



By now you are asking: what are Social Artists?

SOCIAL ARTISTS are individuals who continually work on themselves so as to be humanly skilled to provide consultation, leadership, and guidance changing paradigms, values, legislation, laws, and structures of their societies.

What is it about Social Artistry that is different from the facilitator or catalyst of societal change? Given current need in a time of whole system transition the role of the social artist takes on dramatic and complex forms.

What follows is a description of the **social artist in the 21st Century**, and the skills necessary to accomplish their agenda.

The Social artist is able to move between cultures, with the ability to enter each others belief systems, cultural styles, energizing stories and rituals. They learn to be informed on world issues in the context of different cultures, and not just from the point of view of a particular nation or policy.

The social artist has the tools to help people to work in collaborative networks and move away from hierarchies and power structures. He or she is one who helps cultures and organizations move from patriarchy to partnership, from dominance by one economic culture or group to circular investedness, sharing and partnership.

Additionally, **the social artist is the one who presents a model for a constantly learning society.** As a paradigm pioneer, the social artist is able to see trends and the emergence of new patterns out of apparent chaos. He or she demonstrates that different times require a revolution in management styles. The social artist shows even the most hierarchical and bureaucratically based organization that the inevitable movement in a world as complex as ours is to circular organizations. The successful new or renewed organizations will look like a series of circles everywhere. The social artist creates and uses effective multifunctional groups pulled out from all levels of the pyramid and formed into clusters, task forces, or problem-solving teams.

The social artist will be able to help members of the culture or organization to preserve the genius of the culture even as they move it into the new story. In business for example with mergers and acquisitions slapped together, and in countries with huge immigrations coming in to upset the given cultural styles, the new story has to do with appreciating the diversity and complexity of the 'new brew'. This means deep appreciation and cross cultural understanding of the stories of the representative cultures, be it the Maoris and the Anglos in New Zealand, or the stories that inform the several corporate cultures that have joined in a merger. Together they make for a whole new story. Often the larger picture or story will help the movement out of a static reality. This is where the consideration on an overarching story or new myth is of the greatest importance.

This so-called new management model is really an old method, one that has been practiced with success in native and aboriginal cultures around the world. The beauty of a multi-windowed task force is that it gives each member multiple frames of understanding. Multiple frames, many participants, mutuality and connection--an ad hococracy rather than a bureaucracy--lead to solutions that are of the moment and that work for the times. With these techniques, the social artist helps groups focus on what is emerging collectively as the vision, the mission and guiding principles behind the new culture.

It is especially important that the **social artist learns the appropriate skills of fundraising**, skills vested in integrity and in the boldness of their mission.

Essential to the social artist is the art of interpersonal relations, finding ways of crossing the great divide of otherness, stepping out of stereotypes and into seeing and honoring each other deeply.

The social artist is proficient in working interculturally as well as adapting the best strategies of one or several cultures into the culture or community of their principal focus.

With the entire spectrum of historical social development at hand and with the present move towards planetization, all cultures, regardless of where they are socially or economically, have something of supreme value to offer the whole. For example, many members of European-derived cultures reveling in technique and objective mastery are sadly lacking in the depth of spiritual awareness and psychological relationship found in indigenous cultures. If the genius of so many cultures could be brought together, as is now happening, the current crisis of social breakdown and moral disorder can be transformed into the creative symbiosis of the coming world civilization, allowing the findings of each culture to seed the others, while preserving and enhancing its individual cultural style and differences.

The present emerging ecology of minds and psyches, our availability to each other, our ability to dream each others dreams and experience each others biographies is part of the interpenetrating wave of the current time, psyche, and memory. We are being rescaled to planetary proportions, as we become resonant and intimate with our own depths, treating cultures themselves like persons, helping them to deepen and recover their genius and integral knowings, while linking with other cultures and ways of being, including the emerging planetary civilization. These experiences help the social artist to understand that we are truly living in a time of harvest of the worlds cultures and the planets history. It is as if every kind of society that has ever existed, as well as the different human capacities which each elicits, can be seen today--from the few remaining examples of Paleolithic people deeply attuned to the rhythms of nature and their own inner spirit, to high-tech societies that are themselves collapsing into inwardness. Therefore, the social artist continuously is learning ways of gaining access to this cross cultural knowledge along with the skills necessary to apply these findings in ways that can benefit cultural deepening and cultural change.

The **2007 Summer Program in Social Artistry** will differ in part from the ones of previous years insofar as the rapid expansion of the application of Social Artistry described above along with the acceleration of dangerous events requires that the student become expert in social learning, empathy and persuasive communication. The reset button of history has been pushed and new skills are needed to help organizations and communities travel the shoals of present waters to the shores of what can become passionately creative and peaceful societies. The 2007 Program will involve the participants in an adventure known as The World Shift Game in which they become adept at bringing new capacities to bear upon social challenges and thus move the world into new ways of being. If you know yourself to be called to the work and training of the social artist, then the 2007 summer program is for you.

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