



SUBUD INTERNATIONAL CULTURAL ASSOCIATION
Nurturing Human Values Through Art, Culture, and Creativity

SICA SUMMIT, WISMA SUBUD, CILANDAK, INDONESIA: MARCH 2014
A Map for the Future

Summary Report

The Board of the Subud International Cultural Association, thanks to a grant from Muhammad Subuh Foundation, met with other stakeholders at Adi Puri in Wisma Subud for a week long "SICA Summit" in March 2014. An outcome of the capacity building meetings in Vancouver 2012, the Summit was charged with developing a 3 - 5 year strategic plan that would take SICA into and through the next Subud World Congress. Or to put it more simply: a map for going forward.

Our Participants and Schedule

Harvey Peters, who had guided our very productive Vancouver sessions in 2012, facilitated our Summit meetings. Harvey is also principal of Minerva Consulting in UK and a Zone 5 Trustee. Sebastian Flynn (Australia and UK), Felix Juan Prieto (USA and Colombia), Rosario Moir (New Zealand and Colombia), Erica Sapir (France, Italy and Israel), Ismanah Schulze-Vorberg (Germany, Peru, and Bolivia), and Latifah Taormina (USA) represented the Board. Maxwell Fraval, WSA Executive Chair and SIHA Founding Member rounded out the Board as Ex-Officio SICA Member. At our invitation, Isti da Silva (Indonesia and Portugal) accompanied the meetings as an International Helper and actively participated. (Rosario, who serves as our Board Secretary, is also Chair of Subud Auckland; Ismanah, a Director, is also Chair of Subud Germany; and Erica, another Director, is also active with SDIA.)

Additional attendees included Paloma de la Viña, Zone 3 Representative; Ary Sutedja of JacArt and former chair of SICA Indonesia; Osanna Peters (Zaire and UK); and Asmaniah Fraval, Chair of Subud Australia and former International Helper. Viktor Boehm of Subud Germany who is active with projects in Kalimantan also attended some of our meetings.

We not only embraced several Areas and Zones in the Subud world, we also brought a broad range of active Subud experience to the table while also embracing a variety of talents and professional disciplines: arts, music, film, theater, education, health, chemistry, social services, fashion, counseling, business management, arts management, international festival and entertainment management, corporate consulting, creativity training, event planning. Most of us are or have been involved in cross-disciplinary projects. We were indeed a multicultural, intercultural, cross-cultural, multi-national, and multidisciplinary group.



From left top : Harvey Peters, Osanna Peters, Asmaniah Fraval, Ismanah Schulze-Vorberg, Felix Prieto, Maxwell Fraval
Bottom: Ary Sutedja, Erica Sapir, Paloma de la Viña, Rosario Moir, Isti da Silva. At Adi Puri.

We met daily at Adi Puri, beginning every day with latihan, breaking for lunch, and continuing to supertime. We also visited the Music School that Ari Sutedja runs with the help of Ibu Insiah, the current chair of SICA Indonesia and Sekola Cita Buana, the very successful international school that Ibu Ismanah began some years ago at Wisma Subud. It's now a very prestigious international school with its own large campus not far from its original Wisma Subud home. In the evenings we were alternately guests of the Lerrigos, the Jakarta Subud group that Pak Iwan attends, the Haryono family, our Yayasan Wisma Subud hosts, and Isti and her husband, Hamid. Of course, we were able to share more about what SICA is doing on these different social occasions.

We took one day to visit Bapak's grave at Suka Mulia, and we met with Ibu Rahayu one morning where we reported on our activities and were unexpectedly blessed with a talk (attached). We were also privileged to attend the Thank You for Ibu's birthday and another talk she gave to the Indonesian gathering that occurred just as our Summit concluded.

Our Process

We began by reviewing our purpose, Bapak and Ibu's guidance for SICA, our successes and failures in the current term — our strengths, weaknesses, opportunities, and challenges.¹ And then we engaged in a lively visioning process that reflected upon the impact SICA has had over time — in Subud and in the world — and its potential to positively impact the future. It is through that process that SICA's structure and strategic direction for the future emerged.

¹ We also surveyed our national SICA members, Associate Members, and our Board. Not all the results were in by the time of the meeting, but our sense of how they would respond proved accurate. A summary of the survey is attached.

Key Themes

- Building Awareness of the vital role of SICA in Subud and in the world
- Inclusiveness in board structure, programming, organization, representation
- Collaboration and Partnerships within Subud (wings, helpers, and all levels of the organization) and in the world (local communities where SICA initiatives happen; arts/cultural service organizations; arts/cultural grant makers etc.)
- Importance of the Kejiwaan in making our inner culture visible
- Focus on Initiatives, projects, enterprises as growth points for SICA
- Funding and Sponsorship

At Issue: Realizing and Actualizing the Vital Role of SICA in Subud and in the World

The power of arts and culture to touch the feelings, to nurture empathy, to open the door to new ways of seeing and doing without putting old ways and habits on the defensive, to cross cultural and political barriers, to build bridges of understanding from the inside out are the reasons the UN, the Council of Europe, and centers of Cultural Policy the world over are turning to the arts and cultural sector for solutions to address the growing disparity between the haves and have-nots, the increasing power and influence of the material forces in the world, the increasing paranoia and fear that has almost every country putting up barriers to keep some other kind of person OUT. They are turning to arts and culture because they have the power to change minds, to melt prejudice and bias, to inspire new solutions to old problems, to arouse empathy and compassion — to awaken human values.

That we have the latihan animating what we do positions SICA to play a critical role in developing human values, in awakening a respect for individual talent and creativity, in building solutions for our problems.

The way many people in Subud regard and value SICA is not dissimilar from the way the material world looks at arts and culture: a frill; a commodity; something for those weird artsy types — at best, tools to build 'creative cities' and drive up the economic engine of communities.

In other words, people THINK they know what SICA is about and value it accordingly. SICA very much needs the helpers and committees at all levels of the Subud organization to work with SICA to build a new awareness of what SICA is really about.

SICA's Broad Mandate Requires an Inclusive and Consequent Organizational Structure

Through the latihan, we have the chance to discover and become who we really are — and to do the work that is truly in accordance with our very core — our soul. This work, that originates with our real gifts and talents, that's brought to life by our whole inner

feeling, is also our worship and our source of real happiness. And, according to Bapak, this is what is truly called culture.²

This culture is very wide and includes all manner of human endeavor. It is a culture that is filled continually with the life force, a culture that emerges from the development of our soul. And where does SICA enter in? As Ibu tells us, "according to Bapak, SICA is for activities that grow out of the development of the soul."³

This does not mean that SICA has some magic potion to help a person discover his/her talent or inner gifts. But SICA can work together with the helpers and our brothers and sisters in Subud to provide the space — the inner and outer space — "to explore and find that art or culture of your inner self."⁴ Space to "explore and find" means space to try, space to fail, space to try again. It's like learning to play an instrument, but in this instance, the instrument we are learning to play is ourselves.

This is one of the reasons the activities of Subud congresses — latihan, testing sessions, conversations, workshops, exhibitions, performances, and just socializing — can be so important to the development and expression of our real talent, our real work. It can provide a safe space to check ourselves, to begin to put the latihan into practice in our work, in our daily lives.

Lastly the work has to get out into the world. It has to be seen and experienced by the general public.

"Bapak hoped, that through SICA, Subud members who had a talent in a particular field would create something truly new or different, something that would touch other people, meaning people who are not in Subud, people outside Subud . . . So by creating something for other people, you may be able to demonstrate something that without their being aware of it, may exert a positive influence on people who are not in Subud. So we hope that Subud will spread through SICA through activities that other people can see."⁵

Indeed SICA is a medium through which we may be able to start interesting cultural projects, which may, in turn, become forerunners of a new and more human culture. It is, to quote Richard Engels, the first chair of SICA, "the connecting focus stimulating and assisting the initiatives that arise from within the members."⁶

² *Susila Budhi Dharma*, Dandanggula 20, 1-2, Muhammad Subuh Sumohadiwidjojo, SPI International 1975

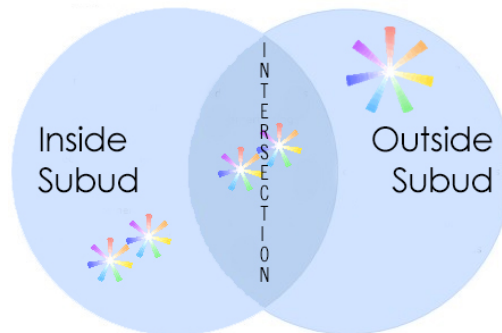
³ Ibu Rahayu, Singapore, March 10, 2002. Final Translation by Raymond Lee

⁴ Muhammad Subuh Sumohadiwidjojo, Cilandak, June 22, 1969

⁵ Ibu Rahayu, Singapore, March 10, 2002. Final Translation by Raymond Lee

⁶ Richard Engels, Foreword to First International SICA Registry, May 1984.

In other words, SICA's work out in the world, in the public sphere, has to be matched in effort and intensity with its work within Subud — and with its work at the intersection between the two. Ismanah Schulze-Vorberg expressed it well in this little Venn diagram — while also pointing out that these three areas of SICA's work require quite diverse talents and skill-sets.



Inside Subud

The work inside Subud for the next four years requires engaging with every level of our Subud organization to build inner and outer awareness — through direct personal experience — throughout the Subud community (starting at the World Congress in Puebla) of how SICA embraces *all* fields of cultural endeavor, not just the arts. Most important, SICA must strive to help members feel, experience, understand, and value how the development of their own inner gifts and talents — their own self-hood — can impact and provide a real content for true human culture. This also means working closely with helpers on every level to help people listen to their inner selves, to have the opportunity to experience their own "inner culture" as it were. And it means working with our sister affiliates — Susila Dharma, Youth, Health, Enterprise Services.

We must also have a commitment to equity of access, diverse perspectives, and fair processes and shared decision-making. We must commit to greater inclusiveness and new approaches to old problems. Most of all we must commit to continuous learning.

At the Intersection, the Doorway to the Big World Out There

And then we have to work at the next level — the half in/ half out level. Where the talent is beginning to be expressed and is getting ready to bloom out in the world but where a person is still hesitant, unsure. We must be able to give them a hand up, a safe place to explore what they think they might want to be doing. We must be able to direct them to where they can learn from others, to opportunities in the field.

This means building leadership and skill sets within SICA in and for the arts and cultural sector through professional development, smart use of data, social media messaging, networking, and well-managed SICA/Member/Project governance.

It also means maximizing the opportunities Subud gatherings, camps, retreats, and congresses afford members to put their budding talents to the test, to give members a safe environment to explore what may be new directions in their work as well as a safe environment to fail. We often learn more by our mistakes and failures than by our successes. Hard lessons, but important ones.

In some ways, SICA is the talent pool for the initiatives of all the affiliates: Susila Dharma, SIHA, Subud Enterprises, Subud Youth, and those affiliates waiting to be born. Sharing our gifts at congresses and gatherings also opens the door to new ventures, new collaborations to take the next step to truly take our gifts out into the world.

Outside Subud

Lastly we have to work out in the world with cultural and creative enterprises, public events and initiatives such as exhibitions, festivals, conferences, fairs such as wellness fairs, educational fairs, publishing and distributing work, cultural exchange programs — activities that express the inner content of ourselves, of *Susila Budhi Dharma*.

In some ways, taking our work out into the world is working at yet another intersection: the intersection of creativity and spirituality, the intersection of work and worship. In fact, most creative strategies for supporting, connecting, and deepening arts, creativity, culture, and activism — inner and outer activism — live in the intersections of disciplines, sectors, cultures, and generations. Lucina Jimenez, that brilliant Mexican cultural activist and pioneer, says that space in between may be the only place where the word, “hope,” can be expressed. Look at the Subud symbol. It's full of intersections.

A Focus on Projects and Initiatives as a Strategy for Growth

One of the key strategies to emerge was to focus more energy on establishing projects and initiatives such as Poems for Peace as a basis for growing SICA. Looking at the Poems for Peace initiative as a model for growth and engagement, one could say Poems for Peace originated in one Area of the world, one Zone in the world, one country in the world, one local center. It was also headquartered and managed from that local center. The materials to help others participate in other parts of the world were generated from that center. Yet it could be carried out in other parts of the world according to the capacities and nature of those other parts of the world. Its very design demanded collaboration, and its content reflected our values. So everyone who participated experienced its benefits in some way. Could we not establish *another global initiative* in another local center, another country, another Zone, or another area? And could that next initiative also be managed, headquartered in that local center? Could we not do that again in yet another Area, Zone, Country, Center?

We felt that this would be a much more organic way to grow functioning and energetic hubs of collaborative SICA activity that could lead to ever more hubs of collaborative SICA activity than by relying solely on national Subud groups to choose someone to be a

SICA coordinator or rep who then is a lone person with an undefined task and little guidance or assistance to go forward.

Affirmation From Ibu

For us, the critical affirmation of our process came when Ibu met with us and gave us a wonderful — and unexpected — talk that reiterated much of what we had already discussed: the importance of SICA working with the other wings and with the helpers; the breadth and scope of arts and culture — and that it includes arts, health, science, education, etc.; the source coming from our becoming ourselves and expressing our talents in the world; the ways in which we make our inner culture visible. She also spoke of the need to make SICA strong and the need for SICA to develop enterprises.

How We Will Know We Have Arrived

At the end of our sessions Harvey asked us to imagine the future and what it would look like. What would be the signs that we had arrived? Some of those signs: financial independence; significant and conspicuous projects; changed understanding of the kejiwaan aspect of SICA within Subud; external perception of SICA as an important part of Subud.

Thank you.

Latifah Taormina, Chair

July 2014

Addenda:

1. Ibu's Talk to SICA
2. SICA - Structure and Strategic Direction 2014. This is a more detailed outline, summarized by Sebastian Flynn, of the strategies that emerged from the Summit [link](#).
3. SICA Survey Results
4. SICA documents (prepared following the meeting) articulating procedures and processes for choosing the Officers and members of the Board of Directors of SICA for the coming term
5. SICA Orientation for National SICAs (prepared following our Vancouver meetings in 2012) to be made available at Congress for new national SICAs as well as delegates from countries where there is no SICA representation.
6. SICA Organization Basics: What We Do
7. SICA Four-Year Report Submitted to World Subud Council for this Term.

SICA - Structure and Strategic Direction 2014

Outline Summarizing Outcomes of SICA Summit

Prepared by Sebastian Flynn

STRUCTURE

1. Representation - Inclusion - Board
2. Networks/ Networking - Profiling
3. Enterprise/Projects
4. Kejiwaan and IH's
5. Funding and Sponsorship

1. Representation

Includes Youth, Education, Health, Creative Arts, Media (profiling), Kejiwaan/Talent Nurturing

(Area representatives also included in above to ensure coverage of areas)

Close liaison with International/National Helpers/National Chairs/SICA Reps

Creative arts rep - arts already wide - not possible to have individual representation for each art form

Inclusion - Supportive structure for professional artists - via those active in the field as well as those wishing to develop their creative talent (including Kejiwaan support)

Board - Creative Arts Representative to lead way on different art forms

Health Rep to lead on SIHA aspect - health orientated projects including health profession but also the therapeutic aspect of creativity and social arts projects - supporting sick.

2. Networks/ Networking - Profiling - Area Reps on Board - 3 main areas always represented on Board - and awareness of possible activity on these areas. Liaison between area reps and National SICA Reps.

Ensure dissemination and understanding of Ibu Rahayu's latest SICA Talk - Cilandak 2013 - and it's import for the crucial kejiwaan aspect of culture.

Awareness of different legal status of some national SICA organisations (Incorporated/'not-for-profit) in USA and Australia) and their respective legal parameters.

Examine respective national structures to ensure SICA National Council representation and to ensure a bottom-up process with artists/groups/countries driving projects and National SICA Reps and Country Chairs liaising closely with Zonal/ Area/International SICA Board.

Convey need for change of perception as to where SICA fits in - 'Intention Behind the Art' - this could be a project name - or 'The Art of Intention'.

Lead on being 'agents for change' - awareness of creativity as expression of true human being:

"To build a human future through culture and creativity"

"Be a vehicle for expressing the Latihan in the world"

Initiate the sharing of 'cultural kejiwaan experience' - blog or online profile with this as 'open forum'

- 'Cultural Conversations' - ? - as an extension of the 2014 Congress 'Conversation Cafe' (use some footage from this if members agreeable?) - and via TED type talks.

3. Enterprise/ Projects - 'And-And' approach - both initiating **SICA Enterprise projects** and looking for existing **individual-driven projects** and people to support (including 'start up' assistance.)

With innovative projects/ideas - being prepared to start small scale. Nurture/grow annually - helping development of SICA profile. Also courage to aim high for funding support/sponsorship if an idea is worthy.

World Congress as forum for garnering interest in particular projects. Look to develop conspicuous annual SICA events that cover Northern and Southern Hemispheres - and both Americas.

Some potential new projects:

- SEE - Speakers Embracing Everything - (TED-type Talks) - online - also possibly offered as live program for major conferences and exhibitions - (Covering - Culture, Creative Arts, Health, Spirituality, Birth, Death, Peace, Education, Youth, Environment, Early Years, Language, Media, Fashion)
- Retrospective Art Exhibitions (e.g. retrospectives of Richard Engels, Leonard Lassalle, Harold Hitchcock) - both online profile and live events in conjunction with major galleries.
- Early Years Mind & Spirit Festival Germany 2015 - Osanna Vaughn - and Ismanah Schulze-Vorberg
- Exhibition of the inner aspect and tradition of Indonesian culture (including 'Essence of Gamelan')
- Culture Compass - Educational Ethnic Musical Instrument Project
- Canberra-Cremona 2016 - The Cream of the World's Violins and Violinists (Exhibition of instruments and historical artifacts and series of concerts, workshops and talks - Celebrating the Tri-Centenary of the world's most famous violin - the 1716 Stradivarius - 'The Messiah') - aim for civic collaboration between the cities of Canberra in Australia - and Cremona in Italy. Sebastian Flynn.

Maintain and develop profile of existing SICA projects such as:

- Poems for Peace
- SICA Sketches

- The SICA Prize

Look to develop range of stable recurring projects that are like SICA flagships in respective Areas.

4. Kejiwaan of SICA & International Helper Support - need for awareness on part of IH's - quality of Susila Budhi Dharma - being aware of individuals' Latihans - and the degree to which they are able to reflect their Latihan in their talent and vice versa - e.g "What is my obstacle to understanding my God-given gifts?" Awareness of the multi-faceted aspect of talent and what is its purpose.

IH Zonal visits - not talent testing per se but talking with individuals and being aware of their Latihan and what it can represent for them. Being able to "send people away happy."

5. Funding/Sponsorship - Revise overall budget implications of current grant/funding/sponsorship structure - need to aim to classify sponsorship as an 'added benefit' to enterprise - rather than a foundation - to build independence of SICA.

SICA Strategic Brief - Overview 2014

Communication of '**New View**' of SICA - Testing - IH's - Engagement of Zonal and Country Reps

Ibu Rahayu SICA Talk - disseminate pre World Congress

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PROJECT PLANNING

New Individual Projects Sought ---- New SICA-Originating Projects ---- Nurture Existing Projects

(Largely Planning Phase - but set in place foundation of one or two significant projects:

'Ted-like' SICA Talks on dedicated website - (components for both adult and early years education)

German-originating Early-Years Creative Project

Ethnic Musical Instruments Educational Project

Canberra-Cremona 2016 The Cream of the World's Violins and Violinists

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WORLD CONGRESS

Board /Org Structure Formation

(SICA Chair, WSA Chair, Exec, Treas, Sec, Area Reps x 3, Board rep to include Youth, Health, Education, Creative Arts, Kejiwaan - Int Help Rep)

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World Congress Legacy

(What do we take forward from the Congress to add to Projects already in Strategic view?)

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FUTURE VISION

Set New Strategic View - (Overview of Where we want to be in 4 years time?)

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ENTERPRISE/ PROJECTS

(Area Specific - as suited to nature of area)

(Youth, Creative Arts, Kejiwaan, Peace, Networking/Media, Health, Education, SICA Foundation)

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Sponsorship and Grant - **FUNDING** - Foundation - Enterprise

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Check FUTURE VISION - When do we know we have arrived? Landmarks?

Financial Independence (Foundation)

Significant conspicuous Projects

Changed understanding of Kejiwaan aspect of SICA internally

Some significant general perception of SICA as important element of Subud

Notes re possible naming/acronym for TED-type talks:

(TED Talks - Technology Entertainment Design)

SEE Talks - Speakers Embracing Everything

PEACE Talks - Peace Enterprise Arts Culture Education

(Youth, Creative Arts, Kejiwaan, Peace, Networking/Media, Health, Education, SICA Foundation)

SEEK - Spirituality - Enterprise - Education - Knowledge

SICA Talks - Spirituality Intelligence Culture Arts

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