation Leaders Lab. This in turn was the inspiration for others, one of which was formed by a group principally from Nebraska, North and South Dakota and Montana. Twenty-seven interested people donated a dollar, and with this \$27 a committee planned the first Black Hills Lab to be held in October 1946 at Box Elder Camp in the Black Hills near Nemo, South Dakota. They decided on a fall lab, usually at the end of September, since Northland was held in the spring.

The first Recreation Leaders Laboratory established five principles, which have served as guidelines for nearly all subsequent groups:

1. This should be a sharing camp, with no distinctions between campers or pupils from teachers.
2. This should be a fellowship separated from any sponsoring institution and be self-perpetuating by democratic process.
3. Goals must be for the enrichment of all life not merely to add skills and information.
4. Recreation Leaders Laboratory would invite attendance from diverse vocations and never seek uniformity for its campers.
5. Those who come assume cooperation in complete sharing as a way of life.

Born in the midst of a depression when time was more plentiful than money, through the years when time and money were diverted to other purposes, on to times of economic growth when money was more plentiful than time, and now a period when we have neither time nor money – recreation laboratories have continued to survive.

The Black Hills Lab drew its registrants from an ever-widening circle in the west, Midwest and southwest. It generated such enthusiasm that many of its members returned home determined to bring a similar experience to greater numbers of people in their area by establishing other labs. Such was the foundation of Chatcolab in northern Idaho in 1949, established for the Northwest, held in May at Heyburn State Park on Lake Chatcolet.

The Longhorn Recreation Lab was also organized soon after in Texas. From the same Black Hills Lab came the inspiration for the Southwest Lab in New Mexico, and the Great Plains Lab in Nebraska. The Black Hills also inspired the nucleus from the east who set up another lab in Michigan called the Great Lakes Lab and indirectly influenced the establishment of a lab in Maine, the Downeast Rec Lab, and even carried the idea to Ireland in 1963.

At the Black Hills Rec Leaders' Laboratory in 1948, some of the "out westerns" got to saying "Wouldn't it be great to have a camp like this further west?" It was at this time that Don Clayton was moving to Moscow, Idaho from Havre, Montana. There were a few from southern Idaho who had attended Black Hills Lab and Don's move was the incentive to try to start a new lab here in the northwest. Black Hills Labbers contributed \$58.00 toward organizational expenses and a committee of six people was formed. A sub-committee made up of people from Oregon, Washington, and Idaho who were interested in people and recreation were drafted to complete the new organizational committee. The winter meeting was held during the Christmas vacation (over really icy and snow packed roads) with Al and Louise Richardson at Corvallis, Montana. They blew the \$58.00, but enthusiasm was even greater to get this lab off the ground. Resource people from the area were secured and an old C.C.C. camp was chosen as the site. On good authority by an old-timer, the best weather in May was always the second week, so the target date was May 11-18, 1949. This meeting was followed by lots of letters, phone calls and news releases inviting and urging recreation leaders to participate.

This camp was built as a C.C.C. camp in the 1930's. During WWII it was used as a convalescent R & R camp for pilots stationed at Spokane. The camp was in a sad state of disrepair. Don Clayton brought students from Moscow and other individuals in the area who contributed much time, materials and money to repair the camp so it could be used. A wall was built between the kitchen and the dining area, and many pictures were painted on the walls to enhance the building. Trays, carts, and many other things were brought from Farragut Naval Training Station on Lake Pend O'Reille.

The first lab, May 11-18, 1949, was a great success with 88 people attending in full spirit and form. Financially it was solvent, morally it was clean, and physically it was capable of growth and sustained life. Chatcolab was held in the same location, Heyburn State Park on Lake Chatcolet, from 1949 through 1975. The name Chatcolab was derived from the name of the lake and the fact this is a laboratory situation.

In 1955, a group of three California people came to Chatcolab in Idaho and became so enthused with the idea that they were determined to set up a similar organization in



California. More than a three-year period finally culminated the start of the Redwood Lab.

In May 1956, the top-most section of the Chatcolab Candle, which represents sharing, was presented to Mary, Kay and Carl for the beginning of the new Redwood Lab. A committee was formed in 1955 and the members met at Camp Sylvester (Stanislaus Co. 4-H Camp) November 12-13, 1955 to set the plans and dates for the first Redwood Recreation Laboratory to be held at Camp O-ONGA in Southern California. The lab was canceled one week before it was scheduled to start due to inadequate registration.

Mary Regan and Emily Ronsee returned to Chatcolab in May 1957, bringing their section of the candle with them. It was placed back on the Chatcolab candle and again presented to Mary and Emily at the closing ceremony of Lab. They went back to California more determined than ever for Redwood to become a reality. And so it did! Jones Gulch, south of San Francisco was the location of the first Redwood Lab in April 1958. The sharing section of the Chatcolab candle became the base of the Redwood Candle with a real redwood trunk. Chatcolabbers Walt and Sally Schroeder, and Leila Steckelberg (who made the Redwood Candle at the first lab) went down to help the new lab off to a flying start. There were 43 labbers including staff and resource people that year.

In April 1959, the second lab was held at Mendocino City, with 50 people attending. Not even an Asian flu epidemic, a "fast" trip down a very narrow, rough and crooked mountain road late at night, or a broken collarbone, could dampen the enthusiasm of those attending.

The first two labs were held in the redwoods, but in 1960 the decision was made to hold the lab at Old Oak Youth Camp. It was also there in 1961 where a free will offering was taken to purchase a beautiful piece of gold bearing quartz which Ken Hoach presented to the Chatcolab board in May (to be placed in the new recreation hall fireplace) in appreciation for all the moral and financial help and support that they had given this lab.

Since the center section of our original candle became the base of the Redwood Candle, in 1958 the remaining part was melted down and molded into a new large candle and four small ones to represent "Spirit" of Chatcolab - knowledge, philosophy, ideas, humor and sharing. These, fused together again, are the candles we still use in our ceremonies.

The possibilities of becoming an incorporated group were discussed at the October 1968 board meeting in Moscow, Idaho, with the board accepting the proposal. Vern Burlison was instrumental in getting the corporate matters completed so that on May 15, 1968 during Chatcolab, the articles of incorporation were notarized at St. Maries, Idaho. In 1980 the non-profit status was received from the IRS through the efforts of Betty Schuld.

As can happen in any organization, the plans and expectations were becoming too caught up in the past and "getting into a rut." The "family groups" were getting too strong and activities were based on duties, rather than people. Don Clayton, one of the original planners of Chatcolab, now in Wisconsin, attended the October 1969 planning meeting in

Moscow, Idaho to help re-evaluate the goals of Chatcolab. He reminded us that we learn through sharing, not merely in getting, and labbers need to feel the warmth and love of the group to be ready to learn and experience leadership. Plans were made to create an atmosphere where labbers are more willing to try things on their own. During the May 1970 Lab, when Chat became of age (21) the lab program was people-centered and activities were filled in to suit the needs, rather than an activity program first, filled in by people. This presented a challenge for labbers to use their ideas in self-discovery. Chatcolab 1972 saw the introduction of C.H.A.T. (College of Hidden Art and Talents) classes allowing every labber an opportunity to give more of himself by sharing some ability.

The celebration of the 25<sup>th</sup> anniversary in 1974 brought 91 labbers to Chat. Mary Fran Bunning Anderson, who, along with her husband, Bill, was instrumental in forming the earlier years lab's leadership growth, attended her 19<sup>th</sup> lab and shared memories of past labs. Marge Leinum Grier (24), Leila Steckelberg (21), Don Clayton (23) and Vernon Burlison (20) all of whom had attended the last 20 labs, also added their memories. Labbers celebrated by enjoying birthday cake, the anniversary waltz, reminisced, and enjoyed other activities.

All good things have to come to an end sometimes. Our use of Heyburn Youth Camp ended (last lab there was in 1975) by the Idaho State Health Department declaring the facility was unfit and would be closed unless it could be brought up to regulated health standards. Updating was almost impossible for the aging facility.

Vern Burlison and Leila Steckelberg were instrumental in finding a new location, deciding on the Easter Seal Camp (now called Camp Roger Larson) at Worley, Idaho, not far from Heyburn. There was much nostalgia carry-over and yearning for Indian Cliffs, the colorful dining hall, the glorious trees, the daily train, the many memories there, but we found a new home, because Chatcolab is not just a place. More importantly, it is people! The wishing well at Heyburn was purchased at the dispersal auction with the hope that it would some day be rebuilt as a remembrance of our "youthful years." Easter Seal Camp (Camp WSU-Camp Roger Larson) has satisfied our needs since 1976 and has been home ever since, except in 1994 when Chatcolab was held at Camp Gifford, north of Spokane, Washington.

In 1988 the 40<sup>th</sup> lab was celebrated with a "Ruby Jubilee" with 70 labbers attending. It was a busy week that started with some "Remember when's..." celebrating with good evening programs, each one being better than the night before, ending with a cake-cutting celebration.

Recreation Laboratories offer a unique opportunity for those involved in recreation of all types, whether on an amateur or professional basis. Its uniqueness stems from the extent of complete involvement of the individual in the imaginative planning and sharing of all aspects of the recreational program. An atmosphere is created for discovering within

oneself the latent abilities that ones' everyday environment never uncovers. In this discovery anyone can become a better man or woman, a more efficient leader. The wide opportunity to gain manual skills and training experiences, though of lasting value, shall be considered secondary to the foregoing.

The basic objectives were formulated more than 50 years ago and still hold today. "Participants in Chatcolab Recreation Laboratory have the opportunity to uncover, utilize, and share these talents themselves which are perhaps laying dormant by:

1. Getting to know people with similar interests by working together.
2. Encouraging participation in "trying-out" situations.
3. Sharing recreational experiences and skills with both amateurs and professionals.

The basic idea which brought so much enthusiasm out of so many people can be expressed in one word - SHARING. The learning at Lab has never been by or for specialists. It has been an effort to stimulate and enthuse by exposure to methods and ideas. The focus has been on learning by participation and encouragement. The sharing of duties and problems made the practical application of chore sharing a necessity. Leaders have been chosen very often, not as true experts in their fields, but rather as guides to help other leaders on the way.

At Great Lakes Recreation Leaders Laboratory held May 5-10, 1978, at Camp Pinewood on Echo Lake (15 miles east of Muskegon, Michigan) the "true" story of the birth of recreation labs was made known. This story follows:

The many fine Rec Labs now going, held all over the United States, received their inspiration and beginning years ago in Chicago.

Lyn Rohrbaugh, Owen Gree, Chester Dower, and Chester Graham (all ministerial students) decided that the National Recreational Association was not meeting the needs of the churches and other non-professional groups. So they organized the first Educational Recreation Institute held in Chicago in June 1926-27. It was moved to Wheeling, West Virginia in 1928-29. Next it went to Lake Geneva, Wisconsin and then to Waldenwoods (near Howell, Michigan) from 1931 through 1934.

As the group grew larger and people became eager to share inspiration, training and fellowship with people in their own localities, it was decided to discontinue the meeting in Waldenwoods and give people an opportunity to start new labs.

The Michigan group met for two years at the Folk School in Grant, Michigan. After that the Michigan area did not have a Lab until Arden Peterson, Marian Hermance, Bernice LaFreniers, Gould Pinney, Ray Lamb and Jim Halm went to the Black Hills Recreation Lab in 1951 and came back with such great enthusiasm that a Great Lakes Recreation Leaders Lab was started at Twin Lakes in 1951.

The "myth" of the snowstorm is still preferred by labbers because it is symbolic of the philosophy of Chatcolab. When put in such situations (a "leader" does not arrive) we should be prepared to take over and not be dependent on someone else. Through Chatcolab experiences, we strive to be able to become dependent upon ourselves.

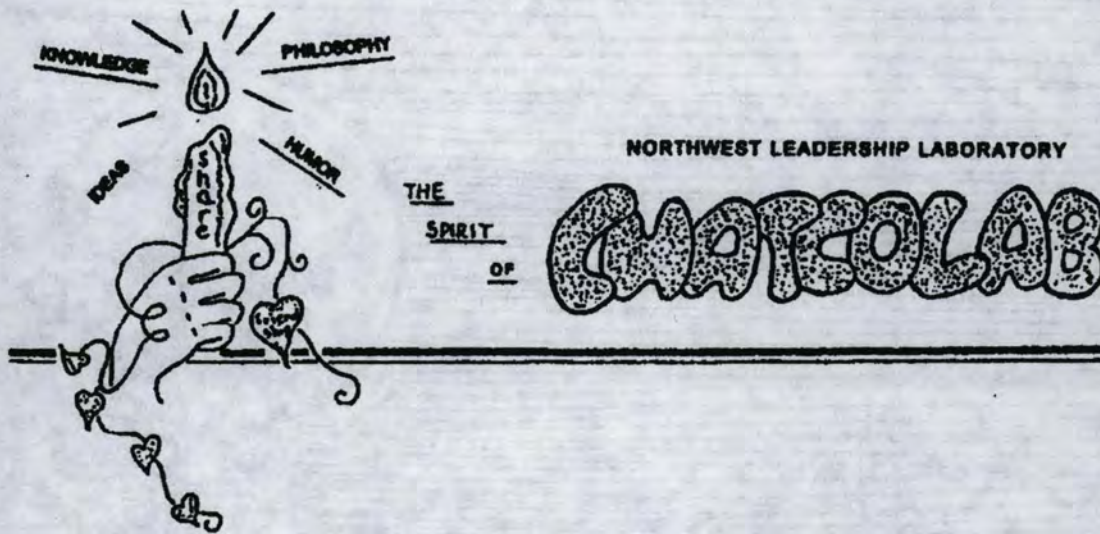
The original committee and board are as follows:

**NORTHWEST RECREATION LABORATORY  
CAMP HEYBURN -- PLUMMER, IDAHO -- May 11-18, 1949**

<u>1948-49 Committee</u>	<u>Original Board Elected 1949</u>	<u>Term Exp.</u>
Don Clayton, Moscow, ID-Chairman	Don Clayton, Chairman	1952
Emil K. Eliason, Havre, MT-Treasurer	Dan Warren, Vice-Chairman	1952
Louise Richardson, Corvallis MT-Secretary	George Gustafson, Treasurer	1951
Ruth Radir, Pullman, WA	Louise Richardson, Secretary	1951
A.L. Richardson, Corvallis, MT	Jim Huntley, Olympia, WA	1952
Dan Warren, Moscow, ID	Evelyn Sainsbury, Salen, OR	1951
George Gustafson, Bozeman, MT	Lillian Timmer, Moccasin, MT	1950
Evelyn Sainsbury, Great Falls, MT	John Stottsensberg, NezPerce, ID	1950
Esther Teskerud, Corvallis, OR	Elizabeth Bush, Okanogan, WA	1950

# Logos and Notebook Cover

The old logo of the single hand with the flowing ivy, shown below, was designed and used as stationary in the early years, at least prior to 1955. The candles have always been a central part of the opening and closing ceremonies and represents sharing, with the rays of light representing ideas, knowledge, philosophy, and humor. All of these entwined, given and received, by friendship.



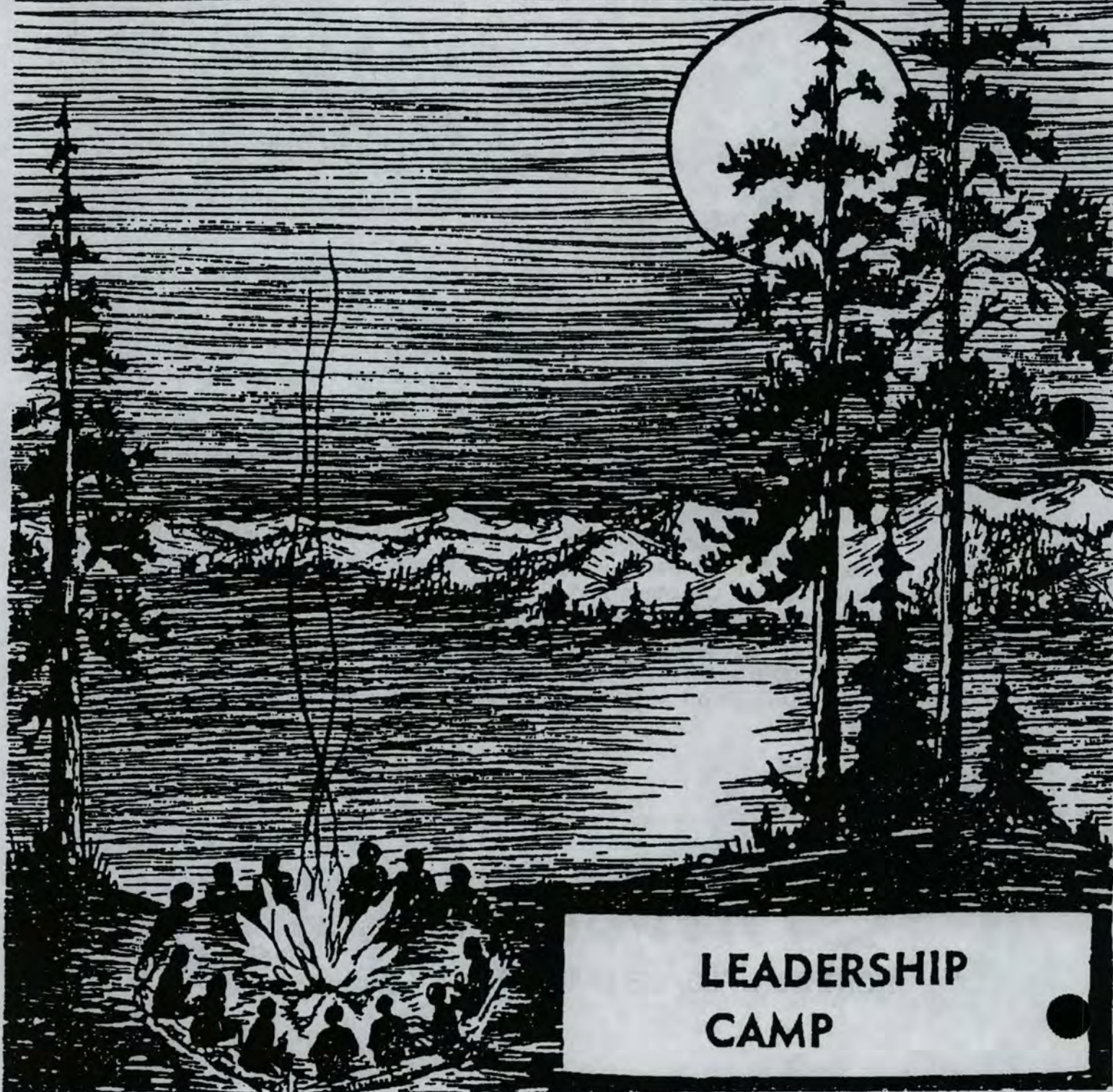
The former notebook cover picture, following page, was from a photograph of the campfire by Lake Chatcolet at Camp Heyburn. After the picture was drawn it was transferred to metal plates and used to print the cover page from 1953 to and including 1989. Leila Steckelberg still has these plates in her possession. This cover was retired in 1989 when we went with the silk-screened three ring binder and has now become part of Chat history.

The new and official logo and lettering, as used on the front of this notebook and on official Chat stationary, was designed by Jaki Svaren, calligrapher, teacher, lecturer, and author. Jaki taught calligraphy at Portland Community College, Portland State University, and Reed College. She is the author of several books on calligraphy and her book "Written Letters" is a much used college textbook. She is past president of the Portland Calligraphy society and of Penultima, a calligraphy production company. We are appreciative of the work Mrs. Svaren has done for Chatcolab.

*Chatcolab*  
NORTHWEST LEADERSHIP LABORATORY



# CHATCOLAB



LEADERSHIP  
CAMP

**CONSTITUTION  
OF  
CHATCOLAB, INCORPORATED**

**ARTICLE I                    Name and Nature**

- Section 1.        The name of this organization is Chatcolab, Incorporated.
- Section 2.        Northwest Leadership Laboratory will be used as a subtitle to Chatcolab, Incorporated.
- Section 3.        Chatcolab, Incorporated is a non-profit, educational corporation.

**ARTICLE II                    Purpose**

- Section 1.        Chatcolab, Incorporated exists for the sole purpose of assisting leaders of youth and adult groups to develop their individual leadership abilities.
- Section 2.        The primary means of accomplishing this purpose will be to hold an annual leadership development laboratory in a camping situation.
- Section 3.        The objective of the laboratory is to provide instruction, guidance and inspiration in an atmosphere that is made conducive to the development of the individual's leadership abilities through sharing ideas, knowledge and humor, with friendly concern.

**ARTICLE III                    Membership and Privileges**

- Section 1.        Any person over eighteen years of age who is interested in improving his/her own leadership abilities and/or the abilities of other, who pays the annual membership fee or who is granted the same through action of the Board of Directors, and who attends the annual laboratory session for any given year is a bona fide member of Chatcolab, Incorporated for the year.
- Section 1 – 1a    Persons between the ages of 15 and 18 must submit a consent form signed by a parent or legal guardian. The consent form shall accompany the registration form. Attendance shall be subject to approval. Approval means this person is accepted as a bona fide member of Chatcolab, Incorporated for that year.
- Section 2.        Each member has the right to vote on all matters of business transacted in the annual meeting, plus the rights to any other privileges that are extended to the Corporation's membership.
- Section 3.        There shall be no membership discrimination due to sex, race, religious or political affiliation, disability or national origin.

**ARTICLE IV                    Organization**

- Section 1.        The executive body of Chatcolab, Incorporated is a Board of nine elected directors.
- Section 2.        The Board of Directors annually elects from its membership the following officers who each serve for a term of one year: Chairman, Vice-Chairman, Secretary and Treasurer.

**ARTICLE V Authority**

- Section 1. The members in attendance at each annual meeting shall elect three directors, each to serve a term of three years, thus perpetuating a nine-member Board of Directors with staggered three-year terms.
- Section 2. Members in attendance at each annual meeting shall act upon any question(s) of policy that may be presented to the meeting by the Board of Directors or by any member of the Corporation.
- Section 3. The Board of Directors shall transact all business necessary to plan, organize and conduct the annual session of the Northwest Leadership Laboratory.

**ARTICLE VI Meetings**

- Section 1. There shall be an annual meeting of the full membership. The Annual Meeting shall be held during the week this is scheduled for the leadership laboratory.
- Section 2. Within the six months following each annual session of the Northwest Leadership Laboratory, the Board of Directors shall hold a meeting to plan the next session of the Laboratory.
- Section 3. During the week of each annual session of the Northwest Leadership Laboratory the Board of Directors may hold as many meetings as its members deem necessary to make the lab program function smoothly.

**ARTICLE VII Provision for Amendment**

- Section 1. Any part of this constitution may be amended by a two-thirds vote of the Corporation members present at the annual meeting, providing that notice of any proposed amendment(s) is both posted on the official bulletin board at the laboratory and is read *before the membership during the morning of the first day of the laboratory session* wherein will be held the annual meeting that will consider the proposed amendment(s).
- Section 2. Any change that is made in the constitution by the described means will become effective immediately.

This constitution was in effect in 1969 when Chatcolab became incorporated and was last amended in 1999



# Bylaws of Chatcolab, Inc.

## Membership

1. In addition to the requirements of membership, as stated in the Constitution, persons between the ages of fifteen and eighteen must submit with their registration the name of a responsible person (Chaperone) who must be an adult of legal age and attend Lab concurrently with them.

## I. Directors

1. **Qualifications:** Any Chatcolab, Inc. member who is 18 years of age or older, who has attended at least one previous full session of the Northwest Leadership Laboratory who can, barring unforeseen circumstances, attend the planning meetings of the Board of Directors and the annual sessions of the Northwest Leadership Laboratory for the next three years is qualified to be nominated for director.
2. **Nominations**
  - A. The nominating committee, consisting of the three persons retiring from the board, will contact all qualified members.
  - B. A list of names of all those eligible for election will be posted the day after registration.
  - C. The names of those who will accept a nomination shall be posted.
3. **Elections**
  - A. All voting will be by secret ballot. Ballots to be counted by two members of the board appointed by the chairman.
  - B. A first round election will be held to select six candidates to appear on the final ballot. The six members receiving the most votes will be candidates for a second and final votes.
  - C. The second and final vote will be held at the annual meeting.
  - D. The three candidates receiving the most votes will become board members with the remaining three candidates becoming alternate board members. (Alternate board members are invited and encouraged to attend all board meetings.) Chair will vote only to break a tie.
4. **Terms of office**
  - A. All directors shall assume the duties of their office on the last day of the Lab session at which they were elected. Their three-year term ends on the last day of Lab. Retiring officers will complete necessary business to conclude current Laboratory session, including such duties as distribution of annual minutes, paying all invoices and preparing required financial reports.
  - B. No Director may be re-elected without an interval of at least one year between terms. This provision does not apply to any director who has been appointed to fill out an unexpired term.
  - C. Alternates serve for a one-year term.

- D. Alternates may not hold any office on the Board of Directors.
- 5. **Quorum:** A majority of the elected Board of Directors shall constitute a quorum. A quorum is required to conduct a business meeting.
- 6. **Authority**
  - A. Select a meeting place for the annual planning meeting before the end of the current Laboratory session.
  - B. Set policies and make decisions not specifically determined by the full membership.
  - C. Amend, add or repeal these by-laws to any extent that is judged by at least two-thirds of the elected, or appointed, directors to be in the best interest of Chatcolab, Inc. and not be in conflict with the Articles of Incorporation, the Constitution, the statutes of the state of Idaho concerning non-profit corporations, or the U.S. Treasury.
  - D. The Board of Directors must approve all Bylaws each year at the annual planning meeting.
  - E. In case of any emergency that would make it unsafe, highly undesirable or impossible to hold the Lab, the Directors may postpone it until the emergency has passed.
  - F. Evaluate the laboratory from the standpoint of its effectiveness in accomplishing the purpose of Chatcolab, Inc.
  - G. The Board of Directors shall transact all business necessary to plan, organize and conduct the annual session of Chatcolab, Inc.
    - 1. Decide on the date and place for the next lab.
    - 2. Plan the program making it of such nature as is deemed to be highly effective in accomplishing the purpose Chatcolab, Inc.
    - 3. Set Lab tuition on a level expected to maintain the corporation on a solvent but non-profit basis.
    - 4. Obtain competent resource personnel to teach, to assist and to make lab successful.
    - 5. Secure working staff necessary to the operation of the lab. These include cooks, kitchen staff, notebook editor and others.
- 7. **Resignation/Removal:**
  - A. If a member of the Board of Directors cannot fulfill his/her term of office and Desires to resign as a director he/she must do so in writing to the Secretary or Chair of the Board of Directors.
  - B. A board member may be removed from office in accordance with the statutes for the State of Idaho non-profit organizations.
- 7. **Youth Representative**
  - A. A returning youth, under age 18, may be selected by peers to represent this age group during the laboratory. This representative will be invited to the in-lab board meetings and, further, encouraged and aided to attend the Planning meeting.

This position does not have voting privileges but the person is encouraged to Provide input in the interest of their peer group.

## **II. Officers**

1. Any director is eligible for any office and may be elected to succeed himself in the same office, except that to be eligible for Chair or Vice-Chair, the candidate should have served at least one year as a director. Alternates may not serve as officers.

### **2. Duties of Chair**

- A. Preside at the annual meeting and all regular and special meetings of the Board.
- B. Fill by appointment any vacancy in the Board of Directors, using as first choice those elected alternates, otherwise will choose from any member of the Corporation. All appointments are subject to approval from the remaining directors.
- C. Fill by appointment any vacancy in the offices of Vice-Chair, Secretary or Treasurer. Directors are eligible for such appointments and are subject to approval by the remaining Directors.
- D. Appoint a committee of three persons to audit the annual financial records of the Corporation.
- E. Appoint other committees as needed to monitor and assist any and all funded programs, such as the Financial Awards fund.
- F. Sign and date by-laws each year after approval at the planning meeting.
- G. Use Robert's Rules of order for parliamentary procedure.
- H. Ensure annual reports required by the State of Idaho filed.

### **3. Duties of Vice-Chair**

- A. Preside at meetings when the Chair, for any reason, is unable to do so.
- B. Have charge of public relations. This includes the preparation of registration brochure, other publications, and any other media that imparts knowledge of and promotes attendance of Chatcolab.
- C. Assume the office of Chair if, for any reason, it is vacated before the term is expired.

### **3. Duties of Secretary**

- A. Keep minutes of the Annual Meeting and of all meetings of the Board of Directors.
- B. Make available a copy of the minutes to each Director within the six weeks following any meeting.
- C. Ensure reports required of the Corporation by the State of Idaho are filed and such other reports as may be necessary.
- D. Be custodian of the central file of minutes and other historical records of the Corporation.

### **4. Duties of Treasurer**

- A. Receive all monies tendered to the Corporation. Open and maintain bank accounts, pay all invoices, as approved, and keep accurate records of all funds, as

established by the Board of Directors. Maintain financial records as required by law.

- B. Submit the financial records for audit at the Board's planning meeting for the next Lab.
- C. Present an annual financial statement to the Board of Directors at the planning meeting for the next lab.
- D. Submit to the Board, at the beginning of the planning meeting, a tentative budget for the next laboratory session.
- E. Cooperate with the Secretary in the filing of all taxes, insurance and necessary reports.
- F. Be chair of the Financial Awards and Fundraising committees.
- G. Shall make available a complete list of names and addresses of Labbers and Patron members for the current year.

### **III. Financial**

1. Directors may accept donations and gifts provided there are no donor requirements that would limit their use.
2. Directors shall acquire, manage and dispose of property, as is necessary or desirable for the accomplishment of the purpose of Chatcolab, Inc.
3. Special Awards: If funding is available, the award committee may issue honoraria where special needs exist.
4. The Treasurer will chair the Fundraising committee.
5. Expenses incurred by members need to be submitted on vendor (supplier) receipts within 30 days of purchase. To receive reimbursement, all receipts for current year's lab must be submitted to the treasurer within 30 days of the last day of the laboratory session of the same year. Refunds will not be made after that date.
6. Purchases of \$50 or more, that are not included in the budget, must be approved by a majority of the board of directors.

### **IV. Budget**

1. The tentative budget for the next laboratory session, as presented by the Treasurer, must be reviewed, changed as needed, and approved by the Board at the planning meeting. Board members must limit spending to budgeted amounts.
2. Budget shall include honoraria and/or travel reimbursement for resource people and working staff. It is recommended that teaching honoraria for resource people be offered at no less than one-fourth of the regular fee for Mini-workshops, one-half regular fee for In-depth workshops, and full fee for All-Lab workshop.

### **V. Fees**

1. Fees for attending the laboratory will be established at the Planning Meeting and announced no later than four months prior to the Laboratory session. The deposit amount shall be one-fourth of regular fee.
2. Fee includes charges for food, camp rent, insurance, general supplies, paid resource and working staff, publicity, notebook, a one-year subscription to the "Chat-Chat" newsletter and other items necessary to operate the laboratory.
3. Fee categories will include regular (15-64), senior (65+), student and patron.
4. Patron membership is non-voting, for those who are unable to attend but will include a notebook and subscription to the "Chat-Chat". For board members who cannot attend the

annual laboratory session, this maintains their place on the board. Fees shall be not less than one-fourth of the regular fee.

5. Board members pay their individual tuition the same as other members of Chatcolab, Inc.
6. Early Bird registration fee must be paid in full 30 days prior to the start date of Chatcolab. All registration fees received/postmarked after the date will be the full registration fee. This does not apply to any other discount.

#### **VI. Part-Time Fees**

1. Those wishing to attend part time must send a letter at least 15 days in advance of the laboratory session to the registrar specifying the days they wish to attend.
2. Fees for part time shall be prorated by the board as specified at the planning meeting.
3. Guests of Labbers (such as family members) shall be charged overnight and/or meal rates, as recommended by the Treasurer and set by the Board.

#### **VII. Refunds**

1. Applications for refunds received 15 days prior to start of Lab will be fully refunded. After that time the deposit amount is not refundable.
2. If monies are allocated in the budget, a board member may be reimbursed for reasonable travel expenses to the Planning meeting, not to exceed \$100. A two-thirds majority vote of the Board of Directors present at the planning meeting is required.

#### **VIII. Financial Awards (Scholarship) Fund**

1. A three-member committee (chaired by the Treasurer) shall follow the ensuing guidelines and act on all scholarship applications.
2. Scholarships are used for first-time participants who would welcome financial assistance, and for lifetime members.
3. Scholarship recipients are encouraged to pay at least one-half regular fee with the balance to be awarded by the Financial Awards Committee. No other discounts or categories may be applied.
4. Scholarship applications should be approved by signature of at least one committee member in addition to the Treasurer.
5. Campships may be awarded to returning members in need of financial assistance. This includes Board members. Camp duties may be assigned in exchange for this financial assistance.
6. The Financial Awards Fund is accrued from auctions, raffles, donations so designated, and other means.
7. The James Robert Beasley Scholarship fund shall award one full scholarship annually to a first-time Labber. The applicant shall submit a letter of application addressed to the treasurer/Financial Awards Committee.
8. An honorarium is the monetary award that is paid to a designated resource person, or working staff out of the general fund. Those receiving honorariums are members of Chatcolab.

#### **IX. Key Positions**

1. These positions may include Program Chair, Registrar and "Chat-Chat" editor.
2. All positions shall be appointed by the Board of Directors.
3. The board shall provide each position a list of duties, expectations and budget.

#### **X. Working Staff**

1. Working staff includes cooks, notebook editor, kitchen help, waterfront person(s), nurse and others.
2. Board must identify and establish a budget for each position.
3. All positions may be offered an honorarium according to the work performed.

#### **XI. Camp Policies**

1. All registrations must be accompanied by a signed medical release granting the Chair permission to seek emergency treatment. Those under eighteen must have a release signed by a parent or guardian.
2. All persons must complete registration requirements before using camp facilities including payment of appropriate fees.
3. Policies of the camp shall be included in the notebook and posted. Policies include use of facilities, curfew (if any), leaving the grounds and any other rules and regulations necessary for a safe Lab experience.

#### **XII. Fund Raising**

1. Fund raising committee will be chaired by the Treasurer.

#### **XIII. Honorary and Lifetime Board Members**

1. Honorary board members are those individuals who have attended Laboratory sessions for several years, who have demonstrated wisdom and whose advice is deemed beneficial to the Board of Directors in making judicious decisions.
2. Any current board member may nominate honorary board members.
3. A two-thirds vote of Board of Directors is required to elect an honorary board member, whose term of office is indefinite.
4. Honorary board members are invited to attend all board and planning meetings and act in an advisory capacity. They may also be called upon to fill a vacated office.
5. This designation does not limit their capacity to function as a regular member in any way, including election to the Board.
6. Honorary Board Members currently include: Leila Steckelberg, 1975; Jean Baringer, 1986; Miriam Beasley, 1992; and Bill Headrick, 2000.  
Former members include: Dwight Wales (1970); Marge Leinum Grier (1971); Don Clayton (1977); Vern Burlison (1977); Joe "Doc" Stephens (1989); and Jim Beasley (1992) – all deceased.
7. Lifetime membership is in recognition of outstanding contributions to Chatcolab, Inc. and currently includes: Leila Steckelberg (1982). Former Lifetime Member includes: Dwight Wales (1981) – deceased.

The effective date of these bylaws is October, 2001, following changes made at the board meeting.

## **Marketing Rec Labs**

By Ruth Moe (a Rec Lab Person)

### **What is Marketing?**

It is important to note that our marketing strength lies in the quality of our programs. Without strong programs we cannot hope to achieve marketing goals. Because programs are our "Products," we can draw a comparison to the profit-motivated corporation.

We must have quality products (programs) to market effectively. Our success depends on it.

We have to be good at developing new programs. Need assessment and audience segmentation is critical. We have to be good at managing programs in the face of changing needs, tastes, technologies, and competition.

Doing the good deed isn't enough. People need to know about it!

It's important, from a marketing point of view, that we consider how our products are perceived by non-users as well as users. Often key members of the non-user audience are more important than the people directly receiving products.

The set of all programs offered at any one time to the public by Lab is our product mix. The mix is critical. From the user or observer point of view, the mix forms the image of a Rec Lab. The mix should be a careful balance.

Marketing deals with the concept of:

- Uncovering specific needs;
- Satisfying these needs by the development of appropriate goods and services;
- Letting people know of their availability;
- Offering them at appropriate prices... at the right time and place.

### **Audiences**

Audience segmentation is an important marketing concept.

Target audiences can be divided:

- Demographically – age, gender, education, occupation, income, race, nationality
- Geographically – states people live in, urban/rural, population density
- Psychographics – Personality, lifestyles (health, leisure, vacations, homes eating, etc.), benefits sought, social class.

In Rec Labs, audience segmentation has many benefits:

- Identify "clients"
- Deliver programs more effectively
- Cut costs by targeting programs and communications
- Survey and identify needs
- Evaluate programs
- Determine "messages" and appeals
- Develop strategies

- Develop and implement an appropriate marketing mix designed to satisfy the chosen market target.

Target marketing through audience segmentation (A product is a program.)

1. Identify needs.
2. Identify market segments (geographic, demographic, psychographic).
3. Match "product" and communications to the market segments.
4. Develop marketing mix for each "product" and each audience segment.
5. Deliver product.
6. Evaluate.
7. Identify new needs.

The program mix of a Lab is important. It should be carefully created and related to client needs.

### **Image**

An organization can get maximum response from the audiences it serves by acquiring (and maintaining) the right image. We cannot assume (by gut response or by intuition) what our consumers think about us. In order to plan and develop strategies and priorities we need to think about consumers' needs, perceptions, preferences, and to measure satisfaction.

### **Everything about an organization talks.**

Corporations have known, for a long time, outreach items determine the image people have of their company. Every item (tangible and intangible) contributes to (or detracts from) an organization's character. Here is a list of possible items that may add to client perceptions of Rec Lab.

- |                       |                    |                     |
|-----------------------|--------------------|---------------------|
| * Physical facilities | * Direct Mail      | * Posters           |
| * Resource people     | * "Products"       | * Logo              |
| * Board members       | (programs)         | * Static display of |
| * Stationery          | * Employee's dress | pictures            |
| * Brochures           | * Signs            |                     |
| * Notebook            | * Exhibits         |                     |

Our Rec Lab image comprises all planned and unplanned verbal and visual elements that we have. Each item adds to (or detracts from) the positive image we want people to have.

Rec Lab's identity is a key element. It separates and identifies our organization from other competitive groups. Our identity is our statement to our clients of who or what we are. It contributes to the way people see us.

### **Communications**

Rec Lab, like any other organization, must direct communications to our markets and publics. We have five major persuasive communications instruments:

Advertising  
Publicity

Personal contact  
Atmospherics

Outreach materials



Effective communication takes two forms: outreach and feedback. We may be generating communications to create awareness, describe educational opportunities, or describe where services are offered. We need to evaluate feedback to ensure that messages are being understood. The art and science of communications is not a simple endeavor. It requires sophisticated skills and abilities. Most of all it requires a comprehensive understanding of organizational services, objectives, and goals.

Communications methods and systems are a critical part of a Rec Lab's program deliver. Special focus should be placed on communications. Communications should be created to relate to identified audience targets.

A classification of the various promotional tools is desirable to help analysis and planning. Let's examine definitions of the five groups

1. **Advertising** – any form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor.
2. **Publicity** – non-personal stimulation of demand for a product, service, or business unit by planting commercially significant news about it in a published medium—**newspapers, TV, slide show, videotape.**
3. **Personal Contact** – oral presentation in conversations with one or more prospective clients for the purpose of building good will, or telling about Lab.
4. **Atmospherics** – efforts to design the place of activity in a way calculated to create specific cognitive and/or emotional effects in the customers.
5. **Outreach Materials** – brochures, T-shirts, pencils, stationery, envelopes, buttons, etc. to be effective they must reach a large number of people, many times.

#### **Effective outreach communications by stages.**

1. **Identify your audience.** Successful outreach communications are produced by people who have a clear target audience in mind. The audience may be potential users of educational programs, current users, people undecided about using services, or influencers (supervisors of activity programs). The audience may be individuals, groups, particular publics (identified by demographic, geographic or psychographics characteristics) or the general public.
2. **Relate the message to the target audience.** The target audience will critically influence your decisions on what is to be said, how to say it, when it is to be said, and who says it. Effective communications are designed to relate to the potential receiver.
3. **Identify the response you want to achieve.** Once the target audience is identified, the Rec Lab communicator must decide what response is expected. Know what it is you want to happen. The ultimate response is, of course, a commitment to take action. But commitment is the end result of a long process of client decision-making. The Rec Lab communicator needs to know in which state the target audience stands at the present time and to which state he or she should progress.

### **Six states of client status**

A present or potential Rec Lab client may be in one of six categories in respect to our organization:

- |              |               |               |
|--------------|---------------|---------------|
| 1. Awareness | 3. Liking     | 5. Conviction |
| 2. Knowledge | 4. Preference | 6. Commitment |

### **Difference between success and failure – a simple idea.**

Corporations and non-profit organizations that have maintained continued success have clearly understood their products and their products' relationship to consumer needs. The most important person in any organization is the client. Successful organizations put their clients first, their employees second, and everyone (or everything else) third, fourth, and fifth. Unsuccessful organizations focus from the top down, from management to client. The successful organization has a bottom-up view point of view. The client comes first!

### **Maintaining a non-myopic organization.**

Consistently successful corporations, such as IBM, have clearly defined priorities. From its founding, IBM has been committed to the idea that the customer comes first. Even IBM is involved in very complex activities, the company has not gotten lost in a sea of technology, organizational structure, process, hardware, software, products and computer print-outs. It remembers the client; it continues to put the client first.

Every organization needs to ask itself some fundamental questions:

1. Who is our Rec Lab audience? What are their psychographics? What are their demographics? Where do they live?
2. What methods of promotion can we use for Rec Labs? How can we be effective?
3. What type of program should Rec Lab have? What are we now using? What should we add or delete?
4. What image of Rec Lab do our clients have? What image do we want time to have?
5. What are the objectives of Rec Lab?
6. What are the recreation needs of our clients?

Profit-motivated and non-profit organizations need to avoid perceiving themselves as in the product producing and service-producing business. The most successful organizations are in the business of satisfying consumer needs. The product or service is not an end in itself. It is only the vehicle that is developed to meet human needs.

### **Quality program aren't enough!**

Non-profit organizations are realizing that dedicated program delivery is no longer a guarantee for continued success. Declining purchasing power, an inflationary economy, and limited budgets have threatened many non-profit organizations. Despite dedicated efforts to create and deliver meaningful programs, Rec Labs may find that purse strings are drawing tighter and tighter. One way to brace against potential problems is to adopt marketing principles that have been successful for other non-profit groups.

## **Marketing Rec Lab**

Many people confuse marketing with promotion, advertising, selling and media activities. Although these are included in a marketing strategy, they are not marketing.

Promotion, advertising, sales, and media focus on the organization. Marketing focuses on the user, client, or target audience. Promotion, advertising, sales and media tend to be inward and are tools used in marketing. Marketing is outward. Creative marketing is a much more global process – a kind of marketing that examines every aspect of an organization. It goes far beyond selling the organization. It examines the organization and its very reason for existence. It studies the organization from the point of view of the user, supporter, and impartial observer. It considers primary, secondary, and tertiary audiences. Marketing, when applied, affects every person inside and outside of Rec Lab. Marketing is a process – not an activity, event, or item.

Our programs are our products, but they are not why we exist. We exist to meet client needs. Our focus should be our clients, users, and observers. We are not in business to plan, create, and execute Rec Lab programs. We are in the business of serving human needs!

## **Direct Mail Tips**

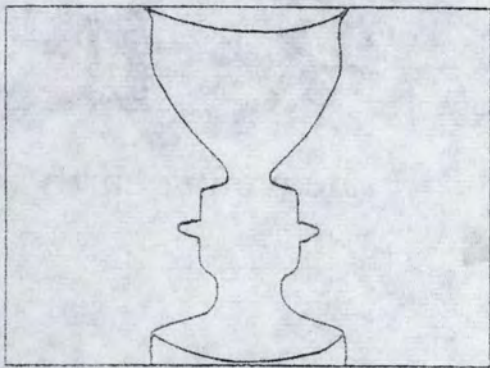
1. Always end a letter or brochure with a “PS” that reiterates your request or stresses an additional benefit to the donor.
2. Remember that you are competing with a considerable amount of “junk” mail. Improve your chances of having the envelope opened by making the envelope stand out.
  - a. Use an odd size or color.
  - b. Print a “tease” on the exterior that encourages the prospect to look inside for more information.
  - c. Occasionally use personal letterhead from a volunteer rather than the standard institution letterhead.
3. Be brief, concise, and interesting  
*Note: There are other schools of thought regarding brevity. Many organizations find 3-4 page letters effective. Experiment with a longer letter if you like. The key is that the letter must be well written, personal, and interesting.*
4. Clearly state your purpose, at least once, in the letter or brochure.
5. Remember that your letter or brochure will probably be scanned rather than read thoroughly. Make sure the key points stand out. Use indention, “bullets,” underlining, boldface, or multicolored inks to stress important points.
6. Note your own behavior when you receive direct mail. Which pieces do you throw away? Which ones do you open? Why? Save interesting pieces for ideas?
7. Each letter or brochure should enclose a return card or tear-off. It is not necessary to enclose postage-paid envelopes.
8. Determine the needs or interests of your market and have the text of your letter or brochure reflect the need. For example, if writing to older alumni you may want to strike a nostalgic mood.
9. Offer something free – a tour, a notebook, services, etc.

**All  
Lab  
Discussion**



**Section B**

The Learning Project



*2004 11/11/04*

DIVERSITY LEADERS

希望 和

hope

harmony

love

平和 天地

peace

heaven & earth

勇氣 心

courage

heart

喜

joy

幸運 友情

good luck

friendship



## Building Learning Organizations Through Diversity Initiatives

**Personal Mastery-** continually clarifying and deepening of one's personal vision and responsibility about what is and what can be- the creative tension that motivates us to change

**Shared Vision-** Discovering a shared picture of the future of the organization that fosters genuine commitment rather than just compliance

**Systems Thinking-** the complex interrelationships of diversity

**Mental Models-** examining deeply held assumptions, generalizations, and images that influence how we view the world and respond to situations, unearthing our own mental pictures

**Team Learning-** Dialogue and continuous learning in which members move out of merely self interest into collaboration that embraces the common bond and organizational alignment towards reaching goals

Through: Guiding principles  
Theory, Methods and Tools  
Innovation in Infrastructure

How would our organization be operating if our goal was *to learn*?

*Using global resources to help  
individuals and organizations be  
what they are destined to be.*



## Community Learning Agreements

### 1. Be Powerful

- \*Develop the power within you and others
- \*Honor your uniqueness and the uniqueness of others
- \*Use power with others v. over others
- \*Take appropriate risks
- \*Be authentic and fully present

### 2. Have Fun

- \*Use your sixth sense- sense of humor!
- \*Reduce/eliminate unproductive stress
- \*Enjoyment is required/allowed/encouraged!
- \*Laugh with others, not at others
- \*Be creative

### 3. Play Fair

- \*Protect confidentiality
- \*Value, honor and appreciate diversity and multiple perspectives
- \*No put downs
- \*Confront respectfully-use advocacy/inquiry skills
- \*Fairness is what we agree upon-keep your agreements
- \*Practice shared leadership and co-responsibility

### 4. Learn A lot

- \*Do your best work
- \*Learn collaboratively-  
cheating means withholding helpful information
- \*Honor reflection time
- \*Discern between fact and perception
- \*Transfer learning and skills
- \*Persist

### 5. Make this the Best Experience for Everyone

- \*Use the Platinum Rule
- \*Release human potential, yours and others
- \*No gossip
- \*Speak up and speak the Truth
- \*Use I statements and proactive problem solving
- \*Put your stake in the ground and be willing and eager to move it
- \*Listen for understanding, as an ally
- \*Seek consensus, enjoyment, results exceeding expectations



# REACH Awareness Bingo



Who has hosted someone from another country?	Who has a native language other than English?	Who can name ten countries in Africa?	Who knows what <i>rosemary</i> is?	Who knows the significance of September 16?
Who has taught in a school where they were once a student?	Who knows what <i>Tet</i> is?	Who can name five foods developed by Native American cultures?	Who has a relative who came through Ellis Island?	Who has observed a <i>Kwanzaa</i> Celebration?
Who knows what fountain pens, traffic lights and the real McCoy have in common?	Who knows what <i>Yom Kippur</i> is?	<b>Write your name here</b>	Who has recently eaten in an "ethnic" restaurant?	Who knows a game from another country?
Who knows what the most common language in the world is?	Who can name an educational equity issue?	Who knows the capitals of Mexico and Canada?	Who still remembers how to dance like they did in high school?	Who knows who Sybil Ludington was?
Who knows the first black person to be nominated for President at a major party convention?	Who knows the significance of the 442nd Regimental Combat Team?	Who knows which animal in the Chinese zodiac marks this year?	Who has relatives living in another country?	Who knows why multicultural instructional materials are important?

# Personal Cultural History

1. What was the first time you remember relating to people of a different cultural or racial group than yours? What were your feelings/reactions to this situation?
2. What people, events, or influences in your life have helped shape your attitudes/feelings about cultural/racial differences?
3. Describe a situation in which you were the only one like you. What happened? How did you feel?
4. Describe a time when you were discriminated against because of who you are.



# Layers of Diversity



Ways I would describe myself as a diverse person are \_\_\_\_\_,

\_\_\_\_\_.

An experience that gives me pride in my cultural identity is

An experience that felt painful about my cultural identity is

In respect to my differences, what I need from others is:



# What is diversity?

## Dimensions

Diversity is a simple word that contains many human variables. Diversity represents the distinctions that exist between individuals to include: culture, race, ethnicity, gender, socioeconomics, age, physical and mental abilities, sexual orientation, religion, language, appearance, personality, learning and thinking styles, communication and conflict styles, family status, geography, military status, education, life and work experiences, functional responsibility in a given organization, etc.

Diversity work in organizations involves understanding and leveraging similarities and differences of all people involved in accomplishing the mission. It is a process that allows diverse groups of people to maximize productivity, creativity, and enjoyment to reach their full potentials without being advantaged or disadvantaged by irrelevant or limiting factors.

## Organizational Culture

Diversity work is defined here as the process of creating a culture, a set of values, a mind-set, a system, an organizational climate that is flexible and skilled enough to promote, support, respect, and value the multiple differences that exist in society as an asset to be valued and sought after. It is recognized that the group intelligence and performance of heterogeneous groups is higher than that of homogenous groups when systems and skills are in place that create an environment of inclusion, trust, collaboration, and respect and the ability for each to reach full potential.

## Purpose

Creating high-achieving, diverse and dynamic learning organizations is the goal. This involves developing processes to ensure that the diversities of employees, current and future clients, vendors, the community, and all stakeholders are taken into account in every plan and every decision. Diversity work is an active process that requires an investment in time, resources, and change. It is a paradigm shift from a history of intentional exclusion to an intentional full utilization of resources. Valuing and managing diversity will require policies, relationships, procedures, practices, benefits to be reviewed and revised to ensure fairness, equity, and competitive advantage. Diversity work means not only increasing awareness, but also changing the system to support differences for the benefit of all.

***The purpose of unity and diversity work in organizations is not to divide a united nation, but to finally unite an extremely divided nation. Valuing our rich human diversity will help this country be what it says it wants to be.***

## REACH Basic Principles

- Actively engage multiple perspectives
- Recognize that culture is something everybody has
- Build cultural bridges
- Connect the head with the heart with the hands for healing
  - Be a role model for co-responsibility

## A Clearer Perspective

HANDOUT

Reflect back and remember your history classes. Think about the images of African-American/Black people, Asian-American persons, Native peoples, Spanish speaking persons and others that you "received" from textbooks and from teachers.

Perhaps some of the following sentences were used in your textbooks as they, or something similar, are in current ones. Follow the instructions below.

**Instructions:** Read each sentence. Decide from whose perspective the sentence is written. Men? Women? White people? Black people? Rich people? Poor people? Whose perspective is left out? Then rewrite the sentence from a different perspective.

1. To live in the South was to live in daily fear of slave violence.
2. Alone in the wilderness, the frontier family had to protect itself from wild animals and unfriendly unfriendly Indians.
3. The pioneer faced many hardships while bringing his family along the trail.
4. The people watched the slaves pick cotton.
5. Mexican-Americans contributed many words to our language.
6. The Chinese were willing to work for very low wages.
7. John Brown, who led armed men to try to set the slaves free, was a religious fanatic.
8. In late 1974 women made another important gain when 18 women were elected to the U.S. House of Representatives.
9. The long rivalry for control of North America was a drama full of excitement and horror played against the romantic background of a vast wilderness.
10. The American Revolution did bring political change, for the Constitution in many states enlarged the definition of human rights, made the government more responsive to the people, and constructed a more democratic political process.

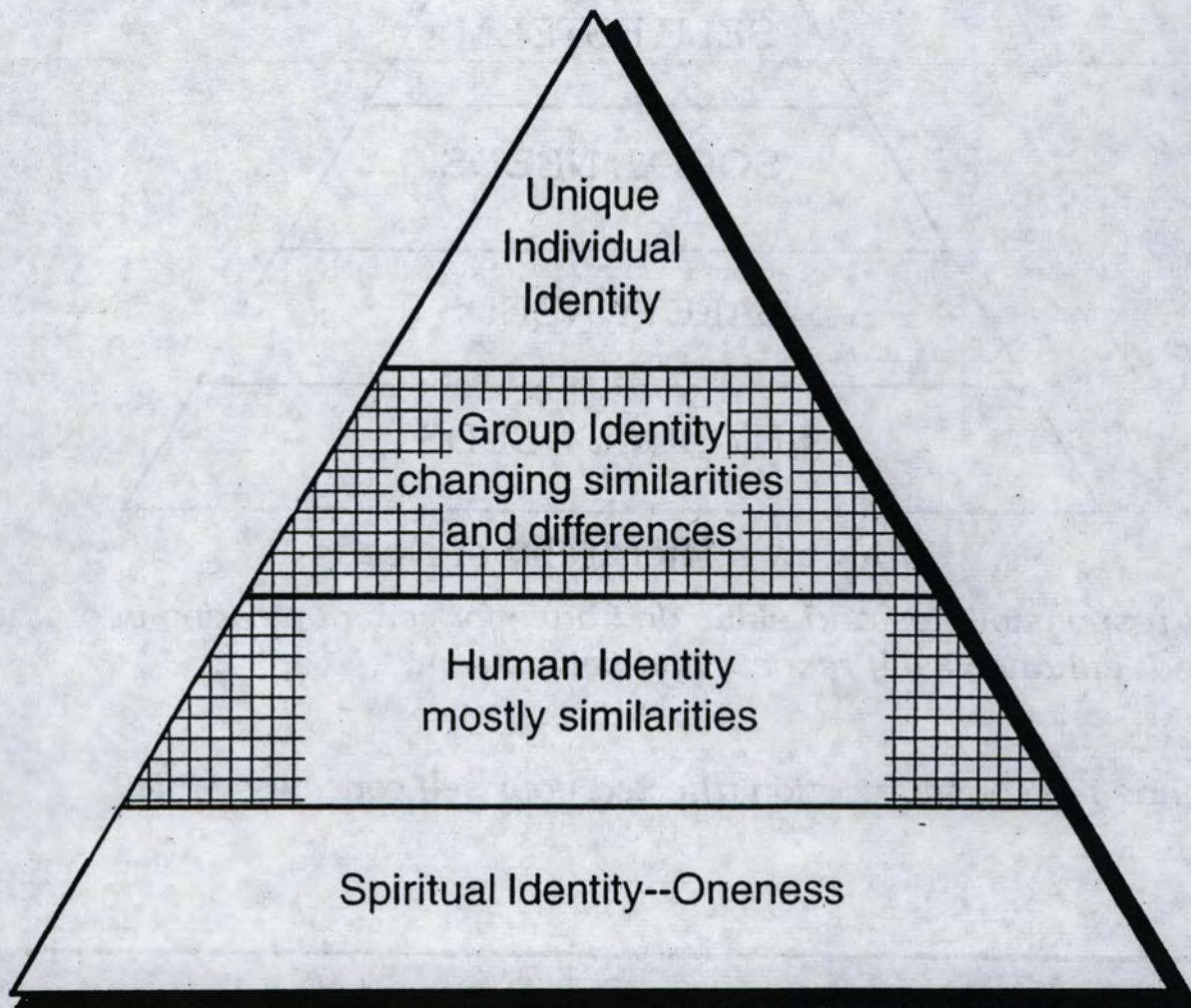
This exercise is from *Thinking and Rethinking U.S. History*, edited by Gerald Horne, Ph.D. by permission of The Council on Interracial Books for Children Inc., 1841 Broadway, New York, New York, 10023.

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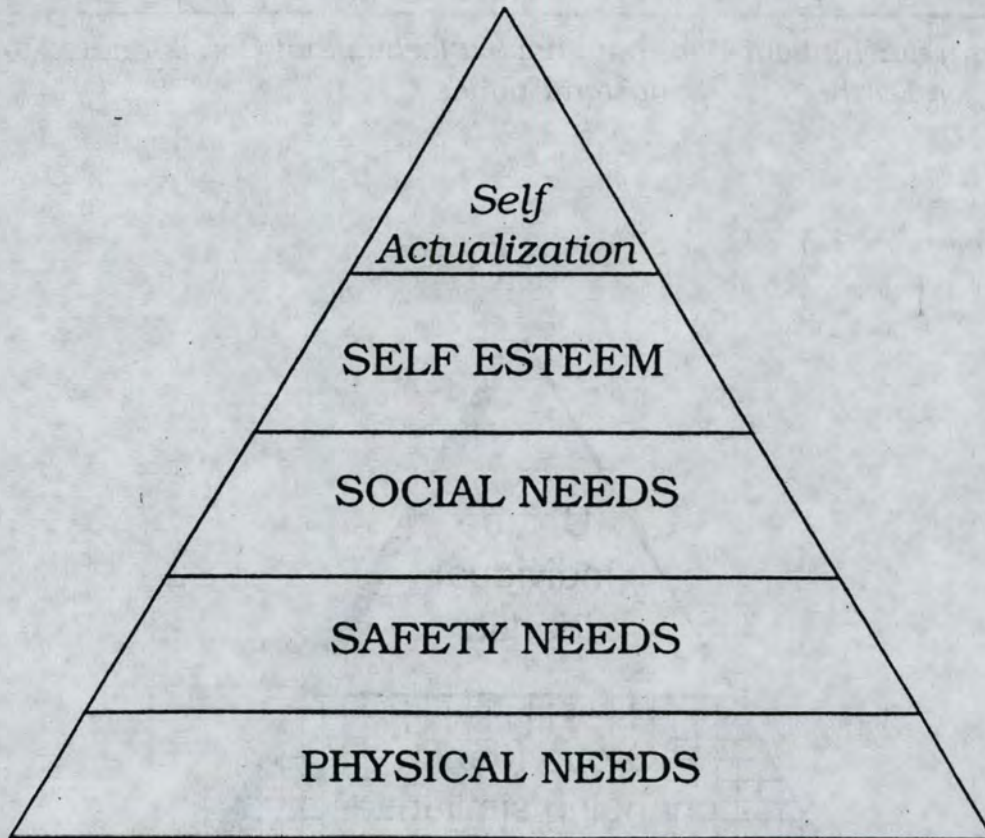


# Identity Triangle

*I don't know very much about God--but I have a feeling that God is related to everything and everybody on Earth.* -Langston Hughes



Adapted from work by Joe Boyer and The REACH Center.



### Maslow's Hierarchy of Needs

- *What responsibilities and skills do I have for communicating in a way that enhances self respect and self esteem?*
- *How has my communication affected your self concept? Mine?*

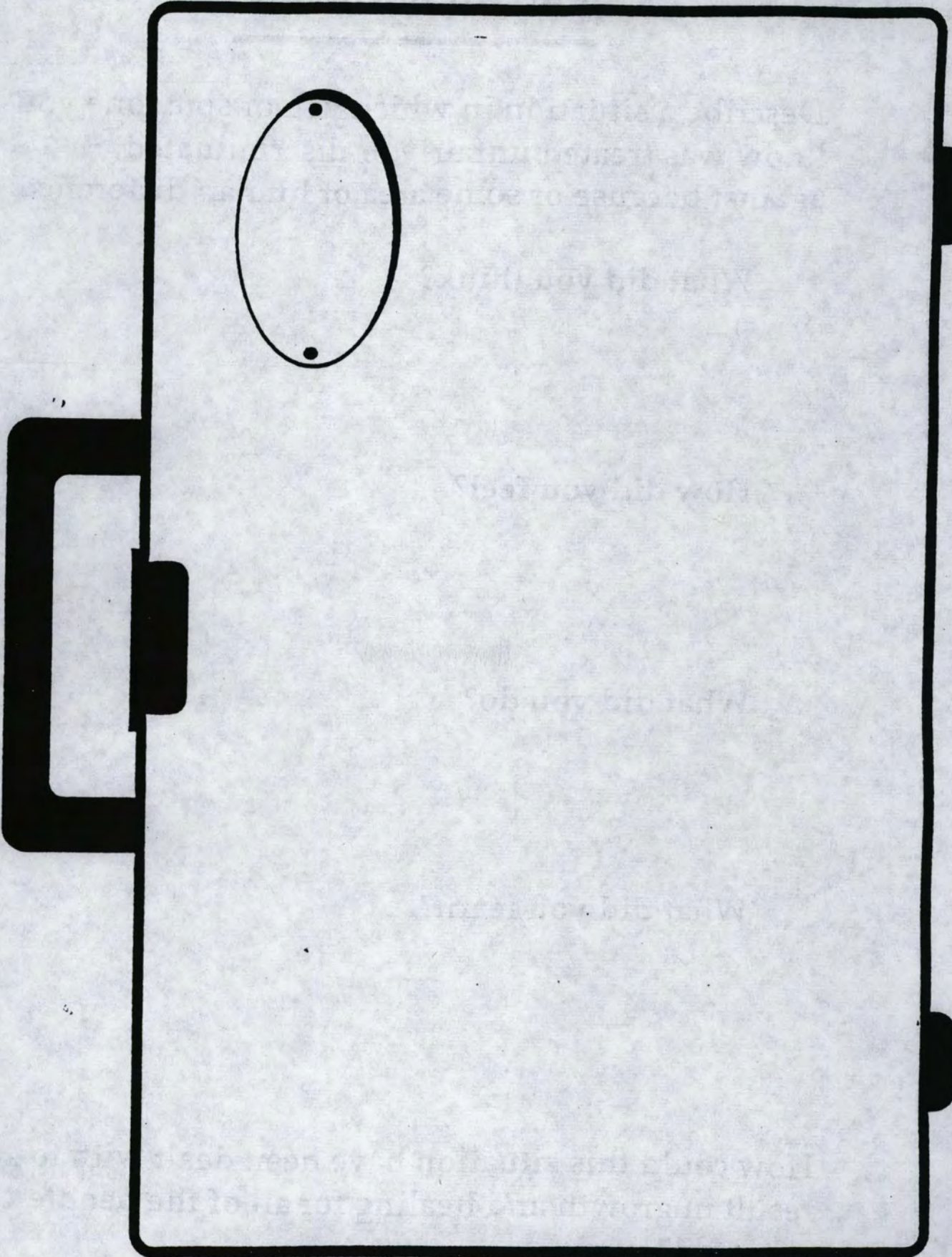
We have been raised to fear the *yes* within ourselves, our deepest cravings. The fear of our desires keeps them suspect and indiscriminately powerful... The fear that we cannot grow beyond whatever distortions we may find within ourselves keeps us docile and loyal and obedient, externally defined, and leads us to accept many facets of our own oppression.

Audre Lorde, *Sister Outsider*



Name \_\_\_\_\_

# Cultural Bag Exercise



## Personal Stories

Describe a situation in which you or someone you know was treated unfairly or discriminated against because of some area of human difference.

What did you think?

How did you feel?

What did you do?

What did you learn?

How could this situation have been dealt with to result in growth and healing for all of the people involved?



## Cooperative Extension Diversity Website

CCE's Diversity Initiative

Personal and Professional Development

Diversity Toolbox

# The Benefits of Diversity

*Adapted from Benefits of Diversity In Cooperative Extension, by the Subcommittee on Extension Diversity, February, 1998*

### Individual Benefits

- We will know how to work effectively in all communities.
- We will have work environments supportive our own diverse identities.
- We will be comfortable knowing that there are interpersonal and cultural behaviors that champion members of all groups.
- We will expand our capacity to work with all audience on subjects to improve the quality of life and effective living in a multicultural society.
- We will be more confident in our ability to work well with colleagues across differences.
- We will be able to see the unique assets and skills that each colleague brings.
- Our skills of working in a multicultural organization will transfer to other aspects of our life.
- Working in a climate of "partnership" we will increase our self-esteem and individual empowerment.
- We will be assertive in our interactions and enter negotiations to achieve win-win outcomes.
- We will give as well as receive respect and dignity.
- We will be encouraged to take risks and cooperative; increasing our personal power with personal responsibility and creativity.
- We will hear, see, and understand different points of view.
- We will be proud of our identification with an organization that is seen by all groups as fair, inclusive, and equitable; true to our mission as a public agency and meeting our obligation to serve all people in our community.

### Audience Benefits

- Diverse groups of people will feel welcomed and respected.
- We will create a learning environment where all can gain a broader perspective and understanding about human, cultural, social, and economic differences.
- Individuals will be understood and provided with relevant and effective services and products.
- Expanded audiences and higher service numbers provide a foundation for expanded funding to meet identified community needs.

### Program Benefits

- Extension programs will be more responsive, accessible, and accountable to our communities.
- Extension programs will include input from community and agency partnerships.
- Extension programs will model a variety of techniques and educational approaches, both traditional and innovative, maximizing their effectiveness.

### Organizational Benefits

- Healthy workplace relationships will produce a more stable work environment, higher retention rates,

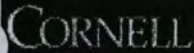
and less time spent on recruitment, orientation and training of new employees.

- We will be more innovative, creative and productive organizations.
- Teamwork and motivation will be increased.
- Extension will market effectively to a broader audience.
- Satisfied customers from all groups will share and offer word-of mouth feedback, encouraging community participation, and motivating political and financial support.
- Increased collaboration with groups across the spectrum of the community will cultivate organizational support.

### **Community Benefits**

- Extension program will reflect and address community issues.
- Traditionally excluded communities will be heard and supported by Extension.
- Extension will support the voice of excluded communities in the wider community.

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# Management/Supervisor Questions

- 1) I am a role model of valuing diversity to others.
- 2) I can communicate the value of diversity to others.
- 3) I have a strategy for learning about the values, differences, and priorities of people who report to me.
- 4) I openly acknowledge and express that there are equally effective approaches to doing one's work.
- 5) I try to create a work environment in which all employees and customers are respected and valued.
- 6) I understand and comply with employment and civil rights laws in regards to recruitment, hiring, discrimination, harassment, and violations of equal opportunity.
- 7) I ensure that employees' job expectations are clear.
- 8) I recognize and address biased or inappropriate words, humor, gestures, and behaviors.
- 9) I know how to create a motivating environment for a variety of people, individually, and groups.
- 10) I take my own biases into account when working with current or potential employees or clients.
- 11) I give honest feedback, both positive and negative, to employees.
- 12) I share unwritten rules with employees who are different than me.
- 13) I keep all people equally in the information loop.
- 14) I can fairly mediate conflicts between employees.

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# SOCIALIZATION

## THINGS I LEARNED GROWING UP AND SOURCES

Proximity      Low 1 2 3 4 5 High

<b>African Americans</b> 1 2 3 4 5  Now 1 2 3 4 5	<b>Native Americans</b> 1 2 3 4 5  Now 1 2 3 4 5
<b>Asian Americans</b> 1 2 3 4 5 <b>Pacific Islanders</b> Now 1 2 3 4 5	<b>East Indian/ Middle Eastern</b> 1 2 3 4 5  Now 1 2 3 4 5
<b>Different Economic Groups</b> 1 2 3 4 5  Now 1 2 3 4 5	<b>Latino/Hispanic Groups</b> 1 2 3 4 5  Now 1 2 3 4 5
<b>Biracial/multi- racial</b> 1 2 3 4 5  Now 1 2 3 4 5	<b>European Americans</b> 1 2 3 4 5  Now 1 2 3 4 5
<b>Different religions</b> 1 2 3 4 5  Now 1 2 3 4 5	<b>Lesbian, Gay Transgender</b> 1 2 3 4 5  Now 1 2 3 4 5
<b>Males/females</b> 1 2 3 4 5  Now 1 2 3 4 5	<b>Age</b> 1 2 3 4 5  Now 1 2 3 4 5
<b>Others</b> 1 2 3 4 5  Now 1 2 3 4 5	<b>Healthcare</b> 1 2 3 4 5  Now 1 2 3 4 5

Growing up I was taught this about differences \_\_\_\_\_

By: \_\_\_\_\_

Now I understand as a Leader: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Assessing My Life Experiences

(adapted from Dr. Barbara Love and Dr. Don Bratcher)

Assess how multicultural your different life experiences have been and are now...

1 = monocultural <<>> 5 = somewhat multicultural <<>> 10 = very multicultural

- |                              |                                       |                                  |
|------------------------------|---------------------------------------|----------------------------------|
| Family of origin _____       | Elementary school _____               | Childhood activities _____       |
| Junior High school _____     | High school _____                     | Friends in high school _____     |
| First work experiences _____ | College experience _____              | Leisure activities _____         |
| Shows you watch on TV _____  | Clothes you wear _____                | Foods you eat _____              |
| Music you listen to _____    | Languages you speak _____             | Authors you enjoy _____          |
| Area where you live _____    | Professional colleagues _____         | Area of academic interest _____  |
| Content that you teach _____ | Cultural style of your teaching _____ | Role models _____                |
| Places you've traveled _____ | Current friends _____                 | People you're attracted to _____ |
| Other categories? _____      | _____                                 | _____                            |
| _____                        | _____                                 | _____                            |

Looking at this inventory as a whole, how diverse have your life experiences been? \_\_\_\_\_

## Functions of Prejudice

Why do some people hold on to their prejudicial beliefs? Why is it so hard to uproot inaccurate prejudicial attitudes and beliefs about issues such as race, class and gender when other prejudged ideas that prove to be erroneous are not? Blumenfeld and Raymond ("Prejudice and Discrimination" from *Readings for Diversity and Social Justice*, 2000) suggest that there are four *functions of prejudice* that inhibit one from easily letting go of prejudicial ideas.

### The Utilitarian Function

People maintain prejudicial attitudes to gain certain rewards and to avoid punishment. They generally want to be liked and, therefore, will endorse the prejudices of others, including family members - namely parents - and peers outside of the home environment. In doing so, they are consolidating their personal and social relationships, and in turn enhancing their own concepts of self. Also, when a leader exploits a prejudice widely held by their constituency, group members may experience a heightened sense of purpose and a stronger feeling of community while at the same time solidifying the leader's position.

### Self-Esteem, the Protective Function

People often hate that which appears threatening or uncertain, as it reminds them of the fragility of the ego. All of us fail at times, and it is frightening to take responsibility for those failures. Prejudice protects one's sense of self-esteem against conflicts and weaknesses arising from one's limitations (whether internal or external). Thus, scapegoating certain groups shields people psychologically from their own inadequacies and fears.

### Value-Expressive Function

People prize their own particular sets of values and modes of living, and there may be some insecurity surrounding anything that is different from those standards. Any difference may be construed as a threat to those frameworks, a threat that would undermine the security social norms provide. Consequently, any group that is perceived as challenging one's values is considered inferior and threatening. Prejudice against people who maintain values different from one's own tends to strengthen the values of those who hold the prejudice. Seeing even imaginary threats to one's shared values may not only increase animosity toward those who are perceived as threats but also make the values appear to be worth defending.

### The Cognitive Function

Cognition, by definition, is an act or process by which people come to know or understand. To comprehend a complex world, people tend to divide reality into distinct categories. In this process the individual parts lose their uniqueness and are viewed in terms of their supposed similarity to others in the same category. This tendency toward homogeneity may be that which enables us to create concepts and make sense of a world that might otherwise seem overwhelming. This process, as it might be applied to people, is not in itself problematic. It becomes so, however, when the categories are conjoined with power and access to resources thus creating dominant and subordinate groupings.



# COMBATING RACISM: MOVING FROM CONCERN TO ACTION

## Personal inventory For White People

Check the appropriate column.

YES NO

1. Have I intentionally and aggressively sought to educate myself further on issues of racism (by talking with others, viewing films/videos, finding reading material, attending lectures, joining a support group. etc.)?
2. Have I spent some time reflecting on my own childhood/upbringing and analyzing where/how/when I was receiving racist messages?
3. Have I spent some time recently looking at my own attitudes and behaviors as an adult to determine how I am contributing to or combating racism?
4. Have I evaluated my use of language, light and dark imagery, and other terms or phrases that might be degrading or hurtful to others?
5. Have I openly disagreed with a racist comment, joke, reference, or action among those around me?
6. Have I made a clear promise to myself that I will interrupt racists comments, actions, etc. that occur around me—even when this involves some personal risk?
7. Have I grown in my awareness of racism in TV programs, advertising, and news coverage?  
Have I objected to those in charge?
8. Have I admitted publicly (in any setting) that I acknowledge my own racism and am actively striving to be an effective White ally?
9. Have I taken steps to organize discussion groups or a workshop aimed at unlearning racism with friends, family members, colleagues, members of my house of worship?
10. Have I probed political candidates—at all levels—to determine their stance and commitment to work against racism?
11. Have I contributed financially to an agency, fund, or program that actively confronts the problems of racism?
12. Have I contributed my time to an agency, fund, or program that actively confronts the problems of racism?
13. Do my personal buying habits support stores and companies that demonstrate some awareness about and sensitivity to the issues of racism?
14. Have I investigated the curricula of local schools in terms of their treatment of the issue of racism (textbooks, films, assemblies, faculty, staff, administration)?
15. Have I made an inventory of the images (decorations, posters, signs, etc.) with which I surround myself at home, work, school, and house of worship?
16. Do I see myself as a resource person for referrals—directing White people to agencies, individuals, and groups who assist others in dismantling racism?
17. Have I sought out and seen any films focusing on racism and/or civil rights?
18. Do I view myself as a role model—a White ally who questions the White power structure and actively models this for others?
19. Have I made a contract with myself to keep paying attention to the issues of racism over weeks, months, and years?

(Adapted by Andrea Ayyvazian from work done by James Elder, University of Maryland, and Judy H. Katz, author of *WHITE AWARENESS: Handbook for Anti-Racism Training*.)

COMBATING INTERNALIZED OPPRESSION  
Personal Inventory For People of Color

Check the appropriate column.

YES NO

- \_\_\_ \_\_\_ 1. Have I intentionally sought to educate myself further on issues of racism and internalized oppression (by talking with other, viewing films/videos, finding reading material, attending lectures, joining a support group, etc.)?
- \_\_\_ \_\_\_ 2. Have I spent some time reflecting on my own childhood/upbringing and analyzing where/how/when I was receiving racist messages?
- \_\_\_ \_\_\_ 3. Have I spent some time recently looking at my own attitudes and behaviors as an adult to determine how I am colluding with or combating racism in our society?
- \_\_\_ \_\_\_ 4. Have I evaluated my own use of language to determine whether, due to my own internalized racism, I am using any terms or phrases that are degrading or hurtful to People of Color?
- \_\_\_ \_\_\_ 5. Have I raised with another Person of Color the issue of his/her internalized oppression?
- \_\_\_ \_\_\_ 6. Have I grown in my awareness of racism in TV programs, advertising, and news coverage?  
Have I objected to those in charge?
- \_\_\_ \_\_\_ 7. Have I examined my own prejudicial feelings about other communities of color, and am I striving to be an effective ally to other People of Color?
- \_\_\_ \_\_\_ 8. Have I taken steps to organize discussion groups or a workshop dealing with internalized oppression with friends or colleagues of color, family members, members of my house of worship?
- \_\_\_ \_\_\_ 9. Have I probed political candidates—at all levels—to determine their stance and commitment to work against racism?
- \_\_\_ \_\_\_ 10. Have I contributed financially to an agency, fund, or program that actively confronts the problems of racism?
- \_\_\_ \_\_\_ 11. Have I contributed my time to any agency, fund, or program that actively confronts the problems of racism?
- \_\_\_ \_\_\_ 12. Do my personal buying habits support stores and companies that demonstrate some awareness about and sensitivity to the issues of racism?
- \_\_\_ \_\_\_ 13. Have I investigated the curricula of local schools in terms of their treatment of the issue of racism (textbooks, films, assemblies, faculty, staff, administration)?
- \_\_\_ \_\_\_ 14. Have I made an inventory of the images (decorations, posters, signs, etc.) with which I surround myself at home, work, school, and house of worship?
- \_\_\_ \_\_\_ 15. Do I see myself as a resource person for referrals for other People of Color who are grappling with the issue of internalized oppression?
- \_\_\_ \_\_\_ 16. Do I view myself as a role model—a Person of Color who has reflected deeply on the effects of internalized oppression and actively models this for other People of Color?
- \_\_\_ \_\_\_ 17. Have I made a contract with myself to keep paying attention over the coming years to issues of internalized oppression and my prejudices toward other communities of color?

(Adapted by Andrea Ayvazian and Beverly Daniel Tatum from work done by James Edler, University of Maryland, and Judy H. Katz, author of *WHITE AWARENESS: Handbook for Anti-Racism Training*.)

## SAMPLE INTERVIEW QUESTIONS

While you need to develop your own interview questions, following are some sample questions to get you started:

### A. QUESTIONS FOR EMPLOYEES:

1. How do you define cultural diversity? What does it mean to you?
2. What does your organization look like in terms of diversity?
3. What are your hopes and expectations for the cultural competence workshop? What reservations do you have about the training?
4. What is the one thing you would most like to see as an outcome of this training program?
5. What resistance, if any, do you think we will encounter to the training?
6. Have you been exposed to diversity workshops before? When and where? What was positive about it? What was negative?
7. What words or phrases come to mind to describe the general climate and atmosphere with regard to diversity at your organization?
8. Can you describe specific issues or incidents relating to diversity within the organization?
9. What are the perceptions of other staff regarding diversity at the organization?

10. What do you think the organization is doing right or wrong to promote diversity?
11. What is the single most important thing, if any, that needs to change with respect to diversity in the organization?
12. Do you think the organizational structure hinders or supports diversity?
13. What are the issues you have encountered in providing services to culturally diverse consumers?
14. What are your greatest frustrations in providing services to diverse consumers?
15. What do you see as barriers to providing effective services to diverse consumers?
16. How can the organization support you in providing effective services to diverse consumers?
17. Would you like to add any comments, or do you have any questions for me?



## A Class Divided

What differences do children notice?

How do children respond to differences?

How and where are we socialized about differences?

The "collar" could represent difference in

How is this oppressive system created?

What are the results?

How can it be changed to empower self and others?

*What are the limitations I have placed on myself?*

*What are their origins?*

*What I will do to overcome self-imposed limitations:*

*What are limitations I have placed on others?*

*What are the origins of those limitations?*

*What I will do to examine and eliminate limitations on others:*

*Ways I can contribute to a healthy system:*

## LEADERSHIP AND DIVERSITY SAVVY RATING SCALE

LOW SKILL/ MOTIVATION/ UNDERSTANDING	MEDIUM SKILL/ MOTIVATION/ UNDERSTANDING	HIGHER SKILL/ MOTIVATION/ UNDERSTANDING
<b>Cultural defensiveness, Dehumanization – Destruction of culture - Cultural incapacity/blindness</b>	<b>Cultural pre-competence - Cultural competence</b>	<b>Evolving cultural proficiency</b>
<ol style="list-style-type: none"> <li>1. Perpetuating bias , isms, and discrimination, consciously or unconsciously</li> <li>2. Unaware of how own ethnocentrism and behavior is affected by culture</li> <li>3. Lack of awareness of history, diversity and disparity in U.S. devalues all but the dominant culture</li> <li>4. Lack of acknowledgement of inequalities, past and present dynamics</li> <li>5. Defensive reaction and anger when dealing with cultural diversity</li> <li>6. Either/or thinking, reluctant or unable to examine and reflect on issues from multiple perspectives, fear, discomfort, ignorance</li> <li>7. Sees denial of differences and assimilation as a goal v. a pathology</li> <li>8. Has some factual knowledge of some community cultures</li> </ol>	<ol style="list-style-type: none"> <li>9. Beginning awareness of diversity factors and disparities, and the impact of cultural differences or communication</li> <li>10. Noticing impact of behavior on others, between others</li> <li>11. Well intentioned attempts to listen and learn, may expect to be “taught”</li> <li>12. Willingness to engage in self reflective dialogue about teamwork and leadership, more comfort, less conflict</li> <li>13. Beginning awareness of dominance, white/economic privilege. Intent v. outcome, “level playing field”</li> <li>14. Acknowledging the need for individual and structural change and an organizational culture that works for all</li> <li>15. Ability to recognize cultural similarities and differences in daily interactions</li> </ol>	<ol style="list-style-type: none"> <li>16. Awareness of diversity deep into the cultural iceberg, meta-cognition about self/culture/work</li> <li>17. Commitment to equity and inclusion is the foundation to change systems proactively</li> <li>18. Leaders submit, admit, legit, remit, and commit to excellence with equity and diversity</li> <li>19. Skilled ability to recognize bias in self, others, systems and eliminate it</li> <li>20. Results are evident in personal and strategic goals, sought for benchmark</li> <li>21. Looked up to as a leader who role models co-responsibility, skills, change, justice</li> <li>22. Diverse and divergent points of view are solicited and taken seriously</li> <li>23. Teams selected for diverse skills, experiences, cultures, perspectives and are equipped with skills to manage complex relationships and outcomes. All levels and all policies and practices reflect cultural proficiency</li> </ol>

# CYCLE OF SOCIALIZATION

## Lens of Identity

Born into world with mechanics in place  
 No blame, no consciousness, no guilt, no choice  
 Limited information, no information  
 Misinformation, Biases, Stereotypes, Prejudices, History, Habit, Tradition

Socialized-taught on a personal level by parents, relatives, teachers, people we love and trust-shapers of expectations, norms, values, roles, rules, models of ways to be sources of dream

## Lens of Socialization and Teaching

Reinforced/bombarded with messages from:

<i>Institutions</i>	<i>Culture</i>
Faith Centers	Practices
Schools	Lyrics
Media	Language
Legal System	Beauty
Health Care	Patterns of thoughts
Businesses	

On conscious and unconscious level

**FEAR  
 IGNORANCE  
 CONFUSION  
 INSECURITY**

Do nothing, Don't make waves, Promote the status quo

Resulting in: Dissonance, silence, anger, dehumanization, guilt, collusion, ignorance, self-hatred, stress, lack of reality, violence horizontal violence, inconsistency, crime, internalization of patterns of power

## Lens of Experience

Enforced Sanctioned  
 Stigmatized Rewards and Punishments  
 Privilege Persecution  
 Discrimination Empowerment

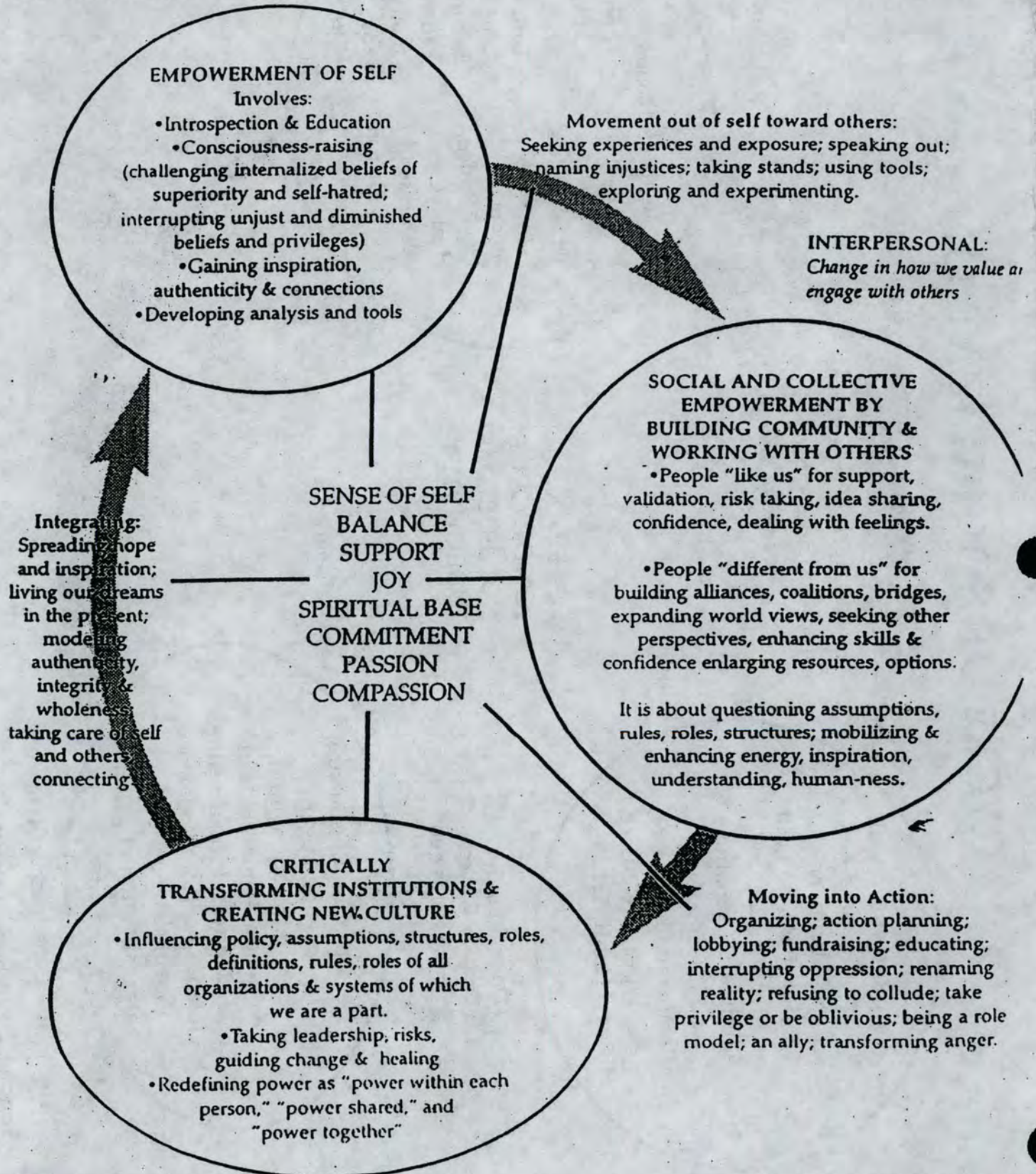
Change, Raise Consciousness, Interrupt, Educate, Take a Stand, Question, Reframe

2-1

95

# CYCLE OF LIBERATION

**INTRAPERSONAL:** *Change within the core of people about what they believe about themselves.*



**SYSTEMIC:** *Change in structures, assumptions, philosophy, rules and roles.*

Zuñiga, 1997/ Adapted from Harro (Yeskel & Gonzalez), 1995



# The Netter Principles\*

## A Framework for Building Organizational Inclusion

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### *What will an inclusive workplace look like when it's achieved?*

**Demonstrated Commitment to Diversity**

*In an inclusive organization, visible and invisible heterogeneity is present throughout all departments and at all levels of responsibility. Human differences and similarities are welcomed, valued and utilized at all levels across all formal and informal organizational systems.*

**Holistic View of Employees**

*An inclusive organization is one in which all employees are viewed and respected as whole persons with identities and family lives which extend beyond the organization and, to the greatest extent appropriate, are free to behave truthfully in the work environment.*

**Access to Opportunity**

*An inclusive organization is one that creates a professionally nurturing environment in which all employees have equitable access to opportunities for personal and professional growth.*

**Accommodation of Diverse Physical & Developmental Abilities**

*An inclusive organization is one that opens opportunity to persons with diverse physical and developmental abilities by offering effective adaptations in the workplace to eliminate barriers to work performance and workplace participation.*

**360° Communication & Information Sharing**

*An inclusive organization is one in which communication and information flow from all directions, in all directions and across all levels of responsibility.*

**Equitable Systems of Recognition & Reward**

*An inclusive organization establishes systems to recognize, acknowledge and reward the diverse contributions and achievements of employees at all levels of responsibility.*

**Shared Accountability & Responsibility**

*An inclusive organization is one in which accountability and responsibility to uphold organizational values and achieve clear organizational goals and objectives in a mutually*

*respectful work environment is shared by employees at all levels and reflected in relations with customers and clients, vendors, suppliers, partners and subcontractors as well.*

**Demonstrated Commitment to Continuous Learning**

*An inclusive organization acknowledges that every employee is a learner and teacher and creates a flexible, fluid organizational culture that prioritizes continuous, collaborative, cross-organizational learning.*

**Participatory Work Organization & Work Process**

*An inclusive organization is one that recognizes the traditional and non-traditional skills, aptitudes, educational experiences, bases of knowledge, personal potential and life experiences of each employee and structures work organization and processes to utilize these diverse skills.*

**Alignment of Organizational Culture & Process**

*An inclusive organization is one that acknowledges the existence of an explicit and implicit organizational "culture" and continuously seeks to align this culture to support organizational values and the synthesis of divergent perspectives.*

**Collaborative Conflict Resolution Processes**

*An inclusive organization values and utilizes progressive conflict resolution procedures that empower employees at all levels, across all departments, to work collaboratively to solve problems, resolve interpersonal conflicts and achieve mutually satisfying dispute resolutions.*

**Demonstrated Commitment to Community Relationships**

*An inclusive organization functions as a responsible citizen neighbor by forging constructive alliances with local government, schools and community based organizations and professional associations to expand outreach to diverse communities, widen opportunity, enhance access or promote understanding to overcome prejudice and bias.*

\*Developed at the 1998 Netter Seminar, held at Cornell University ILR, these ideas are offered to provoke discussion and are not intended to be proscriptive. To request a copy of the working paper, *Building a Framework for Organizational Inclusion*, which suggests policy and practice options for each attribute above, contact Susan Woods, Cornell University ILR at [sew13@cornell.edu](mailto:sew13@cornell.edu) or Tel: 716/852-4191 ext 123 or Tammy Bormann, NCCJ, at [tlborm@goes.com](mailto:tlborm@goes.com) or Tel: 908/832-9781.

# Skills for Working in Culturally Diverse Organizations

Judith H. Katz, Ed.D. and Frederick A. Miller

low					high	
1	2	3	4	5		Creating a safe, respectful, and trusting environment in which to capitalize on diversity.
1	2	3	4	5		Using "straight talk"--clear and direct communication, giving honest feedback.
1	2	3	4	5		Developing an ability to deal effectively with different opinions, disagreements, and conflict.
1	2	3	4	5		Understanding and accepting others' frames of reference, culture, and values as true for her or him and deriving from each person's unique experience.
1	2	3	4	5		Developing flexibility--not being stuck in your thinking, technology, or approach.
1	2	3	4	5		Managing complexity, ambiguity, and change.
1	2	3	4	5		Striving to be multilingual and multicultural--communicating using a variety of styles and languages.
1	2	3	4	5		Having the courage to speak out, raise issues, and act on opportunities for change.
1	2	3	4	5		Recognizing that there is no "one right way", that no one person can see all. Seeing diversity as minimizing blindspots, providing 360° vision.
1	2	3	4	5		Acknowledging and understanding the history and current reality of oppression and its impact on organizations, social identity groups, and individuals.
1	2	3	4	5		Working actively to remove the barriers and blocks that may limit the inclusion of all people's talents.
1	2	3	4	5		Setting challenging but realistic expectations for change and of each other--realizing it is not a pass/fail test.
1	2	3	4	5		Tracking progress, recognizing that change doesn't occur in a straight line. Celebrating along the way!
1	2	3	4	5		Challenging yourself to continuously learn, grow, and develop your skills and understandings for working effectively in a culturally diverse organization

## COMBATING RACISM: ORGANIZATIONAL INVENTORY

The intent of this exercise is to focus the group's attention on some straight-forward and concrete steps that can be taken by an organization to promote an agenda of dismantling racism.

Indicate, in the appropriate column, whether the organization as a whole has taken action on the items listed below:

YES NO

- |                          |                          |   |
|--------------------------|--------------------------|---|
| <input type="checkbox"/> | <input type="checkbox"/> | 1. The staff and core volunteers have participated in some form of confronting racism workshop.   |
| <input type="checkbox"/> | <input type="checkbox"/> | 2. The Board of Directors as a group has participated in some form of confronting racism workshop.  |
| <input type="checkbox"/> | <input type="checkbox"/> | 3. The organization has an ongoing "Change Team" focusing on issues dismantling racism and guiding the process for the group.   |
| <input type="checkbox"/> | <input type="checkbox"/> | 4. Focused work on dismantling racism is a part of the work of the organization, not an extra task some staff persons add on to their workload.   |
| <input type="checkbox"/> | <input type="checkbox"/> | 5. The organization has or is building a (modest) library of resources on racism/racial justice; staff and board members are encouraged to borrow books and other literature.   |
| <input type="checkbox"/> | <input type="checkbox"/> | 6. The organization has a mission statement which includes a clear pledge to work toward the dismantling of all forms of oppression.  |
| <input type="checkbox"/> | <input type="checkbox"/> | 7. The organization supports work time being used for separate caucuses to meet; white people to work on their racism; people of color to work on internalized oppression and issues of empowerment.                                |
| <input type="checkbox"/> | <input type="checkbox"/> | 8. If appropriate, signs around the office are in two (or more) languages.  |
| <input type="checkbox"/> | <input type="checkbox"/> | 9. If appropriate, the organization's newsletter or publications are in two languages.  |
| <input type="checkbox"/> | <input type="checkbox"/> | 10. The organization has sought out vendors and businesses that demonstrate a issues of diversity.  |
| <input type="checkbox"/> | <input type="checkbox"/> | 11. The organization as a whole has examined what holidays are celebrated and how/what days the office is open and closed.  |
| <input type="checkbox"/> | <input type="checkbox"/> | 12. The organization's expense budget reflects the group's commitment to combating racism by showing an allocation of funds for staff persons to attend seminars, for the purchase of books, the rental of films, etc.              |
| <input type="checkbox"/> | <input type="checkbox"/> | 13. The physical space the organization occupies reflects a valuing of diversity—in terms of posters, art work, decorations, etc., and the office is wheelchair accessible.   |
| <input type="checkbox"/> | <input type="checkbox"/> | 14. The organization has made a public statement that it is committed on an <i>ongoing basis</i> to working on issues of dismantling racism—even when struggling over these issues is tough, unfashionable, or demands risk-taking. |
| <input type="checkbox"/> | <input type="checkbox"/> | 15. The organization sees itself as a model for other organizations and is open about its process of struggle and change.   |

(Taken from *Dismantling Racism: Workbook for Social Change Groups*, written and compiled by Andrea Ayyazian of *Communitas*)

## THE NEW WHITE PERSON

1. The new white person moves beyond guilt to reality-action aimed at justice. Acknowledging our own racism and that of society, we must mobilize for change, not out of guilt for the past, but out of commitment to the future.
2. The new white person values self worth. Paralleling the new consciousness of others, we will value ourselves as people and celebrate our beauty.
3. The new white person understands power and the ways of dealing with those in power.
4. The new white person is a pro-actor, not a re-actor. We are ready to initiate change, not merely respond to bad results.
5. The new white person accepts "Self Interest" as a valid notion for everyone to live by. We move to the understanding that self-interest is not the same as selfishness.
6. The new white person takes risks. If we act for change, we must expect retaliation from those who oppose us.
7. The new white person is open to new life styles and sees the connection between life style and life commitment.
8. The new white person is committed to pluralism. We appreciate many cultures, many groups, many persons different from ourselves. But we do not feel compelled to imitate them or demand that they be like us.
9. The new white person needs support groups to provide the security that will encourage openness and growth. We recognize the need for kindred spirits to support our egos, maintain our sense of security, and stimulate our move into new consciousness.

## Pre and Post Test: Race and Racism

1. \_\_\_\_\_ The concept of race is a modern idea.
2. \_\_\_\_\_ Race has no genetic basis and human subspecies don't exist.
3. \_\_\_\_\_ Skin color is really only skin deep and does not determine hair texture, eye color, intelligence etc. Most human variation is within, not between races.
4. \_\_\_\_\_ The practice of slavery predates race.
5. \_\_\_\_\_ In the U.S., the concepts of race and freedom evolved together.
6. \_\_\_\_\_ Race was used to justify social inequalities as natural and normal. Racism was created and institutionalized by social and institutional policy so that by the mid 19th century the superiority of whites became "commonsense."
7. \_\_\_\_\_ The goal of anti-racism work is colorblindness.
8. \_\_\_\_\_ ~~Race does not exist, but it always matters and always is a factor in human relations.~~
9. \_\_\_\_\_ Racism is classified as a mental illness in the DSM.
10. \_\_\_\_\_ Thomas Jefferson believed in the natural inferiority of Black folks.
11. \_\_\_\_\_ Racism is motivated by fear and greed, harms all of us and ~~sabotages our work.~~
12. \_\_\_\_\_ White privilege exists in the world.
13. \_\_\_\_\_ I have personally benefitted from unearned privilege.
14. \_\_\_\_\_ Currently, the average White family has eight times the wealth of the average Black family in the U.S.

15. \_\_\_\_\_ The term "race" should always be in quotes.

16. \_\_\_\_\_ As humans, we tend to act upon what we know and care about.

What is your first memory of racial differences?

What were you specifically taught? What were you meant to understand about race but not specifically taught?

How did racism and violence get to be the norm in U.S. culture?

Who is the first person of another "race" that you remember being in your home? Who is the last person?

What was your proximity to different cultures growing up?

What is a time the you were a victim of racism?

What is a time you were a perpetrator of racism?

What is a time you were a bystander of racism?

What is a time that you were an ally for people that were oppressed?

What is a time you have been an agent of change?

What are the three most significant racial events in your life? What stage and actions have they brought you to now?

Where would you go in history to interrupt racism?

Where is the Civil Rights movement now?

What is your personal and professional credo on racism?

What is the history of racism in your profession/ vocation?

Who are the leaders in your profession and organization that you have as role models for justice, inclusion and equity?

A group of people from the organization in which you are the leader approaches you with great emotion and wants to talk with you about racism and white supremacy in your organization. What is your first reaction/response internal and external?

What is your personal action plan for eliminating racism? If race does not live in Truth where and why does it live? Why does it matter?

What knowledge/support/tools/accountability do you need to move forward and align your actions and results with your beliefs and values?

Your Questions:

## Assumptions About the Process of Unlearning Racism

Nancy Okerlund, April 14, 1994

- ✓ We are incredible, as people, as a planet. We have unlimited potential and are capable of creating a quality of life beyond our wildest imaginings. Racism is one of the dynamics that blocks us from realizing our full potential.
- ✓ Racism is a systems issue that encompasses all aspects of our society. It involves more than our individual relationships with racial prejudice. It needs systems solutions; individual solutions aren't enough.
- ✓ Racism is an unhealthy system; all people are hurt, held back by it, regardless of our positions or roles in the system. It's everyone's problem.
- ✓ Racism is a learned system which is very complex and which presently operates "on automatic" in our society.
- ✓ Racism is one subsystem of a pervasive system of domination which presently manifests itself in many forms in American society. Sexism and ageism are examples of other subsystems. These are many forms of domination constantly interact with and reinforce each other.
- ✓ Unlearning racism is process work rather than a task which can be started and finished.
- ✓ Anti-racism work is consciousness-changing work. It involves not only changing attitudes and behaviors, but also the way we see reality, the way we understand what it means to be a person.
- ✓ The process of unlearning racism is healing work and empowerment work. It involves redefining our relationship with power and understanding on a deep level our interdependence with all of life.
- ✓ A key element in the process of unlearning racism is paying attention, learning to be aware of many levels; with our minds, our bodies, our hearts, our spirits, with a balance of attention inward and outward.
- ✓ Paying attention in this way leads us to deep awareness. Right action flows naturally from deep awareness. Because of the complex nature of each of us as individuals, of the system of racism, and of our society, we can't design a straight-forward plan for change on a concrete model of a healthy, transformed society. But we can trust that as we nurture our awareness and continue to act from it, the transformation will unfold.
- ✓ We have all that we need within us to dismantle the system of racism, of domination, and transform it into one based on respect, balance, and love.

# Stages of Multicultural Growth

	Stage I	Stage II	Stage III
Level of Self Awareness	My perspective is right (only one)	My perspective is <u>one</u> of many	My perspective is changing and being enhanced
Emotional Response to Differences	Fear/ Rejection/ Denial/ We're all alike	Interest Awareness Openness	Appreciation/ Respect/ Joy/ Enthusiasm Active seeking
Mode of Cultural Interaction	Isolation Avoidance Hostility	Integration Interaction Acceptance	Transforming Internalizing Rewarding
Approach to Teaching	Eurocentric/ Ethnocentric Curriculum	Learning <u>about</u> other cultures	Learning <u>from</u> other cultures
Approach to Management	Monocultural Autocratic Directive	Compliance Tolerance	Collaborative Valuing Diversity/ Maximizing Potential

**Risk Taking → Personal Gain → Ongoing Process →**

Stages of MC Growth2/Chart • Transparency/Handout • Rev. 6/94



**The Dynamics of Dominance**

**The Assumption of Rightness**

**The Luxury of Ignorance**

**The Legacy of Privilege**

by Peggy McIntosh

Through work to bring materials from Women's Studies into the rest of the curriculum, I have often noticed men's unwillingness to grant that they are over-privileged, even though they may grant that women are disadvantaged. They may say they will work to improve women's status, in the society, the university, or the curriculum, but they can't or won't support the idea of lessening men's. Denials which amount to taboos surround the subject of advantages which men gain from women's disadvantages. These denials protect male privilege from being fully acknowledged, lessened or ended.

Thinking through unacknowledged male privilege as a phenomenon, I realized that since hierarchies in our society are interlocking, there was most likely a phenomenon of white privilege which was similarly denied and protected. As a white person, I realized I had been taught about racism as something which puts others at a disadvantage, but had been taught not to see one of its corollary aspects, white privilege, which puts me at an advantage.

I think whites are carefully taught not to recognize white privilege, as males are taught not to recognize male privilege. So I have begun in an untutored way to ask what it is like to have white privilege. I have come to see white privilege as an invisible package of unearned assets which I can count on cashing in each day, but about which I was 'meant' to remain oblivious. White privilege is like an invisible weightless knapsack of special provisions, maps, passports, codebooks, visas, clothes, tools and blank checks.

Describing white privilege makes one newly accountable. As we in Women's Studies work to reveal male privilege and ask men to give up some of their power, so one who writes about having white privilege must ask, "Having described it, what will I do to lessen or end it?"

After I realized the extent to which men work from at a base of unacknowledged privilege, that much of their oppressiveness was unconscious. Then I remembered the frequent charges from women of color that white women whom they encounter are oppressive. I began to understand we are justly seen as oppressive, even when we don't see ourselves that way. I began to count the ways in which I enjoy unearned skin privilege and have been conditioned into oblivion about its existence.

My schooling gave me no training in seeing myself as an oppressor, as an unfairly advantaged person, or as a participant in a damaged culture. I was

taught to see myself as an individual whose moral state depended on her individual moral will. My schooling followed the pattern my colleague Elizabeth Minnich has pointed out: whites are taught to think of their lives as morally neutral, normative, and average, and also ideal, so that when we work to benefit others, this is seen as work which will allow "them" to be more like "us."

I decided to try to work on myself at least by identifying some of the daily effects of white privilege in my life. I have chosen those conditions which I think in my case attach somewhat more to skin-color privilege than to class, religion, ethnic status, or geographical location, though of course all these other factors are intricately intertwined. As far as I can see, my African American co-workers, friends and acquaintances with whom I come into daily or frequent contact in this particular time, place and line of work cannot count on most of these conditions.

1. I can if I wish arrange to be in the company of people of my race most of the time.
2. If I should need to move, I can be pretty sure of renting or purchasing housing in an area which I can afford and in which I would want to live.
3. I can be pretty sure that my neighbors in such a location will be neutral or pleasant to me.
4. I can go shopping alone most of the time, pretty well assured that I will not be followed or harassed.
5. I can turn on the television or open to the front page of the paper and see people of my race widely represented.
6. When I am told about our national heritage or about "civilization," I am shown that people of my color made it what it is.
7. I can be sure that my children will be given curricular materials that testify to the existence of their race.
8. If I want to, I can be pretty sure of finding a publisher for this piece on white privilege.
9. I can go into a music shop and count on finding the music of my race represented, into a supermarket and find the staple foods which fit with my cultural traditions, into a hairdresser's shop and find someone who can cut my hair.
10. Whether I use checks, credit cards, or cash, I can count on my skin color not to work against the appearance of financial reliability.

I was taught to see racism only in individual acts of meanness, not in invisible systems conferring dominance on my group.

11. I can arrange to protect my children most of the time from people who might not like them.
12. I can swear, or dress in second hand clothes, or not answer letters, without having people attribute these choices to the bad morals, the poverty, or the illiteracy of my race.
13. I can speak in public to a powerful male group without putting my race on trial.
14. I can do well in a challenging situation without being called a credit to my race.
15. I am never asked to speak for all the people of my racial group.
16. I can remain oblivious of the language and customs of persons of color who constitute the world's majority without feeling in my culture any penalty for such oblivion.
17. I can criticize our government and talk about how much I fear its policies and behavior without being seen as a cultural outsider.
18. I can be pretty sure that if I ask to talk to "the person in charge," I will be facing a person of my race.
19. If a traffic cop pulls me over or if the IRS audits my tax return, I can be sure I haven't been singled out because of my race.
20. I can easily buy posters, postcards, picture books, greeting cards, dolls, toys, and children's magazines featuring people of my race.
21. I can go home from most meetings of organizations I belong to feeling somewhat tied in, rather than isolated, out-of-place, outnumbered, unheard, held at a distance, or feared.
22. I can take a job with an affirmative action employer without having co-workers on the job suspect that I got it because of race.
23. I can choose public accommodation without fearing that people of my race cannot get in or will be mistreated in the places I have chosen.
24. I can be sure that if I need legal or medical help, my race will not work against me.
25. If my day, week, or year is going badly, I need not ask of each negative episode or situation whether it has racial overtones.
26. I can choose blemish cover or bandages in "flesh" color and have them more or less match my skin.

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I repeatedly forgot each of the realizations on this list until I wrote it down. For me, white privilege has turned out to be an elusive and fugitive subject. The pressure to avoid it is great, for in facing it, I must give up the myth of meritocracy. If these things are true, this is not such a free country; one's life is not what one makes it; many doors open for certain people through no virtues of their own.

In unpacking this invisible knapsack of white privilege, I have listed conditions of daily experience which I once look for granted. Nor did I think of any of these perquisites as bad for the holder. I now think that we need a more finely differentiated taxonomy of privilege, for some of these varieties are only what one would want for everyone in a just society, and others give license to be ignorant, oblivious, arrogant and destructive.

I see a pattern running through the matrix of white privilege, a pattern of assumptions which were passed on to me as a white person. There was one main piece of cultural turf; it was my own turf, and I was among those who could control the turf. *My skin color was an asset for any move I was educated to want to make.* I could think of myself as belonging in major ways, and of making social systems work for me. I could freely disparage, fear, neglect, or be oblivious to anything outside of the dominant cultural forms. Being of the main culture, I could also criticize it fairly freely.

In proportion as my racial group was being made confident, comfortable, and oblivious, other groups were likely being made inconfident, uncomfortable, and alienated. Whiteness protected me from many kinds of hostility, distress, and violence, which I was being subtly trained to visit in turn upon people of color.

For this reason, the word "privilege" now seems to me misleading. We usually think of privilege as being a favored state, whether earned or conferred by birth or luck. Yet some of the conditions I have described here work to systematically overempower certain groups. Such privilege simply confers dominance because of one's race or sex.

I want, then, to distinguish between earned strength and unearned power conferred systemically. Power from unearned privilege can look like strength when it is in fact permission to escape or to dominate. But not all of the privileges on my list are inevitably damaging. Some, like the expectation that neighbors will be decent to you, or that your race will not count against you in court, should be the norm in a just society. Others, like the privilege to ignore less powerful people, distort the humanity of the holders as well as the ignored groups.

We might at least start by distinguishing between positive advantages which we can work to spread, and negative types of advantages which unless rejected will always reinforce our present hierarchies. For example, the feeling that one belongs within the human circle, as Native Americans say, should not be seen as privilege for a few. Ideally it is an *unearned entitlement*. At present, since only a few have it, it is an *unearned advantage* for them. This paper results from a process of coming to see that some of the power which I originally saw as attendant on being a human being in the U.S. consisted in *unearned advantage* and *conferred dominance*.

I have met very few men who are truly distressed about systemic, unearned male advantage and conferred dominance. And so one question for me and others like me is whether we will be like them or whether we will get truly distressed, even outraged, about unearned race advantage and conferred dominance and if so, what we will do to lessen them. In any case, we need to do more work in identifying how they actually affect our daily lives. Many, perhaps most, of our white students in the U.S. think that racism doesn't affect them because they are not people of color; they do not see "whiteness" as a racial identity. In addition, since race and sex are not the only advantaging systems at work, we need similarly to examine the daily experience of having age advantage, or ethnic advantage, or physical ability, or advantage related to nationality, religion, or sexual orientation.

Difficulties and dangers surrounding the task of finding parallels are many. Since racism, sexism, and heterosexism are not the same, the advantaging associated with them should not be seen as the same. In addition, it is hard to disentangle aspects of unearned advantage which rest more on social class, economic class, race, religion, sex and ethnic identity than on other factors. Still, all of the oppressions are interlocking, as the Combahee River Collective Statement of 1977 continues to remind us eloquently.

One factor seems clear about all of the interlocking oppressions: They take both active forms which we can see and embedded forms which as a member of the dominant group one is taught not to see. In my class and place, I did not see myself as a racist because I was taught to recognize racism only in individual acts of meanness by members of my group, never in invisible systems conferring unsought racial dominance on my group from birth.

Disapproving of the systems won't be enough to change them. I was taught to think that racism could end if white individuals changed their attitudes. [But] "white" skin in the United States opens many doors for whites whether or not we approve of the way dominance has been conferred on us. Individual acts can palliate, but cannot end, these problems.

To redesign social systems we need first to acknowledge their colossal unseen dimensions. The silences and denials surrounding privilege are the key political tool here. They keep the thinking about equality or equity incomplete, protecting unearned advantage and conferred dominance by making these taboo subjects. Most talk by whites about equal opportunity seems to me how to be about equal opportunity to try to get into a position of dominance while denying that systems of dominance exist.

It seems to me that obliviousness about white advantage, like obliviousness about male advantage, is kept strongly inculturated in the United States so as to maintain the myth of meritocracy, the myth that democratic choice is equally available to all: Keeping most people unaware that freedom of confident action is there for just a small number of people props up those in power, and serves to keep power in the hands of the same groups that have most of it already.

Though systemic change takes many decades, there are pressing questions for me and I imagine for some others like me. We raise our daily consciousness on the perquisites of being light-skinned. What will we do with such knowledge? As we know from watching men, it is an open question whether we will choose to use unearned advantage to weaken hidden systems of advantage, and whether we will use any of our arbitrarily-awarded power to try to reconstruct power systems on a broader base.

*Peggy McIntosh is Associate Director of the Wellesley College Center for Research on Women. This essay is excerpted from her working paper, "White Privilege and Male Privilege: A Personal Account of Coming to See Correspondences Through Work in Women's Studies," copyright 1988 by Peggy McIntosh. Available for \$4.00 from address below. The paper includes a longer list of privileges. Permission to excerpt or reprint must be obtained from Peggy McIntosh, Wellesley Center for Research on Women, Wellesley, MA 02181 (617) 431-1453*

Fatigue-An Essay  
Asheville AFRICAN-AMERICAN News  
A Diverse Multi-Cultural Newspaper  
October, 1994

By Don C. Locke

I am tired of-

Watching mediocre white people rise to positions of authority and responsibility.

Wondering if the white woman who quickly exited the elevator when I got on was really at her destination.

Being invited to participate in discussions because there is a need for a "Black perspective" and when I offer input, being told that race should be left out of the discussion.

Letting my defenses down and then feeling vulnerable to unexpected racial remarks.

Explaining that the word "nigger" is offensive to me whether uttered by a white person or by an African-American.

Having strangers ask me if I know someone whose only possible connection to me is our shared ethnicity.

Hearing white people say "I don't think of you as "Black".

Explaining the significance of Crispus Attuck's in the history of the United States.

Having to bite my tongue as I listen to folks make covert, unintentional racist statements.

Trying to determine the difference between the behavior of a white person that is described as "assertive" and the identical behavior of an African-American that is described as "aggressive".

The deadening silence that occurs when the conversation turns to race.

Being asked to affirm someone's statement or belief about another person of color.

Being told that I am too impatient in my desire to see things change.

Being told by white people that I am too black and being told by Black people that I am not black enough.

Seeing no one who looks like me in positions to which I aspire and simultaneously being told that the "glass ceiling" is a figment of my racial imagination.

Being invited to participate in some activity by people whose sole purpose for the invitation was to insure the presence of at least one person of color.

Wondering if things will get better.

Listening to people espouse a belief in merit when it involves African-Americans and then watching them attempt to use personal influence for their own advancement.

Having to explain why I wish to be called African-American.

Having to justify why I live where I choose to live.

Explaining that even though I am tall, I do not play basketball.

Having to explain my religious beliefs and my choice of church denomination.

Singing about "smiling faces that tell lies".

Being told that economic factors and not race are causes of differences between racial groups.

Being told that emotion has no place in discussions of issues of discrimination and prejudice.

Having white people tell me that they no longer discuss racial issues out of the fear of being labeled "racist".

Having to weigh my statements to an African-American audience out of fear of being labeled an "oreo" or an "Uncle Tom".

Wondering if I provided a proper balance of racially-related information to my children.

Explaining why I regularly read Jet, Ebony, and Black Enterprise.

Being told that issues facing African-Americans are no different from those faced by other ethnic groups, by women, by gay or lesbian groups or by the disabled.

Having white people express surprise that I had a novel idea, wrote a meaningful document, or delivered a moving speech.

Being told that I do not "sound black".

Explaining why African-Americans have a desire for and a need for culturally based retreat centers in predominantly-white environments.

Watching my colleagues question candidates of color about diversity issues rather than about other areas of competence.

Wondering if there really is a non-racial explanation for people's behaviors.

Hearing white people describe African-Americans as "articulate".

Being told that my interest in and desire to discuss racial issues "contributes to the problem".

Being followed in department stores by the security force and pestered by sales clerks who refuse to allow me to browse, both groups doing what they do because they suspect I am a shoplifter

Being told by white people that they "don't see color" when they interact with me.

Being confused with another person of color whose only physical features we share are skin color.

Never being able to let my racial guard down.

Explaining why the contributions of Benjamin Banneker are as important as the contributions of Pierre L'Enfant and Andrew Ellicott.

Wondering if the taxi driver really did not see me trying to hail a ride.

Having to "dress up" to insure that I will receive decent treatment in the marketplace.

Listening to white people whose only topic of conversation is about their people of color acquaintances.

Having to adjust my racial characteristics to "fit in," rather than having the organization "meet me half way."

Of being told that the reason for the absence of people of color is because "none could be found."

Listening to reports about people of color who failed as justification for the absence of other people of color in positions of authority or responsibility.

Of being told that "we are just not ready for a Black person in that position.

Having to point out that not all African-Americans are alike, that indeed we are as different from each other as we are different from individuals in other racial or ethnic groups.

Having to calm irrational fears that white people have of young African-American males.

Having to explain that my sexual fantasies do not center on white women.

Receiving vague and nebulous feedback regarding my performance, so vague that I do not know how to change my behaviors to the desired level of the supervisor.

Having to soften my criticism of white people so that I do not appear too "uppity."

Having white people apologize for pointing out obvious misbehaviors of African-Americans.

Hearing African-Americans who have obviously done wrong cry "racism" when they are caught.

Feeling racially threatened when approached by a white law enforcement officer.

Explaining that not all African-Americans are employed to meet some quota.

Explaining that not all African-American college students are admitted to meet some quota.

Listening to the affirmative action debate and especially the "paper tiger" image which has been constructed.

Explaining that "diversity" and "multiculturalism" do not imply a lowering of standards, but instead a greater recognition of competence.

Being told that I need to openly distance myself from another African-American whose words have offended someone.

Having people tell me that I have it made and then telling me that I must have "sold out" in order to have what I have.

Explaining that I am my own aesthetic.

Explaining why I am tired.

Being tired.

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## Imagining A Just Organization Worksheet

Imagine an organization that...

1. Supports an environment where individuals and/or groups are respected (column 1).
2. Creates an environment where individual or group behaviors are not respected for their diversity (column 3).
3. Encourages you to address and/or resolve diversity issues.

Diversity Respected		Diversity Not Respected

# DIVERSITY

## What Is Diversity?

Kathy Castania

### Introduction

Despite all the talk about *cultural differences* and *diversity*, confusion remains. Behind these words still lie the basic underlying assumptions about the people who make up this nation, how they get along with each other, and how well they are living up to ideals of equality.

The words *cultural differences* and *diversity* conjure up different impressions depending on people's own past experiences. Some who feel historically excluded respond to the notion of diversity with the question, "Different from what?" Others question what the fuss is all about and want to quickly turn attention to similarities—with the good intention of easing interpersonal tension and strain. And some people have attended a workshop, talked to a friend, or read an article that made them think about differences in a new way.

The dynamics of these differences and how we have been taught to perceive them are what we will explore in this series of fact sheets to bring clarity to a complex subject. This clarity will allow us to work to eliminate discrimination from our personal and professional lives, learn to be in more authentic relationships with members of other groups, and ensure that we are inclusive, rather than exclusive, in all that we do. The first two fact sheets will explore some of the dimensions of diversity and later ones will discuss specific oppressions.

This fact sheet begins by acknowledging that most people think diversity means celebrating different international identities. But diversity also encompasses all the differences

among groups in the United States. Then it explains how all people have both individual and group identities which affect their perceptions and how they are treated. Following that is a discussion of how group prejudice combined with institutional power leads to social oppression.

Next is an explanation of how individuals take on the imposed roles of their group identities and how some people have tried to reject those roles—dominant groups taking on ally roles and excluded groups becoming empowered. Then the fact sheet describes the elements of oppression and how people can learn to overcome them, with the ultimate goal of all groups sharing power.

### International Diversity

The idea of *cultural differences* has been connected primarily to ethnic cultures outside the United States and has focused on examining the values and belief systems of cultural groups from many countries. Experiences in other cultures are important because they can heighten people's awareness of differences and give them the experience of being outsiders in a group of people who look, behave, and think differently than they do. Some people in the United States have experiences with international cultural diversity when they travel to other countries to study or visit or when they have extensive interactions with newly arrived immigrant groups. But these experiences, if limited, can lead to the "tourist approach" to diversity, only examining different cultures from their most evident manifestations: food, celebrations, dance, etc. People can get the impres-

sion that everything that is different is also "exotic," apart from the norm.

Many white people in the United States were reared with television and film images of people in other countries, particularly Africa, that were shaped and framed from the white perspective only. Africans, in stories like *Tarzan*, were shown in inferior roles to white people. This approach negates genuine relationships and knowing the depth and substance of another culture. It can also lead people to avoid learning about differences within the domestic United States. Some people are more willing to go to another country than to bridge the divisions in their own communities.

### Domestic Diversity

Domestic cultural diversity has evolved to mean not only differences among ethnic and racial groups within the United States but also differences among groups defined by gender, religion, age, abilities, sexual orientation, education, and class. The focus here is U.S. socialization—what we learned about differences growing up in our society. Although many of us are interested in and would like to know more about people from other countries, there is an urgency for a similar interest in domestic intercultural relations, yet sometimes it feels more uncomfortable and threatening to deal with differences so close to home. Despite this feeling, awareness of our domestic intercultural relations will improve our sensitivity to international cultures and give us a larger identity with which we can more accurately represent the United States.

Every country has a unique history of how minority and majority populations get along—some with similarities to us, but some also very different. Understanding our uniqueness in this regard is an important first step for people in the United States.

Many communities are composed of people who have been a part of this nation for generations and are still not considered part of mainstream U.S. culture. The United States mostly has maintained a system of separation between groups despite ongoing civil rights legislation for equality and integration.

### **Defining Diversity—Group and Individual Differences**

Cooperative Extension gives a working definition of diversity in the document *Pathway to Diversity: a Strategic Plan for the Cooperative Extension System's Emphasis on Diversity*; it states: Diversity is defined as differences among people with respect to age, class, ethnicity, gender, physical and mental ability, race, sexual orientation, spiritual practice, and other human differences.

Implicit in this definition is the awareness of our group identities as well as our individual differences. We are unique as individuals, while our group identities determine our historical inclusion or exclusion. We often see ourselves only as individuals, even though historically we have been treated based on our group identities.

For example, for a long time in schools, women have been guided into certain occupations that have been considered more acceptable for them, and men have been encouraged to feel and show some emotions and avoid others despite their individual differences and attributes.

When learning about racial and ethnic differences, we have been taught the common misconception that once we learn about each other's groups, our future relations will be harmonious. This may be true to some degree between individuals, but societal divisions based on our group identities have been maintained through legal, educational, religious, and other institutions. Therefore, in thinking about diversity, we also consider the historical power imbalance among groups, allowing us to move toward a view of diversity that values equality.

### **Perceptions and Attitudes**

One common myth is that by talking about and examining our differences, we are encouraging divisions. Most people in excluded groups are aware that divisions have always existed and do not believe that talking about divisiveness encourages it but instead removes the veil and allows change to begin.

In my workshops, for example, participants are asked to discuss the treatment they get in their daily lives based on color differences. White people examine the privileges they are afforded in the society, and people of color look at their lack of privileges. Inevitably, people of color come up with long lists of privileges that they didn't get, while white people can only name a few that they got. Both groups operate in the same society but get and perceive different treatment.

So when we discuss differences, we need to consider not only how we are different but also how we are treated because of our differences. Clearly, differences themselves are not the only issue; the value we place on differences presents more challenges. These value judgments have consciously and unconsciously helped shaped our deep-seated attitudes and beliefs about others. Working on diversity issues involves attitudinal change as well as organizational change.

### **Group Prejudice + Institutional Power = Social Oppression**

Because of a long history of separation of groups and domination by one, we now have institutionalized forms of exclusion. In their article "Social Oppression: an Operational Definition," Rita Hardiman and Bailey Jackson contend that ours is a system of domination with many interlocking parts that are mutually reinforcing. Discriminatory individual behavior is a part of this system as is a common ideology that asserts one group's superiority over another. For example, when current individual acts of racism are eliminated, then public policies intended to right the wrongs of the past can be dropped.

In one community, for example, there has been an effort to get jobs in school districts for more people of color. Superintendents were encouraged to assure equal access to employment by distributing job postings more widely in the community of color. In the past, jobs that became available were

quickly known to the people working within the system, who were predominately white and tended to socialize with other white people only. Therefore, the job openings inadvertently were known about faster and easier in the white community. There was no intended racism, but this example shows that a form of historic racism in modern institutions continues to exist. To change these systemic and institutional forms of racism, temporary public policies to bring these subtleties to light are needed as well as an approach to help individuals become aware of the daily harmful effects of their unconscious attitudes and actions.

### **Group Identities and Prescribed Roles**

All of us have learned to play roles that perpetuate the power imbalance. These roles seem natural and normal to us because we were born into them and they were taught and reinforced through our families, schools, and other institutions. People in dominant groups (such as men, able-bodied, white, native-English speakers, adults, Christian-wealthy) assumed roles of superiority.

Much of our learning came in subtle forms and without language, so we often learned from nonverbal communication as well as media images. The lack of positive models left us without guidance about how to think and act toward others and how to think about ourselves.

Lillian Smith in *Killers of the Dream* writes, "This process of learning was as different for each child as were his (sic) parents' vocabulary and emotional needs. We cannot wisely forget this. And we learned far more from acts than words, more from a raised eyebrow, a joke, a shocked voice, a withdrawing movement of the body, a long silence, than from long sentences."

For example, white people were taught the hierarchy by witnessing acts of racism and negative images of people of color in the media. People who attended schools or lived in neighborhoods with no people of color may have felt it was normal to be separated from people who looked different from them. They assumed that the distorted view of history based only on the white perceptions and deeds was true, and this reinforced their learned assumptions about racial inferiority.



Many people deny this conditioning and its power and assume that because they also heard words of brotherhood and equality that they now only act from that perspective.

White people caught up in these contradictions often act from unconscious superiority. A white teacher may have lower expectations of the students of color and offer help to their families instead of looking for what they could teach him or her. The teacher may feel unconsciously that if only she or he could teach the students to be more white and/or middle class then they would be successful and the pain of their lives would stop. With the well-intentioned desire to see the injustice end, the teacher falls into the colorblind trap of denying differences to avoid dealing with the historic devaluing messages that he or she carries.

Most people have fallen into this trap at some time, even some people of color who want the devaluing to end and feel that a shortcut is to pretend that the differences don't exist, thus denying all the good things that cultural differences bring to us as individuals and a society. What we all want is for each of us not to receive mistreatment based on the lower status we have been given in the hierarchy, which is different from just acknowledging our group's uniqueness.

The following assumptions help us understand ourselves and how we learned our roles as members of groups:

- All people are born with an enormous capacity to be powerful, loving, caring, cooperative, creative, curious, and intelligent.
- We have learned the "isms" (all the forms of social oppression). We can't be blamed for having learned them because we got the information when we were young people.
- As adults we now have responsibility to change.
- The "isms" hurt all of us—the oppressor as well as the oppressed.
- We all have the experience of being in both dominant and excluded groups, so we have knowledge about both sides.
- We are taught not to see the ways we are in roles, so our behavior appears "normal" and "natural."
- We may learn to respond to differences with guilt and pity. Guilt leads to inaction, and pity doesn't allow us to see the strengths in other identities.

## Changing from Agent to Ally

In our dominant roles, we can choose to act on the misinformation that we received and be an *agent* of the continued perpetuation of the system of inequality or we can be an *ally* and work to change the way we think and act. The process of moving from *agent* to *ally* is long. It requires commitment and conscious behavior. It means making mistakes and continuing to act in alliance with people in target groups.

The first meeting of a racial equality group provides an example. In attendance was a quiet and wise African American woman. When it was her time to talk, the white people there expected praise for helping to form such a group in her community. Instead, she looked at them with all the years of struggle and survival in her eyes and said, "Where have you been all these years?" Acting in an agent role, the white people would have felt guilty and ashamed, feeling that they should give up on what seemed like a hopeless endeavor, wallowing in their sense of powerlessness to make change. As emerging allies, though, they listened intently and without defense to her stories of exclusion and mistreatment. This deepened their level of commitment to overcome their fears and make changes in their community.

There have always been people who have acted to some degree outside of their agent role—abolitionists, white students involved in civil rights struggles, people who were part of the Underground Railroad, white people working with other white people to eliminate racism, men who supported and encouraged women in education, wealthy people who have financially supported publications by working class and poor people, to name a few. To become allies, people need to overcome their fears of rejection by members of their own group and their learned powerlessness in their excluded identities.

## Changing from Victim to Empowered

In our excluded identities such as women, differently abled, African American, Asian, Latino(a), Native American, native speakers of other languages, poor, or working class, we assumed roles of inferiority. The degree to which we assumed inferior roles depends on our individual experiences. For example,

a working class, Italian woman might find it difficult to sort out which identity assumed the messages of inferiority. She could have internalized stereotypes about all her groups and the ability of people in them to think well and to take on positions of leadership.

When people act on their internalized oppression and believe they are not capable of achieving certain goals, they are choosing to act as victims instead of empowered. This journey from the role of victim to empowered is a long process, just as is the journey from agent to ally. It requires knowing our true nature outside the societal limitations placed on us. Much of our behaviors that limit our aspirations and the aspirations of other members of our group are *victim* behaviors often born out of our need to survive.

Teaching each other to stay in our "places" and be submissive has been necessary for many groups to protect themselves from battering or lynching. As empowered people, we see the difference between learned survival behaviors and behaviors that help us to thrive and grow. Being powerful in this way does not mean having power over others; although, because of its newness, this power may appear threatening to members of dominant groups who are acting as *agents* and who expect *victim* behaviors such as submission, passivity, and aggression.

An example from a Puerto Rican woman illustrates this journey. As a young girl she internalized symbols of beauty from the dominant culture: hairless women with small features and light skin, hair, and eyes. She felt invisible in the mainstream view of beauty with her hairy face and dark eyes and hair. As a teenager, she withdrew and developed behaviors that hid the hair on her face, ones that reflected low self-esteem and helped her assimilate. Through encounters in her twenties with both Puerto Rican and white people who challenged the negative notions she had adopted and who reflected to her a broader definition of beauty, she began to reclaim her own personal regard. She became more confident and readopted the symbols of her culture. She tells a heartfelt story about how at this empowered stage she encountered a white man who had been socialized to have a very narrow definition of beauty. At a party he explained that he was in an organization

that raised money for people in need of help. He offered to help her get money to have the hair removed from her face so that she could be beautiful. She hypothesizes that as a victim she might have slunk away with all the restimulated hurt from earlier experiences, or she might have released the stored anger she felt from previous insults. Instead, she thanked him for his offer and informed him that she was already beautiful and didn't need help. He stood stunned at first and then re-adjusted his lens to see her beauty.

### Elements of Oppression

In our workshops on diversity and power with a variety of groups, some universal elements of oppression have been identified. Some of these are listed here:

- People in dominant groups
  - are given inaccurate information about people in the excluded groups.
  - discount people from excluded groups because of a lack of expectation and belief in their abilities.
  - can make change by working to eliminate prejudice among people in their own group.
  - can work more effectively on the oppressions of others when working on understanding our own oppression, i.e., as women, young people, working class, etc.
  - learn to mistreat others when young and feel powerless to change the system; therefore, adulthood is important in instilling all other oppressions. (Adulthood is the institutional power used by adults over young people, including anything from physical abuse to ongoing systemic disrespect for young people's thinking.)
  - can change the dominator system by changing their *agent* role to an *ally* role.
- People in excluded groups
  - often take out their anger and powerless feeling on each other, within their groups, and between excluded groups.

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- feel that the closer they become to the dominant group, the safer they are.
- need to know how people in dominant groups think and act in order to survive.
- are hurt by subtle, covert forms of prejudice such as invisibility and invalidation just as they are by more overt behaviors.
- internalize misinformation about their own group and can use it to oppress members of the same group.
- can change the dominator system by changing their victim role to an empowered role.

### Shared Power

The field of empowerment addresses not only paths to reclaiming individual power, but also ways institutions can empower all people. One aspect of this work is aimed at transforming our institutions into models for shared power—moving from "power-over" dominator models (aggressive) to "power-with" partnership models (assertive) which value individual and group differences, teamwork, and the development of all human potential. *Pathways to Diversity* defines pluralism as an organizational culture that incorporates mutual respect, acceptance, teamwork, and productivity among people who are diverse in human differences. This vision challenges us to build interpersonal relationships and institutions that are not structured on domination and subordination.

Sonia Nieto, a leader in the multicultural education field, suggests that it is time to go beyond tolerance and embrace acceptance, respect differences, and move toward genuine solidarity—which would lead to constructive conflict and critique of all our cultures. Elimination of destructive conflict among groups will allow the talents, creativity, and power of each individual to be realized, ultimately strengthening all of society.

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## Cornell Cooperative Extension

### Helping You Put Knowledge to Work

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Because racism is both institutional and attitudinal, effective strategies against it must recognize this dual character. The undoing of institutionalized racism must be accompanied by the unlearning of racist patterns of thought and action must guide the practice of political and social change.

The following assumptions offer a perspective for unlearning. I call them "working assumptions" for two reasons: 1) these are the assumptions I use in my own work with individuals and groups, 2) I have found these assumptions to be workable, i.e., effective in the practice of attitude change.

1. The systematic mistreatment of any group of people isolates and divides human beings from each other. This process is a hurt to all people. The division and isolation produced by racism is a hurt to people from all ethnic groups. The awareness that there is this division it itself a painful awareness.
2. Racism is not a genetic disease. No human being is born with racist attitudes and beliefs. Physical and cultural differences between human beings are not the cause of racism; these differences are used as the excuse to justify racism. *Analogy with sexism: anatomical differences between human males and females are not the cause of sexism; these differences are used as the excuse to justify the mistreatment of female human beings.*
3. No young person acquires misinformation by their own free choice. Racist attitudes and beliefs are a mixture of misinformation and ignorance which has to be imposed upon young people through a painful process of social conditioning. "YOU HAVE TO BE TAUGHT TO HATE AND FEAR."
4. Misinformation is harmful to all human beings. Misinformation about people of color is harmful to all people. Having racist attitudes and beliefs is like having a clamp on one's mind. It distorts one's perceptions of reality. Two examples: the notion that there is something called "flesh color"; the use of the term "minorities" to describe the majority of the world's people.
5. No individual holds onto misinformation voluntarily. People hold onto racist beliefs and attitudes because this misinformation represents the best thinking they have been able to do at the present time, and because no one has been able to help them out of this information.
6. People will change their minds about deeply held convictions under the following conditions:
  - a. the new position is presented in a way that makes sense to them,
  - b. they trust the person who is presenting this new position,
  - c. they are not being blamed for having had misinformation.

Towards A  
Perspective on  
Unlearning  
Racism:

12 Working  
Assumptions

Ricky Sherover-  
Marcuse

7. People hurt others because they themselves, have been hurt. In this society we have all experienced systematic mistreatment as young people-often through physical violence, but also through the invalidation of our intelligence, the disregard of our feelings, the discounting of our abilities. As a result of these experiences, we tend both to internalize this mistreatment by accepting it as "the way things are", and externalize it by mistreating others. Part of the process of unlearning racism involves becoming aware of how this cycle of mistreatment is perpetuated in day to day encounters and interactions.
8. As young people we have often witnessed despair and cynicism in the adults around us, and we have often been made to feel powerless in the face of injustice. Racism continues in part because people feel powerless to do anything about it.
9. There are times when we have failed to act, and times when we did not achieve as much as we wanted to in the struggle against racism. Unlearning racism also involves understanding the difficulties we have had and learning how to overcome them, without blaming ourselves for having had those difficulties.
10. The situation is not hopeless. People can grow and change; we are not condemned to repeat the past. Racist conditioning need not be a permanent state of affairs. It can be examined, analyzed and unlearned. Because this misinformation is glued together with painful emotion and held in place by frozen memories of distressing experiences, the process of unlearning this misinformation must take place on the emotional level as well as on the factual level.
11. We live in a multicultural, multi-ethnic world, a world in which all people belong to ethnic groups. Misinformation about one's own ethnicity is often the flip side of misinformation about other people's ethnicity. For example, the notion that some ethnic groups are just "regular" or "plain" is the flip side of the notion that other ethnic groups are "different" or "exotic". Therefore a crucial part of unlearning racism is the recovery of accurate information about one's own ethnicity and cultural heritage. The process of recovering this information will show us that we all come from traditions in which we can take justified pride.
12. All people come from traditions which have a history of resistance to injustice, and every person has their own individual history of resistance to racist conditioning. This history deserves to be recalled and celebrated. Reclaiming one's own history of resistance is central to the project of acquiring an accurate account of one's own heritage. When people act from a sense of informed pride in themselves and their own traditions they will be more effective in all struggles for justice.

CORNELL

## Cooperative Extension Diversity Website

CCE's Diversity InitiativePersonal and Professional DevelopmentDiversity Toolbox

# Organizational Assessment Questions

- 1) What are the signs that your organization values diversity?
- 2) What would be some signs if your organization valued diversity?
- 3) What are the obstacles faced by employees who are different from the mainstream?
- 4) What contributions and behaviors are most valued and rewarded?
- 5) What do you need to do and/or know to get ahead in this organization?
- 6) What do you think the organization could do to get the best from everyone?
- 7) How important is it to follow "unwritten rules" of the organization?
- 8) On a scale of 1-10, to what degree are employees treated with respect?
- 9) Have you ever witnessed or heard bias-related jokes, noninclusive language, double standards, exclusion in meetings, or harassment at your organization?
- 10) Are issues of race, difference, or bias discussed in your organization?
- 11) Do you think pay and promotions are linked to job performance?
- 12) What did you expect to find when you came to work here?
- 13) What was your biggest joy?
- 14) What was your biggest disappointment?
- 15) What surprised you the most?
- 16) What made you feel unwelcome?
- 17) What made you feel welcome?
- 18) What do you wish management understood about your own group?
- 19) What do you wish your manager understood about you?



**Diversity Leadership in Cultural Competencies  
Organizational Unity and Diversity**

Goal: to fully utilize all resources of all associates; allowing each to thrive in their full potential, serve with excellence on diverse teams and with a diverse public.

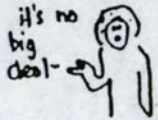
Objectives:

- 1) increase awareness, understanding and skills in diversity issues of race, culture, gender, abilities and disabilities, age, religion, ethnicity, language, sexual orientation, department, organizational function/level, work, learning, and communication styles and other similarities and differences
- 2) create a high performing and inclusive organization where individuals are treated with respect, fairness and the Platinum Rule
- 3) encourage and facilitate cooperation, communication, quality, trust, pride, skills for dialogue, group identity and excellent customer service
- 4) ensure that all associates are appropriately utilized and developed
- 5) analyze multiple perspectives and encourage open communication and ideas from others for problem solving/conflict resolution
- 6) adapt behavior to cultural and learning styles
- 7) develop teamwork, creativity, and shared leadership
- 8) model fairness, respect, leadership and co-responsibility
- 9) commit to actions that benefit ourselves, our associates, our department, clients and community
- 10) leverage work force diversity as an asset

RESPONSES TO CONFLICT

AVOID

Diffuse Mask (Hide) Postpone Ignore



CONFRONT

NONVIOLENTLY

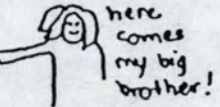
VIOLENTLY



Use physical violence

Use psychological violence

Use verbal violence



Threaten

Talk (Negotiate)

Clarify information

Create a third alternative

Agree to disagree

Seek mediation

Seek arbitration

Practice active nonviolence

Vote

Compromise

Consensus

Street theater

Picketing

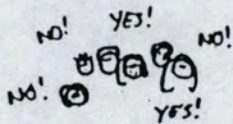
Strike

Boycott

Civil disobedience

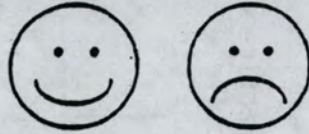
Demonstration

Petitioning



# FOUR OUTCOMES TO CONFLICT

PERSON  
1  
GETS  
WHAT  
HE OR SHE  
WANTS

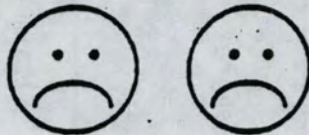


WIN - LOSE

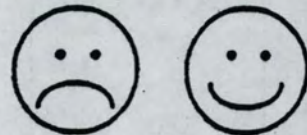


WIN - WIN

PERSON  
1  
DOESN'T  
GET  
WHAT  
HE OR SHE  
WANTS



LOSE - LOSE



LOSE - WIN

PERSON  
2  
DOESN'T  
GET  
WHAT  
HE OR SHE  
WANTS

PERSON  
2  
GETS  
WHAT  
HE OR SHE  
WANTS



## THE TEN COMMITMENTS OF LEADERSHIP

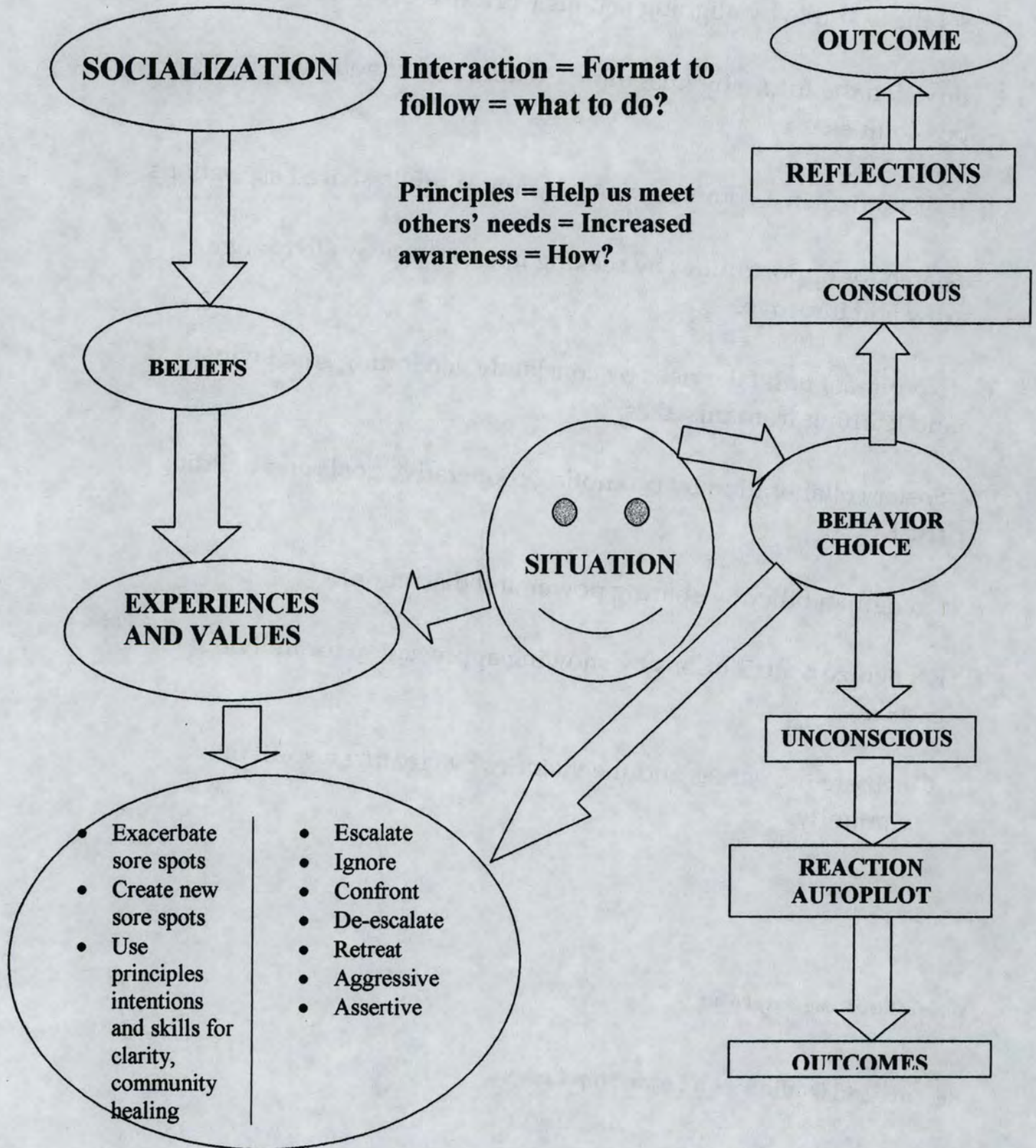
1. Find your voice by clarifying your personal values.
2. Set the example by aligning actions with shared values..
3. Envision the future by imagining exciting and ennobling possibilities.
4. Enlist others in a common vision by appealing to shared aspirations.
5. Search for opportunities by seeking innovative ways to change, grow and improve.
6. Experiment and take risks by constantly generating small wins and learning from mistakes.
7. Foster collaboration by promoting cooperative goals and building trust.
8. Strengthen other by sharing power and discretion.
9. Recognize contributions by showing appreciation for individual excellence.
10. Celebrate the values and the victories by creating a spirit of community.

James M Kouzes and Barry Posner 19.

Recommend Outline for a Leadership Lesson.

# ARE WE ON UNCONSCIOUS AUTO-PILOT OR WE MAKING A CONSCIOUS CHOICE IN DECISIONS?

(When adrenalin rises in conflict we lose \_\_\_\_\_ I Q points)



is

The resulting synergy of verbal and nonverbal messages sent between two or more people who are from different cultural backgrounds.



### Verbal

- ⊗ Language & accents
- ⊗ Decibel
- ⊗ Interruptions
- ⊗ Silent periods

### Nonverbal

- ⊗ Protocol
- ⊗ Body-orientation
- ⊗ Touching
- ⊗ Gestures

### Messages

- ⊗ Recognize that a message has been sent
- ⊗ Correct interpretation
- ⊗ Incorrect interpretation

What are your experiences?



## CONFLICT MANAGEMENT SURVIVAL KIT

1. Examine your own socialization in conflict.
2. Celebrate strengths, remediate weaknesses.
3. Educate yourself with a repertoire of conflict skills.
4. Recognize your conflict styles.
5. Diagnose the nature of the conflict-needs v. values
6. Differentiate needs from positions.
7. Get honest feedback and be self reflective.
8. Practice, risk, reflect, change, practice, learn, practice.
9. Work on your own stuff-therapy v. mediation.
10. Develop a foundational philosophy.
11. Establish groundrules and goals to which all are accountable.
12. Know when to seek a third party for help.
13. Develop your own mediation skills.
14. Keep learning and listening.
15. Maintain perspective, empathy and sense of humor.

*Using global resources to help  
individuals and organizations be  
what they are destined to be.*



## RATIONALE: TEN REASONS FOR VALUING DIVERSITY

In our research, we searched for rationale; why value diversity? Our advisors were almost unanimous in urging us not to "sell" the principles of valuing diversity on the basis of the law, moral imperative, or social responsibility. They felt it important to stress that valuing diversity is "good business" for both profit and nonprofit organizations.

### CONFLICT MANAGEMENT SURVIVAL KIT

- 1. Demographics.** We have no choice. By the year 2000, 92% of the labor force growth was minorities, women, and immigrants. In the next century, Blacks, Asians, and Hispanics will outnumber whites. In the U.S., organizations have a choice: they can try to compete using only a portion of their human resources, or they can face the inevitable challenge and learn to manage a diverse work force.
  - 1. Examine your own socialization in conflict.**
  - 2. Celebrate strengths, remediate weaknesses.**
- 2. Competition for talent.** The labor pool in the USA is shrinking. In the 1990's, there were four to five million fewer entry level workers than in 1980. To get good people, organizations will have to put aside old definitions of "fit" and employ people of different colors and cultures. However, recruitment will not suffice; organizations will have to compete to retain and motivate women and minorities, and they will have to include them in decision making and share power with them.
  - 3. Educate yourself with a repertoire of conflict skills.**
  - 4. Recognize your conflict styles.**
- 3. Productivity.** In the organization that values diversity, employees are likely to be less risk-averse, playing to win rather than not-to-lose, i.e., approaching success rather than avoiding it.
  - 5. Diagnose the nature of the conflict-needs v. values**
  - 6. Differentiate needs from positions.**
  - 7. Get honest feedback and be self reflective.**
  - 8. Practice, risk, reflect, change, practice, learn, practice.**
- 4. Marketplace demands.** The USA minority marketplace now equals the GNP of Canada. According to the Population Reference Bureau, Blacks, Asians, and Hispanics alone (not including undocumented workers) made up 21% of the U.S. consumer base and are expected to reach 25% by the year 2000. Minority markets now buy more than any of the other segments.
  - 9. Work on your own stuff-therapy v. mediation.**
  - 10. Develop a foundational philosophy.**
  - 11. Establish groundrules and goals to which all are accountable.**
  - 12. Know when to seek a third party for help.**
- 5. A changing environment.** In the formative stages of any nation, commonality is important. When we were the most powerful nation, we could impose standards to have things our way. But now, and increasingly in the future, we will need new ideas and solutions, and the way to get those is by welcoming new perspectives and methods.
  - 13. Develop your own mediation skills.**
  - 14. Keep learning and listening.**
  - 15. Maintain perspective, empathy and sense of humor.**
- 6. A long term economic issue.** Even in the face of short term layoffs, minorities must be recruited, developed, and promoted. In the *The Change Masters*, Rosabeth Moss Kanter reports that in comparing the 20-year performance of progressive companies with non-progressive companies, "companies with reputations for progressive human-resources practices were significantly higher in long term profitability and financial growth than their count parts." Her definition of "progressive" includes innovativeness in EEO and affirmative action and overall human resource systems.

*Using Global Resources to help individuals and organizations be what they are destined to be.*

## THE -ATE WORDS

### COMMUNICATE

Some conflicts start because people misunderstand each other. Talking things out and explaining might take care of it.

### NEGOTIATE

When two or more people decide to work out a conflict themselves, they might follow a set of steps. The steps help them work out the conflict or *negotiate*.

### MEDIATE

Sometimes people want to work out a problem but have trouble negotiating. They might ask someone to help them. That person is called a *mediator*. He or she *mediates* the conflict by helping the people work it out. The mediator does not tell the people what to do; he or she helps them decide for themselves.

### ARBITRATE

Sometimes a mediator does solve people's problems. Then he or she isn't called a mediator. He or she is called an *arbitrator*. When people ask an arbitrator to help them, they must agree to whatever the arbitrator says.

### LITIGATE

When people can't work out their conflicts themselves, they may go to a court and have a trial. They hire lawyers and go before a judge. A judge is like an arbitrator. The lawyers try to convince the judge that their client is right. The judge decides who is right according to the law and decides what solution there should be.

### LEGISLATE

To legislate is to make something law or a rule. Some kinds of conflicts cause people to try to change laws or rules so the problem won't happen again.

# ROADBLOCKS TO COMMUNICATION\*

---

ORDERING:      You must...      You have to...      You will...

---

THREATENING:      If you don't, then...      You had better or else...

---

PREACHING:      It is your duty to...      You should...      You ought...

---

LLECTURING:      Here is why you are wrong...      Do you realize...

---

PROVIDING  
ANSWERS:      What I would do is...      It would be best for you...

---

JUDGING:      You are bad...lazy!      Your hair is too long...

---

EXCUSING:      You'll feel better...      It's not so bad...

---

DIAGNOSING:      You're just trying to get attention...  
I know what you need...

---

## Stance of a Mentor

by Stan Crow

**I**n a recent seminar, someone said, "you have said, several times that 'a good mentor challenges the mentee to meet various goals, do their best, etc.'" that sounds combative to me, is that what you mean?"

I had to admit it could sound that way, and, I guess at times it could even look that way, but it certainly isn't my stance.

My basic intent as a mentor is to do whatever is necessary to convince the mentee to live their life as the great human being they are. Now, I'm sure there



Mentor Sara Richardson (right) and Solo Crossing participant Corrina Nielsen relax and talk in a high-country meadow

are those who will respond, "Yea? How do you call some of these young people we deal with "great"? Many of the youth we see are lacking self confidence, have a history of failure, don't trust adults, let alone themselves.

My response was, "Right!, that's what makes being a mentor so darn hard. There is no one guideline. Each situation is different, and you'll find that what works once is seldom a reusable tool. The mentor will find him or herself as challenged as the mentee.

However, I do operate from a basic stance toward the mentee which grows out of my earlier intent statement and a deep seated commitment to how we treat each other.. At present, my draft of this stance is:

- *I believe that you are a capable human being.*
- *Let's not waste time while you try to convince me that you are incapable. Rather, let's spend time identifying the challenges you face and how you might overcome them.*
- *I am not here to fix you, but to help you see the gifts you have and the ones that are within your reach.*
- *When I challenge you to do something, it will be because I believe you have what it takes to do it, no matter how difficult or scary it is.*
- *Nervousness and Fear are OK., as long as they don't paralyze you. They are a reminder that you really want to succeed.*
- *I trust that somewhere within you there is a desire to have others see you as capable.*
- *I will promise not to set you up for failure, but I will not bail you out either (unless you are physically in danger).*
- *We all have failures, and they are a part of the Life School. Our task is to learn from them, to turn our failures into ideas for how we will succeed next time.*
- *I believe that a major part of my task as mentor is to help you reflect on and learn from both your wins and your losses.*
- *In the long term, what you learn may be more important than whether you completed a task.*
- *I will not engage in shame or blame and ask that you don't either.*

This is not a covenant I make all at once with the mentee, it is rather a series of mini-covenants which get promised along the journey as appropriate. I can envision some situations in which a gift of such a covenant might be profitable, my experience is that once I have identified what I believe my stance is, then, when it is appropriate, it will be available for a conversation with the mentee.

This reflection leads me to ask, "What is your stance as a mentor. I invite your reflections. I'd love to be able to publish them in our January issue of Journeys.



Taking Stock of Your Thoughts From Today's Experience...

Today's Date

I would like to know more about:

The most creative thought I heard:

I have a "discomfortable" feeling about:

As a result of this experience, the first thing I'm going to do is:

I'm excited about:

A new "network" contact I will use:

A new resource I learned about today and will seek:

Name (optional):

What needs more thought?

I wish:

Suggestions for the next conference:



## Being a Diversity Change Agent

Share your culture in a non-judgmental way-uncover cultural beliefs.

Question your ethnocentrism and biases.

Observe, ask, listen, listen, use perception checking, use allies, adjust, get feedback support.

Continually develop your resiliency, and comfort with ambiguity and change.

Stand in your own truth and allow other's theirs.

Seek multiple perspectives and inclusion and the skills to insure equitable outcomes.

Learning needs relationship, relationship, relationship.

"Respect" has cultural connotations. Remember the Platinum Rule.

● reasonable accommodations that are mutually agreeable.  
Equal does not = Same

Check for understanding and agreement. Good teaching is a dialogue among equals. Talking does not = communicating or = teaching.

Assume goodwill and possibly ignorance, fear, distrust, disconnection.

Know strengths of others and build on them v. deficits and labeling.

Watch attribution theory. To what do I attribute this? Fact or perception?

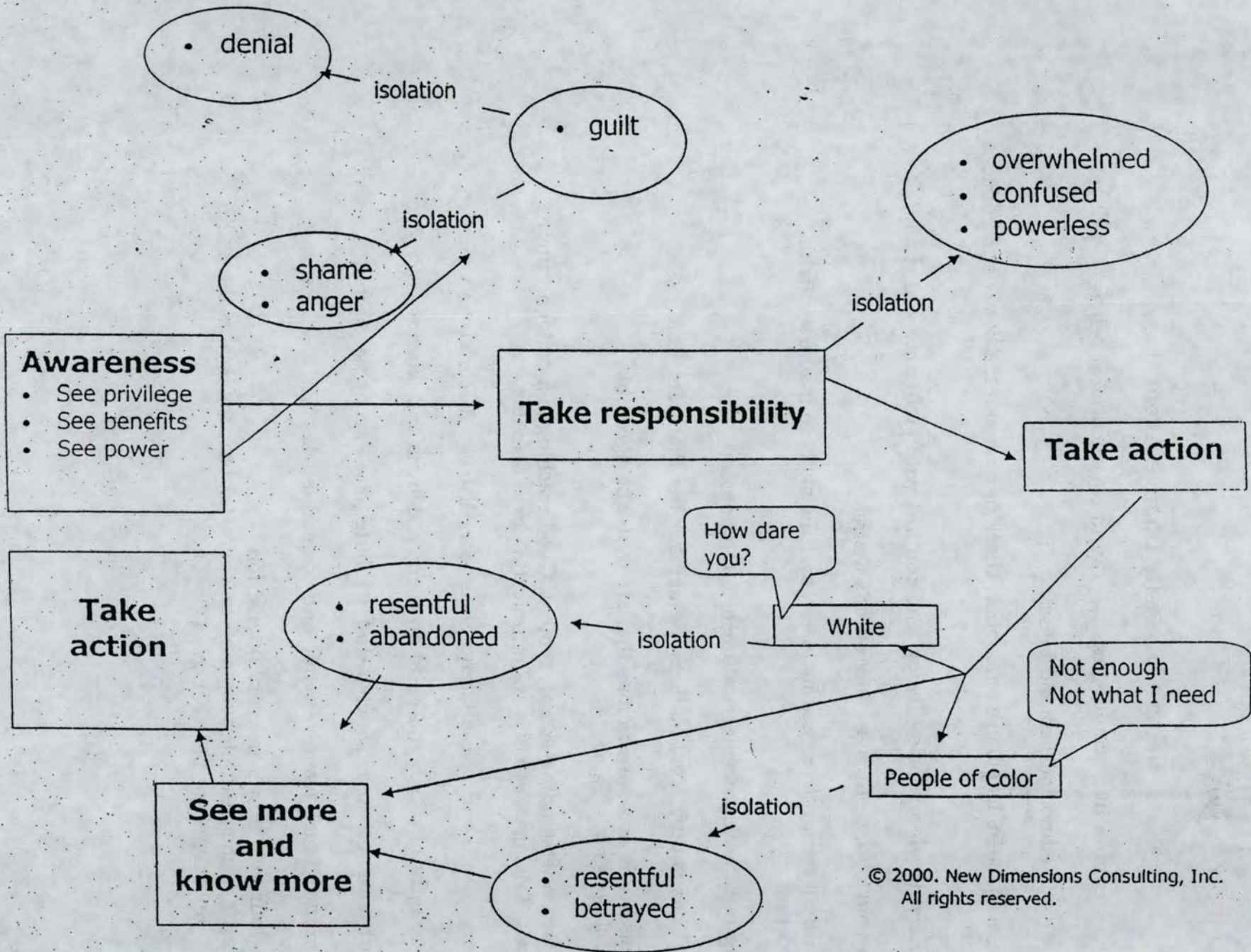
Work on individual, team, systemic and societal levels.

Realize your own power in every interaction.

"Because of the cultural myopia of teachers/leaders, the light at the end of the tunnel has been canceled." OR

# A Journey for White Change Agents: Reactions to White Privilege

3-2



26

The  
Learning  
Project



The ABCs of  
Allowing Diversity in People to  
Work for you  
(rather than against you or for  
the competition!)

- A Acknowledge similarities and differences.
- B Be honest and be willing to be brilliant.
- C Collaborate with co-responsibility for change.
- D Decide to diagnose your interactions and learn from them.
- E Equanimity means no one is inferior or superior.
- F Fear not and abandon self doubt. Diversity is not a fad, but a biological necessity.
- G Gender determines gender, not abilities and qualifications.
- H Homophobia is a fear of becoming close to one's own gender.
- I Ingenuity and innovation are the results of inclusion.
- J Justice has a cause and effect relationship with attitude.
- K Kindness is contagious.
- L Leadership is a decision, not a job description.
- M Model the change you want to see in the world.
- N Never be a victim, by stander, perpetrator. Be an ally.
- O Oppression of any one harms everyone.
- P People in peaceful persistent partnership produce progress.
- Q Quarantine your stereotypes and <sup>BIAS!</sup>???? and add Qi to your life.
- R Resistance can be a step in revitalization and results.
- S Strategic plans with depth and breadth outlast quick fixes.

- T** Trust is not automatic—it requires work.
- U** Unleash creativity, synergy and innovation through respect for diversity.
- V** Vision focuses on what we are reaching toward. Get some.
- W** Wisdom can be mined abundantly from the goldmine of a diverse group.
- X** X-ray your organization to expel xenophobia.
- Y** You make the difference in each interaction.
- Z** Zzzz Don't let your good intentions or the competition find you napping.....

## Why Address Diversity Issues? Notes on Some Implications of Difference at Work

Berry A. Stein

### Differences at Work and the Differences They Make

- Three different possible issues exist
  1. Different treatment of some sorts of people by different individuals (personal bias)
  2. Different typical behavior of some sorts of people vs. others (category differences)
  3. Different work outcomes for different kinds of people (institutional discrimination)
- Personal bias ranges from the casual (e.g. expecting women to take notes at a meeting) to the extreme (violence, hate crimes.)
- Categorical differences are often simply assumed ("Blacks and Whites are different.") or inferred from (usually) limited data.
- Institutional discrimination is widespread in the US and most other societies. (Different categories of people are generally clustered in different jobs, have different status, and are often paid less even when in the same job.)

### The Facts about Diversity

- People are different – in some ways
- And alike – in others
- Much is clearly a property of the individuals examined
- But some seems categorical – a property of *Hispanics*, as against *Anglos*
- The same applies to other categories – *Blacks* and *Whites*, *secretaries* and *executives*, *Americans* and *Saudi Arabians*

### The Key Questions

- How important are these categorical, as compared to individual, differences?
- What are the causes of such categorical differences?
- There are three possible sources (not mutually exclusive)
  - People in that category (ethnic, gender, appearance) are that way because of a genetic disposition.

- Those people grew up learning (were socialized) to behave in those ways.
- The distinctive behavior is a product of their particular present (work) environments.
- These alternatives raise empirical questions: accurate data and research are available

### An Explanatory Research-Based Framework on Differences in Behavior at Work

- There are very few intrinsic (that is, genetic) differences among individuals and those few are largely irrelevant at work.
  - Therefore, attributing differences to this source is probably wrong.
- Some socialization differences (e.g. in communication style) are very significant at work.
  - But these can generally be learned and people can develop broader repertoires
  - And awareness can help people respond appropriately to those differences
- The most critical differences (e.g. in leadership, risk-taking, entrepreneurship) arise from the effect of different work environments, many of which are mainly populated by specific different categories of people.
- Three organizational factors are mainly responsible for observed differences in behavior.
  - Opportunity; that is, access to challenge, growth and development
  - Power; that is, access to resources, information and legitimacy
  - Numbers; that is, relative isolation of some people within a group of "others"
- Acting on these three organization factors is a powerful basis for effective change
  - It is useful for ameliorating apparent diversity-based conflicts
  - For enhancing people's ability and motivation to develop
  - And for making the most constructive use of their talent and experience.
- Such action is also an essential component of other – non-diversity – programs for many apparently "unrelated" purposes as total quality, innovation, customer focus and reengineering.

### The Three Issues Revisited

- Much or most personal bias is unintentional, and can readily be corrected through enhanced awareness
- Extreme bias, harassment or violence is both illegal and immoral. It must be addressed and stopped wherever it appears. Fortunately, it is relatively uncommon.
- Institutional discrimination is extremely common, primarily because it rests on

## **MULTICULTURAL SAVVY**

### **PRINCIPLES FOR CROSS CULTURAL PROFICIENCY**

- I. Culture is something everyone has and every organization has. Culture affects how we lead, respond and how we expect to be treated.
- II. Culture is the lens of socialization through which we see the world, a stained glass window of what we have been taught to perceive and value.
- III. Every interaction is a cultural interaction. Our communication and response determine whether the result of the interaction will be cultural conflict and confusion or cultural connection and understanding.
- IV. Difference in an organization can equal asset and opportunity, yet some view differences as divisive, a threat, a cause for bias and discrimination.
- V. When diversity is understood and practiced as value-added, a diverse group will outperform a homogeneous group if they have the skills to handle the complexity of diversity.
- VI. Multiple perspectives are essential for sound and effective decision making. None of us is as smart as all of us.
- VII. There is no magic; quick answers; lists or shortcuts to multicultural savvy, but there is magic in the dialogue. Prejudice is learned unconsciously and must be unlearned consciously through cognitive learning and personal experience.
- VIII. Leadership requires multicultural savvy. Our effectiveness depends on how resilient we are in understanding the impact of personal, team and organizational culture and developing our skills to leverage diversity.



traditional and unquestioned practices, and is assumed to be natural or inevitable.

- It is also a symptom of defective and unhelpful organizational arrangements, most of which can be changed for the better.

### The Implications in Practice

- Diversity issues are among the most common symptoms of organizational pathology.
- The most critical factors determining people's ability to contribute, and determining organizational equity or its lack may affect people in any category equally.
- Because most people believe in the importance of fairness, they can be persuaded to change their behavior to meet that standard.
- Many and probably most of the obvious observable differences in people's routine behavior and style are not likely to be intrinsic.
- Most inappropriate or dysfunctional behavior can be corrected and better or more effective behavior can be learned.
- Effective organizations by definition should work to create environments that make effective behavior more likely in every person of every category.
- A strategy to increase the success of any particular category of people (e.g. of women, people of color, people who speak with a "funny" accent or whatever) is thus likely to be a strategy that helps increase everyone's potential to succeed, and enhances any organization's overall competitive posture.

**In short, well-designed and factually grounded programs addressing diversity issues are also broad contributors to organizational success.**

- IX. The purpose of discussing unity and difference is not to divide us, but to unite us in working together. Unifying our team through recognizing differences, talents and conflicts vs. ignoring them, enables us to fulfill our mission, vision and values.
- X. Our job in creating healthy high performing organizations is to examine the culture for bias and eliminate it, build bridges to inclusion and excellence and remove any barriers to excellence for our team and ourselves.
- XI. The paradigm for this is not the melting pot which looks like assimilation and the denial of culture and differences, but a salad bowl or mosaic that looks like acculturation: diverse people, ideas, resources, skills that work together to create the best possible work environment for all and the best possible results.
- XII. Change happens constantly. We can ignore it, wait for it to change us or we can proactively institute planned change toward our desired results. Most healthcare professionals are committed to providing culturally competent healthcare, but often lack the knowledge, skills, or role models to do so.
- XIII. Prejudice and discrimination harm not just the target of such behavior, but all of us. We all have co-responsibility for shared leadership, justice, outcomes and change as change agents. Leadership is a decision not just a job description.
- XIV. With unity, diversity, synergy and alignment, organizations can experience innovation and the excess creative energy required for people and groups/systems to grow. Organizations do not grow and change until people do.
- XV. The absence of diversity is conformity or mediocrity.

XVI. We tend not to see the world or individual situations as they are but as we are. Meanings are not in words and concepts themselves but in the meanings that we bring to them. Thus, the same word or situation experienced by different people can have widely divergent connotations and reactions.

XVII. Lack of multicultural savvy puts us at risk in developing and maintaining a culture of:

Exclusion	Bias	Misunderstanding
Error	Replication	Conflict
Dysfunction	Stress	Hostility
Narcissism	Illegality	Low performance

XVIII. People work best when they feel valued and when they believe their individual and group similarities and differences have been taken into account. Then they can build relationships to work together more effectively, interdependently and synergistically without bias, discrimination, dysfunctional stress and conflict, and harassment, working smarter, without having to work harder.

XIX. Our opportunity and responsibility as leaders is to attain cultural proficiency in the task and the technical process as well as the people aspects of our job, with great savvy, quality, enjoyment, ease, continuous improvement. To accomplish this we must value, acquire, test and constantly refine our knowledge and aspirations for inclusion.

XX. Write your principles and assumptions:

Be savvy and perspicacious!



## Optimal Group Development and Trust

a resource state is your optimal emotional and physical condition in which all the resources that you have gathered in your life and new creative options are available to you

### Low Trust

I don't belong

I will fail

I will be hurt

I have no control

I work with stress, fear

I have unclear expectations for task/process

I cannot be myself and tell the truth

I cannot expect fairness and understanding

I cannot admit mistakes, clarify what is unclear

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Much energy expended in defending, protecting,

### High Trust

I do belong

I won't fail

I won't be hurt

I have some control

I work without stress, fear

I have clear expectations for task/process

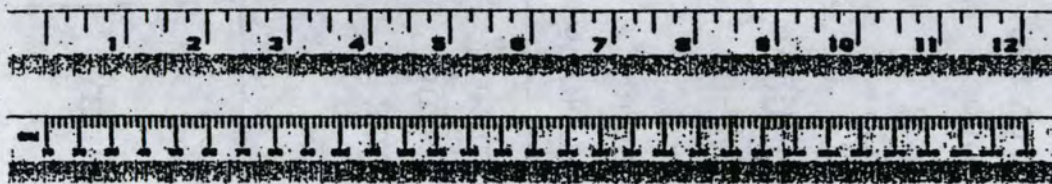
I can be myself I can tell the truth

I can expect fairness and understanding

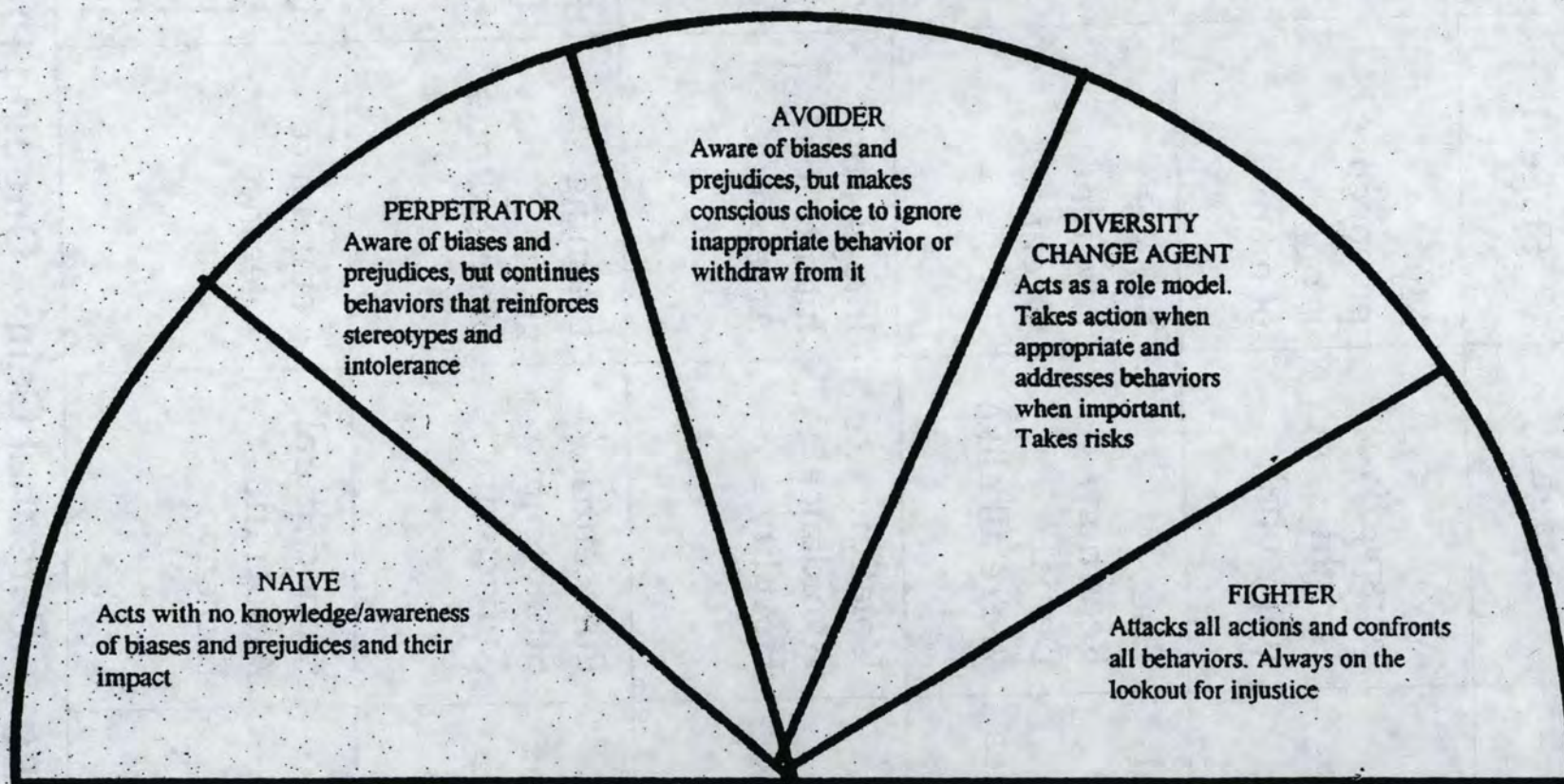
I can admit mistakes and clarify what is unclear

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Energy is freed to work smarter and learn



## AWARENESS SPECTRUM



# Stages of Personal and Organizational Growth

	Stage I	Stage II	Stage III
<b>Level of Self Awareness</b>	My perspective is right (only one)	My perspective is <u>one</u> of many	My perspective is changing and being enhanced
<b>Emotional Response to Differences</b>	Fear/ Rejection/ Denial/ We're all alike	Interest Awareness Openness	Appreciation/ Respect/ Joy/ Enthusiasm Active seeking
<b>Mode of Cultural Interaction</b>	Isolation Avoidance Hostility	Integration Interaction Acceptance	Transforming Internalizing Rewarding
<b>Approach to Teaching</b>	Eurocentric/ Ethnocentric Curriculum	Learning <u>about</u> other cultures	Learning <u>from</u> other cultures
<b>Approach to Management</b>	Monocultural Autocratic Directive	Compliance Tolerance	Collaborative Valuing Diversity/ Maximizing Potential

**Risk Taking , Personal Gain , Ongoing Process**

# Developing an Organizational Change Plan in Diversity

by Maggie Finefrock, Director  
The Learning Project, Kansas City

## PART ONE

**T**he most difficult stage in change processes is not initiating change as many people believe. The most challenging part, and the reason that more organizational change efforts do not work, comes during the persistence stage when the going gets tough and you look around to find out where the tough have gone.

In order to create strategic and long-term change with diversity initiatives, we must develop a long-range plan and be mightily committed to following it to the desired outcomes. Otherwise, like a well-intentioned health or weight loss program begun in January, we may become lost, distracted and out of steam by March. Then we are in danger of a false start and developing some patterns and habits that can make the problem worse. We could gain back the pounds and problems that we lost and they could invite all of their little friends to join them, oh my.

In Part Two of this article, I will frame some steps to create a high-performance culturally diverse learning organization. But first let's play around with five ways to ensure that your diversity plan will NOT work and bigotry, low morale, sluggish performance and litigation will triumph.

**1. Allow a hostile environment as the culture of your organization.** Develop an adversarial "us vs. them" mentality. Use guilt as a motivating factor. Treat diversity as a black/white issue. Leave out other groups and refer to diversity initiatives as warmed-over affirmative action. Don't dispel the myths that this is just about more special treatment for the squeaky wheels. Dismiss new ideas and complaints as trivial or use them as fodder for jokes about "political correctness." Use the term "reverse discrimination" to confuse people. Talk about the effects of racism and sexism as individual and not institutional. Make sure that organizational norms against scapegoating do not include white men.

After all, if people continue to fight among themselves, they might leave you alone.

**2. Remain in denial.** Say "We don't have any of those people around here." Assume that because you have not heard any complaints about discrimination, inequity or hostile work conditions that there are none. Assume when you do hear rumblings that people are being "way too sensitive" and should leave their personal stuff at home. Invent history and deny that special rights and privileges have been given to certain groups and legally denied others. After all, the injustices of the past have been rectified with the 1964 Civil Rights Act, eh?

**3. Value conformity.** Be relieved that the more people like you that you hire and have as clients, the less energy you will have to expend in dealing with differences. Work to increase your team's adherence to your work and communication style, and maintain your authoritarian leadership methods. Make your team motto something like, "There is one right way to do things." Buy stock in a competing agency because they will get all the clients/customers/employees/applicants that you are not serving and you will need a reserve fund for the near future when you are out of a job.

**4. Don't link diversity to the bottom line.** Treat issues of race, gender, age, religion, sexual orientation, abilities and disabilities, economic class, etc., as "soft" issues that are not pertinent to the success of the organization. Do not embed your diversity plan in the main business plan and strategy. Treat it as peripheral, something for personnel to "fix." Don't have an expressed and communicated vision, values and mission for the organization that values people as your greatest resource. Appease employees and lawyers with a little "diversity awareness training" now and then so you can look like you are doing something and can justify your own racism/sexism.

**5. Wait until you have a major problem to begin change.** Continue management by chaos and shooting from the hip. Don't give in to those cliches like "The cost of doing nothing is already too high" and "No one likes change except a wet baby." Wait for the forces of entropy and change to run your organization out of control while you worship the status quo. Planned change is, after all, messy and expensive sometimes. Healing may hurt. Proactive management and planning, democratic decision making and creating a diverse environment of respect and high productivity are just fads anyway. If you hold your breath long enough they will go away. Think of settling legitimate lawsuits as just one of the tools of organizational life. Try to patch over the problems with yet more training for the underlings and, oh yes, you'll need to form some committees.

**6. Your turn.** This is an audience participation article. You have got the idea now. Add some fun lessons of your own.

## PART TWO

**D**on't you just hate it when people keep framing the diversity issue over and over again, telling you all about what's wrong and never giving you any semblance of solutions? Here are some steps in a change process that have worked for some. These and the aforementioned items are at least worth arguing about (an important diversity skill).

**1. THE WHAT: Include valuing of diversity as a critical part of the mission, purpose, vision, values and daily strategy of the organization.** This value should permeate every aspect of the organization—hiring, firing, policies, architecture, design, location, projects undertaken, clients and customers, promotions, celebrations, incentives, budget, compensation, marketing, management styles, training, deadlines, strategic planning, families, recruiting, retention,

(continued on page 7)

## Developing Change Plan

(continued from page 4)

meetings, action planning, performance appraisals, investments, etc., in an aligned (not maligned) system. Define diversity and don't assume you are all talking about the same animal. Challenge the assumptions of the old wine skins. Create dissatisfaction with the parts of the status quo that are not working to benefit all people.

**2. THE WHO: Develop a diversity strategy team to guide the change process for the next three to five years.** It will take a committed and diverse group of leaders from all levels of the organization to drive this process to completion. They will decide direction, be advocates for change and diversity, listen, monitor, evaluate and adjust the plan. Start the diversity strategy team on a learning and training plan for diversity. The goal is to be a high-achieving and culturally diverse learning organization. All members in the organization must be committed to continuous learning. There is no final destination in change but another horizon and another.

**3. THE WHY: Determine where you are starting and where you want to end up.** Develop the business case for why you are embarking upon this fruitful journey. Get consensus on what has been accomplished so far, what the short- and long-range outcomes will be, success indicators, ways to celebrate successes and how to develop a purpose statement. Conduct a diversity audit of the entire organization by surveys, focus groups, interviews, data, etc. Solicit as much feedback as you can from employees and clients to determine the baseline of where you are starting and the goals and objectives people need to experience success.

**4. THE WHERE: After the data gathering is completed, analyze it carefully with the diversity strategy team and develop an action plan.** Translate your vision into agendas of where you want to go. Invest time listening to the responses of all constituents. Spend time mulling around in the data to determine current realities and future dreams of one, three, five, 10 and 20 years. Tie it into the overall strategic organizational plan. Be creative in writing out a detailed action plan. State action steps, rationale, people in charge of making it

happen, deadlines to meet, necessary resources and inevitable obstacles. Include every aspect of the organization but prioritize into what can be accomplished in a realistic time frame. Make sure it is aligned with your mission, vision and values. Contrary to popular belief, planning does not have to be dreary. It should be fun and energizing.

**5. THE HOW: Start acting. Just do it. Implement your action plan.** Remember that you will be evaluated by others on outcomes that you achieve and not just good intentions. Start. Yes, you will be smarter tomorrow and your plan will change. Just remain in a learning mode and each step will lead to the next. Even apparently wrong steps will lead you to great insights. Continue to mobilize commitment to change. Create a shared vision of how things can be better throughout the organization. Give yourselves credit for what you are already doing as long as it does not put you to sleep. Build consensus, competence and cohesion. Conduct the necessary dialogues, training and education. Communicate agendas so that others will want to buy in. Without mandating, encourage creativity. Establish a learning community around the issues of diversity and encourage a creative problem-solving mode. Celebrate small successes and keep moving, reflecting, adjusting and changing. The key is to create a healthy and productive system that removes prior discrimination without excluding anyone. Place high value on your sense of humor and your ability to fail.

**6. THE NOW WHAT? Persist, persist, persist until the action plan is accomplished and exceeded.** This is the toughest part. Discouragement and impatience can creep in. Your baseline conditions were not developed in six months, so don't expect them to be eradicated in that amount of time or double that time. Some change, like the integration of the armed forces, is fast and overnight. Other change, like the years of policy discussions leading up to Truman's mandate and the subsequent adjustments in the 50 years after, are slower and evolutionary. You should come up against resistance. That is a sign that your change process is working. Take a nondefensive attitude and use the resistance to educate yourself and give you feedback. If something is

not working well across the board, don't do it that way anymore. If you are paying conscious attention, you will find a better way to meet important goals. This is why you have a strategy team in this process. Use them. Individual change agents playing Lone Ranger can burn out without a support and tag team. The only rule is to keep learning and persist. This is a developmental process. Continually ask, "Are we getting better? Are we having fun yet? Is this the way to San Jose? (or wherever you have aimed to go)"

**7. THE SO WHAT? The end result of all your hard work is a high-achieving diverse learning organization.** In this discrimination-free workplace, all obstacles are removed that will keep any associate or client/customer from reaching their full potential. You are using close to 100 percent of your resources. There is a climate of trust, collaboration, productivity, innovation, shared power, healthy humor and creativity. You finally understand how "the whole is greater than the sum of its parts" applies to organizational life. Barriers are removed and systems are in place for continuous learning and change. There are improvements in profits, products and people. The effects and results of your organization are influencing the entire community through employees' families and increasingly diverse and satisfied consumers of your services. Your model is being noticed and used in the community and beyond. Besides, through all this you and your colleagues are experiencing more harmony and energy and a lot more fun. You notice that this exists even when conflicts occur and the work is hard. You have accomplished the breakthrough of a paradigm of separateness that has been dominant for centuries and has been holding back the progress of civilization. Someday ultimate success will be measured not by how many toys one can accumulate in a lifetime, but by how successful one is in ending oppression in any form. Congratulations for whatever stage you are in on this journey. Ain't gonna let nobody turn me around, turn me around, turn me around. We make the road by walking.

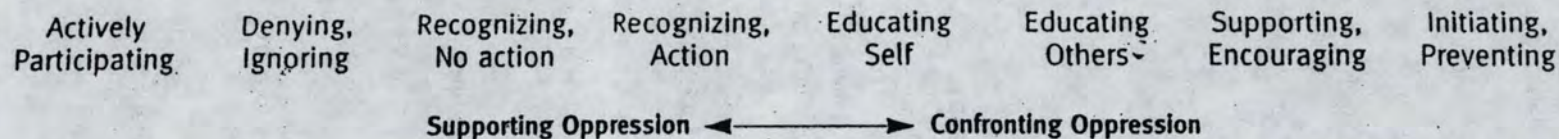
*Maggie Finefrock is director of The Learning Project in Kansas City. If you want to add to and/or argue with these points, please contact her at 2615 Martha Truman Road, Kansas City, MO 64137.*



# OVERCOMING BARRIERS

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1. Expect multicultural misunderstanding to sometimes occur; cultural differences exist.
2. Recognize that our best intentions may be undermined by old assumptions; therefore don't make an assumption without investigating the facts.
3. Read and learn about the cultural styles and values of different groups; understand and appreciate individual and group differences.
4. Test for understanding if you are unsure that your communication was successful.
5. Invite others to be included in discussions and decision-making.
6. Adapt communication styles appropriate for the situation, though perhaps "uncustomary" for us.
7. Take responsibility for some of the successes and difficulties in interpersonal interactions; don't blame the "other party" for all the problems.
8. Avoid hot buttons or blunders such as ethnic jokes, sexualized expressions, racially-based assumptions, inappropriate touching, stereotyped job assignments, and causing public loss of face.
9. Use "we are all in this together" language to express trust and foster a spirit of good will and partnership.
10. Investigate whether communication style or process, rather than content, is the cause of a conflict.
11. Don't be diverted by tone, style, accent, grammar, or personal appearance; rather, judge the merits of the statement or behavior.
12. Be aware of non-verbal and para-verbal messages when communicating.
13. Regardless of your self-perception, do not expect others to assume that you are trustworthy; trust is an earned virtue that may have to be proven over time.
14. Take your commitment and knowledge of diversity into other organizations which you are involved.
15. Write your opinion in company publications, newspapers and journals.



**Actively Participating:** Telling oppressive jokes, putting down people from target groups, intentionally avoiding target group members, discriminating against target group members, verbally or physically harassing target group members.

**Denying:** Enabling oppression by denying that target group members are oppressed. Does not actively oppress, but by denying that oppression exists, colludes with oppression.

**Recognizing, No Action:** Is aware of oppressive actions by self or others and their harmful effects, but takes no action to stop this behavior. This inaction is the result of fear, lack of information, confusion about what to do. Experiences discomfort at the contradiction between awareness and action.

**Recognizing, Action:** Is aware of oppression, recognizes oppressive actions of self and others and takes action to stop it.

**Educating Self:** Taking actions to learn more about oppression and the experiences and heritage of target group members by reading, attending workshops, seminars, cultural events, participating in discussions, joining organizations or groups that oppose oppression, attending social action and change events.

**Educating Others:** Moving beyond only educating self to question and dialogue with others too. Rather than only stopping oppressive comments or behaviors, also engaging people in discussion to share why you object to a comment or action.

**Supporting, Encouraging:** Supporting others who speak out against oppression or who are working to be more inclusive of target group members by backing up others who speak out, forming an allies group, joining a coalition group.

**Initiating, Preventing:** Working to change individual and institutional actions and policies that discriminate against target group members, planning educational programs or other events, working for passage of legislation that protects target group members from discrimination, being explicit about making sure target group members are full participants in organizations or groups.

Created by P. Griffin and B. Harro, 1982.

# Appendix 6B

## BECOMING AN ALLY

### **What Is an Ally?**

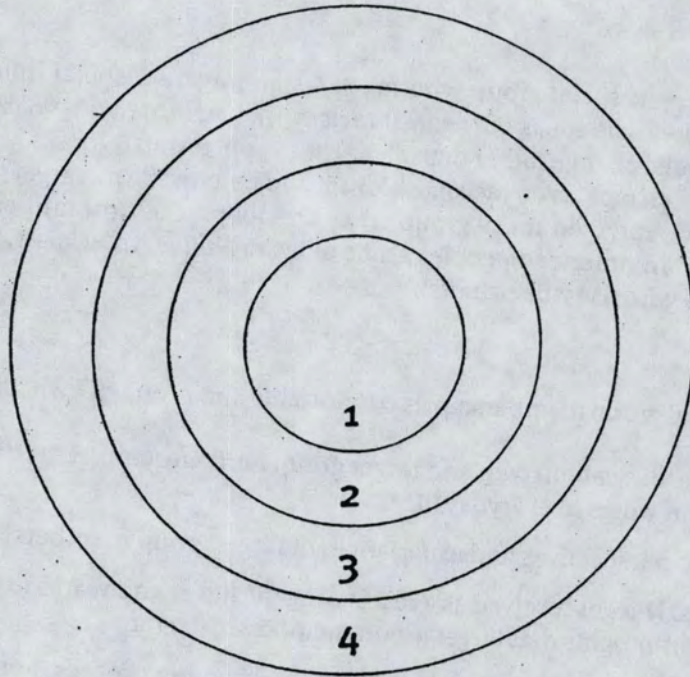
An ally is a member of the agent social group who takes a stand against social injustice directed at target groups (Whites who speak out against racism, men who are anti-sexist). An ally works to be an agent of social change rather than an agent of oppression. When a form of oppression has multiple target groups, as do racism, ableism, and heterosexism, target group members can be allies to other targeted social groups they are not part of (lesbians can be allies to bisexual people, African American people can be allies to Native Americans, blind people can be allies to people who use wheelchairs).

### **Characteristics of an Ally**

- Feels good about own social group membership; is comfortable and proud of own identity
- Takes responsibility for learning about own and target group heritage, culture, and experience, and how oppression works in everyday life
- Listens to and respects the perspectives and experiences of target group members
- Acknowledges unearned privileges received as a result of agent status and works to eliminate or change privileges into rights that target group members also enjoy
- Recognizes that unlearning oppressive beliefs and actions is a lifelong process, not a single event, and welcomes each learning opportunity
- Is willing to take risks, try new behaviors, act in spite of own fear and resistance from other agents
- Takes care of self to avoid burn-out
- Acts against social injustice out of a belief that it is in her/his own self-interest to do so
- Is willing to make mistakes, learn from them, and try again
- Is willing to be confronted about own behavior and attitudes and consider change
- Is committed to taking action against social injustice in own sphere of influence
- Understands own growth and response patterns and when she/he is on a learning edge
- Understands the connections among all forms of social injustice
- Believes she/he can make a difference by acting and speaking out against social injustice
- Knows how to cultivate support from other allies

# Appendix 7E

## SPHERES OF INFLUENCE



1. **Self:** Educating yourself, understanding your values and feelings, examining how you want to change
2. **Close family and friends:** Influencing the people closest to you
3. **Social, school and work relationships:** Friends and acquaintances, co-workers, neighbors, classmates, people with whom you interact on a regular basis
4. **Community:** People with whom you interact infrequently or in community settings



## Being a Diversity Change Agent

1. Share your culture in a non-judgmental way-uncover cultural beliefs.
2. Question your ethnocentrism and biases.
3. Observe, ask, listen, listen, use perception checking, use allies, adjust, get feedback and support.
4. Continually develop your resiliency, and comfort with ambiguity and change.
5. Stand in your own truth and allow other's theirs.
6. Seek multiple perspectives and inclusion and the skills to insure equitable outcomes.
7. Learning needs relationship, relationship, relationship.
8. "Respect" has cultural connotations. Remember the Platinum Rule.
9. Make reasonable accommodations that are mutually agreeable.  
Equal does not = Same
10. Check for understanding and agreement. Good teaching is a dialogue among equals. Talking does not = communicating or = teaching.
11. Assume goodwill and possibly ignorance, fear, distrust, disconnection.
12. Know strengths of others and build on them v. deficits and labeling.
13. Watch attribution theory. To what do I attribute this? Fact or perception?
14. Work on individual, team, systemic and societal levels.
15. Realize your own power in every interaction.  
"Because of the cultural myopia of teachers/leaders, the light at the end of the tunnel has been canceled." OR
- 16.
- 17.

## Vision Renewal Process

adapted from Sondra Thiederman

*Making Diversity Work  
7 steps for defeating bias in the workplace*

1. Become aware of your own knee-jerk reactions, assumptions and biases. Make a mental note of your thoughts. Catching your bias before action is critical thinking. Not catching yourself and stopping is prejudice and discrimination.

2. Identify why you hang on to biases. What are benefits/beliefs?  
alleged beliefs -relief of guilt                      - protection of status  
                          - protection from loss                      - protection from emotional pain

3. Weigh "alleged beliefs" against their harm. How does this distortion threaten my career and slow my progress?

4. Dissect your biases to reveal their weak foundation. Was the original source and association reliable? distorted by emotion? self fulfilling prophesy? filtered expectation?

5. Identify what you share in common with others. **Broaden your kinship group** to more people, moving from "them" to "us." Find common goals, dreams and experiences.

6. Find a safe place to examine your biases and shove your biases aside. Allow yourself to see people and situations accurately. Ask for help when needed.

7. Beware of bias revival. Create the environment so that you and others can undertake deliberate, immediate, accurate and systematic evaluation of events and people. Do not allow anyone's distorted vision to interfere with the ability to function effectively, fairly, successfully, in increasingly diverse workforces and marketplaces.

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(sample)

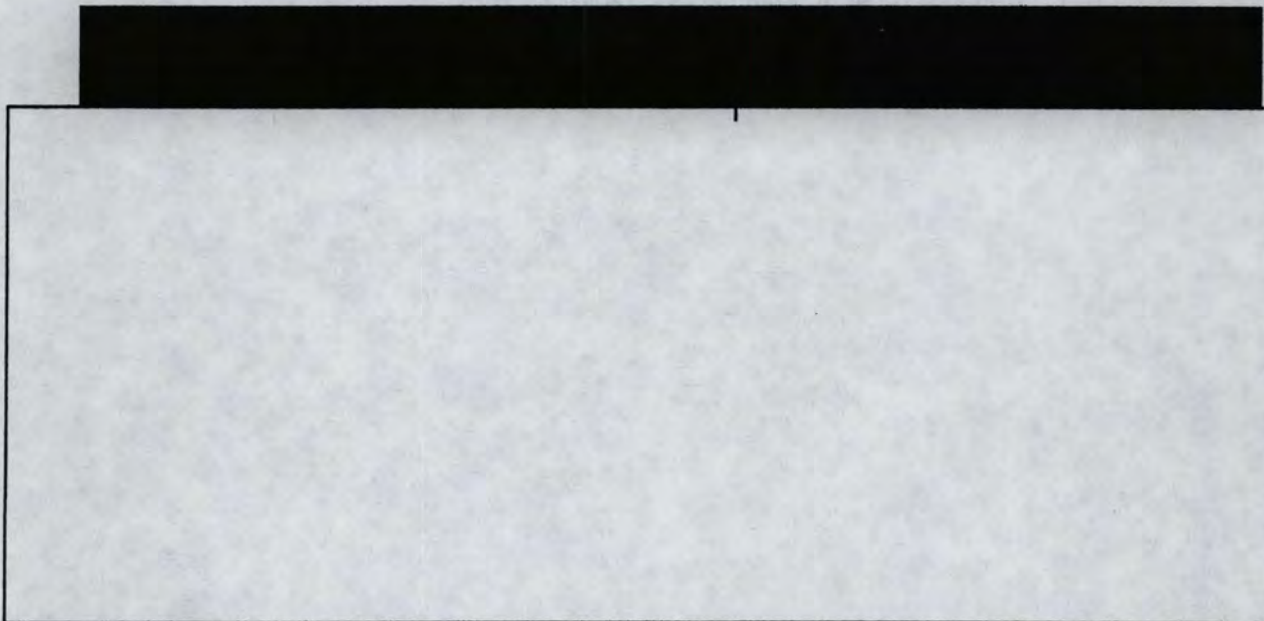
## *Success in Diversity Pledge*

I will value my own culture and contributions.

Recognizing that a lack of identity, vision, security, trust, cross cultural understanding and skill are at the root of dysfunction and conflict, I will reach beyond past limitations and work each day to uncover my real potential for understanding and excellence.

I will respect all life. I will not isolate myself or my gifts, but will create an environment of equanimity and honesty where I and others feel respected and can be ourselves. I will honor our common goals, expand my concept of kinship, and be accountable for my agreements. I will leverage our different talents and perspectives to help us reach and exceed our goals, mission, and vision.

I will give support, seek support, and encourage myself and others to follow our dreams. I will reflect on the causes and effects of my own behavior, be open to listen to feedback from others, and be willing to continually be wiser. I will inspire hope in others. I will take an effective stand against bias and discrimination and be co-responsible as a role model for justice with others.





## *When Death Comes*

When death comes  
like the hungry bear in autumn;  
when death comes and takes all the bright coins from his purse

to buy me, and snaps the purse shut;  
when death comes  
like the measles-pox;

when death comes  
like an iceberg between the shoulder blades,

I want to step through the door full of curiosity, wondering:  
what is it going to be like, that cottage of darkness?

And therefore I look upon everything  
as a brotherhood and a sisterhood,  
and I look upon time as no more than an idea,  
and I consider eternity as another possibility,

and I think of each life as a flower, as common  
as a field daisy, and as singular,

and each name a comfortable music in the mouth,  
tending, as all music does, toward silence,

and each body a lion of courage, and something  
precious to the earth.

When it's over, I want to say: all my life  
I was a bride married to amazement.  
I was the bridegroom, taking the world into my arms.

When it's over, I don't want to wonder  
if I have made of my life something particular, and real.  
I don't want to find myself sighing and frightened,  
or full of argument.

I don't want to end up simply having visited this world.

—Mary Oliver

## Vocation

This dream the world is having about itself  
includes a trace on the plains of the Oregon trail,  
a groove in the grass my father showed us all  
one day while meadowlarks were trying to tell  
something better about to happen.

I dreamed the trace to the mountains, over the hills,  
and there a girl who belonged wherever she was.  
But then my mother called us back to the car:  
she was afraid; she always blamed the place,  
the time, anything my father planned.

Now both of my parents, the long line through the plain,  
the meadowlarks, the sky, the world's whole dream  
remain, and I hear him say while I stand between the two,  
helpless, both of them part of me:  
"Your job is to find out what the world is trying to be."

—William Stafford

## **Oriah Mountain Dreamer, Indian Elder**

*"It doesn't interest me what you do for a living.  
I want to know what you ache for, and if you dare to dream of meeting your heart's  
longing.*

*It doesn't interest me how old you are.  
I want to know if you will risk looking like a fool for love, for your dreams, for the  
adventure of being alive.*

*It doesn't interest me what planets are squaring your moon.  
I want to know if you have touched the center of your own sorrow, if you have been  
opened by life's betrayals or have become shriveled and closed from fear of further  
pain. I want to know if you can sit with pain, mine or your own, without moving to hide or  
fade it or fix it. I want to know if you can be with joy, mine or your own: if you can dance  
with wildness and let the ecstasy fill you to the tips of your fingers and toes without  
cautioning us to be careful, be realistic, or to remember the limitations of being a  
human.*

*It doesn't interest me if the story you're telling me is true.  
I want to know if you can disappoint another to be true to yourself, if you can bear the  
accusation of betrayal and not betray your own soul. I want to know if you can be faithful  
and therefore be trustworthy. I want to know if you can see the beauty even when it is  
not pretty everyday, and if you can source your life from its presence. I want to know if  
you can live with failure, yours and mine, and still stand on the edge of a lake and shout  
to the silver of the full moon, "Yes!"*

*It doesn't interest me to know where you live or how much money you have.  
I want to know if you can get up after the night of grief and despair,  
weary and bruised to the bone, and do what needs to be done for the children.*

*It doesn't interest me who you are, or how you came to be here.  
I want to know if you will stand in the center of the fire with me and not shrink back.*

*It doesn't interest me where or what or with whom you have studied.  
I want to know what sustains you from the inside when all else falls away.  
I want to know if you can be alone with yourself, and if you truly like the company you  
Keep in the empty moments.*



# Unity

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WE ARE ONE,  
OUR CAUSE IS ONE,  
AND WE MUST HELP EACH OTHER,  
IF WE ARE TO SUCCEED.

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FREDERICK DOUGLASS

Taking Stock of Your Thoughts From Today's Experience...

Today's Date

I would like to know more about:

The most creative thought I heard:

I have a "discomfortable" feeling about:

At a result of this experience, the first thing I'm going to do is:

I'm excited about:

A new "network" contact I will use:

A new resource I learned about today and will seek:

Name (optional):

What needs more thought?

I wish:

Suggestions for the next conference:

# VION



Multiculturalism in Oz.

TOLES

UNIVERSAL PICTURES  
COPYRIGHT BY BUREAU OF

MY  
CURTAIN!

**It's Not A  
Matter Of  
Black &  
White!**

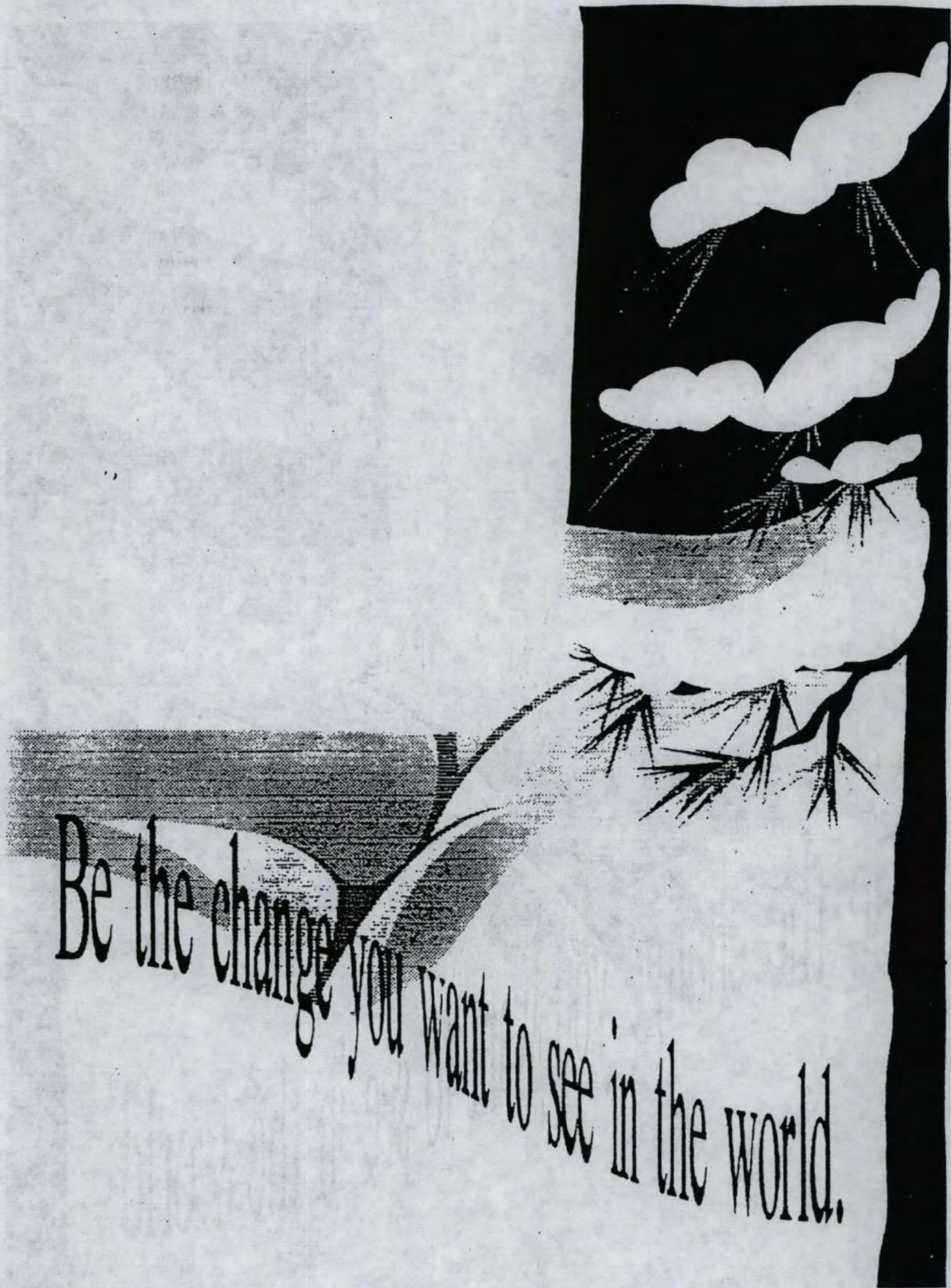
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WHERE ARE WE NOW?



Be the change you want to see in the world.





Be the change you want to see in the world.

# **In-Depth Workshops**



**Section C**

Presented By:

Erika Thiel  
4-H Program  
Coordinator  
Boundary County  
208.267.3235

# ART & TECHNOLOGY

 University of Idaho  
Extension



**Art & Technology** - Learn about art and explore new technology and ways to integrate Art & Technology into programs from a traditional school setting, 4-H, Afterschool, and more. Erika Thiel will be sharing keys to the success of her Art & Technology Program in Boundary County. The software that is utilized is from Tech4Learning called Image Blender and VideoBlender. Learn ways to overcome the shoe string budget and utilize software that is user-friendly and appropriate for all age levels(K-12 and teachers).

Added bonus—IT IS FUN!!!

Erika Thiel is a 1999 graduate from the University of Idaho with a Bachelor's Degree in Education, K-12 in Art and 6-12 in Speech. She is the 4-H Program Coordinator in Boundary County (Bonners Ferry, Idaho). Erika has transitioned from being the 4-H'er to leading the fun.

Join her and see how you can benefit by using Art & Technology!

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Boundary County Extension  
6447 Kootenai Street  
Bonners Ferry, ID 83805

Phone: 208.267.3235  
Fax: 208.267.3056  
Email: ethiel@uidaho.edu

# ART & TECHNOLOGY

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- ## Objectives
- Integrating Art & Technology
  - ImageBlender & VideoBlender
  - Additional applications for the shoe string budget

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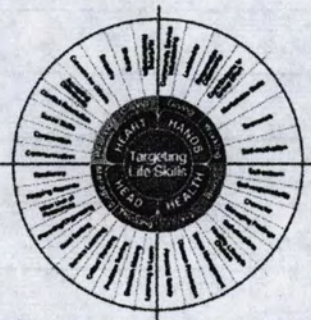
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## Why Art & Technology?

- Art Education
- Marketable Skills
- Life Skills
- FUN!



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## ImageBlender & VideoBlender

- PC AND MAC Friendly
- Image Manipulation
- Storybook
- Image Enhance/Effects

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## Now What?

- The Shoe-String Budget
  - Cost to implement ImageBlender or VideoBlender
  - Cost with out ImageBlender or VideoBlender
  - Options

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## Bargain Shopping

- Cost with ImageBlender & VideoBlender
  - Volunteer/Community training \$280
  - Curriculum Implementation \$400
  - Publication Costs \$280
  - Total \$960**
- Cost without ImageBlender & VideoBlender
  - Publication Costs \$280
  - Supplies \$200
  - Total \$480**

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## Options

- Adobe Photoshop
  - \$649.00
- Adobe Photoshop Elements
  - \$90.00
- Microsoft Publisher with Digital Imaging
  - \$199.95
- Kidworks Deluxe
  - \$69.95
- Crayola Make A Masterpiece
  - \$12.50
- Flying Colors
  - \$39.99

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## Wheels in Motion

- Concept to Reality
  - Partners
  - Plan
  - Resources
    - Peers
    - Web

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## You CAN do it!

- P-L-A-N
- Confidence

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## ART & TECHNOLOGY CAMP – 2 DAY CAMP

Day	Agenda	Components			Materials
<b>Monday</b>	<p><u>INTRODUCTION &amp; CAMP AGENDA</u></p> <ul style="list-style-type: none"> <li>• Expectations, projects, schedule</li> </ul> <p><u>IMPRESSIONISM</u></p> <ul style="list-style-type: none"> <li>• Experience Impressionism</li> <li>• Explore Impressionism</li> <li>• Create An Impressionism Storybook – Design/Color</li> </ul>	<ol style="list-style-type: none"> <li>1. After intro/expectations, visit as group Experience Impressionism website.</li> <li>2. Break up into groups to Explore Impressionist paintings, choose an artist, and research the artist.</li> </ol>	<ol style="list-style-type: none"> <li>3. Individuals to create a story book based on their research of their artist.</li> <li>4. Individuals to take picture w/ digital camera; image to be transformed into an Impressionist painting for storybook - outside</li> </ol>	<ol style="list-style-type: none"> <li>5. Storybook – individual slideshow</li> <li>Page 1 – Title</li> <li>Page 2 – Info on Imp.</li> <li>Page 3 – About artist</li> <li>Page 4 – Artist Work</li> <li>Page 5 – Ind. Photo</li> <li>Page 6 – Summary</li> </ol>	<p>Computers Digital Camera Impressionism website Copies of handouts Writing utensils Snacks</p>
<b>Tuesday</b>	<p>Roll Call Finish presentations **take outdoor photos if needed, Photo manipulation in a.m. <b>FINALIZE FOR PRESENTATION</b></p>	<ol style="list-style-type: none"> <li>1. Check details and terminology, clarify if needed</li> <li>2. Make sure research/ sources accurate</li> </ol>	<ol style="list-style-type: none"> <li>3. Make sure individuals manipulate image using effects in image blender</li> <li>4. Save all presentations on zip disk for presentation</li> </ol>	<ol style="list-style-type: none"> <li>5. Have group do short intro of presentation</li> <li>6. Hand out evaluations to parents collect before parents leave</li> </ol>	<p>Computers Digital Camera Individual outdoor photo Snacks CD or DVD for participants Computer or DVD player cued Zip Drive &amp; Zip Disk</p>
<b>Special Notes</b>					

# ART & TECHNOLOGY CAMP – 5 DAY CAMP

Day	Agenda	Components			Materials
Monday	<p><u>INTRODUCTION &amp; CAMP AGENDA</u></p> <ul style="list-style-type: none"> <li>Expectations, projects, schedule</li> </ul> <p><u>IMPRESSIONISM</u></p> <ul style="list-style-type: none"> <li>Experience Impressionism</li> <li>Explore Impressionism</li> <li>Create An Impressionism Storybook – Design/Color</li> </ul>	<p>1. After intro/expectations, visit as group Experience Impressionism website.</p> <p>2. Break up into groups to Explore Impressionist paintings, choose an artist, and research the artist.</p>	<p>3. Individuals to create a story book based on their research of their artist.</p> <p>4. Individuals to take picture w/ digital camera; image to be transformed into an Impressionist painting for storybook - outside</p>	<p>5. Storybook – individual slideshow</p> <p>Page 1 – Title</p> <p>Page 2 – Info on Imp.</p> <p>Page 3 – About artist</p> <p>Page 4 – Artist Work</p> <p>Page 5 – Ind. Photo</p> <p>Page 6 – Summary</p>	<p>Computers</p> <p>Digital Camera</p> <p>Impressionism website</p> <p>Copies of handouts</p> <p>Writing utensils</p> <p>Snacks</p>
Tuesday	<p>Roll Call</p> <p>Finish presentations **take pic. For Ind. Photo manipulation in a.m.</p> <p>Revisit Design – use of color</p>	<p>1. Check details and terminology, clarify if needed</p> <p>2. Make sure research/ sources accurate</p>	<p>3. Make sure individuals manipulate image using effects in image blender</p>		<p>Computers</p> <p>Digital Camera</p> <p>Individual outdoor photo</p> <p>Snacks</p>
Wednesday	<p><u>CLAYMATION</u></p> <p>GROUPS A, B, C, D will rotate from working with clay to computers.</p> <p><b>NO MIXING CLAY AND MUST WASH HANDS BEFORE USING COMPUTERS</b></p>	<p>Once upon a Seed project. Introduce</p> <ul style="list-style-type: none"> <li>Going to learn about plants – what they need to grow and plant life cycles</li> <li>Going to take that information and</li> </ul>	<p>Select a plant, and using what learned about plants. Create a storyboard and animated movie about a plant's life cycle.</p> <p>As group visit the Great Plant Escape. Cover what</p>	<p>It takes for plants to grow and plant life cycles.</p> <ul style="list-style-type: none"> <li>Have teams select plants</li> <li>Work on Growth cycle organizer</li> <li>Draw storyboards</li> </ul>	<p>Computers</p> <p>Great Plant Escape website</p> <p>Copies of handouts</p> <p>Writing utensils</p> <p>Snacks</p>
Thursday	<p>Depending on what groups have better grasp of growth cycle organizer; those that are "ok" will start on storyboards</p> <p>Must be working on storyboards, goal is to have all pictures taken and starting on animation</p> <p><b>SACK LUNCH ON FRIDAY</b></p>	<p>Remind groups to</p> <ul style="list-style-type: none"> <li>Keep it simple</li> <li>Basic background, try to keep that element from changing.</li> <li>Students draw out story board, and plan story before using clay</li> <li>Create background</li> </ul>	<p>Once storyboard has been ok'd groups can make storyboard in clay.</p> <p>Once storyboard has been sculpted and background created Pictures can be taken.</p>	<ul style="list-style-type: none"> <li>Take pictures</li> <li>Animate Presentation needs title slide with group member names</li> <li>Need to have</li> </ul>	<p>Computers</p> <p>Digital camera</p> <p>Markers/Paint and materials for backdrop</p> <p>Writing utensils</p> <p>Clay</p> <p>Snacks</p>
Friday	<p>Finish projects and animation</p> <p>Sack Lunch</p> <p>Presentation to parents</p>				<p>Computers/Zip Drive, Zip Disk</p> <p>CD or DVDs for participants</p> <p>Computer or DVD player cued</p>
Special Notes					



**LESSON PLAN**

**WEEK:**

**Day**

**Agenda**

**Components**

**Materials**

**Monday**

**Tuesday**

**Wednesday**

**Thursday**

**Friday**

**Special Notes**

Day	Agenda	Components	Materials
Monday			
Tuesday			
Wednesday			
Thursday			
Friday			
Special Notes			

# Tech4Learning

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## ImageBlender

Pricing

<b>Product Information</b>	<b>Single</b> (Mac-Windows Hybrid CD)	<b>\$44.95</b>	<b>Buy Now!</b>
<b>Storybook Maker</b>	<b>Lab-Pack (5)</b>	<b>\$179.95</b>	<b>Buy Now!</b>
<b>Samples</b>	<b>Site License (35)</b>	<b>\$749.95</b>	
<b>Curriculum Integration</b>	<b>Additional License*</b>	<b>\$18.00</b>	
<b>Lesson Plans</b>	*Additional licenses require the purchase of a Site License. Additional licenses must be ordered in minimum quantities of five (5).		
<b>Training Materials</b>			
<b>Curriculum Blender Sets</b>	<b>Call for Volume Licensing</b>	<b>1-877-834-5453</b>	
<b>On-site Workshop</b>			
<b>Pricing</b>	<u>Ordering information</u>		
<b>System Requirements</b>			
<b>Evaluation Version</b>			
<b>Updates</b>			

## Clay Animation Kit

Pricing

<b>Product Information</b>	<b>Single Kit</b>	<b>\$64.95</b>	<b>Buy Now!</b>
<b>Kit Contents</b>	Includes 1 CD, 1 Book, Clay and Accessories for an individual or small group.		
<b>Samples</b>	<b>Classroom Kit</b>	<b>\$235.95</b>	<b>Buy Now!</b>
<b>Curriculum Integration</b>	Includes a license for 5 computers, 1 Book, Clay and Accessories for 5 small groups.		
<b>Lesson Plans</b>	<b>Site License Kit</b>	<b>\$989.95</b>	
<b>Training Materials</b>	Includes a license for 35 computers, 1 Book, Clay and Accessories for 5 small groups.		
<b>Clay Animation Links</b>	<b>Refill Kit - Classic</b>	<b>\$14.95</b>	<b>Buy Now!</b>
<b>Onsite Workshop</b>	Includes primary colored clay and accessory consumables from the single kit.		
<b>Pricing</b>	<b>Refill Kit - Multi-cultural</b>	<b>\$14.95</b>	<b>Buy Now!</b>
	Includes multi-cultural colored clay and consumable accessories from the single kit.		
	<b>Classroom Refill Kit</b>	<b>\$69.95</b>	<b>Buy Now!</b>
	Includes primary and multi-cultural colored clay and accessory consumables from the classroom kit.		
	<b>Clay Animation Workshop</b>	<b>Call for pricing</b>	877-834-5453
	An exciting introduction to clay animation, its techniques and potential in your classroom. <a href="#">Click</a>		





**A Singin'**

*Thumpin'...*



**Stompin'**



**!!Good Time!!**

**With:**

**Bill Henderson**

**Northwest District Specialist, 4-H, Emeritus**

**1945 Fairlane Drive**

**Lima, OH 45806**

# Tips For Song Leaders

## ♪1♪ Be Enthusiastic

Enjoy what you are doing. Enthusiasm and personal enjoyment are contagious. If you are having a great time leading the singing, it will be hard for the group to not join in.

## ♪2♪ Know Your Music

It is important to be thoroughly familiar with the song you are leading. It is very hard to teach someone else when you are not certain of the melody or words to a song. Good song leading is a skill that must be practiced.

## ♪3♪ Plan Your Program

Before you begin to plan your program, get to know something about the group you will be leading. Plan your songs to fit the age and interests of your audience.

Always plan for twice as many songs as you will need. It is easier to cross songs off your list than to scratch your head trying to come up with another song or two at the last moment.

Plan your program with a purpose in mind:

- Are you singing just for fun?
- Do you want the group in a particular mood for a program that is to follow your session?
- Do you want the group fired-up to participate in active games or calmed down for a speaker?
- Are you trying to create an atmosphere of cooperation?

Plan your selections with a progression in mind. Start with songs that almost everyone will know, before you begin to teach new songs. You may want to teach only part of a new song in a session, if it is particularly difficult, or if the group is struggling.

Reward your group for their work at learning new songs by ending the song session by singing one or two songs they know. Learning new songs is tiring work! Let them "blow out the cobwebs" and finish the session with a good feeling.

If you have the luxury of leading singing with a group over the course of multiple sessions or days, you may wish to introduce and teach songs in advance of their eventual intended use, such as for a special closing. The impact of a song in a closing is much enhanced if the group is able to sing it, listening to the words and the music, and not having to worry about trying to learn the song at the same time.

Start your song session out easy, build to a high point, then back the group down slowly if you want them to pay attention to a program that is to follow.

## ♪4♪ Sing Songs Through In Advance

It is important to know how high and how low a song is going to go. Select a pitch that will allow for the range of voices in our audience.

If you see and hear that the pitch you started the song in is too high or too low for the majority of the group, it is better to stop the song and start over with a better pitch than to continue to struggle through the song. Use a pitch pipe or other tone source if you need the help.

## ♪5♪ To Teach New Songs, Break Them Down Into Manageable Pieces

Don't be afraid to demonstrate new songs by singing a portion to the group.

Learn to prompt words just ahead of when they are needed.

Learn to "Line" songs for quicker participation by the group (You sing the line and have the group repeat it).

Remember when teaching a song that your group is trying to learn both new words and a new tune.

#### ♪6♪ Singing 'Rounds' Requires Special Attention

When singing rounds, first teach the song to everyone. You may want to teach the song in one session, review it in another session, then do the round.

Clearly divide the group into the number of smaller groups needed. Be certain to tell the group the number of times the round will be sung through. It is often very helpful to have a leader for each of the smaller groups.

If the group is not comfortable in singing the round through as a single group, the likelihood of success in breaking down into smaller groups and singing the song as a round is very, very low. Rounds are a wonderful variation in singing. Don't let the difficulty in leading them prevent you from learning how.

#### ♪7♪ Be Aware Of Your Audience Location

Your audience needs to be able to see you. This is particularly important when teaching motions.

Don't be afraid to use your hands, head, body, etc. to help the group stay on the beat. Don't abandon your singers when things start to unravel. When the rhythm is falling apart, exaggerate motions to help get the group back on the beat.

If you have a choice between a large room with the group scattered about, or a smaller room where the group is squeezed together a little, go for the togetherness. Logic might say that if you scatter a group out

they will sing louder just to be heard. The opposite is true!

#### ♪8♪ Keep On The Look-out For New Songs

Be careful, though, many current pop songs are hard to teach and lead. Sometimes it is a matter of having too many words to work with or too wide a musical range for the voices in your group.

Look for different ways to sing old songs. Sometimes a song is going so well it seems a shame to end it just because the last chorus has been sung. Consider: *repeating the chorus, singing selected verses again, humming through the verse or chorus or both, singing an extra chorus softly, or putting a tag on the end of the song.*

#### ♪9♪ When Using Accompaniment - Practice!

If you plan to use accompaniment, practice with that person ahead of time to be certain they can do the music you want done, in the key that you want to do it. Tune stringed instruments ahead of time.

If you are using taped accompaniment, practice with the sound equipment and the tapes or CD ahead of time. Cue tapes so they will work when you need them to work.

#### ♪10♪ Sing With Pride!

Do it! Have fun! Enjoy the singing with your group. Compliment your audience for good effort!

# GOOD NEWS

## A RESOURCE FOR SONG LEADERS

### SIMPLE GIFTS

'Tis a gift to be simple,  
'Tis a gift to be free.  
'Tis a gift to come down where we ought to be.  
And when we find ourselves in the place just right,  
We will be in the valley of love and delight.

When true simplicity is gained,  
To bow and to bend, we shan't be ashamed.  
To turn, to turn will be our delight,  
'Till by turning, turning we come round right.

### SARASPONDA

(Boys begin, and keep singing through the verse) Boomda, Boomda, Boomda ---

(Girls sing verse)  
Sarasponda, Sarasponda, Sarasponda  
Ret-set-set  
Sarasponda, Sarasponda, Sarasponda  
Ret-set-set

(Boys and girls join on chorus)  
Ah do re oh  
Ah do re boom de oh  
Ah do re boom de ret set set  
Aw se paw se oh.

### VIVE LaCOMPANIE

Let every good fellow now join in the song.  
Vive la companie!  
Success to each other and pass it along.  
Vive la companie! (Chorus)

A friend on the left and a friend on the right.  
Vive la companie!  
In love and good fellowship let us unite.  
Vive la companie! (Chorus)

Now wider and wider the circle expands.  
Vive la companie!  
We sing to our comrades in far away land.  
Vive la companie! (Chorus)

### Chorus:

Vive la, vive la, vive l'amour!  
Vive la, vive la, vive l'amour!  
Vive l'amour! Vive l'amour!  
Vive la companie!

### ROCK A MY SOUL

Rock a my soul in the bosom of Abraham.  
Rock a my soul in the bosom of Abraham.  
Rock a my soul in the bosom of Abraham.  
Oh, rock a my soul.

So high you can't get over it.  
So low you can't get under it.  
So wide you can't get 'round it.  
You must go in by the door.

(Descant) Rock my soul, Rock my soul,  
Rock my soul, Rock my soul.

(Teach each part to the entire group. Divide the group into thirds, and sing as a three-part song.)

### PART OF THE RAINBOW

Rainbow, rainbow, can I be  
Red as red as a red rose tree.  
Rainbow, rainbow, can I be  
Red as red as a red rose tree.  
Red is different. Red is beautiful.

### Chorus:

Look, look, I'm part of the rainbow.  
Look, look, I fly up so high.  
Look, look, I'm part of the rainbow.  
Look, look, I fly up so high.

Rainbow, rainbow, can I be  
Blue, as blue, as the deep blue sea...

Rainbow, rainbow, can I be  
Green, as green, as the evergreen...

Rainbow, rainbow, can I be  
Yellow, as yellow, as the bumble bee...

### HERE I STAND DEAR LORD

Here I stand dear Lord  
At your table spread.  
Bless this food to my body

Keep my soul well fed.  
Let me be a friend  
With an outstretched hand.  
Let me love my neighbor  
'Till my journey's end.

#### BACK OF THE LOAF

Back of the loaf is the snowy flour,  
And back of the flour is the mill,  
And back of the mill is the wheat, and the  
shower,  
And the sun, and the Father's will.

#### JOHN KANUKUNUKA

##### Chorus:

Too rye ahe, Oh, too rye ahe,  
John Kanukunuka too rye ahe.  
Too rye ahe, Oh, too rye ahe,  
John Kanukunuka too rye ahe.

##### Verses:

Well, I thought I heard the old man say  
John Kanukunuka too rye ahe.  
That tomorrow is a holiday  
John Kanukunuka too rye ahe.

We're bound away, we're bound away...  
We're bound away for Frisco Bay...

An island boat with a Yankee mate...  
If you don't pull you'll lose your gait...

An island boat with an island crew...  
And we're the boys who pull her through...

We'll work tomorrow, but not today...  
Yes, we'll work tomorrow but not today...

Well, I thought I heard the old man say...  
That tomorrow is a holiday...

#### BE PRESENT AT OUR TABLE, LORD

(Tune: Doxology)

Be present at our table, Lord.  
Be here and everywhere adored.  
These mercies bless, and grant that we.  
May feast in paradise with thee.  
Amen.

#### PEACE GIVE I TO THEE

Peace give I to thee.  
Peace give I to thee.  
Not as the world gives  
Give I to thee,  
Peace give I to thee.

Love . . . . .

Joy . . . . .

#### BU-BU-BU BUBBLIN'

Guys:  
Bu Bu Bu Bubblin'  
Bu Bu Bu Bubblin'  
Keep repeating

##### Gals:

Jesus love is bubbling over  
Jesus love is bubbling in my soul.  
Jesus love is bubbling over.

##### All:

One, two, three, four, five, Oh Yeah!

#### EVERY LITTLE CELL

Tune: "Shortin' Bread"  
(Chorus part only)

I'm so glad that every little cell  
In my body is happy and well.  
Well, I'm so glad every little cell  
In my body is happy and well.  
Every little cell is happy and well,  
Every little cell is happy and well,  
Every little cell is happy and well,  
Every little cell is happy and well,

#### SING AND SHOUT/SWING LOW/WHEN THE SAINTS GO MARCHING IN

##### Sing:

I want to sing, sing, sing.  
I want to shout, shout, shout.  
I want to sing, I want to shout,  
Praise the Lord!  
When the Heavenly Gates are opened wide,  
I'll be standing by Jesus side.  
I want to sing, I want to shout,  
Praise the Lord!

**Swing:**

Swing low, sweet chariot,  
Coming for to carry me home.  
Swing low, sweet chariot,  
Coming for to carry me home.

**Saints:**

Oh, when the saints  
Go marching in  
Oh, when the saints  
Go marching in  
Oh, Lord I want to be  
In that number  
When the saints go marching in

**LAY MY BURDENS DOWN**

I was happy. O so happy.  
When I laid my burdens down.  
Burdens down, Lord. Burdens Down, Lord.  
When I laid my burdens down.

I feel better. So much better.  
Since I laid my burdens down.  
I feel better. So much better.  
Since I laid my burdens down.

**HOW PLEASANT AND HOW FAIR**

Oh, how pleasant and how fair.  
How pleasant, and how fair.  
Oh, how pleasant and how fair,  
My Buckeye friends are to me.

**GOOD NEWS**

**Chorus:**

Good news! Chariot's comin'  
Good news! Chariot's comin'  
Good news! Chariot's comin'  
And I don't want it to leave me behind.

**Verses:**

There's a long white robe in the heaven I  
know,  
There's a long white robe in the heaven I  
know,  
And I don't want it to leave me behind.

Silver Harp in the heavens, I know.....

Golden Crown in the heavens, I know.....

**THIS LITTLE LIGHT OF MINE**

This little light of mine,  
I'm gonna let it shine,  
This little light of mine,  
I'm gonna let it shine,  
This little light of mine,  
I'm gonna let it shine,  
Let it shine, let it shine,  
let it shine.

Hide it under a bush, O no!...

Won't let Satan blow it out!...

Shine it all over BLW...

**WHEN I'M ON MY JOURNEY**

**Chorus:**

When I'm on my journey don't you weep after  
me.  
When I'm on my journey don't you weep after  
me.  
When I'm on my journey don't you weep after  
me.  
I don't want you to weep after me.

High up on the mountain  
Leave your troubles down below. (3-times)  
I don't want you to weep after me.

Every lonely river must go down to the sea...

When the stars are falling and the thunder  
starts to roll...

**OH HOW LOVELY IS THE EVENING (Round)**

Oh, how lovely is the evening, is the evening,

When the bells are sweetly ringing, sweetly  
ringing,

Ding-dong, ding-dong, ding-dong!



## MORE GOOD NEWS

### GOOD NEWS

Chorus:

Good news! Chariot's comin'  
Good news! Chariot's comin'  
Good news! Chariot's comin'  
And I don't want it to leave me behind.

Verses:

There's a long white robe in the heaven I know,  
There's a long white robe in the heaven I know,  
And I don't want it to leave me behind.

Silver Harp in the heavens, I know.....

Golden Crown in the heavens, I know.....

### I AM A PROMISE

I am a promise, I am a possibility,  
I am a promise, with a capital "P",  
I am a great big bundle of "po-ten-ti-al-i-ty"  
And if you listen, you can hear God's voice  
And if you're tryin',  
He'll help you make the right choice,  
I am a promise to be,  
Anything God wants me to be.

### WE'RE GREAT BUT NO ONE KNOWS IT

We're great, but no one knows it,  
No one knows it so far...  
Some day they'll realize how wonderful we are,  
They'll look at us, and point at us,  
And then they'll shout "Hurray!"  
We're great, but no one knows it,  
But they will some day.

### LET YOUR LIGHT SHINE

Let your light, shine before,  
Others so, they will know.  
The Kingdom of God is at hand...  
Let your light, shine before,  
Others so, they will know.  
The Kingdom of God is at hand...

Let—your—light—shine,  
So—they—see—it,  
Let—your—light—shine,  
The Kingdome of God is at hand...

### THE BUFFALO AND HIS BROTHER

Across the windswept desert...  
Where cactus knows no man...  
Lived the buffalo and his brother...  
Lying in the sand...  
Said the buffalo to his brother...  
"Why do you lie that way..."  
But the brother would not answer...  
'Cause he'd been dead since May...  
Dead since May...

Second verse, same as the first,  
A little bit louder, and a whole lot worse...  
Now's the time for switchin'  
To the verse about the kitchen...

Inside the wide refrigerator...  
Where coleslaw knows no man...  
Lived a buffalo and his butter...  
Lying by the spam...  
Said the buffalo to his butter...  
Why do you lie that way...  
But the butter would not answer...  
'Cause it was not Parkay...  
Not Parkay...

### YOU MIGHT FORGET THE SINGER

Chorus:

O, you might forget the singer,  
But you won't forget the song,  
Singers come and go and fade away,  
The melody of love remains,  
The truth goes marching on,  
O..., You might forget the singer,  
But you won't forget the song.

This song of love I'm singing you'll remember,  
You won't forget the rhythm of the free,  
The music's sure to stick there in your  
me-em'-ry,

Even if you don't remember me...  
I'm glad just to be one of the singers,  
Though I might not always sing on key,  
'Cause when we sing together. Something ha-  
ap-pens,  
It's called that special four-part harmony...

## EVENING HAS COME

Evening has come, the board is spread,  
Thanks be to God, who gives us bread,  
Praise God for bread.

Can substitute first lines to fit the time of day.  
(Morning has come...)  
(Noontime has come...)

## MY DUNGAREES

CHORUS:

My dungarees, my old dungarees  
They're worn at the bottoms  
Got holes in the knees  
My dungarees, my old dungarees  
So comfy just to wear a---round.

I got my first pair of dungarees when I was two  
I wore them in the daytime and in the nighttime,  
too  
I wore them 'till the ankles were up to the knees  
and then I got a brand new pair of  
dungarees.(Chorus)

I got another pair at four and six and eight  
I sometimes cut them off to go swimmin' in the  
lake  
I wore 'em playin' baseball and I wore 'em  
climbing trees  
Oh Lord, how I loved my faded dungarees.  
(Chorus)

My teens and my twenties, my thirties now are  
gone  
My forties and my fifties will soon be movin' on  
But when I reach my nineties I'll still be climbin'  
trees  
and can you guess what I'll be wearin' my old  
dungarees (Chorus)

## SHAKE ANOTHER HAND

A le la le la, la le la le lay lu jah  
A le la le la, la le lay lu jah  
A le la le la, la le la le lay lu jah  
A le la le la, la le laaa...lay lu jah  
Shake another hand,  
Shake a hand next to ya,  
Shake another hand,  
As we sing this song...  
Shake another hand,  
Shake a hand next to ya,

Shake another hand,  
As we sing..., sing this song...

Touch another thumb...  
Tough another toe...  
Touch another knee...  
Touch another elbow...  
Bump another rump...

## NEW HARMONY

Chorus:

I've been sittin' by the Ohio,  
Watching the tow boats rolling up slow,  
Thinking on the places we used to go,  
You've been on my mind.

Evening hills in the summer time,  
The jars we filled with fireflies,  
I remember you and I,  
Say its been a long old time. (Chorus)

Rain across the bottom lands,  
Broken stones from an old mill dam,  
West wind blowing in the dawning day,  
Enough to blow the blues my way. (Chorus)

Rusty rails in old river towns,  
Whistles blowing New Orleans bound,  
Cornfields waiting for the plow,  
Oh the things that I can't tell you now. (Chorus)

Indiana backroads,  
The winters hide so deep and cold,  
New moons arms that cradles the old,  
Come home songs on the radio. (Chorus X 2)

## TUE TUE

Tue tue, ba-rhe-ma, tue tue  
Tue tue, ba-rhe-ma, tue tue  
A-bo-fra-ba, ama gowa gowa, tue tue  
A-bo-fra-ba, ama gowa gowa, tue tue  
Ba-rhe-ma, tue tue

## FAMILY

Chorus sung by all (And, foundation rhythm sung by the men  
while the women are singing the verses.)  
Family... Family... One big family...  
Family... Family... One big family...  
Family... Family... One big family...

We are one, one big family...  
We are one, one big family...  
We are one, one big family...

Sing as one...

Live as one...

### THE BEAR SONG

The other day... I met a bear...  
Out in the woods... A way out there...  
The other day I met a bear...  
Out in the woods, a way out there...

He looked at me... I looked at him...  
He sized up me... I sized up him...  
He looked at me, I looked at him...  
He sized up me, I sized up him...

He says to me... "Why don't you run..."  
"Cause I see you ain't... Got any gun..."  
He says to me, "Why don't you run..."  
"Cause I see you ain't got any gun..."

And so I ran... Away from there...  
But, right behind... Me, was that bear...  
And so I ran away from there...  
But, right behind me, was that bear...

Up ahead... There was a tree...  
A great big tree... O, glory be...  
Up ahead, there was a tree...  
A great big tree, O, glory be...

The nearest branch... Was ten feet up...  
I'd have to jump... And trust my luck...

And so I jumped... Into the air...  
But I missed that branch... A way up there...

Now don't you fret... And don't you frown...  
Cause I caught that branch... On the way back  
down...

That's all there is... There ain't no more...  
Unless I see... That bear once more...

### DAY-O

Come Mr. Talley Man, talley me banana  
Daylight come, and me want to go home  
Come Mr. Talley Man, talley me banana  
Daylight come, and me want to go home

Chorus:  
Day-o, day-o, daylight come and me want to go  
home  
Day-o, day-o, daylight come and me want to go  
home

Well, a beautiful bunch of ripe bananas  
Daylight come, and me want to go home  
They hide the deadly black tarantula  
Daylight come, and me want to go home

Lift a six foot, seven foot, eight foot bunch  
Daylight come, and me want to go home  
Lift a six foot, seven foot, eight foot bunch  
Daylight come, and me want to go home

### THE SONS OF JOB

The Sons of Job, were playing pass the rock,  
Take it or leave it. Take it again.  
They went niddy-noddy, niddy-noddy,  
niddy-noddy, nid  
They went niddy-noddy, niddy-noddy,  
niddy-noddy, nid

### TURN THE GLASS OVER

I've been to Harlem, I've been to Dover.  
I have traveled the whole world over,  
Over, over, three times over,  
Drink all the buttermilk and turn the glass over.

Sailing east, sailing west,  
Sailing across the ocean,  
If you want to get a girl, you've got to be quick  
Or you'll lose your girl in the motion.

### LEAVE HER, JOHNNY

O, I thought I heard the old man say,  
Leave her, Johnny, leave her,  
It's a long hard pull to the next payday,  
And it's time for us to leave her.

Chorus:  
Leave her, Johnny. Leave her,  
O, Leave her, Johnny, leave her.  
O, the voyage is done, and the winds don't blow,  
And it's time for us to leave her.

O, the skipper was bad, but his mate was worse,  
Leave her, Johnny, leave her,  
He would smite ye down with a blow and a  
curse,  
And it's time for us to leave her.

So, pull ye lubbers or ye'll get no pay,  
Leave her, Johnny, leave her,  
O, pull ye lubbers and then belay,  
And it's time for us to leave her.

### RATTLIN' BOG

Chorus:

O, ho, the Rattlin' Bog, the bog down in the  
valley-o  
O, ho, the Rattlin' Bog, the bog down in the  
valley-o

Now in that bog, there was a hole,  
A rare hole, a rattlin' hole  
A hole in the bog, and the bog down in the  
valley-o

Now in that hole, there were some roots,  
Rare roots, rattlin' roots  
Roots in the hole, and the hole in the bog, and  
the bog down in the valley-o

Now on those roots, there was a trunk,  
A rare trunk, a rattlin' trunk  
Trunk on the roots, and the roots in the hole,  
and the hole in the bog,  
and the bog down in the valley-o

Limb on the trunk...  
Branch on the limb...  
Nest on the branch...  
Egg in the nest...  
Bird on the egg...  
Wing on the bird...  
Feather on the wing...  
Bug on the feather...  
Wing on the bug...  
Spot on the wing...  
Germ on the spot...  
Virus on the germ...

### FROM YOU I RECEIVE

From you I receive, to you I give,  
Together we share, in this we live.

### GOD IS GREAT

God is great, God is good,  
And we thank Him for our food,  
We want to Thank Him morning, noon, and night  
We want to Thank our God with all our might  
We want to Thank our God 'cause He's all right,  
Amen

### THERE'LL BE MORE PEACE

There'll be more peace, some day  
There'll be more peace, some day  
I'm-a gonna keep on, 'till I find it  
There'll be more peace, some day

There'll be more joy, some day

There'll be more love, some day

There'll be peace peace, some day

### BIRDIE SONG

Way....up in the sky the little birds fly,  
While down in their nest, the little birds reat.  
With a wing on the left, and a wing on the right,  
The little birds sleep, all through the night.

Shusssssssss....They're sleeping!

The bright sun comes up  
The dew goes away,  
Good Morning! Good Morning!  
The little birds shout!

### IN MY ROOM

There's a world where I can go and tell my  
secrets to  
In my room In my room  
In this world I lock out all my worries and my  
fears  
In my room In my room

Do my dreaming and my scheming, lie awake  
and pray,  
Do my crying and my sighing, laugh at  
yesterday,  
Now it's dark and I'm alone but I won't be afraid,  
In my room In my room  
In my room In my room  
In my room In my room.....

## FOR HEALTH AND STRENGTH

For Health and strength and daily food (or  
bread)  
We praise Thy name O Lord.

## THE LION SLEEPS TONIGHT

In the jungle, the mighty jungle,  
the lion sleeps tonight  
In the jungle, the mighty jungle,  
the lion sleeps tonight

Near the village, the peaceful village,  
the lion sleeps tonight  
Near the village, the peaceful village,  
the lion sleeps tonight

Hush my darling, don't fear my darling,  
the lion sleeps tonight  
Hush my darling, don't fear my darling,  
the lion sleeps tonight

## WHEN I'M ON MY JOURNEY

Chorus:  
When I'm on my journey  
don't you weep after me.  
When I'm on my journey  
don't you weep after me.  
When I'm on my journey  
don't you weep after me.  
I don't want you to weep after me.

High up on the mountain  
Leave your troubles down below.  
High up on the mountain  
Leave your troubles down below.  
High up on the mountain  
Leave your troubles down below.  
I don't want you to weep after me.

Every lonely river must go down to the sea...

When the stars are falling and the thunder starts  
to roll...

# Getting To the STOMP.....!!

The group STOMP has been one of the most interesting musical phenomena of the past two decades. Having seen their live shows four times; and seeing the 2-80+ age range of the audience, having a great time watching people make rhythms out of just about everything, including the kitchen sink, it just seemed like it was something I needed to try with youth and adult groups. The results have been wonderful. Age and gender lose their importance when the rhythms begin to take over.

It is not necessary to have ever played a rhythm instrument before. No fancy instruments need be collected to get started. Cost can be nothing, other than a little time. One does not have to worry about damaging expensive drums, cymbals, or other

purchased instruments. These are wonderful to play with, but can be saved for later, after experimentation with "stuff!"

I have put together a sack of 12" dowels of various diameters. You can cut three sections from a 36" dowel, 4 from a 48" dowel. Smaller diameters make good drum sticks. Larger diameters can make good rhythm sticks or beaters to play other games or "instruments." They are not required, but they are a good place to start.

The rest of your instrumentation is limited only by your imagination. Plastic buckets, #10 food cans with one end cut out, plastic bags, steel car wheels, waste baskets, film canisters, old pots and pans, match boxes, buckets, broom handles, brooms, pieces of

conduit....you name it and it can become an instrument. Some of the fun is getting people to use their imaginations to find things that make good rhythm instruments.

Tickling the imagination is one of the best parts of facilitating a STOMP kind of a class. Seeing "light bulbs go on above heads" is an amazing thing to watch. Once people begin to think outside of their normal ideas of what instruments should be, the experience can be quite liberating.

Rhythms should not be limited to what can be generated with "stuff." Using one's hands, heads, feet, tummies, mouth, thighs, etc. can produce wonderful sound variations.

Mixing age groups and letting them enjoy what each has to offer can be one of the best by-products of the rhythmic fun. Sometimes adults forget that they were ever kids, and kids often can not imagine adults enjoying this kind of fun.

Stompin' can work with camp groups, youth groups, mixed groups, sacred, secular, school, seniors....your imagination is the only limit.

#### Pan Pipes – Measurements

6' of 3/4" O.D./1/2" I.D. Plastic tubing

Note	Length	Plug	Inside length
G	8-3/4"	1/2"	8-1/4"
A	7-3/4"	1/2"	7-1/4"
B	6-7/8"	1/2"	6-3/8"
C	6-5/8"	1/2"	6-1/8"
D	5-7/8"	1/2"	5-3/4"
E	5-1/4"	1/2"	4-3/4"
F	4-15/16"	1/2"	4-7/16"
G	4-11/16"	3/4"	3-15/16"
A	4-7/16"	1"	3-7/16"
B	4-1/16"	1"	3-1/16"
C	4-1/16"	1-1/4"	2-13/16"
D	3-3/4"	1-1/4"	2-1/2"

Saw pipes with fine tooth saw. Insert plugs and tune with a tuning meter. Glue plugs in place. Round the end of the "pipe" you will blow by sanding lightly. Other pitches needed, should you want other half steps, would be proportional. Cut a little longer than needed, then trim to pitch.

#### Pop Bottle Bands

Pop bottles and other types of bottles can be tuned for blowing by adding water until the proper pitch is reached. You can tune to an electronic tuner or to a sound source such as a pitch pipe or piano. Properly tuned bottles can play music as written normally. Numbered or color coded bottles can play specially written music, when the players can not read notes.

#### Tuned Junk

Junk of all sorts can be tested for tones and ring. Old cooking pots and pans, pipes, automobile rims, brake drums, empty acetylene bottles, glass bottles, metal trash cans and lids, old fashioned dome top empty gas cans, etc. can make great sound sources.

#### Wood Rods of Various Lengths & Diameters

Broom sticks, mop handles, 4' dowel rods, dowels cut in 12" lengths, in various diameters, four sided wooden sticks, etc. can make good rhythm instruments.

#### Plastic Items Make Durable Drums

Plastic drums, barrels, trash cans, 5-gal. Buckets, smaller buckets all make good drumming instruments.

#### Hand Drums

Simple but effective hand drums can be made out of #10 cans with one end cut out. You can drum directly on the metal bottoms or use wide cellophane tape to cover the open end completely and drum on that with fingers or with sticks. Cut both ends out of a can, duct tape it to a can with only one end cut out, then tape the open end to make a deeper sounding drum.

#### Plastic and Paper, Etc.

Simple plastic grocery bags, paper sacks, newspapers, match boxes, rubber radiator hose, plastic golf bag tubes cut to various lengths, 4" pvc pipe lengths with end caps tapped on carpet squares, all make wonderful sounds at economical prices.

Somewhere, My Love (Chorus)  
by Webster/Jarre

Somewhere, My Love, there will be songs to sing  
Although the snow, covers the hope of spring.  
Somewhere a hill, blossoms in green and gold  
And there are dreams—all that your heart can hold.

Someday, we'll meet again my love,  
Someday, whenever the spring breaks through.

You'll come to me, out of the long ago  
Warm as the wind, soft as the kiss of snow.  
Till then my sweet, think of me now and then,  
Godspeed my love, 'til you are mine again

(Lara's theme from "Doctor Zhivago" © 1965 Metro-Golden Mayer. Inc., NY)

Can't Help Falling in Love with You  
By Weiss/Creatore/Peretti

Wise men say only fools rush in,--  
But I can't help falling in love with you  
Shall I stay—would it be a sin  
If I can't help falling in love with you?

Like a river flows, surely to the sea  
Darling, so it goes, some things are meant to be  
Take my hand,--take my whole life too  
For I can't help falling in love with you

THE LION SLEEPS TONIGHT

Chorus--Ooh whee... a bum ba way, a bum ba way  
a bum ba way, a bum ba way  
(Whee muh muh wep, we muh muh wep)

In the jungle, the mighty jungle  
The lion sleeps tonight  
Near the jungle, the quiet jungle  
The lion sleeps tonight

Chorus-

In the village, the peaceful village  
The lion sleeps tonight  
Near the village, the quiet village  
The lion sleeps tonight

Hush my darlin', don't fear my darlin'  
The lion sleeps tonight  
Hush my darlin', don't fear my darlin'  
The lion sleeps tonight.

By Weiss/Creatore/Peretti

## Tiny Little Self

They say, there's a tiny little self  
That follows you around  
He knows everything you say and do  
You couldn't lose it, if you wanted to

He knows why, for instance, when you try  
To tell a big fat lie  
He start burning up at what you said  
That is why your face gets red.

When you are good, like he says you should  
You can bet he's merry as a clown  
But when you've done somthin' and your heart starts pumpin'  
That's him, jumpin' up and down

He's there anytime that you're in doubt  
He tells you what to do  
Get smart, listen to the tiny self,  
He knows you inside, he knows you outside

He knows what it's all about  
Without a doubt (spoken)  
He knows you inside-out.

Though your wasting all of Sunday School  
And that's not bad enough  
You start messin' with the Golden Rule  
You can't gossip, without a fuss

It's wise to waken so you won't be late  
You might be glad you did  
Then you'll never have to hear the corney phrase  
"Poor little mixed up kid"

When you prove you can't be trusted  
You can say you're malajusted  
You can blame your ma and pa  
If you're a shmo

But your plans get yellow,  
When you blame the other fellow  
Now.....  
You may sizzle down below

You don't have to be a teacher's pet  
Don't worry, wings won't sprout  
Get smart, listen to the tiny self  
He knows your inside  
He knows your outside  
You're on the wrong side  
He's on the right side  
He knows you backward

He know's you forward  
You're on the mean side  
He's on the green side  
Whew sigh, I runnin' out of breath

Your sayin' yes, yes  
He's saying ah, ah  
You say "I've got to"  
He tells you not to  
He's there beside you  
Always beside you

Rah, Rah, Rah, siz, boom bah  
Rickity, tickity, tah, rickity, tickity tah, tah  
How are you about it now?

He knows you inside-out.  
Outside, upside, downside, backside  
longside, highside, lowside, hindside  
He's your friend, without a doubt

He's your conscience (spoken)

He knows you in-side, out.



## Our Love Affair

Our love affair is a wondrous thing  
That we'll rejoice in remembering  
Our love was born with our first embrace  
And a page was torn out of time and space  
Our love affair, may it always be  
A flame to burn to eternity  
So take my hand with a reverent prayer  
That we may live and we may share  
A love affair to remember  
A love affair to remember

(Music by Harold Abramson and Leo McCarey © 1957, 1989  
20<sup>th</sup> Century Fox Corp. From movie "An Affair to Remember")

## Tomorrowland

There's a wonderful place called Tomorrowland  
And it's only a dream away  
And whenever you get to Tomorrowland  
You'll forget all about Today

You'll be walking on clouds  
You'll forget every care  
And your troubles, like bubbles  
Will vanish in air

Tell me how do you get to Tomorrowland  
Close your eyes, make a wish and your there  
Close your eyes, make a wish and your there

(Music by Harold Abramson and Leo McCarey © 1957, 1989  
20<sup>th</sup> Century Fox Corp. From movie "An affair to Remember")

# **STORYTELLING**

## **The Magic of Stories**

by  
**Charlotte Norlin**



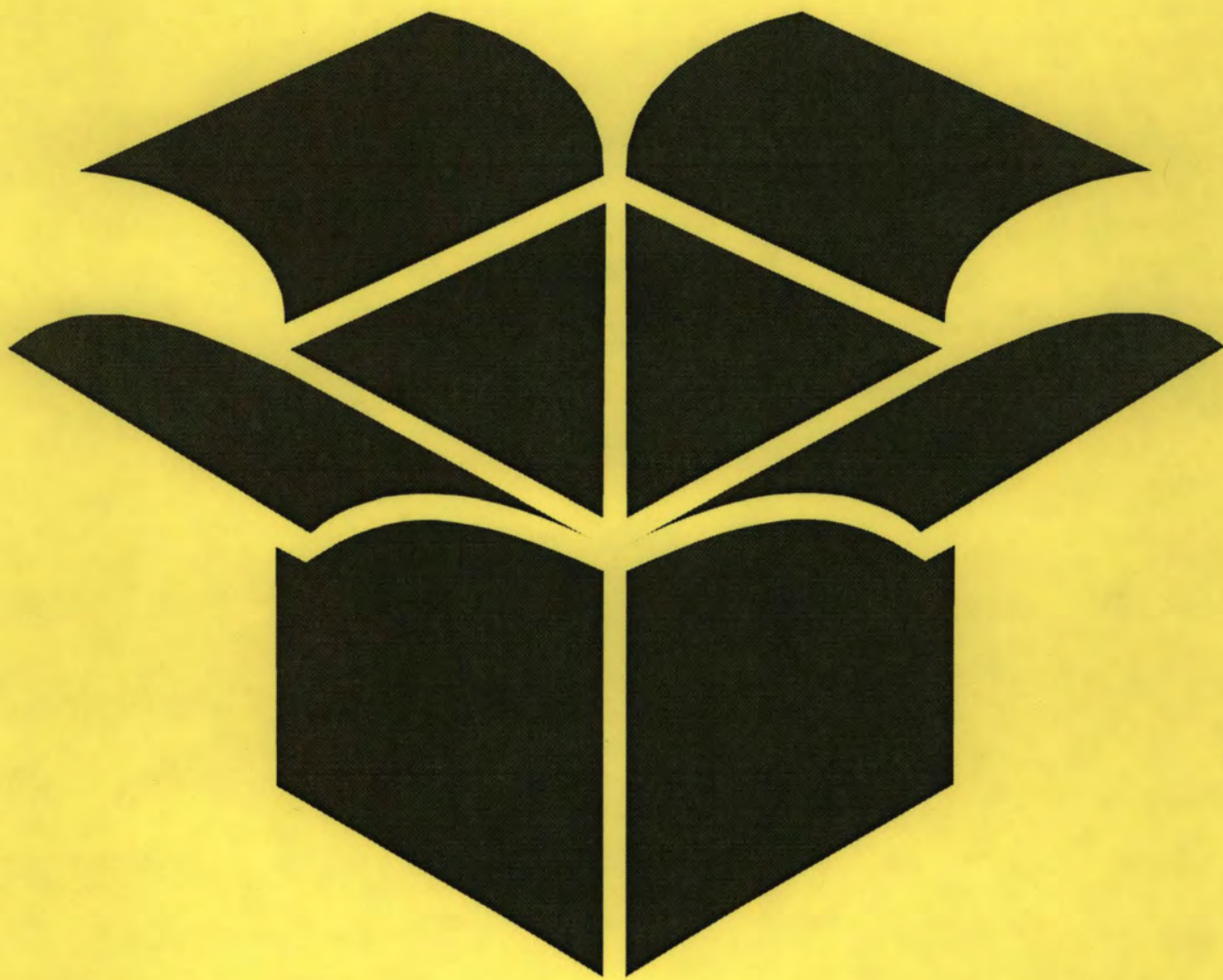
**Everyone is a storyteller. The class will teach you how to take a simple story and rewrite it by changing a word here and word there and you will have a NEW story.**

**Storytellers learn how and where to place their feet, hands and their body, how to relax in front of a group, how to take care of their voice and how to reduce stress.**

**They learn to project their voice and proper body language.**

**In time they learn how to pick stories that they comfortable telling and how to put the story in their own words.**

# **Mini- Workshops**



**Section D**

**Locker Hook**  
by  
**Jean Baringer**

**My Goals For This Class Are:**

1. To increase an interest and appreciation of hand crafted items.
2. To share a unique way of creating a useful home accessory.
3. To help participants learn how to successfully pass this information to others.
4. To provide an opportunity for participants to feel a sense of worth, of having an "I Can Do It" feeling.

**Participants Goals:**

1. To learn a new crafting process of creating something for my home.
2. To take home a finished product – a hot pad.
3. To learn how to teach this craft to others.
4. To explore a way of using up scrap fabrics.

# LOCKER HOOK RUGS

by Jean Baringer

2005 Chatcolab Workshop

This project is a wonderful way to make use of remnant or scrap fabrics from earlier projects, or to recycle fabrics from used clothing or linens, or by using new fabrics.

## BACKGROUND

It is said that locker hooked rugs were first made in England or Australia and found their way to the US in the early 1900's. This technique is used to make not only rugs, but hot pads, chair pads, table runners and place mats, or wall hangings. No stretcher frame is needed so it makes it easy to take projects with you.

## WHAT'S NEEDED

- \* fabrics - depends on project!
    - cottons work well, the less thickness, the easier to work.
    - a rug 30 x 36 " takes about 11 yards of fabric
  - \* cotton, gridded rug canvas 3.75 sq/ inch, like the kind used for latch hook rugs.
  - \* locker hook tool (or size E or F crochet hook) Note: If can't find a locker hook, a crochet hook to hook loops and blunt needle follows with thread to do the same job.
  - \* large, blunt tapestry needle, size 13 - 16
  - \* cotton thread for locking- like "Peaches n Cream" or "Sugar n Cream"
  - \* rotary cutter and mat
  - \* grid ruler
  - \* scissors, 2 sizes - for cutting the canvas and for trimming fabric, yarn, threads
- optional -
- \* safety pins
  - \* thread and needle,
  - \* sewing machine

## TEACHING TECHNIQUES

- \* to learn this method, start with a small piece, like a hot pad so won't get frustrated by huge project. Learn starting, working, finishing.
- \* make sure you have practiced this to know the proper procedures, the problem areas, etc.
- \* have a variety of examples or pictures of good and bad, step by step, different designs or looks.
- \* find out the differences in your students (left handed, sight problems, arthritis, experience, etc) to be better able to help them learn and not be confused and frustrated.
- \* be aware of safety measures like using rotary cutters, hands getting roughed up on the mesh. Arthritis may cause a problem on gripping the hook, etc.
- \* DANGER WARNING - this can be dangerous to your health - it's adicting, and contageous!! Once you start it may be hard to put down and get other things done.

## GETTING STARTED

1. Decide on project size - hot pad, rug, etc..
2. Gather up fabrics - may use a hodge-podge of colors or may plan a color scheme.
3. Cut desired fabric into strips using the rotary cutter, mat and ruler. Cottons 1 1/4" wide, flannels 1", fleece or denim 3/4". Don't tear as it makes too many loose fray threads.
4. (Option) I have found that sewing same print strips together by machine (overlap 1/2", straight stitch) I can use up smaller scrap pieces without having so many "knots", as explained later. Then hand baste strips of other colors together, using needle and thread as you go. Roll strips up in a ball til ready to use.



5. Prepare canvas by cutting off thick selvage. Along all four sides fold back the canvas, making a hem four squares wide. Use safety pins at corners to hold in place, or just make sure you fold as you work around the canvas.

6. Thread a long piece of locker yarn into locker hook and tie into outer square in a corner. Leave a 1 - 2" tail which will be worked in later.

7. Hold locker hook in one hand on top of the canvas, and in other hand hold strip of fabric under the canvas. Insert hook into canvas near the knot, hook onto the fabric strip and pull up through the hole, leaving a 2" starting tail, which will be woven in later. You have made the first loop.

8. Make 3 or 4 more loops on the hook, then pull the yarn through the loops. As you get more practice or experienced you can put on up to 10 - 12 loops on the hook at one time. This thread locks the loops on top of the canvas, thus the name - locker thread, with the locker hook.

9. Pull fabric loop through canvas enough to have a little gap for "cush", not real tight to mesh as it will show through.

10. May need to loosen up loops after pulling the locker thread through.

11. As you work, try to keep the right side of the fabric showing on the outside of the loops - looks brighter. Your bottom hand can work on this.

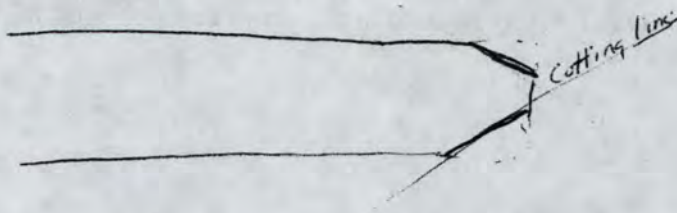
12. Continue "hooking" making a border around edge of project. When you come to the tail of the first loop, work it in with or around other stitches. Continue on the border around 3 or 4 more times. This will be working on the canvas hemmed area with 2 and sometimes 4 (in the corners) layers of canvas and may be hard at first. Be patient, it gets better as you work towards the center of the canvas. Keep some of this fabric to finish off the border later.

13. When run out of locker thread, cut another piece, make a square knot, pull through loops. Knot will hide inside!

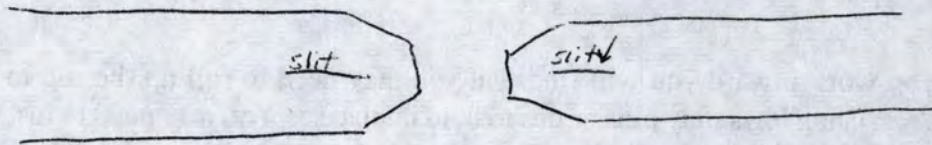
## JOINING STRIPS

Original process - knotting. Some prefer this method of joining strips by making knots rather than stitching long strips by machine.

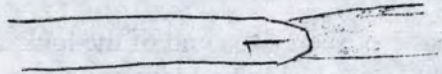
1. Trim selvages off ends. Trim a little off the corners of the square ends to make a neater, tighter knot.



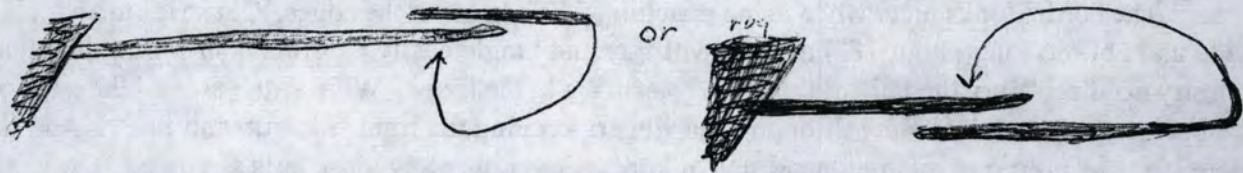
2. Fold over the end of the strip about 1" and cut a short slit ( $\frac{1}{2}$ " long) about  $\frac{1}{2}$ " from the end of fabric. Do this to both ends being joined.



3. With right sides up, butt end of strips together, overlapping so holes match up.



4. Bring the loose end of the strip up, or down, to the holes and push through the hole, pulling the rest of the strip through, too. The "up or down" depends: the end of the strip must pass through the opposite strip first before the end on the starting strip, otherwise it doesn't catch.



5. Pull strips gently to tighten the knot, but don't rip the fabric. If you do, trim ends and start over.

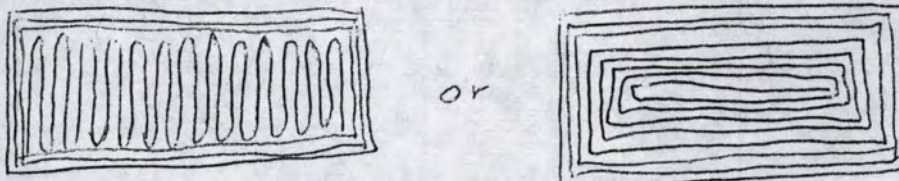
6. Use this same method for adding on strips and when changing colors.

#### OR OPTION

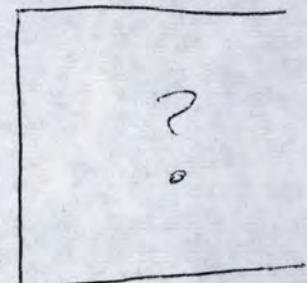
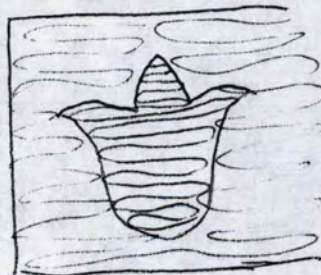
Hand stitch ends together as you work, using a running or basting stitch with needle and thread, overlap piece  $\frac{1}{2}$ ".

#### CONTINUING DESIGN

After you have done the border you then work your pattern. You may decide to go back and forth in a zig-zag pattern working to the other end, or go round and around, working into the center.



More experienced "hookers" or lockers may make other designs.



If you started in the corner to do your border, then you have ended in a corner, ready to start with your inside design. Add on strips and continue the rows, working towards the end or middle of the project.

As you work inward you will find that you may need to roll up the rug to get the bulk in different places, using big safety pins or ties to hold in place. . You may need to just bend your arms around and "hug the rug" as you work.. The more you work with the project, the softer the canvas gets and easier to work.

When you reach the end of your pattern, secure the end of the locker thread as best you can. Cut the strip, leaving about 2" tail to be either worked in by blunt needle or secured by sewing with needle and thread.

#### FINISHING BORDER

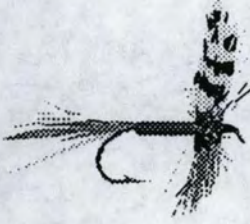
The border looks nicer when using matching fabric to cover the edges. Cut strips to about ½" wide and not too long (about 18") as they will fray and tangle easily. Thread strip into the blunt tapestry needle. "Bury the tail" of this strip by starting in the loops. Whip stitch around the edge of the border. Let the fabric flow through your fingers keeping the right side out, and flat. . Add on more strips by preferred method, hand sew or knot. Cover over any loose tails as you go. Or, work in loose tails with needle and thread. . There now, you should be done!!!!

These rugs may be washed in a machine using a mild soap and lukewarm water, gentle cycle. Remember, some of the new fabrics may fade. Lay rug flat on a towel to dry, turning it over now and then.

#### RESOURCE

There is a well illustrated booklet "The Happy Hooker" written by Cindy Murray of Athol, Idaho that is an excellent added resource for these rugs with wonderful pictures. Cindy owns The Empty Spool quilt shop in Athol where rugs of this kind can be found. (open Tues - Sat 10 - 5)

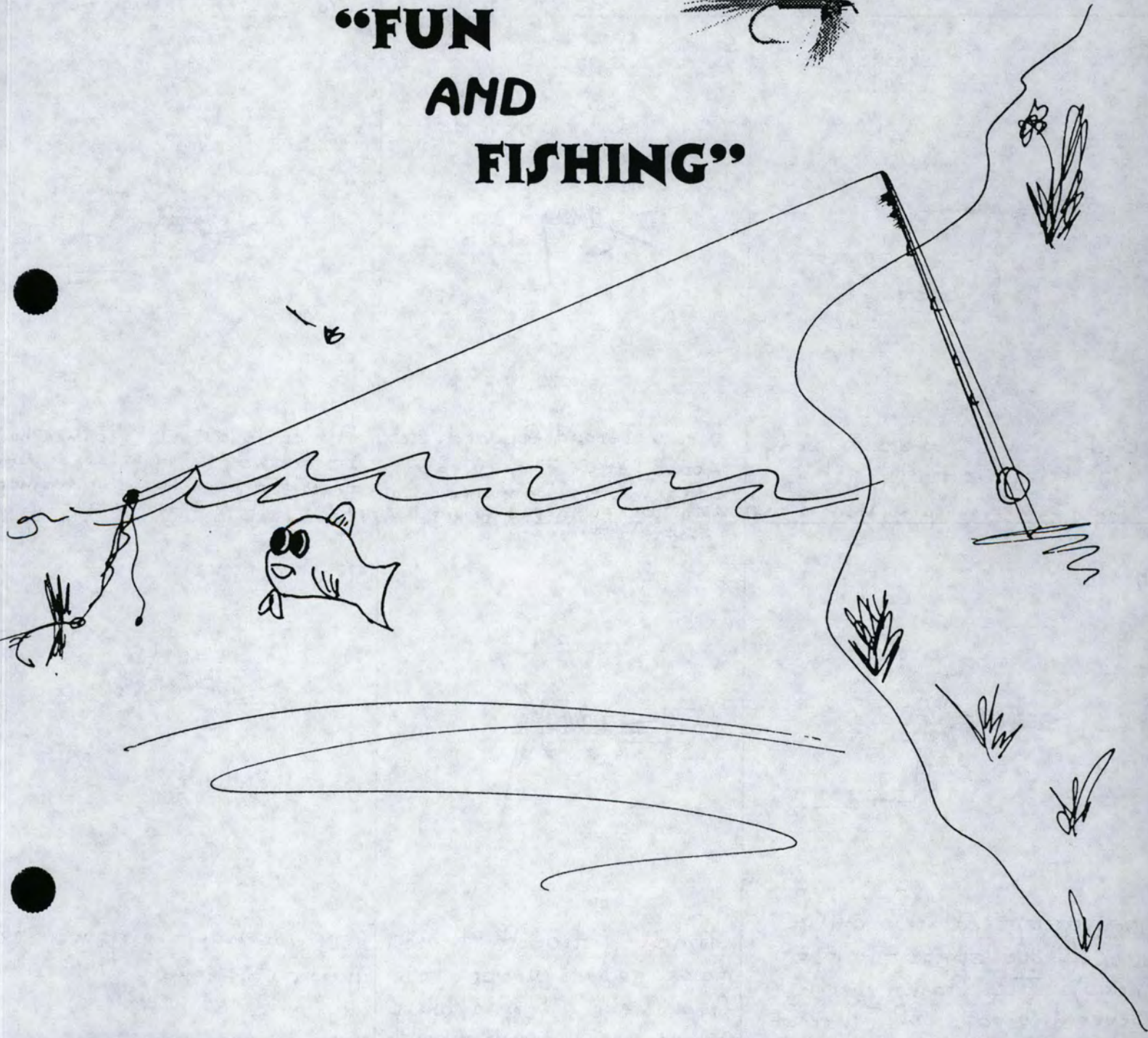




# "FLY TYING"

FOR

# "FUN AND FISHING"



1.

Select a hook and place in vice. Hold thread against Hook

2.

Wrap to back of Hook. STOP before hook bends.

3.

If fly has a tail - wrap thread AROUND material (Tail material Hair-Feathers)

4.

Body of fly - wrap in body material next to tail.  
(Body material Yarn, hair, floss)

5.

Wrap thread forward. stop About here. Then wrap body material forward. stop AND WRAP Thread AROUND Body Several Times

6.

Time to attach Feather has cut feather to right size. Wrap thread around base of feather Bring thread forward

7.

Now wrap feather around hook. (leave space to make head). Tie feather with several wraps of Thread

8.

Time to tie off thread. make several wraps to form head. Use A whip or by hand. Couple of half hitches

9.

If you have a good knot Then cut thread. And glue with head cement.

# Crafts From Recycled Materials

Shared By  
**B.J. Kreiter**

## POST CARDS FROM OLD GREETING CARDS

Tear an old greeting card apart at the fold. Turn the artwork side face down on the table. Draw a line from top to bottom in the middle of the card. You now have a post card. Note: keep the address on the right side of the line and half an inch up from the bottom. Use a postcard stamp.

## GREETING CARD AND ENVELOPES FROM USED GREETING CARDS AND OLD CALENDARS

When you receive a greeting card, save the envelope it came in. Choose a card you like that has an envelope that it will fit in. The envelope may be a used one because we will be making a new one. Next choose a calendar page you like. Tear the greeting card in two along the fold. This will be your new greeting card. Carefully open the glued seams of the old envelope and lay it flat on the calendar page you chose. Trace around the envelope. Now cut the traced image out. Fold the cut out image the same way the old envelope is folded and glue the seams. Write your card and put it in the new envelope. Glue it shut. Apply a mailing label to the 'FLAP SIDE' of the letter. Address and mail your letter.

NOTE: Reuse of card and calendar artwork is legal as long as you do not sell it since the artists received payment at time of original purchase.

# Refrigerator Magnets Calendar

you will need:

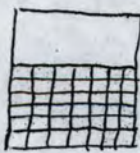
- 1 CD plastic case
- 1 piece of magnetic sheeting
- 5 sheets of paper 8 1/2" X 11"
- Craft glue
- Colored pencils, crayons, stickers, etc.
- SCISSORS

- open CD case and remove any paper or plastic inserts.
- cut a piece of magnet about 1" X 2" and glue it to the back of the largest side of the case.
- Trace around the closed CD case so you have 12 Boxes.
- Cut out the boxes.

- Divide each box in half



- Divide the bottom half of each of the 12 boxes into 7 columns.



Then divide the columns across into 6 rows. Label each one with the month and days.

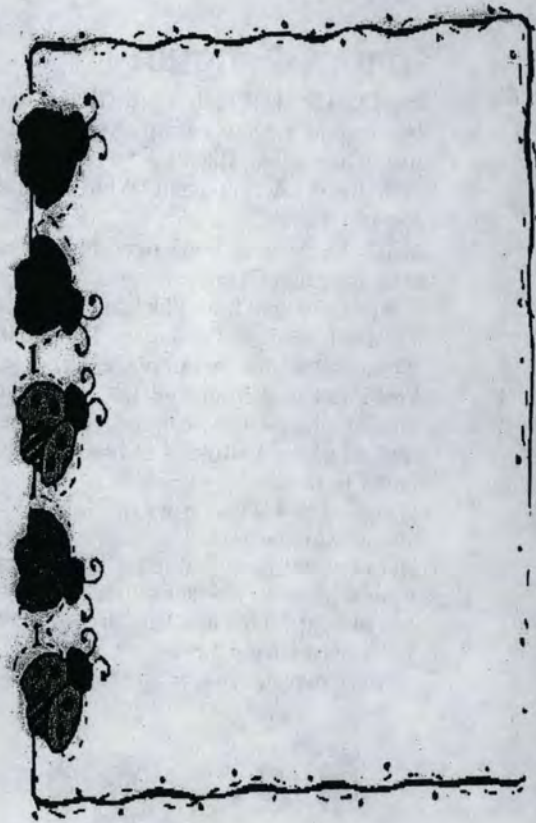
- Decorate the top half of each box and place them in the CD case.

- Close the case and hang on the Fridge.

- To use on a desk or table, open case and fold back the front. Put a rubberband around the pages to hold them in.

SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

March 2006



SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28				

February 2006



SUN	MON
1	2
8	9
15	16
22	23
29	30



# Snappy Penguin

**MATERIALS:** Light bulb • Felt (Black, Red, White, Green) • 3 Red sequins • 2 Silver snaps • Oven bake clay • Embroidery floss (Green, Red, Black) • 1/2" Silver glitter pompon • 1 1/2" wood heart • Acrylic paint (White, Orange, Black)

## INSTRUCTIONS:

**Beak** - Shape beak from oven bake clay and press on light bulb. Bake and let cool.

**Body** - Paint light bulb Black and chest area White. Paint feet and beak Orange. Paint eyes and nostrils Black, dot eyes White. Bake. Glue feet in place. Spray with varnish.

**Vest** - Cut vest from Red felt using pattern. Blanket stitch around edges with Green floss and glue to front of penguin. Glue snaps for buttons. Cut bow tie from Green felt and glue under beak.

**Wings** - Cut 4 wings from Black felt, blanket stitch together and glue in place.

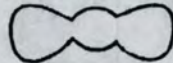
**Hat** - Cut hat from Red felt using pattern and 1/2" x 4 1/4" trim from White felt. Blanket stitch back seam of hat and glue to top of light bulb. Glue trim around lower edge of hat. Cut 2 holly leaves from Green felt and glue to front of hat. Glue sequins between leaves and pompon on tip of hat.



Snappy Penguin  
Face



Beak

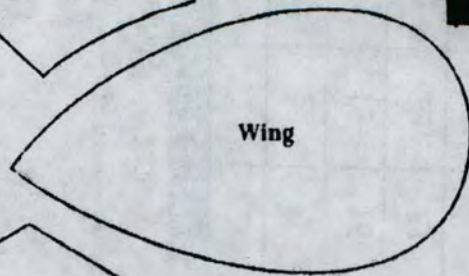


Bow Tie

Holly  
Leaf



Vest



Wing



Hat



# Scottish Broadsword

presented by  
John Beasley

## History:

I imagine the first sword was a stick wielded by a caveman. It was probably more of a narrow club that was easier to swing to get others to go away.

As cutting tools and fighting techniques evolved, swords probably became sharper and lighter. As swords became lighter, ways to use them could more closely imitate the range of motions the human body is capable of.

Karate and Swordplay use very similar techniques to strike, and block, opponents.

The first impulse, when someone senses a blow coming, is to cover the most vital portion of one's body.

In Karate, this is done by crossing one's arms over one's chest to protect the heart and be ready to move and cover the object of the next strike (head, arm, leg, midsection, etc.).

In swordplay, this is done by holding the sword in front of one's chest to protect the heart and be ready to protect other parts of the body from that central position, just as with Karate.

Following are the Karate blocks beside the corresponding sword blocks.

---

### KARATE

---

### SWORD

Up Block

Cross Block

Down Block

Outside Half-Hanger

Outside Block

Outside Block

Inside Block

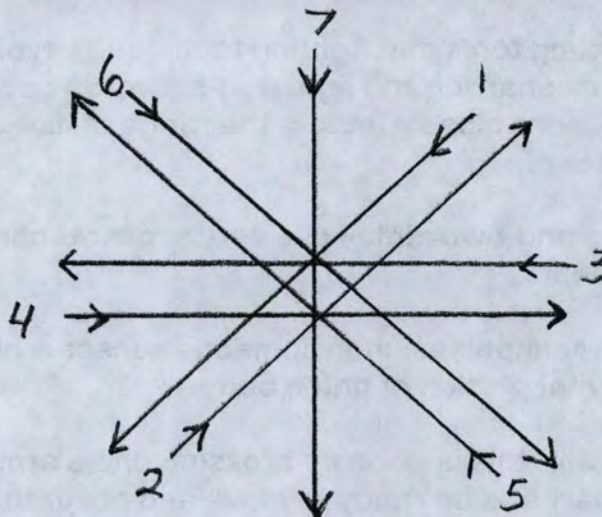
Inside Block

These are just some examples. Both techniques have more blocks, but these examples give you an idea of how they use similar body motions.

## Basic Swordplay Footwork

- **LUNGE:** – stand with feet parallel and shoulder width apart. Shift right leg forward into a deep lunge without moving the left heel off of the ground. Return.

- **SWORD CUTS:**



**Cut Number One:** Starts at eye level above the right-top section of any imaginary circle in front of you. From there slice downward from top-right to lower-left.

**Cut Number Two:** Starts at eye level above the left-top section of an imaginary circle in front of you. From there, slice downward from top-left to bottom-right.

**Cut Number Three:** Starts at the ankle level below the bottom-right section of an imaginary circle in front of you. From there slice upward from bottom-right to upper-left.

**Cut Number Four:** Starts at ankle level below the bottom-left section of an imaginary circle in front of you. From there, slice upward from bottom-left to upper-right.

**Cut Number Five:** Starts at belt-level on the right-hand side of an imaginary circle in front of you. From there, slice horizontally from right to left.

**Cut Number Six:** Starts at belt level on the left-hand side of an imaginary circle in front of you. From There, slice horizontally from left to right.

**Cut Number Seven:** Starts at the head of an imaginary opponent that is standing directly in front of you. Slice downward from top to bottom.

## **Sword Blocks**

### **Cross Block:**

Named for St. George's Cross

Stand erect, feet together, hold sword parallel to ground, slightly in front of your head, about forehead high. Your sword should be protecting as much of your upper body as possible.

### **Inside Block:**

Stand erect, feet together, hold sword vertically in front of your left leg. Protect as much of the left side of your body as possible.

### **Outside Block:**

Stand erect, feet together, hold sword vertically in front of your right leg. Protect as much of the right side of your body as possible.

### **DRILL NUMBER ONE:**

The swordsmanship drills all use an attacker versus defender point of view.

The defender is always the first to strike a blow.

The rationale is as follows: One person offends another. Maybe they call the other person a dirty name. This is cause for the defender to defend their honor. The defender challenges the offender to a duel. The two combatants face each other.

The combatants stand facing each other in a deep lunge stance. (see previous page "Basic Swordplay Footwork – Lunge.)



**The two combatants should check their distance by holding their swords in front of them at full extension and still have a couple of inches between the tips of their swords and their opponents hand.**

**The defender lunges forward to strike the offender with a seven cut.**

**The offender shifts back to a cross block.**

**Having successfully blocked the defenders attempted seven cut, the offender lunges forward to strike the defender with a seven cut.**

**The defender shifts into a cross block.**

**The defender then strikes at the offenders legs with a five cut.**

**The offender shifts out of the way into a Cross Block**

**The offender then lunges to strike a seven cut.**

**The defender shifts back to a Cross Block.**

# Lesson 1

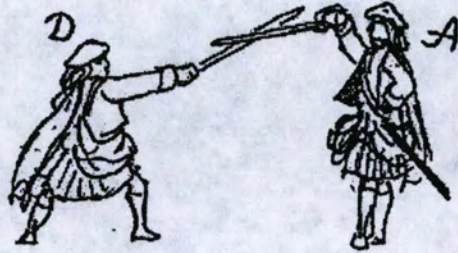


fig. 20

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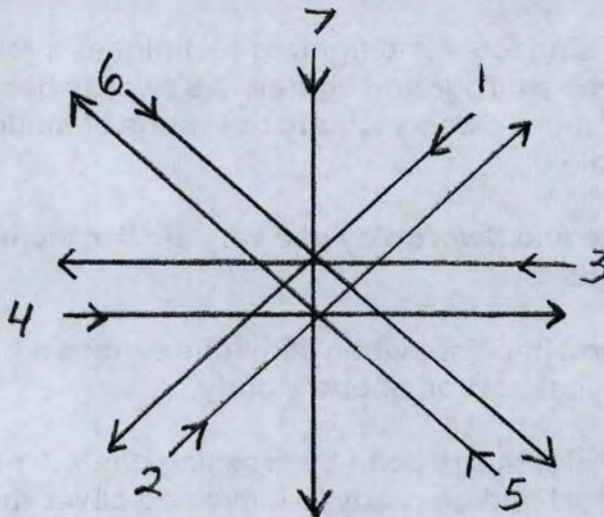
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<u>KARATE</u>	<u>SWORD</u>
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Down Block	Outside Half-Hanger
Outside Block	Outside Block
Inside Block	Inside Block

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**The offender shifts out of the way into a Cross Block**

**The offender then lunges to strike a seven cut.**

**The defender shifts back to a Cross Block.**

# Lesson 1

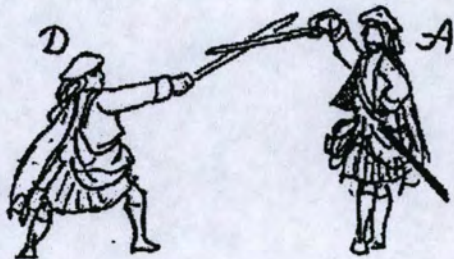


fig. 20

# DANCE

WITH

**LORI SPEARMAN**

Recreation Coordinator

and

Instructor

Casper Recreation Center

I've been teaching dance for 36 years (I started when I was 5). I work at the Casper Recreation Center programming classes in fitness, sports, martial arts, dance and arts, crafts and special interest.

I've attended Chatcolab 7 years and Black Hills Lab 33 years.

Ray and I have been married for almost 10 years and I am thrilled to introduce my daughter, Mariah, to the wonderful world of Rec Labs.



LINE & CIRCLE DANCES  
PRESENTED BY LORI SPEARMAN

<u>NAME OF DANCE</u>	<u>FORMATION</u>	<u>BASIC STEPS</u>
Hallelujah	Free formation or circle	Sway L, R, L, R - walk right 2, 3, 4 Sway L, R, L, R - Walk left 2, 3, 4 Walk fwd 2, 3, 4, touch R heel fwd (lean back, hands up in praise attitude) Walk bkwd 2, 3, 4, touch L toe in back Walk fwd L, R, cut L over R, step back on f Repeat last line (Box step) Repeat for balance of dance
New York, New York (Theme from)	Chorus lines	Step L, kick; step R, kick - repeat Back 2, 3, touch with R foot Foward 2, 3, touch with L foot Two step left, two step right - repeat Turn left, 2, 3, touch Turn right, 2, 3, touch Repeat for balance of dance
Butterfly	Partners in open position facing CCW	Outside foot - Walk 2, 3, brush, Walk 2 3 t Away 2, 3, clap; together 2, 3, and face Step, close, step, touch (moving CCW) Step, close, step, touch (moving CW) Turn away 2, 3, 4 to a new partner
Patty Cake Polka	Double circle, man on inside in two hand position  Can also be done as line or circle dance with no partners. Face CCW with hands on shoulders of person in front.	Starting on men's left foot Heel, toe, heel, toe; slide 2, 3, 4 Repeat to right Clap right, right, right Clap left, left, left Clap both, both, both Clap knee, knee, knee Swing 2, 3, 4, 5, 6, 7, 8 on to new partner  Everyone starts with left foot Heel, toe, heel, toe; slide 2, 3, 4 Repeat to right Clap shoulders in front with a right, right, right left, left, left both, both, both knee, knee, knee 4 two-steps starting to the left
Good Old Days	Free formation	Left heel, right heel Spread heels, together, spread heels, toget 4 flexive walks fwd L, R, L, R Repeat all of above but walk backwards Charleston step - step on L ft, swing R ft Step on R ft, swing L ft bkwd Repeat Charleston step Turn in place 2, 3, 4, 5, 6, 7, 8

White Silver Sands	Double circle, man on inside, start with outside foot	Walk 2, 3, turnaround Back up 2, 3, 4 Fwd 2, 3, turnaround Back up 2, 3, 4 Balance away, and together; away and together Turn 2, 3, 4 to a new partner Balance L, balance R
Tennessee Wig Walk	Double circle, man on inside, right hands joined	Left ft - point forward, point side Step behind, side, close (Ladies move to inside circle and men to outside, change hands) Repeat using opposite feet Around 2, 3, hop; around 2, 3, hop Forward 2, 3, hop (wave to first person and grab next) Chug forward and back with new partner
Teton Mountain Stomp	Double circle with men on inside, both hands joined	To men's left Side, close, side, stomp To right - side, close, side, stomp Left side stomp; right side stomp (Banjo position - right hips side by side) Walk 2, 3, turn; walk 2, 3, turn Walk 2, 3, turn; right elbow swing Boy advances fwd to new partner
Amos Moses	Free formation	Right heel, left heel, Step right, left behind right and right again as you make a $\frac{1}{4}$ turn to the right. Repeat for balance of dance
California Strut	Free formation	Start with left foot - walk 2 3 kick right Back 2 3 kick left Touch left foot to side twice, turn left 2 3 Touch right foot to side twice, Turn right 2 3 4 Repeat for balance of dance

**TZADIK KATAMAR**  
(Israeli Circle Dance)

Formation: Circle, hands held at shoulder level

- | Meas | Pattern/description   |
|------|---|
| 1    | Moving in LCD, step on R, L, R, L (1-4). Face center. Sway on R to R (1).   |
| 2    | Sway on L to L (2). Sway on R to R (3). Sway on L to L (4)  |
| 3-4  | Repeat action of Measure 1-2.   |
| 5    | Facing center, step on R to R (1). Cross L in front of R (2). Step on R to side (3). Step on L crossing in back of R (4). |
| 6    | Make complete 3/4 (right) turn with two steps R, L (1,2). Step on R to R (3). Step on L in place (4).                     |
| 7    | Step on R in place (1). Step on L to L (2). Step on R crossing in front of L (3). Step on L in place (4).                 |
| 8    | Repeat Swaying action of measure 2  |
| 9-12 | Repeat action of measure 5-8.   |

**DIRLADA**  
Greece

Record: Peters International 16 beat introduction  
"Greek Dances"  
Nine 3502 "Oh Dirlada"

Formation: Free formation

Part Beat:

- |    |   |
|----|---|
| I  | SIDE, BACK, SIDE, FRONT; SIDE, LIFT, STEP, SLAP; STEP, SLAP, STEP, CLAP |
| 1  | Step R swd Right  |
| 2  | Step L crossing behind Right  |
| 3  | Step R swd Right  |
| 4  | Step L crossing in front of Right                                       |
| 5  | Step R swd Right  |
| 6  | Leg lift L in front of R  |
| 7  | Step L swd Left   |
| 8  | Raise R, knee bent, crossing behind Left<br>Slap R shoe with L hand     |
| 9  | Step R next to L  |
| 10 | Lift L fwd and slap inside of L shoe with L hand                        |
| 11 | Step L turning 1/4 turn left  |
| 12 | Raise R fwd and clap both hands under R leg                             |

**ALLEY CAT**

Record: Atco 45-6226

Formation: lines, individual

- | Meas | Instructions   |
|------|--|
| 2    | SIDE TOUCH, SIDE STEP, SIDE TOUCH, SIDE STEP.<br>Touch RF to R side, touch RF next to LF, Touch RF to R Side, step on RF which is next to LF. Repeat using left foot.  |
| 2    | BACK TOUCH, BACK STEP, BACK TOUCH, BACK STEP.<br>Touch RF back of LF, touch RF next to LF side, Touch RF back of LF, step next to LF with RF. Repeat with left foot.   |
| 2    | UP TOUCH, UP STEP, UP TOUCH, UP STEP.<br>Raise R knee up in front of body, touch RF next to LF, Raise R knee up in front of body step with RF next to LF. Repeat using left foot.  |
| 2    | UP, STEP, UP, STEP, JUMP & CLAP<br>Raise R knee in front of body, step RF next to LF, Raise L knee in front of body, with LF <del>xxxx</del> step next to RF, jump by turning 1/2 to R. Clap once on count 8.<br><br>Repeat dance facing a new direction |

**LITTLE BLACK BOOK**

Record: Columbia 4-33051

Formation: Lines, individual

- | Meas | Instructions  |
|------|---|
| 2    | SIDE BEHIND, SIDE KICK, SIDE, BEHIND, SIDE, KICK.<br><br>Step to side with RF, step behind RF with LF side with RF; kick LF X in front of RF. Reverse, side with LF, step behind LF with RF, step side with LF, kick X in front LF with RF. |
| 2    | STEP HOP, STEP HOP, WALK, WALK, WALK, STEP HOP.<br><br>Step forward with RF, hop on RF, hop on LF, walk fwd with RF, fwd LF, fwd RF, then hop on RF as you turn 1/2 to R.   |
| 1    | BACK, BACK, BACK, HOP.<br><br>Step back on LF, back on RF, back on LF, then hop on LF.<br><br>Repeat all measures   |

**PATA PATA**  
(South Africa line Dance)

Record: Reprise 0732  
Formation: Individual  
Meter: 4/4 - four counts per measure.

**Meas Pattern**

**PART I**

**TOUCH, STEP, TOUCH, STEP; OUT, OUT, IN IN.**

- 1 Touch R toe swd Right (2) Step R in front of L (clap)
- 2 Touch L toe swd Left (1) Step L next to R (clap)
- 3 Turn toes out (raise arms, palms fwd, elbows in).turn heels out (lower arms elbows out)
- 4 Close heels (arm action as in measure 3)

**PART II**

**UP, &, UP, &, KICK, BACK, BACK, BACK**

- 1 Raise R knee in front of body (1), Touch R toe swd Right (2), Raise R knee again (3), Step R next to L ft (4).
- 2 Kick ft fwd, back L ft, back R ft, back L ft turn 1/4 to left.

**SULAM YA'AKOV**  
(Jacob's Ladder)

Formation: Circle, facing center.  
Meter: Melody I-4/4. Melody II. 3/4

Notations: Israeli circle dance composed by Jonaton Gabai.

**Measure:**

Meas	Pattern	Part I Box
1	Step on R to R (1) Close L to R (2). Step on R to R (3). Hold (4).	
2	Step on L to ctr (1). Hold (2). Step on R to ctr, hold (3,4).	
3	Step on L to L (1). Close R to L (2). Step open L to L; hold (3,4).	
4	Step on R back from ctr (1). Hold (2). Step on L back, hold (3,4).	
5-8	Repeat measures 1-4.	

**Part II-Misirlou step**

1	Step on R fwd, hold (1,2). Touch L toe across and in front of R, hold (3,4).
2	Swing L around and step on L crossing in back of R (1). Step on R to R (2). Step on L crossing in front of R, hold (3,4).
3	Pivot on L, stepping on R crossing in front of L (1). Step on L to L (2). Step on R crossing in back of L. (3). Hold (4).
4	Step on L crossing in front of R (1). Step on L crossing in back of R; hold (3,4).
5-8	Repeat meas 1-4, part II.

Melody II 3/4 meter.

Repeat same dance action in this meter. Steps become bouncier. 2 measures of 3/4 meter equal 1 measure of 4/4 meter for dance pattern.

**TZADIK KATAMAR**  
(Israeli Circle Dance)

Formation: Circle, hands held at shoulder level

**Measures**

Meas	Pattern/description
1	Moving in LOD, step on R, L, R, L (1-4). Face center. Sway on R to R (1).
2	Sway on L to L (2). Sway on R to R (3). Sway on L to L (4)
3-4	Repeat action of Measures 1-2.
5	Facing center, step on R to R (1). Cross L in front of R (2). Step on R to side (3). Step on L crossing in back of R (4).
6	Make complete CW (right) turn with two steps R, L (1,2). Step on R to R (3). Step on L in place (4).
7	Step on R in place (1). Step on L to (2). Step on R crossing in front of L(3). Step on L in place (4).
8	Repeat swaying action of measure 2.
9-12	Repeat action of measure 5-8.

**VIRGINIA REEL**

Record: Folk Craft Fz067A, J/704Wc, "Turkey in the Straw"

Formation: Double circle

Position: Shine six feet apart. Footwork: Opposite Rhythm: 4/4

Measures: 16

Meas	Call	Instructions
1	<b>READY BOW</b> Bow to partner.	<b>Bow:</b> 8 counts. Four short steps toward your partner, bow and four steps back to place.
1	And back you go.	<b>Right Hand Up:</b> 8 counts. Around your partner with right hands joined and back to place.
1	Right hand up & around your own.	<b>Left Hands Up:</b> 8 counts. With left hands joined, walk once around your partner and back to place.
1	And back to place.	<b>Both Hands:</b> 3 counts. Turn to your right as you walk once around your partner and back to place.
1	Left hand up and around again.	
1	Back to place.	
1	Both hands up and around you go.	<b>Reel:</b> The usual elbow reel, or forearm grip, using right arm: On to the next as in "grand right and left" using left arms turn each girl a full turn, eight counts to turn each lady all the way around.
	Back to place everybody reel. Reel your own and on to the next.	<b>Promenade; 4 measures. Young folks like to two step. older people shuffle on this promenade</b>
4	Fill in with: 16 counts of patter.	
	Take the third gal & promenade the hall.	
4	Fill 16 counts of promenade	
	Start over.	

ALUNEJUL  
"Little Luzzelut"

Pronunciation - Ah-loo-nel-oo  
Record - Folk Dancer M11120  
Nationality - Rumanian  
Steps - Sideward step, stamp  
Formation - Single circle, facing center, with hands on the shoulders of the person next to you. Keep facing center throughout the dance.  
Pattern in Brief - 1. Five steps and two stamps.  
2. Three steps and one stamp.  
3. Step, stamp; step, stamp; step, stamp, stamp.

PATTERN

I

Measures  
1-2 Step R to side, cross L behind R, step R to side, cross L behind R. Step R and stamp L heel beside R twice (no weight).  
3-4 Repeat, starting with L ft and moving to L opposite footwork).  
5-8 Repeat from beginning.

II

1 Move R by stepping R, crossing L behind, and stepping R. Stamp L heel.  
2 Move L by stepping L, crossing R behind, and stepping L. Stamp R heel.  
3-4 Repeat meas 1 and 2.

III

5-6 In place, step R, stamp L, step L, stamp R; step R, stamp L twice. Repeat action with L, stamp R, step R, stamp L, step L, stamp R twice.  
7-8 Repeat meas 5-6.

TIPS FOR LEARNING

This is a good dance for learning to move lightly on your feet as you progress sideward. The stamps are light, and the entire dance should look effortless as you perform it. Remember to listen carefully to the music.

DOUBLETSKA POLKA

Nationality - Czechoslovakian  
Record - Folk Dancers M13016  
Steps - Polks, walk.  
Formation - Couples in shoulder-waist position any place on floor.

Pattern in Brief - 1. polka in LOD  
2. Form stars.  
3. In circle face center and clap while W polks around outside.  
4. Repeat entire dance.

PATTERN

Meas Introduction, no movement.

I  
1-16 Take 16 polkas, LOD, anywhere on the floor. Partners turn CW as they move CCW around the dance floor.

II  
1-16 M make a L-hand star, retaining hold of partner with R arm around her waist. W's L hand is on M's R shoulder. (It is preferable to make many small stars rather than one large star. If all M go into one star, it is necessary to put L hands on L shoulders of M in front.) Walk around singing "Tra-la-la-la-la" to the rhythm of the music.

III  
1-16 M face center and clap own hands twice on ct 1, &. On ct 2, extend hands to side and clap hands of M on each side once. W reverse LOD (CW) and take 16 polka steps around the circle of M as they clap. When the music starts over, W dances with the M in front of her as he turns to find new partner.

Repeat entire dance with new partner.

Tips for Learning

An easy way for the class to learn the polka is to form a single circle, facing the center. Then do the following: (1) Slide six times facing center of circle, turn R with a hop and slide six times facing the wall. Turn L to face center, repeat this sequence. Use the same techniques, doing only 4 slides, then do it with only two slides. (2) Perform the two slides progressing CCW around the

AMOS MOSES

Music: RCA 0896 "Amos Moses", by Jerry Ford  
Formation: No partners, all face the music.  
Introduction: Wait 4

Measures:

1-2 R heel, stand (Place R heel forward and touch. Bring R foot back and stand on it.)

L heel, stand (Place L heel forward and touch. Bring L foot back and stand on it.)

\* 3-4 Grapevine Turn  $\frac{1}{2}$  left with first step of the grapevine. (Step sideward with R foot. Step behind R with L foot. Step sideward on R and clap.)

Repeat till record ends.

\* Variations:

1. Triple step grapevine
2. Turn R with turn
3. Triple step grapevine w/right turn.

ELFMIANT WALK

Formation: Double Circle  
Position: non hand contact  
Footwork: left foot

Step Description	Count
1. Step touch left foot to side, then touch to side of right foot. Repeat again.	1-1
2. Repeat #1 with right foot.	1-1
3. Step touch left foot back of right foot then touch to the side of right foot. Repeat again.	1-1
4. Repeat #3 with right foot.	1-1
5. Lift left foot up and touch right elbow with left foot. Repeat.	1-1
6. Repeat #5 with right foot & left elbow.	1-1
7. Step to the side with left foot and kick across in front with right foot. Repeat to right side.	1-1
8. Jump to the left side. Hold one count then clap hands together.	1-1

Formation: Single circle or line  
 Position: Open  
 Footwork: Right foot  
 Music: Elivra  
 Record: "The Oak Ridge Boys" MCA-51084  
 Rhythm: 4/4

- 1 **Instructions**  
 2 Introduction
- 2 SIDE TOG SIDE HOP. Repeat  
 Step right with R ft. left tog, R hop. REVERSE going to L with L ft.
- 2 Repeat. SIDE TOG SIDE HOP. REVERSE.
- 2 FORWARD TOG FORWARD HOP. BACK TOG BACK HOP. Facing center, step forward on R ft., left tog. R ft hop. Repeat going back.
- 2 GRAPEVINE RIGHT & CLAP. REVERSE. Start on R ft step right, L ft behind R ft, R ft side hop & clap. Reverse directions, starting left.
- 4 ROPE MOVEMENT. Pantomime roping for 16 counts.
- 2 TURN LEFT. Starting on R ft make a small circle to the left in 8 counts.
- 14 REPEAT ABOVE STEPS. Except do GUNS MOVEMENT in place of ROPE MOVEMENT.
- 14 REPEAT ABOVE STEPS. Except do HORSE MOVEMENT in place of GUNS MOVEMENT.
- 14 REPEAT ABOVE STEPS. Except to HAT MOVEMENT in place of HORSE MOVEMENT.
- 14 REPEAT ABOVE STEPS. Except do ROPE, GUNS, HORSE, & HAT MOVEMENT FOR 8 counts eah in place of HAT MOVEMENT.
- 1 End, walk around 4 counts, tip hat.

## MISIRLOU

Record: Standard 5-131A

Formation: Single broken circle with hands joined at shoulder height

Meter: 4/4

Steps: Grapevine, two-step.

Notations: Misirlou, based on the Greek Kritikos, was originated by Greek-Americans. It has many variations and has found great popularity in America.

## Pattern in Brief:

1. Step R, point L.
  2. Grapevine R.
  3. Two-step fwd cw.
  4. Two-step bwd ccw.
- Repeat entire dance.

## Pattern:

## Meas

- 1-2 Introduction, no movement.
- 1 Step R ft R (ct 1,2), point L toe fwd (ct 3), swing L ft around behind R ft (ct 4).
- 2 Step L behind R ft, step r to R side, step L in front of R (resemble a grapevine and body turns with foot movement). On ct 4 body pivots from facing ccw to cw. (Count; Step L,R,L, pivot L.)
- 3 Facing cw take 1 two-step starting with R ft. On ct 4 lift L ft to beside knee.
- 4 Without turning body, take 1 two-step backward, starting with L ft. On ct 4 turn to face front (R). Repeat entire dance

## Hints for Learning:

Practice the sequence of a two-step fwd starting with R ft and a two-step bwd starting with L ft. Work to turn the body naturally to follow the pattern of the feet. On the step and point, the body faces center of circle. On the grapevine, face cw, then center, then ccw. On the two-step pivot to face cw.

Record: Educational Record, "Israeli Dance" 8 beat introduction

Formation: Circle facing center, hands joined

## Part Beat:

- IA WALK
- 1 Step R moving CCW
  - 2 Step L moving CCW
  - 3-7 Step R, L, R, L, R moving CCW
  - 8 Close L to R with no weight transfer
  - 9-16 Repeat Part I moving CW using opp footwork
- IB Face Center  
 SIDE, BEHIND
- 1 Step R swd Right
  - 2 Step L crossing behind R
  - 3-6 Repeat beats 1-2 tow more times
  - 7 Step R swd Right
  - 8 Close L to R with no weight transfer
  - 9-16 Repeat beats 1-8 moving swd Left using opp footwork
- II SWAY (4); IN, IN, OUT, OUT; SWAY (4); TURN, 2,3,4
- 1 Sway Right
  - 2-4 Sway Left, Right, Left
  - 5-6 Step R, L to center of circle
  - 7-8 Step R, L bwd from center
  - 9-12 Repeat beats 1-4
  - 13-16 Step R, L, R, L in own individual circle to the Right
  - 17-32 Repeat Part IA
- 1 Step R swd Right
  - 2 Close L to R
  - 3-4 Repeat beats 1-2 moving swd Left
- Repeat entire dance I & II & I again
- 1 Step R swd Right
  - 2 Step L crossing behind R
  - 3 Step R swd Right
  - 4 Close L to R
  - 5-8 Repeat Beats 1-4 moving swd Left

NEW YORK, NEW YORK  
(American)

Record: MCA 60194, "Theme from New York", (Roger Williams)

Formation: Line dance, no contact, all facing same direction

Notations: Neil Pogsley's version of 1983 as taught by Burton Olsen.

## Measures

- 1-8 Introduction, 32 counts, hold.
- 9-12 STEP (L), KICK, STEP (R), KICK, STEP (L), KICK, STEP (R), KICK. (1) Step on left in place, (2) kick right diagonally in front of left with most of action from knee (3) Step on right, beside left (4) kick left diagonally in front of right. Repeat.
- 13-14 BACK, 2, 3, TOUCH. FORWARD 2, 3, TOUCH. Walking backward (1) left, (2) right, (3) left, (4) touch right forward.
- 15-16 TWO STEP LEFT & RIGHT. REPEAT. (1) step to left side with left (2) close right to left taking weight (3) immediately transfer weight back to left (4) hold. Repeat with right foot.
- 17-18 TURN (L), 2, 3, TOUCH. TURN (R) 2, 3, TOUCH. Turn one complete left face turn in three steps, then hold on 4th count. Turn one complete right turn in three steps, hold on 4th count. (Variation: turn one and 1/4 turn to right, face new direction each time dance is repeated.)

## REPEAT STEPS.

### AMOS MOSES

Music: RCA 0896 "Amos Moses", by Jerry Reed  
 Formation: No partners, all face the music.  
 Introduction: Wait 4

Measures:

1-2 R heel, stand (Place R heel forward and touch. Bring R foot back and stand on it.)

L heel, stand (Place L heel forward and touch. Bring L foot back and stand on it.)

\*3-4 Grapevine Turn 1/4 left with first step of the grapevine. (Step sideward with R foot. Step behind R with L foot: Step sideward on R and clap.)

Repeat till record ends.

\*Variations:

1. Triple step grapevine
2. Turn R with turn
3. Triple step grapevine w/Right turn.

### BANNIELOU LAMBAOL

(Bonnie Lou)

Record: World Tone-WT 10014, Folk Dance Music International Division of World tone Music, I New York, New York

Formation: Line or circle, all holding little fingers

Measures:

1-8 Starting with LF take side steps LF, Rt ft, Lf ft, side step w left ft. Touch w/ right.

9-12 Rt ft in front, back to left ft in front back to left ft.

13-16 Step left side w/ left ft touch right.

17-20 Repeat 9-12

21-29 Repeat 9-16

30 Hold (no music)

### BOP

Right Foot - step to right, close with left, clap with closing

Repeat four times

Feet together - toes, heels, toes, heels

Touch right hand to right foot

Touch left hand to left foot

Right - heel, toe

Left - heel, toe

Right - heel, toe

Left - heel, toe

Slap knees, clap, roll hands

Turn 360° to left around four beats

Start over

Monkey on the saxophone parts

### BOSSA NOVA MIXER

(American Round)

Record: Columbia ZSP 58839, "Blame It on the Bossa Nova", Eydie Gorme

Formation: Line, Single Circle, double circle, couple mixer

Notations: Novelty dance, great dance to build from one formation to another. As taught by Burton Olsen.

Measures

— Introduction, --counts, hold.

1-2 SIDE (L) TOGETHER, SIDE TOUCH. SIDE (R) TOGETHER, SIDE TOUCH. Step on Left foot to Left side, step on right foot next to Left foot, step on Left foot to Left side, hold count 4. Repeat with right foot going right.

3-4 FORWARD, TOGETHER, FORWARD, TOUCH. BACK TOGETHER, BACK, TOUCH. Step forward on L foot, step on right foot next to Left foot, step on Left foot forward, hold count 4. Repeat with right foot going back.

5-6 CHARLESTON. Step forward on Left foot, swing Right foot forward in air, step back on right foot, swing left foot back. Repeat step.

7-8 CROSS AND POINT. Cross left foot over right foot, point right foot to right side, cross right foot over left foot, point left foot to left side. Repeat

REPEAT DANCE STEPS.

BOP

Right Foot - step to right, close with left, clap with closing

Repeat four times

Feet together - toes, heels, toes, heels

Touch right hand to right foot

Touch left hand to left foot

Right - heel, toe

Left - heel, toe

Right - heel, toe

Left - heel, toe

Slap knees, clap, roll hands

Turn 360° to left around four beats

Start over

Monkey on the saxophone parts

Tunnel Contra done to any reel

(ladies facing men in lines)

Both lines go forward and back } Repeat  
Pass through + turn alone

Head couple sashays down the middle. Others form arch behind them

Lady comes up the tunnel, man goes on outside

switch at head - man goes down tunnel, lady on outside

Everybody right elbow swing

Repeat

**MISERLOU**  
Greek

The origin (Holden and Vouras 1965) of Miserlou is most interesting inasmuch as it originated at Duquesne University, Pittsburgh, Pennsylvania. In 1945, Professor Brunhilde Dorsch, hoping to find a Greek dance for a program, contacted a Greek-American student, Mercine Nesotas, who taught several Greek dances to their dance group. The group enjoyed the dance Syrtos Hanriotikos the most; Miss Nesotas called it the Kritikos. Since the appropriate music was not available, someone suggested that the steps be adapted to a slower piece of music, Miserlou. This dance was taught by Monty Mayo, Pittsburgh, Pennsylvania, at Oglebay Folk Dance Camp, Wheeling, West Virginia, in 1948. It is danced all over the world now, and by Greeks, too!

Music: Record: Folkraft 1060; RCA LPA 4129, LMP 1620; Kolo Festival 45-4804, LP 1505; Elektra LP EKS 7206; Festival 3505. Piano: "Miserlou" by M. Roubanis, Colonial Music Publishing Company, 168 West 23rd, New York, New York.

Formation: One large broken circle, hands joined, lead dancers at right end of line.

Steps: Two-step, grapevine.

**DIRECTIONS FOR THE DANCE**

4eter 4/4

**MEASURES**

- 1 Beginning right, step in place (count 1). Hold (count 2). Pointing left toe in front of right, describe an arc to left toward right heel (counts 3-4). Circle moves counterclockwise.
- 2 Step left behind right (count 1). Step right to side (count 2). Step left across in front of right (count 3), and pivot counterclockwise a half-turn on left to face reverse line of direction (count 4).
- 3 Beginning right and moving clockwise, take one two-step.
- 4 Step back on left (count 1). Step right to side, body facing center (count 2). Step left across in front of right (count 3). Hold (count 4).

**NOTE**

The dancer at the right end of the broken circle leads the line in serpentine fashion, coiling it counterclockwise, then reversing and uncoiling it clockwise, while executing the dance pattern.

**VARIATION**

Measure 4: Beginning left, take one two-step backward, moving counterclockwise, and on last step pivot right on ball of left foot to face center.



***Great***



***Table  
Games!***

**Facilitated By:**

**Bill Henderson**

**Ohio State University**

**Assoc. Prof., Emeritus**

## TABLE FUN

**Purpose:** The following activities are great for those times in the day at camps or other programs when you have individuals sitting around a table waiting for the next portion of the program or you are waiting for the weather to change. They are easy to learn and fun to play and require few if any props. As with all games remember to use examples when teaching so it is easy to learn, be excited while teaching the game and others will want to play, know when to switch to a new game so they do not become bored, and have fun playing.

### Dumb Dice Game

**Object:** First person to reach 100 on their score pad

**Number of players:** 2-8

**Equipment:** 2 dice, one pen, and one piece of paper for each person



**Play:** One person starts by rolling the dice. The person sitting next to them would then roll and the dice continue moving clockwise around the table with each person rolling the dice one time each turn. If someone rolls doubles they grab the pen and start writing numbers in sequence 1 to 100. The dice continue to be rolled and passed. Whoever rolls the next set of doubles takes the pen and begins writing on their own piece of paper. If someone has started their string of numbers the next time they get the pen they start where they left off - not back at the beginning. First player to reach 100 is the winner.

## FROGS



**Object:** To reach the highest number of frogs in the pond

**Number of players:** 3-12

**Equipment:** none

**Play:** Each person says one line of the following pattern:

1 Frog, 1 head, 2 eyes, 4 legs, in the pond, Kerplunk! Once you have completed the pattern continue the same pattern but increase the number of frogs each time.

For example: 2 frogs, 2 heads, 4 eyes, 8 legs, in the pond, in the pond, Kerplunk, Kerplunk! Continue increasing the number of frogs and see how high you can go. When a mistake is made in the pattern, begins again with 1 frog. Have fun!

### Up Jenkins



**Object:** To guess correctly as a team where the coin is located

**Number of players:** 2 teams of 2-6 players

**Equipment:** 1 coin

**Play:** One team starts with the coin and puts all of their hands underneath the table. They then pass the coin back and forth until the other team yells "Up Jenkins". The team with the coin all put their elbows on the table with their hands closed palms facing the other team. On the count of three all teammates slam their hands to the

table spreading out their fingers. The person with the coin must open their fingers as well while trying to keep the coin hidden. The other team guesses as to where they think the coin might be. You can keep score of how many guesses it takes to find the coin. Lowest score wins.

Optional play: Can use slammers or creepers. Slammers is described above. Creepers is when the team with the coin all place fists on the table and then slowly open up their hands palm down. This is difficult to conceal where the coin is. The team guessing would say "Up Jenkins" and then slammers or creepers.



## THUMBS UP

Object: To correctly guess the number of thumbs that will be up

Number of players: 3-12

Equipment: none

Play: Randomly select someone to go first. Everyone at the table will put both fists on the table and then slam them three times. On the third time everyone puts up both, one or no thumbs. The person selected to go first must state a number between 0 and the number of thumbs that could possibly be up. If they get it right they can remove one fist. The winner is the person to take both hands away first.

## Pulse



Object: Keep a pulse going around a table

Number of players: 3-12

Equipment: none

Play: Have everyone put their hands on the table. Have a volunteer start the pulse and choose which direction the pulse is to travel.

Below are the ways that the pulse can move.

Single slap = pulse moves to the next hand the same direction it was going

Double slap = Pulse reverses direction

Fist = Pulse stays in the same direction but skips one hand

Double Fist = Pulse changes direction and skips one hand.

Can start with both hands in front of person on right and left. This way there are two hands between yours adds some excitement. If someone makes a mistake they lose a hand.

## TORA TORA

TORA TORA is fast moving game for four to eight people.

Each player needs a playing piece (string with wood attached)

Also needed are one cup and one die

Scoring: If you make a mistake you get a letter. The game is over when one person spells out the name of the game: TORA TORA. Who ever has the least amount of letters is the WINNER.

Mistakes that cost you a letter:

\* When you pull your wood block out of the center and the die was not a 1 or 6.

\* When you do not pull your wood block out of the center when it is a 1 or 6.

\*When you have the cup and do not catch any wood blocks and it was a 1 or 6.

\* When you have the cup and try to catch wood blocks and the die is not a 1 or 6.

**OBJECT:**

When you have the cup, if you roll a 1 or 6, you must catch at least one wood block or you receive a letter.

If you do not have the cup, you do not want to move your wood block unless the die is a 1 or 6. If you move your wood block and it is not a 1 or 6 you get a letter. If the person with the cup catches your block you get a letter.

The cup travels around the circle to the right. The person with the cup puts the die in the cup and then quickly turns the cup upside down with the die now on the table under the cup. When he is ready he quickly picks up the cup to see the number on the die. If it is a 1 or 6 he must try to catch as many wood blocks as possible. He **MUST** catch at least one wood block to not receive a letter.

If the die is NOT a 1 or 6, it is now the next person's turn to the right to roll the die.

At the beginning of each round the wood blocks are laying very close together in the center of the playing area (table), but the strings should NOT be tangled. Each person is holding onto the string, which is attached to his wooden block.

Take your block out of the center when it is your turn to have the cup and die.

**ITEMS NEEDED:**

String about 15" long with wood block about 1" long attached to one end (one for each person)

One die      One cup

## Hand Over Hand

This game can be played sitting at a table or sitting in a tight circle on the floor. The number of persons in the circle is limited only by the size of the table or the number of people you can comfortably involve in a circle. A dozen or so makes a good number.

Play begins with everyone at the table reaching out to the right and placing their right hand on the table, palm down. Next, everyone in the circle reaches out to their left, placing their left hand, palm down, to the left of the neighbor's right hand. (Wrists will be crossed.) One person begins a motion around the circle by rocking their hand, fingers up away from the table, and lapping their fingers back down on the table. The motion travels in the direction that the fingers of the starting hand were pointing, to the next hand in order in the circle. That hand is rocked and is tapped back down. The motion continues around the circle until players get the hang of the motion. Hands are to be lifted and tapped in order around the circle. Practice going the opposite direction as well.

Once play begins, hands that are moved out of order are removed from the circle. *A hand that is tapped twice on the table reverses the direction of play.* The game continues until only two hands are left in play.

## *Schwaaa* (or Power Ball)

This game is most easily played seated in chairs, seated in a tight circle. The exact number of players is not important. A dozen or so people makes a nice group. The object of the game is to play and be expressive. No one loses.

First, a magic "Power Ball" is conjured up. This imaginary "ball" is then passed around the circle.

Motion 1 — To pass the ball to the left in the circle, cup the right hand and say the word "pass" as a motion like throwing dice is made to the left. This motion will pass the ball to the person immediately to your left.

Motion 2 — To pass the ball to the right in the circle, cup the left hand and say the word "pass" as a motion like throwing dice is made to the right. This motion will pass the ball to the person immediately to the right.

Motion 3 — The "Bounce" is a two handed bouncing motion, coupled with the word "bounce", continuing in the same direction that the "Power Ball" is traveling. The "Bounce" passes the ball past the person seated right beside you and on to the next person.

Motion 4 — The "Bink" reverses the direction of the "Power Ball". A "Bink" is made by making a fist and raising the forearm straight up and saying the word "bink."  
Example: The "power ball" is approaching you from your left. To change direction, make a fist with the right hand, raise the forearm, and say "bink". The ball will then reverse to the person immediately on your left and travel from right to left around the circle. If the "power ball" is approaching you from your right. To change direction, make a fist with the left hand, raise the forearm, and say "bink". The ball will then reverse to the person immediately on your right and travel from left to right around the circle.

Motion 5 — The "Schwaaa" is a theatrical move that reverses direction of the "Power Ball", passes the person immediately beside you, and ends up with the "Power Ball" going to the next person in the circle. The "Schwaaa" is performed by grabbing the "Power Ball" with the same hand you would use to reverse the direction in a "bink", taking the "Power Ball" up in an arc above the head of your neighbor, and passing the "Power Ball" behind you, behind the person immediately beside you, and on to the next person in the circle. The beauty of the "Schwaaa" is in the fluid motion of the high swinging arc and pass behind the back, the dramatic pronunciation of the word "Schwaaa", and the bounce of the "ball" behind the person beside you and on to the next person in line.

To play the game, begin by teaching Motion 1, the "pass." Make certain that the motion is clearly made by each person, and the word "pass" is clearly pronounced. Make several passes around the circle with the "Power Ball" to make certain that everyone is up to speed and that there is a nice rhythmic motion to the pass. Next add Motion 2. When Motion 2 is working well, continue to add the motions until all elements of the game are in place and working smoothly.

When the game is well in hand and playing very smoothly, you may wish to drop the speaking of the motion and just go with the proper motions. Dramatic presentations of the various motions and words adds to the fun of the game, and gives your audience an opportunity to become more comfortable in working with members of the group.

## DICE BASKETBALL

Players: 4-8

Materials: 2 dice, pencil, paper, and watch or clock

**Rules:** First divide people into two teams. Then have one person from each team roll a die to decide who starts the game. Person who wins roll will take both dice and roll. List will be provided which tells what each roll of the dice means. Use clock to time how long you play a half. (For example: 10 minutes a half for a total of 20 minutes)

### Dice Roll:

- 1-1 =2-point field goal
- 1-2 =Fast break pass to man under the basket
- 1-3 =Throw ball out of bounds-defense gets ball
- 1-4 =Blocking foul on defense
- 1-5 =Pass to forward
- 1-6 =Missed shot-offensive rebound
- 2-2 =2-point field goal
- 2-3 =Over and back-defense gets ball
- 2-4 =Technical foul-1 free throw & keep the ball
- 2-5 =Alley-Oop Pass fails-defense gets ball
- 2-6 =Double dribble-defense gets ball
- 3-3 =2-point field goal
- 3-4 =Fouled in the act of shooting-2 free throws
- 3-5 =Missed shot-defense rebound
- 3-6 =Offensive foul
- 4-4 =2-point field goal
- 4-5 =Pass to guard
- 4-6 =Pass stolen-defense gets the ball
- 5-5 =2-point field goal and foul-Shoot 1 free throw
- 5-6 =2-point field goal
- 6-6 =3-point field goal

AFTER 5<sup>TH</sup> FOUL: Shoot 1+1

ON FOUL SHOTS: Roll 1 die 1-2-5-6 = Good 3-4 = Miss

## LAST ONE UP

Players: 2

Materials: 1-Quarter, 3-Nickels, 5-Pennies (or similar sets of other objects such as 5-Stones, 3-Pop tabs, 1-Stick)

Row 1			Q		
Row 2		N	N	N	
Row 3	P	P	P	P	P

**Rules:** Play proceeds by the first player picking up one, two, or three objects from a single row. Players can remove objects only from a single row. If a player opts to pick up in Row-1 s/he can only pick up one object. The second player then has the option of picking up one, two, or three objects in one of the remaining rows. The player who picks up the last object loses.

## P-T-A-N (Put-Take-All-Nothing)

This game requires a dradle (a spinning top) of four sides, one side each for P, T, A, N. Play begins by all players anteing one bean to the central pot. The first player spins the top and plays according to the face that comes up. P—player puts in one bean. T—player takes out a bean. A—player takes the entire pot. N—player gets or gives nothing. The top is passed to the next player.

Following an A—play, all players ante to the pot and play continues. Highest number of beans at the end of play wins.

# DICE BASEBALL

Players: 4-8

Materials: 2 dice, pencil, and paper

**Rules:** First divide group into two teams. Then have one person from each team roll a die to decide who starts the game. Person who wins roll will take both dice and roll. List will be provided which tells what each roll of the dice means.

## Dice Roll:

1-1	=Single
1-2	=Strike
1-3	=Fly Out
1-4	=Infield Out
1-5	=Ball
1-6	=Lined Out
2-2	=Single
2-3	=Foul Ball
2-4	=Walk
2-5	=Wild Pitch, Runners Advance, Ball on Batter
2-6	=Single
3-3	=Home Run
3-4	=Bounce Out
3-5	=Called Strike
3-6	=Error, Batter Safe, All Runners Advance
4-4	=2-Base Hit
4-5	=Ground Out
4-6	=Long Fly Out, Runners Advance If Applicable
5-5	=3-Base Hit
5-6	=Fly Out
6-6	=Home Run

## *Play Suggestions for Dice Baseball*

Dice Baseball is a lot of fun. Here are a couple suggestions to add realism and help the game run smoothly.

1. Having an umpire is very helpful to keep track of runs, balls and strikes, outs, and players on base.
2. You might want to consider drawing a baseball diamond on a piece of paper and having markers to keep track of the persons on base.
3. Having a score(board) pad to keep track of balls, strikes, outs and runs can be helpful.
4. Almost any number of people can play on a team.

### Added Suggestions:

- Consider laying out a baseball field on the floor of a room so players can actually move to the bases.
- Cutting cardboard from larger boxes, and make oversized dice for the players to toss.

## *Play Suggestions for Dice Basketball*



Dice Basketball played against a clock has many of the elements of actions of the real game. Here are a couple suggestions that will add to the excitement of the game.

1. Have a separate "Score Keeper/Referee" to keep time and keep track of the score. The action can be hot and heavy and it is important that someone puts the dice "in play" so that proper scoring can be done.
2. Enlarge the chart for easier reading/scoring of the dice on each roll.
3. The "Score Keeper/Referee" should note turn-overs and can help keep the rotation of team dice rollers in order. Play can be intense, particularly when the game clock is running down. Play halves or quarters, adjust time to overall time available for play.


## HOT DICE


**OBJECT OF THE GAME:** Be the first person to score 5,000 plus points


**EQUIPMENT NEEDED:** Six Dice


**SCORING:**  = 50 Points       = 100 Points


Three of a kind = spots x 100 points




(3  = 200 Points)







(3  = 300 Points)

(3  = 400 Points)

(3  = 500 Points)

(3  = 600 Points)

   = 1,000 Points (Rolled in a single throw of all six dice)

      = 1,000 Points (Rolled in a single throw of all six dice)

### PLAY:

1. A player must score 500 or more points in one turn to begin accumulating points: "To Get On The Board." Once a player is "on the board," s/he can add points in any quantity to their score in subsequent turns.
2. A turn begins by rolling all six dice. Points must be scored on each roll. Dice, scoring points, are set aside on each roll until the player decides to keep points accumulated in the roll, scores points with all six dice thus having "hot dice", or fails to score points on a roll of dice and loses points accumulated in the "turn". (Points scored and recorded on previous "turns" cannot be lost).
3. A player with "hot dice", having scored points with all six dice, may pick up the six dice and continue to roll and accumulate points, setting at least one dice scoring points aside on each roll. A throw failing to produce at least one counter results in the loss of all points accumulated in the turn.
4. Play continues with each player rolling dice in his or her turn. When any player accumulates 5,000 or more points, all remaining players have one more turn to try to top the player with 5,000 or more points.

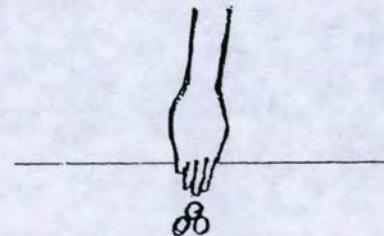
*William Anderson/District Specialist 4-11*

## 3-Coin Table Hockey

Players: Two

Equipment: Three coins and table

Object: Score point by bumping one coin between two other coins and through the "Goal" made by your opponent placing index fingers a thumb's width apart, on the edge of the table, facing the shooter. First one to a pre-determined score wins.



Play: Three coins and a table are all that is needed to play this game. Turns alternate. Three coins are placed together, touching each other, on



the shooter's side of the table. The shooter begins play by bumping one of the coins with his/her index and second finger. The coin bumped must go between the other two coins on the table. Each succeeding shot must bump one of the three coins between the remaining two coins on the table. To score, the bumped coin must go between two coins and between the finger "goal" made by the opponent.

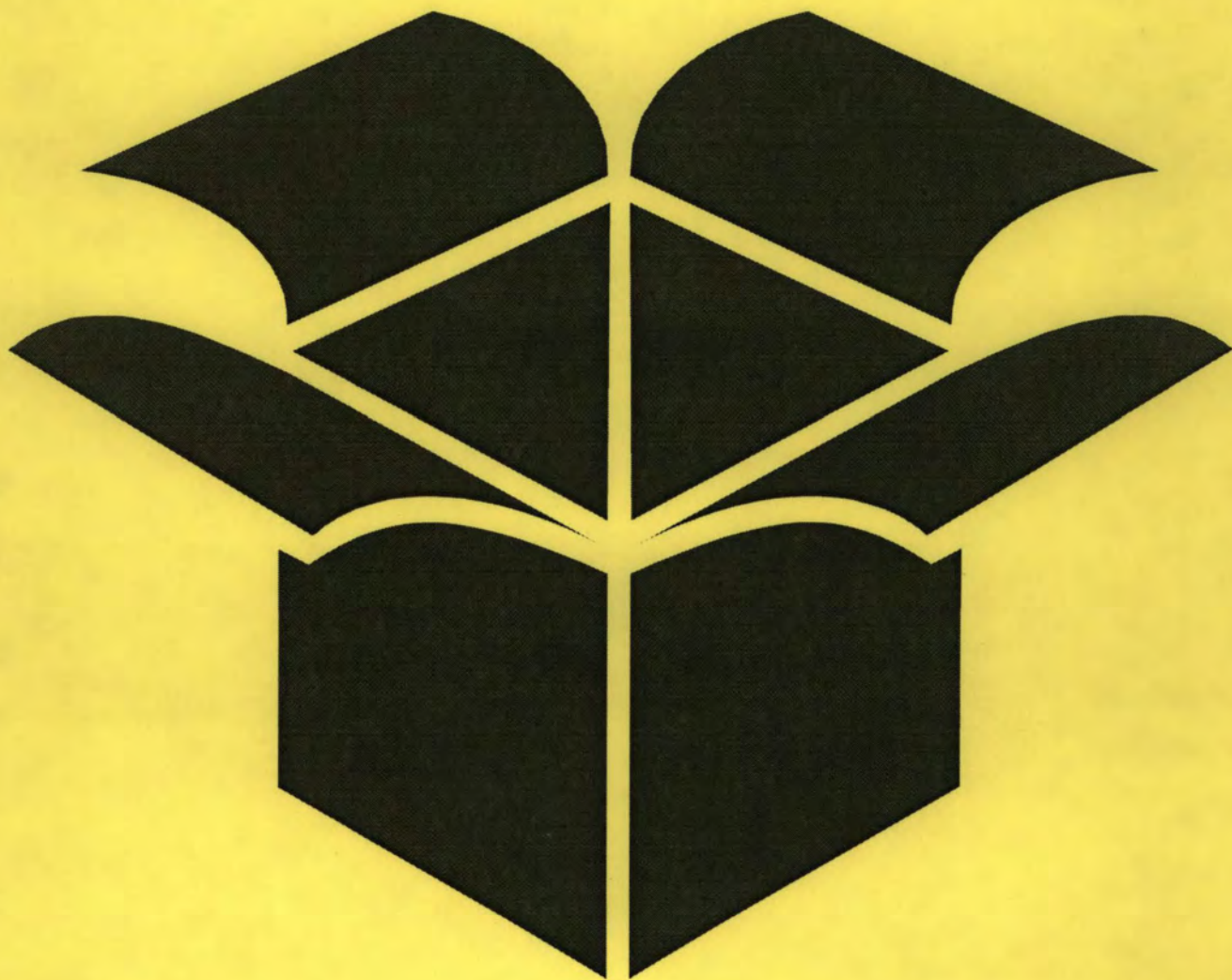
Play can be set up that each player, alternating turns, will have a set number of attempts to score, such as five tries by each player. The highest number of goals wins.

Or, players can play toward a specific point total. The first person to score the specified point total after each person has had a turn. If the two are tied, play can continue or the tie recorded.





# **The Weeks Activities**



**Section E**

# Family Groups

## I Cracker Jacks

Mike  
Karen  
Sydney  
Janel  
Marvel  
Jean

## II Howlers

John  
Lyn  
Angie  
Mama B  
Crystal  
Susan M

## III Silver & Gold

Leila  
Maggie  
Kevin  
Charlotte  
Annie  
Terry  
Beaz

## IV Retrievers

Nel  
Jennie  
BJ  
Susan S  
Bill (harmonica)  
Mariah  
Hailey

## V Del B's

Little Bill  
Erika  
Lori  
Diana  
(Song) Bill  
Becky  
Bean

## Sunday Evening Welcome Activities

Shared By  
Jean Baringer

Dinner - Early Bird door prizes given out.

Chairman of Meal - Bill (Harmonica) gave the evening's Grace

Jean B welcomed everyone to the 58<sup>th</sup> Lab.

Brian (Camp Director) was introduced and gave protocol on serving and cleanup of meals. He then explained about the "campus" and Camp Rules. A little bit about the AUCTION was explained.

Jean told the group to meet back on the dining hall deck at 7:15 for "Flag Lowering."

### Evening Flag Lowering Ceremony

Annie read about Beautiful America out of the "Flag Book." We sang "America The Beautiful" while taking down the flag. Angie S, Bob C, and Susan S folded the flag. Bill P. played "Taps" on his harmonica.

### Inside

The group was welcomed by Jean then moved around - getting acquainted. Labbers got into groups according to various criteria: For example:

1. Left handed, Right handed or ambidextrous!
2. By the first letter of your first name.
3. According to animals you like - sharing a story about a favorite pet.
4. By states - 9 were represented.
5. By new or return labbers.
6. By month of birthday - sharing a memorable birthday or gift.

Angie then introduced workshop presenters (Maggie, Lori, John, Little Bill, Jean). They told a little about the workshop they would be presenting.

In recognition of Mother's Day Jean shared parts of "Why God Made Moms", (see following page).

The Family Groups were formed and selected and name for themselves. The "Duty Wheel" was then checked to see what family was responsible for what duty tomorrow. (The "Duty Wheel" is advanced clockwise one position each day to let each family know their duty for the following day.)

We then adjourned to the "Old Rec Hall", where the fire was burning in the fire pit. We then sang several songs. Miriam and Jean talked about this year's theme,

Leading Outside the Box. They pulled words out of a box - for example: EXPLORE, CREATE, EXCEL, FOLLOW HUNCHES, DARE YOURSELF, DISCOVER. There was dialog regarding each word. Bill then played a couple songs on the harmonica. Ceremonial Candles were lit by John-Knowledge; Lori-Sharing; Angie-Ideas; Karen W-Philosophy; and BJ-Friendship (humor). The group then sang "Each Campfire" and that ended the planned program.

## Why God Made Moms

**"Why God made moms" answers given by elementary school age children to the following questions.**

### Why did God make mothers?

She's the only one who knows where the scotch tape is.

Mostly to clean the house.

To help us out of there when we were getting born.

### How did God make mothers?

He used dirt, just like for the rest of us.

Magic plus super powers and a lot of stirring.

God made my mom just the same like he made me. He just used bigger parts.

### What ingredients are mothers made of?

God makes mothers out of clouds and angel hair and everything nice in the world and one dab of mean.

They had to get their start from men's bones. Then they mostly use string, I think.

### Why did God give you your mother and some other mom?

We're related.

God knew she likes me a lot more than other people's mom like me.

### What kind of little girl was your mom?

My mom has always been my mom and none of that other stuff.

I don't know because I wasn't there, but my guess would be pretty bossy.

They say she used to be nice.

**What did mom need to know about dad before she married him?**

His last name.

She had to know his background. Like is he a crook? Does he get drunk on Beer?

Does he make at least \$800 a year? Did he say NO to drugs and YES to chores?

**Why did your mom marry your dad?**

My dad makes the best spaghetti in the world. And my mom eats a lot.

She got too old to do anything else with him.

My grandma says that mom didn't have her thinking cap on.

**Who's the boss at your house?**

Mom doesn't want to be boss, but she has to be because dad's such a Goof Ball.

Mom. You can tell by room inspection. She sees the stuff under the bed.

I guess mom is, but only because she has a lot more to do than dad.

**What's the difference between moms and dads?**

Moms work at work and work at home, and dads just go to work at work.

Moms know how to talk to teachers without scaring them.

Dads are taller and stronger, but moms have all the real power 'cause that's who got to ask if you want to sleep over at your friend's.

Moms have magic, they make you feel better without medicine.

**What does your mom do in her spare time?**

Mothers don't do spare time.

To hear her tell it, she pays bills all day long.

**What would it take to make your mom perfect?**

On the inside she's already perfect. Outside, I think some kind of plastic surgery.

Diet. You know, her hair. I'd diet, maybe blue.

**you could change one thin about your mom, what would it be?**

She has this weird thing about me keeping my room clean. I'd get rid of that.

I'd make my mom smarter. Then she would know it was my sister who did it and not me.

I would like for her to get rid of those invisible eyes on the back of her head.

# **Monday Evening Activity**

**Del B's**

"Little" Bill, Erika, Lori, Diana, "Song" Bill, Becky, Bean

Theme

# **Magical** **Mystical** **Cruise**

We used taped music from the theme song from the movie "An Affair to Remember".

Enthusiasm for the activity was hand-on, plus a variety of activities. The group was inclusive and enthusiastic making it fun to be a part of.

It was a cruise ship atmosphere, which included 4 ports of call destination to Vienna to do some dancing, to the United Nations to see a parade of 3 new nations, then to Morocco for a drum exhibition and the final stop in Monte Carlo to dance with "Lady Luck". Then we went back to the ship for sharing memories, songs and traditional closing of our cruise.

Clean up consisted of having everyone put their items back into their bag.

It was a very, very smooth activity - and did not need to be improved on. EXCELLENT!!

Advertising for the activity is on the next page.

# Magical Mystical Tour



Come Up With The Following:

Select Your Country

*(May be Either Real or Mythical)*

A Flag For Your Country

Your Country's Song

Your National Dress

*(Only Have To Dress One Person)*

And Be Ready To Present Your  
County's Information To The World



# Tuesday Evening Activity By Family ?

Members of the Group Are Were:

**The theme for the evening was "COMING ---- OUT OF THE BOX"**

We used visuals (a covered box) and announcements at lunch and dinner to create interest and enthusiasm for the evening activity.



The atmosphere was one of fun, thinking and action.

When entering the dining room for the activity. Bill Henderson led some group circle singing and lead a "Back to Back" dance.

Karen Ward did some mixing by getting people into various groups. First, each person was "back tagged" with a kind of a box and was to guess what kind they were. They were then asked to find their mate. Examples: BOX STEP, TOY BOX, CEREAL BOX, TOOL BOX, HAT BOX, SOAP BOX, PIN BOX, BOX CAR, etc.

We then had a relay of passing a frozen banana along the line, no hands touching.

Mike Early handed out various items for each group to make "Their Box" which would be presented to the entire group.

Lori Spearman lead a dance – Hokey Pokey

Jean Baringer led us in song –           The More We Get Together  
  We Are One, and, Family

Jean then lead a few songs to calm everyone down – explained how as individuals we helped prepare the boxes and put all of them together to be as one larger unit, working together.

# ENCHANTED EVENING

Get Your Child  
Within Break 150956

Come On Evening  
Coffee Party

TIME: 7:30 pm

PLACE: Old Village

Dress In Fairy Tale A

Come to an Evening



# Wednesday Evening Activity

## Enchanted Evening Let Your Child Within Break Loose

Presented By The  
**HOWLERS**

John, Lyn, Angie, Mama B, Crystal, Susan M.



**Interest and enthusiasm for the activity by:**

- We found a familiar subject.**
- We announced the activity at meals.**
- We did a skit at mealtime.**
- We put up posters (next page).**

**We asked everyone to dress as a Fairy-Tale Character.**

**First you were to find his or her Fairy Tale Family and recite your version of the Fairy Tale. Then we danced in character at the "Fairy Tale Ball."**

**Participants then explained their costume and how they made them.**

**A song "Tomorrow Land" was played and everyone listened.**

**It was a wonderful and creative party and a great activity.**

**Afterwards, everyone was responsible for cleaning up and taking care of their own costumes.**

# Thursday Evening Activity

by

## THE RETRIEVERS

Nel, Jennie, B.J., Susan S., Bill P. (harmonica), Mariah, Hailey

# Scholarship Auction



Announcements were made throughout the week. Silent auction items were put out Thursday to be bid on throughout the day.

After everyone knew the funds raised were for the "Scholarship Fund" and that it benefited the entire lab...we tried to have FUN with a little MYSTERY.

We served fresh veggies and oatmeal bars with "cold" water for snacks. Bill played his harmonica during the interludes.

Ten items were chosen for chosen for the "Live Auction". Four auctioneer were used and did a "Bang Up" job.

Our 'family' divided into 2 groups. One to close the silent auction about 15 minutes after the live auction ended. The other group returned the furniture and cleaned up.

Selling 10 really special items for the "live auction" worked exceptionally well. We had 3 "Mystery Boxes" that did really well. The rule for the "mystery boxes" was: buy one but don't open until all 3 were sold.

The room was very warm and perhaps we should have used a microphone and speaker.

## Auctions and Money Raisers

Here at Chatcolab, we have two types of auctions. What type is used depends on the situation, time to be done, and the number of people. We hope you'll find this advantageous for raising money in the organizations you work with.

### Open Bid

Items to be sold are on display ahead of time for viewing. Auctioneer shows item and accepts individual bids by show of hand, vocal raise of bids. Highest bid takes the item. Bidders can bid as many times as he/she wishes.

Disadvantage: Can be very time consuming. Drags on, especially with a large amount of items.

Advantages:

### Sealed Bid

Items are on display and a receptacle available for placing sealed bids. Bidders can't see or know what other bids are. A time limit can be set for having bids in. Bidders bid only once.

Disadvantage: Some people like to see what their competition is and get frustrated.

Advantage: Everyone has an equal chance and it doesn't take much time.

### Silent Auction

The items to be bid on are arranged on a table with a piece of paper taped nearby with a pencil. Bidders can have a set amount of time to write their name and raise the bid on the paper before time is up. An alarm can be set to go off at an unknown time. Last name, highest bid, is recipient of item.

Disadvantages:

Advantages: Time can be regulated to fit situation - 5 minutes, one hour, all day, or whatever. It can be done in a group where people who don't wish to participate won't be bothered. Good way to raise money for clubs with little work.

### Raffle

Can be used for a single item where individuals can't or don't want to pay a big price but still have a chance to win. A single item is offered by chance to winner.

Tickets are sold and a drawing of winning name made.

Disadvantages:

Advantages: Generally collect more money than original cost of item. People are willing to pay a small fee for ticket rather than part with a lot more money! Everyone is on an equal level.

# Friday Evening Activity

Presented By

## Silver and Gold

Maggie, Kevin, Charlotte, Annie, Beaz, Leila, Terry



After a sun filled week, the 58<sup>th</sup> Chatcolab closed with a sunset picnic on Twinlow Lake. From Ohio and Rhode Island and the intermountain west each came, transformed by heightened appreciation for diversity and a wealth of new songs to share. A time to savor and grow with good cheer and hope for a glorious future. When times of change come we moved up the hill just like life. We can move up or down in our life! May each of us be moved up, to seek, to care and share by this time together and ceremony!

Peace is flowing like a river; while we are on our journey don't weep after us...we have been free to think "Outside The Box."

Dressed in picnic attire, we lowered the flag at 5:30.

Activities:

- Picnic on the Lake
- Wish Boats (sailed on the lake)
- Baptize a Chair
- Happiness! Smiles!
- Singing - "Wade in the Water!"

We then moved to the Old Lodge (or Ampa Theatre)

Truth Stick - Question: What does the week at Chat mean to your leadership?

- Candle Ceremony
- Singing - "Don't Weep For Me"
- "Peace We Ask of Thee Oh River"
- Human Fireworks - Color and Sound

We then moved up to the New Lodge

Slide Show of the Week's Activities

As a Family what was your "Close Moment" of the week

## Flag Etiquette - U.S. Flag

1. Display the flag from sunrise to sunset or at designated times.
2. Do Not fly the flag in rainy or stormy weather unless for some special reason.
3. Raise the flag briskly and proudly. Lower it slowly, ceremoniously.
4. Never allow the flag to touch the ground or floor. Gather and fold it correctly.
5. When giving the pledge, face the flag and stand erect with the right hand placed over the heart, fingers together and horizontal with the arm. Lower your arm at the conclusion of the pledge.
6. When carried in a procession with another flag or flags, the U.S. Flag should be either on the marching right (the flag's own right), or if there is a line of other flags, in front of the center of that line.
7. When another flag is flown on the same halyard with the U.S. flag, the U.S. flag should be at the peak. When the flags are flown from adjacent staffs, the flag of the United States should be hoisted first and lowered last.
8. When the flag is displayed from a staff in a public auditorium, it should be placed on the speaker's right as they face the audience. Any other flag should be on the speaker's left.
9. When the flag is in such condition that it is no longer a fitting emblem for display, it should be destroyed in a dignified way, preferably burned.
10. When during the ceremony of hoisting or lowering the flag or when the flag is passing in a parade, or in a review, all persons should face the flag, stand at attention, salute. There are three types of salutes:
  - A. Those in uniform should render the military salute.
  - B. Men with hats on should remove the hat; hold it with the right hand, with that hand over the heart.
  - C. All others should salute by placing the right hand over the heart. The salute to the flag in a moving column should be given at the moment the flag passes.
11. When the U.S. flag and another flag are placed on a desk or table at a meeting, the U.S. Flag is always on the president's right.
12. Store the flag in a proper place.

# **Monday Morning Flag Raising**

by

**The Retrievers**

**Nel, Jennie, B.J. Susan S., Bill (harmonica) Mariah, Hailey**

## **Our Country's Patriotism**

Some basic flag etiquette rules were given.

To honor our country we raised the flag while saying the Pledge of Allegiance and sang "God Bless America" while Bill P. played his harmonica.

There was good participation but getting the entire group needs to be there.





## Flag Ceremonies

Flag Raising – Tuesday, May 16, 2006

The “Del B’s” Group V was in charge of the morning Flag Raising that was held right after breakfast. The group includes “Little Bill”, Erika, Lori, Diana, “Song” Bill, Becky and Bean.

The flag was raised and “What is an American” was read from the Chat Flag Resource Book, page 105.

### What Is An American?

An AMERICAN is one who believes in the right of men and women of whatever creed, class, color, or ancestry to live as human beings with the dignity of becoming the children of God.

An AMERICAN is one who believes in the right to be free; free not only from crushing coercions and dictatorships and regimentation, but free for the way of life where men may think and speak as they choose and worship God as they see fit.

An AMERICAN is one who believes in the right to vote, the right to work, the right to learn, the right to live, and – what is equally important – the right to be different; for he knows that if we ever lose the right to be different we lose the right to be free.

An AMERICAN is one who believes in democracy, not only for himself but also for all the fellow-Americans. By democracy he means not simply the rule of the majority, but the right of minorities, and those minorities have rights, not because they are minorities, but because they are human beings.

An AMERICAN is one who believes in the responsibility of privilege. What he asks for himself, he is willing to grant to others; what he demands for others, he is willing to give himself. His creed is not “Live and Let Live,” but “Live and Help Live.”

An AMERICAN is one who acts from faith in others, not fear of others; from understanding, not prejudice; from good will, not hatred. To bigotry he gives no sanction; to intolerance no support.

The only question the TRUE AMERICAN ever asks is not, are you a Protestant or Catholic, Gentile or Jew, White or Colored, but are you an American? If you are, then give me your hand, for I am an American too.

Harold W. Ruopp, Minister at Large  
Minnesota Council of Churches

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## Flag Ceremonies

Flag Lowering Ceremony Tuesday, May 16, 2006:

Group III Silver and Gold

Leila, Maggie, Kevin, Charlotte, Annie, Terry, Beaz

The theme for flag lowering is "All Nations, All Homes, Have Hope, and Peace and Pride in Self." Everyone was asked to bring a personal flag to share heritage, hope and home; Chatcolab flag will also be used (if available).

Created atmosphere will be:

Reflection on pine trees and clover.

Lowering the flag.

Sharing one's own song and tolerance for the songs of others.

We then sang This Is My Song "Finlandia" (Song of Peace).

### *Song of Peace (Finlandia)*

This is my song, O God of all the nations  
A song of peace, for lands afar & mine  
This is my home, the country where my heart is  
Here are my hopes, my dreams, my holy shrine  
But other hearts in other lands are beating  
With hopes & dreams as true & high as mine

C F CAm GC / C F CG C  
//: C Am C GDm / Dm C <sup>1.</sup> AmG E: // <sup>2. ending</sup> AmG.C

My country's skies are bluer than the ocean  
And sunlight beams on clover leaf & pine  
But other lands have sunlight too, and clover  
And skies are everywhere as blue as mine  
O hear my song, thou God of all the nations  
A song of peace for their land & for mine

- w: Lloyd Stone m: Jean Sibelius ("Finlandia")

© 1934 Lorenz Pub. Co., renewal secured 1964. Used by permission. -- In *Pocketful of S (WAS), Friends Hymnal & Children's S for a Friendly Planet.*

Thinking "Outside the Box" of one's own country, one's own beliefs, one's own Hope and Fears!

# RECIPES

## Chicken Curry

Shared by  
a la I. M. Cook

Serves 30

**Sauté Until Tender:**

1 ¼ Cups Butter  
2 Cups Minced Onions

**Remove from Heat and Slowly Add:**

1 ½ Cups Flour to Butter  
4 Tbsp. Curry Powder

**Combine Together and add to Flour/Butter Mixture and Cook Until Thickens:**

1 Tbsp. Salt  
2 Tbsp. Sugar  
1 Tbsp. Ginger  
8 Cups Milk

**Dissolve 4 Chicken Bouillon Cubes in 4 Cups Boiling Water and Add to Above Mixture And Continue Cooking**

**Add and Cook until Thickens:**

10 Cups Cooked Diced Chicken (5 lbs. Boneless Chicken Breasts)  
1 Tbsp. Lemon Juice

**Adjustments:**

Add a little more flour if not thick enough  
Add more Curry Powder and Ginger to your taste.

**Serve Over:**

6 Cups (2.5 lbs.) Cooked Rice OR  
8 Cups Brown Cooked Rice

**Garnish With:**

Raisins  
Coconut  
Peanuts  
Pineapple

## Susan's Uncooked Fudge

1 Stick or ½ Cup Butter or Margarine (softened)  
¼ Cup Cocoa  
1 lb. Powdered Sugar  
1 3 oz. pkg. Cream Cheese (softened)  
1 tsp. Vanilla  
Chopped Nuts 1 ¼ cup Walnuts or Pecans (optional)

Place all ingredients into a Gallon Zip Lock BAG  
Shut Bag and then Release all the Air  
Knead Bag for about 5 minutes or until well blended  
Turn Bag inside out and drop into additional Powdered Sugar (optional) OR  
Just onto a Plate.  
Refrigerate for an hour or two.  
Slice and Serve.

This is a great group activity to do in a circle.  
This is also a great icebreaker to get things started.

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## The Typographical Error

The typographical error  
is a slippery thing and sly.  
You can hunt until you're dizzy  
but somehow it gets by.

Till it's run through the copier  
it's strange how still it keeps.  
It shrinks down in a corner  
and never stirs or peeps.

The typographical error  
too small for human eyes.  
Till the ink is one the paper  
when it's grown to mountain size.

The editor stares in shock;  
she grabs her head in terror.  
She'd read the copy o'er and o'er  
and never saw the error.

The remainder of the issue  
may be clean as clean can be.  
But, that typographical error  
is the only thing you see.....

## ANIMAL GROUPS

EVERYONE KNOWS A GAGGLE OF GEESE, BUT DO YOU KNOW  
WHAT YOU CALL GROUPS IN THE REST OF THE ANIMAL KINGDOM?  
FILL IN THE BLANKS WITH THE APPROPRIATE GROUP NAME  
(TO HELP YOU THEY ARE LISTED AT THE BOTTOM)

A \_\_\_\_\_ OF APES

A \_\_\_\_\_ OF BABBOONS

A \_\_\_\_\_ OF BASS

A \_\_\_\_\_ OF BEAVERS

A \_\_\_\_\_ OF BOARS

A \_\_\_\_\_ OF CATERPILLARS

A \_\_\_\_\_ OF CLAMS

A \_\_\_\_\_ OF COBRAS

A \_\_\_\_\_ OF COYOTE

A \_\_\_\_\_ OF CROCODILES

A \_\_\_\_\_ OF CROWS

A \_\_\_\_\_ OF DOGS

A \_\_\_\_\_ OF DOVES

A \_\_\_\_\_ OF ELKS

A \_\_\_\_\_ OF EMUS

A \_\_\_\_\_ OF FINCHES

A \_\_\_\_\_ OF FLIES

A \_\_\_\_\_ OF FOXES

A \_\_\_\_\_ OF GREYHOUNDS

A \_\_\_\_\_ OF HENS

A \_\_\_\_\_ OF JELLYFISH

A \_\_\_\_\_ OF LIONS

A \_\_\_\_\_ OF MAGPIES

A \_\_\_\_\_ OF MOLES

A \_\_\_\_\_ OF OWLS

A \_\_\_\_\_ OF OXENS

A \_\_\_\_\_ OF PARROTS

A \_\_\_\_\_ OF PHEASANTS

A \_\_\_\_\_ OF PIGS

A \_\_\_\_\_ OF PONIES

A \_\_\_\_\_ OF PORPOISES

A \_\_\_\_\_ OF RATTLESNAKES

A \_\_\_\_\_ OF RAVENS

A \_\_\_\_\_ OF SEALS

ARMY • BALE • BAND • BED • BROOD • CHARM • COLONY • COMPANY • DRAY  
DULE • FLIGHT • FLOAT • GANG • HERD • HOST • HOVER • KNOT • LABOUR  
LEASH • LITTER • MOB • MURDER • MUSTERING • NEST • PACK • PARLIAMENT  
POD • PRIDE • QUIVER • RAFTER • RHUMBA • SHOAL • SHREWDNESS • SKULK  
SMACK • SOUNDER • STRING • SWARM • TIDING • TROOP • UNKINDNESS • YOKE

## ANIMAL GROUPS

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FILL IN THE BLANKS WITH THE APPROPRIATE GROUP NAME  
(TO HELP YOU THEY ARE LISTED AT THE BOTTOM)

- |                               |                                 |
|-------------------------------|---------------------------------|
| A <u>shrewdness</u> OF APES   | A <u>troupe</u> OF BABBOONS     |
| A <u>shoal</u> OF BASS        | A <u>colony</u> OF BEAVERS      |
| A <u>sounder</u> OF BOARS     | A <u>army</u> OF CATERPILLARS   |
| A <u>bed</u> OF CLAMS         | A <u>quiver</u> OF COBRAS       |
| A <u>band</u> OF COYOTE       | A <u>float</u> OF CROCODILES    |
| A <u>murder</u> OF CROWS      | A <u>pack</u> OF DOGS           |
| A <u>dile</u> OF DOVES        | A <u>gang</u> OF ELKS           |
| A <u>mob</u> OF EMUS          | A <u>charm</u> OF FINCHES       |
| A <u>swarm</u> OF FLIES       | A <u>skulk</u> OF FOXES         |
| A <u>leash</u> OF GREYHOUNDS  | A <u>brood</u> OF HENS          |
| A <u>smack</u> OF JELLYFISH   | A <u>pride</u> OF LIONS         |
| A <u>tiding</u> OF MAGPIES    | A <u>labour</u> OF MOLES        |
| A <u>parliament</u> OF OWLS   | A <u>yoke</u> OF OXENS          |
| A <u>company</u> OF PARROTS   | A <u>nest</u> OF PHEASANTS      |
| A <u>litter</u> OF PIGS       | A <u>string</u> OF PONIES       |
| A <u>pod</u> OF PORPOISES     | A <u>rhumba</u> OF RATTLESNAKES |
| A <u>unkindness</u> OF RAVENS | A <u>herd</u> OF SEALS          |

ARMY • BALE • BAND • BED • BROOD • CHARM • COLONY • COMPANY • DRAY  
DULE • FLIGHT • FLOAT • GANG • HERD • HOST • HOVER • KNOT • LABOUR  
LEASH • LITTER • MOB • MURDER • MUSTERING • NEST • PACK • PARLIAMENT  
POD • PRIDE • QUIVER • RAFTER • RHUMBA • SHOAL • SHREWDNESS • SKULK  
SMACK • SOUNDER • STRING • SWARM • TIDING • TROOP • UNKINDNESS • YOKE

Also host of sparrows  
mustering of storks  
knot of toads

dray of squirrels  
flight of swallows  
hover of trout

## FAMOUS PAIRS

SOME THINGS JUST GO TOGETHER, LIKE PEAS AND CARROTS.  
CAN YOU NAME THE PARTNER FOR EACH OF THE FOLLOWING?

- |                  |       |                  |       |
|------------------|-------|------------------|-------|
| 1. ADAM &        | _____ | 26. AMOS &       | _____ |
| 2. ROMEO &       | _____ | 27. FLORA &      | _____ |
| 3. MUTT &        | _____ | 28. POPEYE &     | _____ |
| 4. PUNCH &       | _____ | 29. LOCK &       | _____ |
| 5. JACK &        | _____ | 30. ANTONY &     | _____ |
| 6. ASSAULT &     | _____ | 31. PIERROT &    | _____ |
| 7. CAIN &        | _____ | 32. ALPHONSE &   | _____ |
| 8. OZZIE &       | _____ | 33. SOUND &      | _____ |
| 9. CURDS &       | _____ | 34. FERDINAND &  | _____ |
| 10. BURNS &      | _____ | 35. BEN &        | _____ |
| 11. LAUREL &     | _____ | 36. CUPID &      | _____ |
| 12. ALPHA &      | _____ | 37. SIMON &      | _____ |
| 13. PROCTOR &    | _____ | 38. TOM &        | _____ |
| 14. LUCY &       | _____ | 39. GILBERT &    | _____ |
| 15. WARP &       | _____ | 40. VENUS &      | _____ |
| 16. JUDGE &      | _____ | 41. SOUP &       | _____ |
| 17. HEARTS &     | _____ | 42. HELOISE &    | _____ |
| 18. SAMSON &     | _____ | 43. HAIL &       | _____ |
| 19. BALL &       | _____ | 44. JONATHON &   | _____ |
| 20. HALF &       | _____ | 45. HUE &        | _____ |
| 21. JOHN SMITH & | _____ | 46. HANSEL &     | _____ |
| 22. WILLIAM &    | _____ | 47. BERGEN &     | _____ |
| 23. LANCELOT &   | _____ | 48. CASTOR &     | _____ |
| 24. BOW &        | _____ | 49. STRESS &     | _____ |
| 25. TWEEDLEDEE & | _____ | 50. JOHN ALDEN & | _____ |



## FAMOUS PAIRS

SOME THINGS JUST GO TOGETHER, LIKE PEAS AND CARROTS.  
CAN YOU NAME THE PARTNER FOR EACH OF THE FOLLOWING?

- |                  |                    |                  |                              |
|------------------|--------------------|------------------|------------------------------|
| 1. ADAM &        | <u>Eve</u>         | 26. AMOS &       | <u>Andy</u>                  |
| 2. ROMEO &       | <u>Juliet</u>      | 27. FLORA &      | <u>Fauna</u>                 |
| 3. MUTT &        | <u>Jeff</u>        | 28. POPEYE &     | <u>Olyve Oyl</u>             |
| 4. PUNCH &       | <u>Judy</u>        | 29. LOCK &       | <u>Key</u>                   |
| 5. JACK &        | <u>Sill</u>        | 30. ANTONY &     | <u>Cleopatra</u>             |
| 6. ASSAULT &     | <u>Battery</u>     | 31. PIERROT &    | <u>Pierrette</u>             |
| 7. CAIN &        | <u>Abel</u>        | 32. ALPHONSE &   | <u>Gaston</u>                |
| 8. OZZIE &       | <u>Harriett</u>    | 33. SOUND &      | <u>Fury</u>                  |
| 9. CURDS &       | <u>Whey</u>        | 34. FERDINAND &  | <u>Isabella</u>              |
| 10. BURNS &      | <u>Allen</u>       | 35. BEN &        | <u>Jerry</u>                 |
| 11. LAUREL &     | <u>Hardy</u>       | 36. CUPID &      | <u>Psyche</u>                |
| 12. ALPHA &      | <u>Omega</u>       | 37. SIMON &      | <u>Garfunkel</u>             |
| 13. PROCTOR &    | <u>Gamble</u>      | 38. TOM &        | <u>Jerry</u>                 |
| 14. LUCY &       | <u>Desi</u>        | 39. GILBERT &    | <u>Sullivan</u>              |
| 15. WARP &       | <u>Weft</u>        | 40. VENUS &      | <u>Adonis</u>                |
| 16. JUDGE &      | <u>Jury</u>        | 41. SOUP &       | <u>Sandwiches / Crackers</u> |
| 17. HEARTS &     | <u>Flowers</u>     | 42. HELOISE &    | <u>Abelard</u>               |
| 18. SAMSON &     | <u>Delilah</u>     | 43. HAIL &       | <u>Hearty</u>                |
| 19. BALL &       | <u>Chain</u>       | 44. JONATHON &   | <u>David</u>                 |
| 20. HALF &       | <u>Half</u>        | 45. HUE &        | <u>Cry</u>                   |
| 21. JOHN SMITH & | <u>Pocahontas</u>  | 46. HANSEL &     | <u>Gretel</u>                |
| 22. WILLIAM &    | <u>Mary</u>        | 47. BERGEN &     | <u>McCarthy</u>              |
| 23. LANCELOT &   | <u>Gurnevere</u>   | 48. CASTOR &     | <u>Polix</u>                 |
| 24. BOW &        | <u>Arrow</u>       | 49. STRESS &     | <u>Strain</u>                |
| 25. TWEEDLEDEE & | <u>Tweedle bum</u> | 50. JOHN ALDEN & | <u>Priscilla</u>             |

## WHAT ARE YOU AFRAID OF?

MATCH THE FOLLOWING FEARS TO THEIR PHOBIA NAME BY PLACING THE CORRECT NUMBER IN THE BLANK

- |  |                        |
|--|------------------------|
| _____ Fear of ACCIDENTS  | (1) ARACHIBUTYROPHOBIA |
| _____ Fear of BEAUTIFUL WOMEN                                      | (2) ANTHOPHOBIA        |
| _____ Fear of BECOMING BALD  | (3) ANUPTAPHOBIA       |
| _____ Fear of BEING SHOT   | (4) BALLISTOPHOBIA     |
| _____ Fear of BULLS  | (5) BATRACHOPHOBIA     |
| _____ Fear of CEMETERIES   | (6) CHOROPHOBIA        |
| _____ Fear of CHURCH   | (7) CLIMACOPHOBIA      |
| _____ Fear of CONSTIPATION   | (8) COIMETROPHOBIA     |
| _____ Fear of CROSSING BRIDGES                                     | (9) COPROSTASAPHOBIA   |
| _____ Fear of DANCING  | (10) CRYOPHOBIA        |
| _____ Fear of DOCTORS  | (11) CYMOPHOBIA        |
| _____ Fear of EATING   | (12) DYSTYCHOPHOBIA    |
| _____ Fear of FLOWERS  | (13) ECCLESIOPHOBIA    |
| _____ Fear of FROGS & TOADS  | (14) GELOPHOBIA        |
| _____ Fear of GETTING WRINKLES                                     | (15) GEPHYROPHOBIA     |
| _____ Fear of GHOSTS   | (16) HODOPHOBIA        |
| _____ Fear of ICE  | (17) IATROPHOBIA       |
| _____ Fear of LAUGHTER   | (18) NOSTROPHOBIA      |
| _____ Fear of LOVE   | (19) PELADOPHOBIA      |
| _____ Fear of MONSTERS   | (20) PHAGOPHOBIA       |
| _____ Fear of PEANUT BUTTER STICKING<br>TO THE ROOF OF ONE'S MOUTH | (21) PHASMOPHOBIA      |
| _____ Fear of PURPLE   | (22) PHILOPHOBIA       |
| _____ Fear of RELATIVES  | (23) PORPHYROPHOBIA    |
| _____ Fear of RETURNING TO HOME                                    | (24) RHYTIPHOBIA       |
| _____ Fear of SEA  | (25) SYNGENESOPHOBIA   |
| _____ Fear of STAIRS   | (26) TAUROPHOBIA       |
| _____ Fear of STAYING SINGLE                                       | (27) TERATOPHOBIA      |
| _____ Fear of SURGERY  | (28) THALASSOPHOBIA    |
| _____ Fear of TRAVEL   | (29) TOMOPHOBIA        |
| _____ Fear of WAVES  | (30) VENUSTAPHOBIA     |

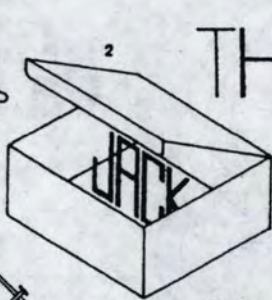
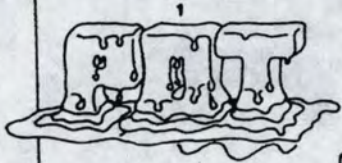
## WHAT ARE YOU AFRAID OF?

MATCH THE FOLLOWING FEARS TO THEIR PHOBIA NAME BY PLACING THE CORRECT NUMBER IN THE BLANK

- |  |                        |
|--|------------------------|
| <u>12</u> Fear of ACCIDENTS  | (1) ARACHIBUTYROPHOBIA |
| <u>30</u> Fear of BEAUTIFUL WOMEN                                  | (2) ANTHOPHOBIA        |
| <u>19</u> Fear of BECOMING BALD                                    | (3) ANUPTAPHOBIA       |
| <u>4</u> Fear of BEING SHOT  | (4) BALLISTOPHOBIA     |
| <u>26</u> Fear of BULLS  | (5) BATRACHOPHOBIA     |
| <u>8</u> Fear of CEMETERIES  | (6) CHOROPHOBIA        |
| <u>13</u> Fear of CHURCH   | (7) CLIMACOPHOBIA      |
| <u>9</u> Fear of CONSTIPATION                                      | (8) COIMETROPHOBIA     |
| <u>15</u> Fear of CROSSING BRIDGES                                 | (9) COPROSTASAPHOBIA   |
| <u>6</u> Fear of DANCING   | (10) CRYOPHOBIA        |
| <u>17</u> Fear of DOCTORS  | (11) CYMOPHOBIA        |
| <u>20</u> Fear of EATING   | (12) DYSTYCHOPHOBIA    |
| <u>2</u> Fear of FLOWERS   | (13) ECCLESIOPHOBIA    |
| <u>5</u> Fear of FROGS & TOADS                                     | (14) GELOPHOBIA        |
| <u>24</u> Fear of GETTING WRINKLES                                 | (15) GEPHYROPHOBIA     |
| <u>21</u> Fear of GHOSTS   | (16) HODOPHOBIA        |
| <u>10</u> Fear of ICE  | (17) IATROPHOBIA       |
| <u>14</u> Fear of LAUGHTER   | (18) NOSTROPHOBIA      |
| <u>22</u> Fear of LOVE   | (19) PELADOPHOBIA      |
| <u>27</u> Fear of MONSTERS   | (20) PHAGOPHOBIA       |
| <u>1</u> Fear of PEANUT BUTTER STICKING TO THE ROOF OF ONE'S MOUTH | (21) PHASMOPHOBIA      |
| <u>23</u> Fear of PURPLE   | (22) PHILOPHOBIA       |
| <u>25</u> Fear of RELATIVES  | (23) PORPHYROPHOBIA    |
| <u>18</u> Fear of RETURNING TO HOME                                | (24) RHYTIPHOBIA       |
| <u>28</u> Fear of SEA  | (25) SYNGENESOPHOBIA   |
| <u>7</u> Fear of STAIRS  | (26) TAUROPHOBIA       |
| <u>3</u> Fear of STAYING SINGLE                                    | (27) TERATOPHOBIA      |
| <u>29</u> Fear of SURGERY  | (28) THALASSOPHOBIA    |
| <u>16</u> Fear of TRAVEL   | (29) TOMOPHOBIA        |
| <u>11</u> Fear of WAVES  | (30) VENUSTAPHOBIA     |

# Wacky Wordies

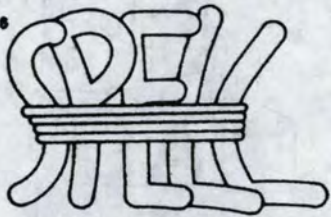
Directions: The object is to discern a familiar word, phrase, saying, or name from each pictorial letter arrangement. For example, # 1 depicts the phrase "melting pot." Wacky Wordie # 2 shows a "jack-in-the-box."



3 THE PLOT

5 quartet

4 HARD

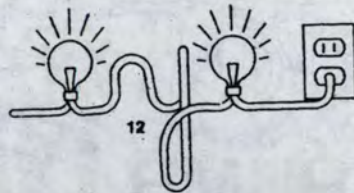


7 GEORGE

10 Footwork



9 RUBBER



11 wine



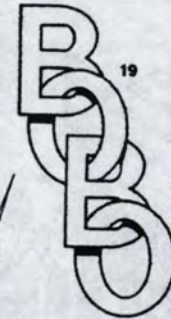
14 LEAGUE



16 TIT



18 SALES

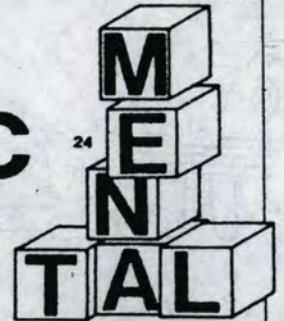


20 ACT

21 cross

22 HOPE

23 panic



25 PORCS

26 diet

27 SISTERS

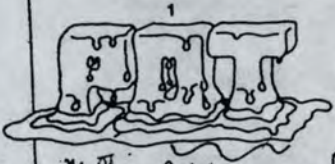


28 THUMB

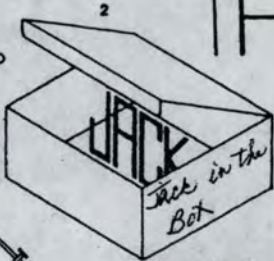
29 PROMISE

# Wacky Wordies

Directions: The object is to discern a familiar word, phrase, saying, or name from each pictorial letter arrangement. For example, # 1 depicts the phrase "melling pot." Wacky Wordie # 2 shows a "jack-in-the-box."

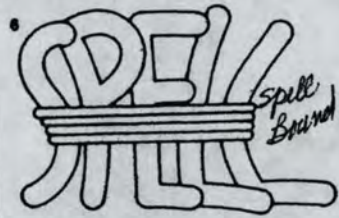


Melting Pot



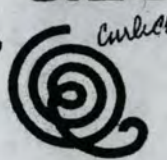
*The Plot thickens*  
**THE PLOT**

*hard as nails*  
**HARD**



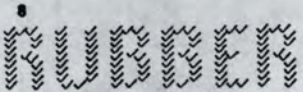
spell Book

**GEORGE** *George Balino*

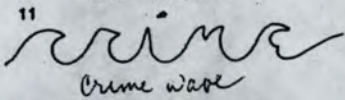


Curious

**Footwork** *Fancy footwork*



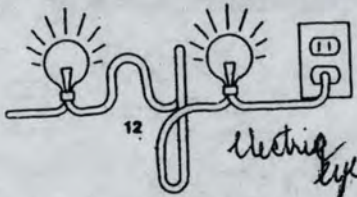
Fiber Chicks



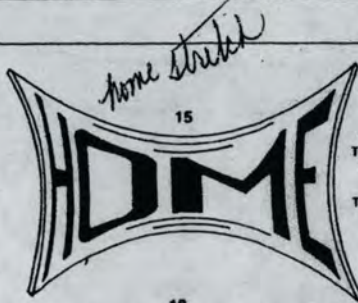
Crime wave



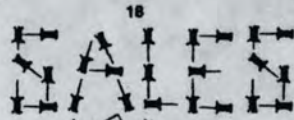
Zip Code



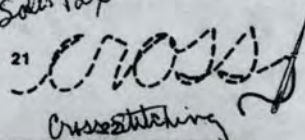
**LEAGUE** *ivy league*



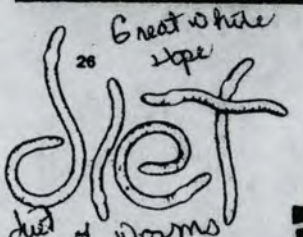
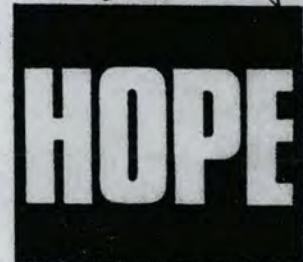
15



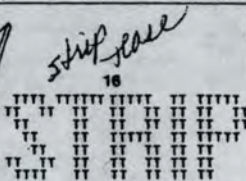
Sales Tax



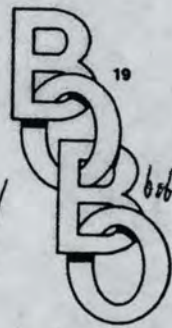
Crossstitching



**THUMB** *thumb screws*

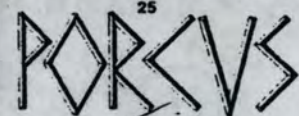


16



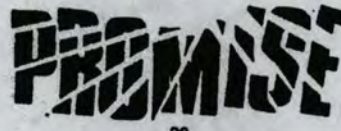
bobolink

**panic** *Panic button*

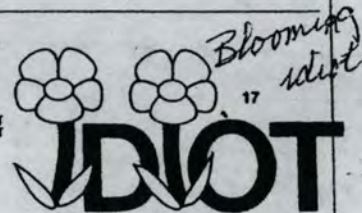


Pig Latin

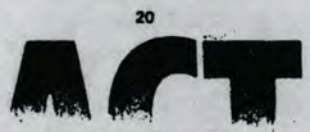
**SISTERS** *Sister's*



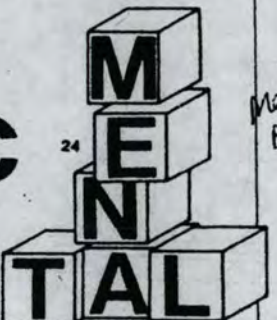
Broken Promise



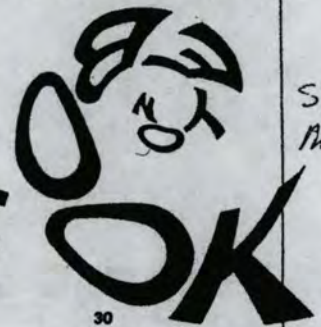
Blooming idiot



Disappearing act



Mental Block



Spiral Notebook

# SECRET WISDOM

Many proverbs offer good advice. Sometimes, though, the advice given by one proverb contradicts the advice given by another proverb. For example, these two sayings express opposite views: "It's never too late to learn," and "You can't teach an old dog new tricks."

Two more contradictory proverbs are disguised as sentences I and II below. To find out what the proverbs are, carefully follow the instructions that appear below each sentence. We've completed the first instruction to get you started.

## I. WHOEVER LEVITATES IS A GHOST.

1. Change the second V to S.
2. Cross out the word A.
3. In the first word, cross out EVER.
4. Change the first letter of the second word so that it is the same as the second letter of the first word.
5. Add the word HE to the beginning of the sentence.
6. In the last word, change GH to L.

## II. IGLOOS NEVER DO LEAK.

1. Change the N to B.
2. Reverse the order of the last two letters in the second word.
3. Add a U at the end of the shortest word.
4. Change the V to FO.
5. Change the D to Y.
6. Change the last letter of the first word so that it is the same as the last letter of the last word.
7. In the first word, cross out IG.
8. Change the second K to P.

Bonus question: Can you think of another famous saying that has a similar meaning to proverb II?

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Two more contradictory proverbs are disguised as sentences I and II below. To find out what the proverbs are, carefully follow the instructions that appear below each sentence. We've completed the first instruction to get you started.

*S He who hesitates is lost.*

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2. Cross out the word A.
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4. Change the first letter of the second word so that it is the same as the second letter of the first word.
5. Add the word HE to the beginning of the sentence.
6. In the last word, change GH to L.

*Look before you leap.*

## II. IGLOOS NEVER DO LEAK.

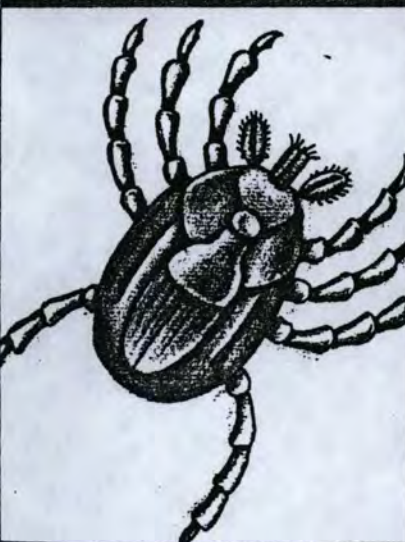
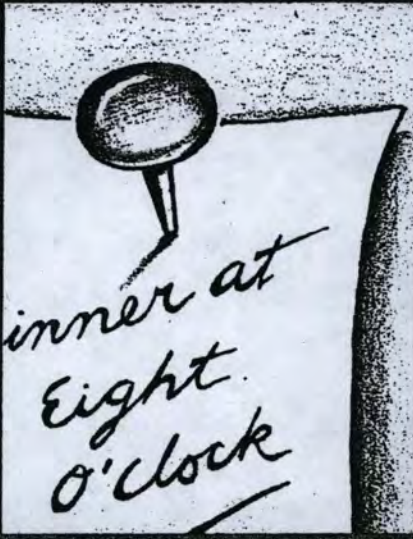
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*Haste makes waste.*

Bonus question: Can you think of another famous saying that has a similar meaning to proverb II?

# Tic-Tac-Toe ★★

Which line wins this game of tic-tac-toe?

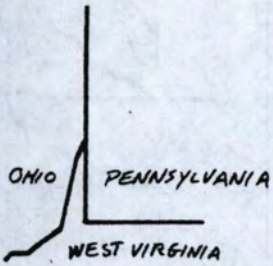


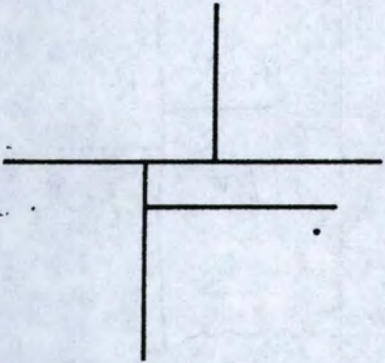
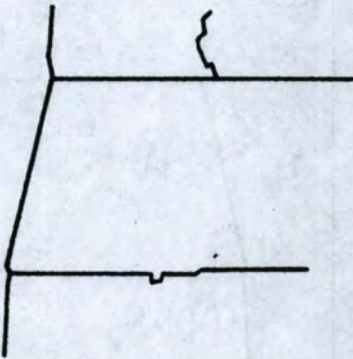


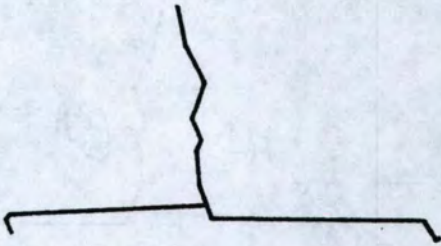

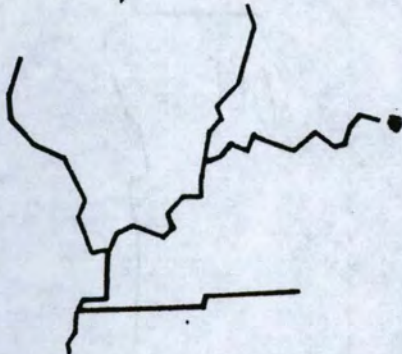
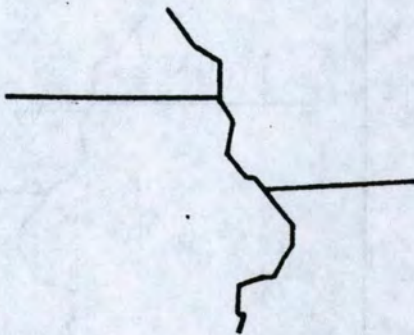




# Border Patrol ☆☆

If the lines below look like random squiggles to you, maybe it's time to dust off your atlas. Each group of lines is an "aerial view" showing segments of the borders between states of the

union. We've identified the three states in the first group to get you started. Can you identify all the others?

<p><b>Example</b></p>  <p>OHIO PENNSYLVANIA WEST VIRGINIA</p>	<p>1.</p> 	<p>2.</p> 
<p>3.</p> 	<p>4.</p> 	<p>5.</p> 
<p>6.</p> 	<p>7.</p> 	<p>10.</p> 
<p>8.</p> 	<p>9.</p> 	

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<p>3.</p>	<p>4.</p>	<p>5.</p>
<p>6.</p>	<p>7.</p>	<p>10.</p>
<p>8.</p>	<p>9.</p>	

## THE POSSESSION GAME

EVERYONE LISTED BELOW IS ASSOCIATED WITH A VERY DISTINCTIVE POSSESSION; FILL IN AS MANY AS YOU CAN.

- |                    |       |                    |       |
|--------------------|-------|--------------------|-------|
| 1. ALADDIN'S       | _____ | 26. WHISTLER'S     | _____ |
| 2. PANDORA'S       | _____ | 27. ROSEMARY'S     | _____ |
| 3. HALEY'S         | _____ | 28. POOR RICHARD'S | _____ |
| 4. NOAH'S          | _____ | 29. ZIEGFELD'S     | _____ |
| 5. GULLIVER'S      | _____ | 30. FINIAN'S       | _____ |
| 6. CINDERELLA'S    | _____ | 31. MARTHA'S       | _____ |
| 7. FULTON'S        | _____ | 32. GEORGE WHITE'S | _____ |
| 8. MRS. MURPHY'S   | _____ | 33. PECK'S         | _____ |
| 9. AUNT JEMIMA'S   | _____ | 34. AESOP'S        | _____ |
| 10. JOHN BROWN'S   | _____ | 35. SUTTER'S       | _____ |
| 11. WEBSTER'S      | _____ | 36. KING SOLOMON'S | _____ |
| 12. ANDERSON'S     | _____ | 37. TOM BROWN'S    | _____ |
| 13. ALEXANDER'S    | _____ | 38. TASTER'S       | _____ |
| 14. MRS. O'LEARY'S | _____ | 39. SEWARD'S       | _____ |
| 15. KRAPP'S        | _____ | 40. UNCLE TOM'S    | _____ |
| 16. ROGET'S        | _____ | 41. ADAM'S         | _____ |
| 17. BARTLETT'S     | _____ | 42. KING ARTHUR'S  | _____ |
| 18. ABRAHAM'S      | _____ | 43. PAUL REVERE'S  | _____ |
| 19. COL. SANDER'S  | _____ | 44. ST. EIMO'S     | _____ |
| 20. MIDAS'         | _____ | 45. GRAY'S         | _____ |
| 21. DANTE'S        | _____ | 46. FINIGAN'S      | _____ |
| 22. ST. VITUS'     | _____ | 47. ACHILLES'      | _____ |
| 23. JACOB'S        | _____ | 48. CHARLIE'S      | _____ |
| 24. CARTER'S       | _____ | 49. PLANTER'S      | _____ |
| 25. CHARLOTTE'S    | _____ | 50. GILLIGAN'S     | _____ |

## THE POSSESSION GAME

EVERYONE LISTED BELOW IS ASSOCIATED WITH A VERY DISTINCTIVE  
POSSESSION; FILL IN AS MANY AS YOU CAN.

- |                    |                              |                    |                             |
|--------------------|------------------------------|--------------------|-----------------------------|
| 1. ALADDIN'S       | <u>lamp</u>                  | 26. WHISTLER'S     | <u>mother</u>               |
| 2. PANDORA'S       | <u>box</u>                   | 27. ROSEMARY'S     | <u>baby</u>                 |
| 3. HALEY'S         | <u>comet</u>                 | 28. POOR RICHARD'S | <u>Almanac</u>              |
| 4. NOAH'S          | <u>Ark</u>                   | 29. ZIEGFELD'S     | <u>follics</u>              |
| 5. GULLIVER'S      | <u>Travels</u>               | 30. FINIAN'S       | <u>RAINBOW</u>              |
| 6. CINDERELLA'S    | <u>slipper</u>               | 31. MARTHA'S       | <u>Vinyard</u>              |
| 7. FULTON'S        | <u>steamboat</u>             | 32. GEORGE WHITE'S | <u>                    </u> |
| 8. MRS. MURPHY'S   | <u>Chowder</u>               | 33. PECK'S         | <u>Bad Boys</u>             |
| 9. AUNT JEMIMA'S   | <u>pancakes &amp;</u>        | 34. AESOP'S        | <u>fables</u>               |
| 10. JOHN BROWN'S   | <u>body</u> <sup>syrup</sup> | 35. SUTTER'S       | <u>Mill</u>                 |
| 11. WEBSTER'S      | <u>dictionary</u>            | 36. KING SOLOMON'S | <u>MINES</u>                |
| 12. ANDERSON'S     | <u>Fairy tales</u>           | 37. TOM BROWN'S    | <u>School days</u>          |
| 13. ALEXANDER'S    | <u>Ragtime Band</u>          | 38. TASTER'S       | <u>choice</u>               |
| 14. MRS. O'LEARY'S | <u>cow</u>                   | 39. SEWARD'S       | <u>folly</u>                |
| 15. KRAPP'S        | <u>Toilet</u>                | 40. UNCLE TOM'S    | <u>cabin</u>                |
| 16. ROGET'S        | <u>Thesarus</u>              | 41. ADAM'S         | <u>apple-Rib</u>            |
| 17. BARTLETT'S     | <u>pears</u>                 | 42. KING ARTHUR'S  | <u>court</u>                |
| 18. ABRAHAM'S      | <u>SONS</u>                  | 43. PAUL REVERE'S  | <u>ride</u>                 |
| 19. COL. SANDER'S  | <u>Fried Chicken</u>         | 44. ST. ELMO'S     | <u>fire</u>                 |
| 20. MIDAS'         | <u>Touch</u>                 | 45. GRAY'S         | <u>anatomy</u>              |
| 21. DANTE'S        | <u>Inferno</u>               | 46. FINIGAN'S      | <u>wake</u>                 |
| 22. ST. VITUS'     | <u>dance</u>                 | 47. ACHILLES'      | <u>heel</u>                 |
| 23. JACOB'S        | <u>ladder</u>                | 48. CHARLIE'S      | <u>angels</u>               |
| 24. CARTER'S       | <u>little liver pills</u>    | 49. PLANTER'S      | <u>peanuts</u>              |
| 25. CHARLOTTE'S    | <u>web</u>                   | 50. GILLIGAN'S     | <u>Island</u>               |

# EYE-CUE TEST # 1

BELOW YOU WILL FIND 30 VISUAL, MIND BENDING PUZZLES.  
CAN YOU FIGURE OUT THE MEANING, WORD, OR PHRASE THAT EACH ONE DESCRIBES? REMEMBER, THEY CAN BE TRICKY!

JUST144 ICE

MYPOINTLIFE

JACK

SFLIPEA

SHUN SHUN  
SHUN SHUN  
SHUN GOOD  
SHUN SHUN  
SHUN SHUN  
SHUN

THROUGH

BAN ANA

ENDSSDNE

EGGS  
EZ

TURN  
THE LIGHT

RETTAB

EZ  
iiiiiii

EVER EVER  
EVER  
EVER

LMOTHERAW

LITE

ALL MYSELF

SDAEH

CAN  
CAN

LAKE  
TARIO

IT

XQQQME

222222  
DAY

LOVE SIGHT  
SIGHT  
SIGHT

BOOK GOING

FLUBADENCE

CAJUSTSE

BELT  
HITTING

I RIGHT

POD  
POD  
POD

13579  
VS. U

# EYE-CUE TEST # 1

BELOW YOU WILL FIND 30 VISUAL, MIND BENDING PUZZLES.  
CAN YOU FIGURE OUT THE MEANING, WORD, OR PHRASE THAT EACH ONE DESCRIBES? REMEMBER, THEY CAN BE TRICKY!

JUST144 ICE

Gross injustice

MYPOINTLIFE

High point in my life

JACK

Jack in the box

SFLIPEA

SHUN SHUN  
SHUN SHUN  
SHUN GOOD  
SHUN SHUN  
SHUN SHUN  
SHUN SHUN

Good intentions

THROUGH

Through out

BAN ANA

Banana split

ENDSSDNE

Making ends meet

EGGS  
EZ

Eggs over easy

TURN  
THE LIGHT

Turn on the light

R  
E  
T  
T  
A  
B

Batter up!

EZ  
iiiiiii

Easy on the eyes

EVER EVER  
EVER  
EVER

Forever

LMOTHERAW

Mother-in-law

LITE

High lite

ALL MYSELF

All by myself

S  
D  
A  
E  
H

Heads up!

CAN  
CAN

Toucan

LAKE  
TARIO

Lake Ontario

IT

Blanket

XQQQME

Excuse me

222222  
DAY

Tuesday

LOVE SIGHT  
SIGHT  
SIGHT

Love at first sight

BOOK GOING

Going by the book

FLUBADENCE

Bad influence

CAJUSTSE

Just in case

BELT  
HITTING

Hitting below the belt

I RIGHT

Right between the eyes

POD  
POD  
POD

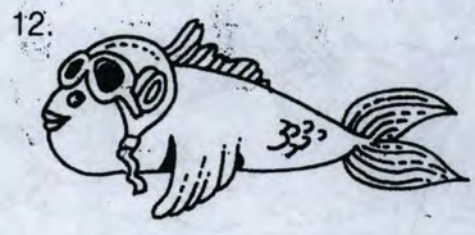
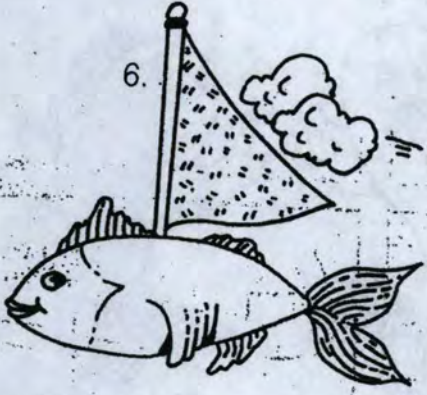
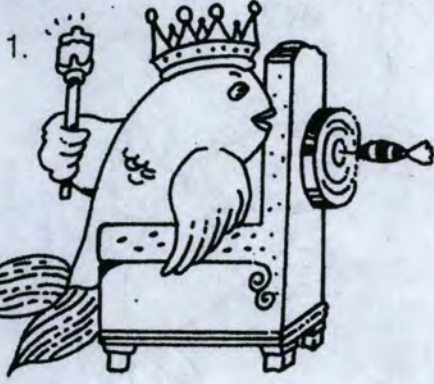
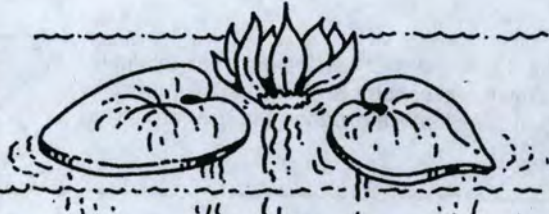
Tripod

13579  
VS. U

Odds against you

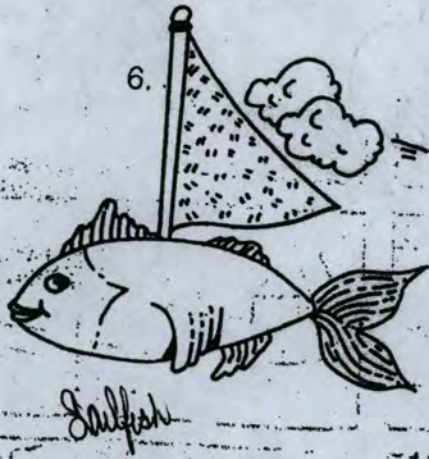
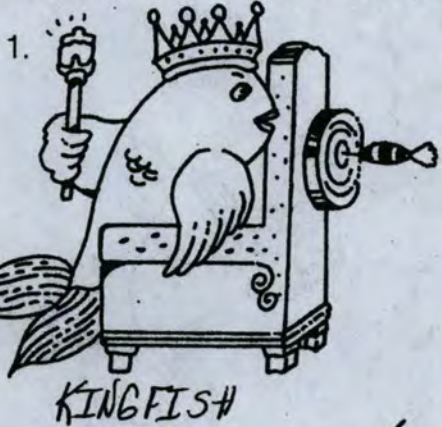
# Gone Fishin' ☆☆

Can you identify the 12 varieties of fish below? For example, number 1 with the crown and scepter is a *kingfish*. Number 2 is clearly a *darther*. If you think that's a groaner, the best are still to come.



# Gone Fishin' ☆☆

Can you identify the 12 varieties of fish below? For example, number 1 with the crown and scepter is a *kingfish*. Number 2 is clearly a *darter*. If you think that's a groaner, the best are still to come.





# Autographs



**Section F**